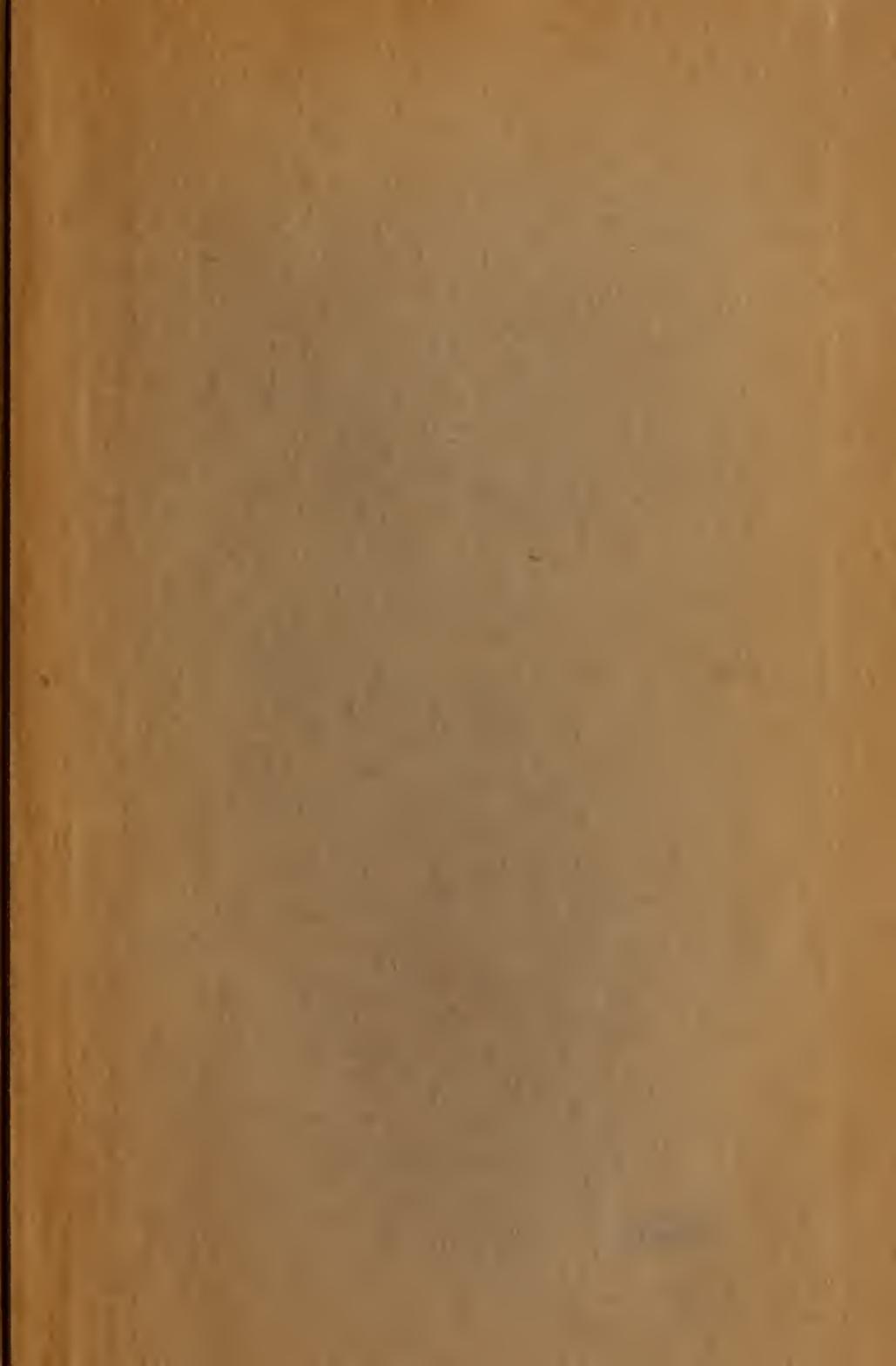
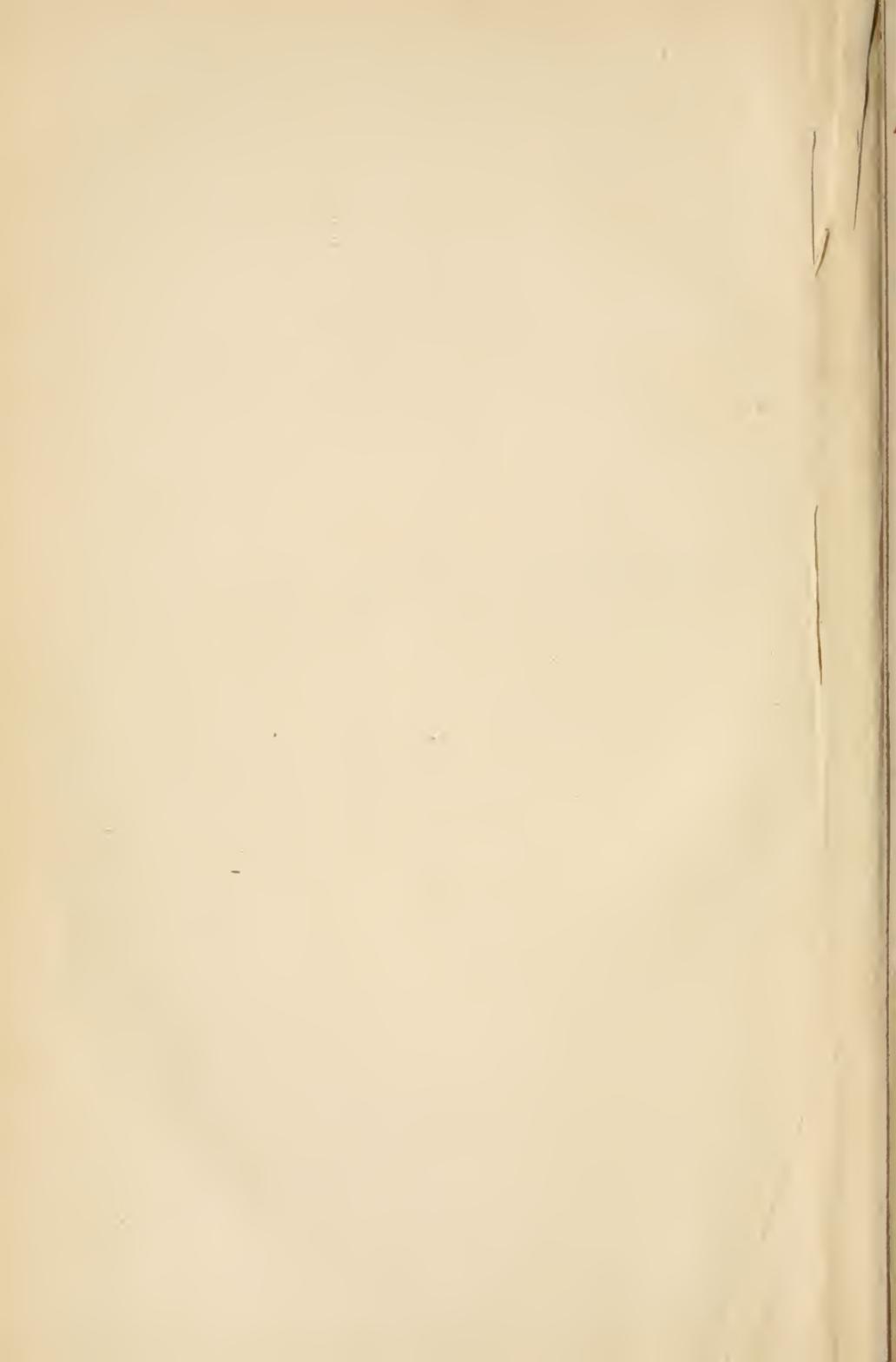


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A DICTIONARY OF THE DRAMA



A DICTIONARY OF THE DRAMA

A GUIDE TO THE PLAYS, PLAYWRIGHTS, PLAYERS,
AND PLAYHOUSES OF THE UNITED KINGDOM
AND AMERICA, FROM THE EARLIEST
TIMES TO THE PRESENT

BY

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AUTHOR OF

"A DICTIONARY OF ENGLISH LITERATURE," "A BOOK OF BURLESQUE," "WITH
POET AND PLAYER," ETC.

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PREFACE

THE aim of this work is to provide the student and the general reader with a handy means of ready reference to the leading facts of the history of the theatre in the United Kingdom and the United States. The scope of the "Dictionary" is so far comprehensive that it seeks to give information about playhouses and their designers, the writers of plays, plays themselves, performers in them, their critics, their scenic and musical illustrators, theatrical terms, and stage literature generally.

The accounts of PLAYHOUSES are ranged here under the names of the cities and towns possessing them, and form short sketches of the theatrical history of the more important localities. All the more prominent theatrical architects find a place in these pages.

In the case of WRITERS OF PLAYS, the main attempt has been to supply a chronological list of their works, with the dates (where discoverable) of publication or performance, or both. Only in the instance of the more notable dramatists of the past have biographical data been included; in that of living playwrights, the details are confined to their productions. The foreign authors introduced are those who have become well known to the English and American public through translations or adaptations of their works.

PERFORMERS IN PLAYS, whether actors or vocalists, or both, are dealt with on the same principle as the Play-writers. Of the living, no biographical particulars are furnished, beyond an occasional record of the date or place of birth; otherwise the particulars relate solely to rôles (and especially "original" rôles) which they have undertaken. Deceased players are treated, as a rule, more fully, selected criticisms being sometimes given, as well as references to biographical and critical authorities.

THEATRICAL MANAGERS, as the producers of plays and operas, necessarily figure here; as do the leading SCENIC ARTISTS and MUSICAL COMPOSERS, the latter ranging from the writers of operas and operettas to the providers of "incidental numbers" for plays. Most of the musicians included are English or American; but mention is also made of foreigners whose works have been produced with English librettos on one side or other of the Atlantic.

WRITERS on the subject of the Theatre generally, or of plays and players particularly, receive due attention; and side by side with the historians, biographers, and critics will be found the pamphleteers and satirists in prose and verse.

In the case of PLAYS, the endeavour, in general, has been to indicate the author, the date and place of first performance, and in some instances the date of first publication. Sometimes only the title and the name of the writer are given; usually there are details of the first "cast;" and, in all the more important cases, record is made of the principal revivals of the pieces, and of the performers appearing in them. Special pains have been bestowed upon the stage history of Shakespeare's plays and of the other classics of our dramatic literature. Further, plays with the

same title or on the same subjects are, for the convenience of the reader, grouped together.

Separate entries are made of CHARACTERS IN PLAYS, preference being given, of course, to the most notable. Some are inserted only by way of illustrating the stage nomenclature of the past. A feature is also made of FIRST LINES OF SONGS IN PLAYS; and some explanations are offered of TERMS used familiarly in connection either with plays or with the fabric or appointments of the Theatre.

No claim to an impossible "completeness" is made for this work. In all its departments a careful selection has been necessary, and that has been made with a view alike to the limits of space and to the probable requirements of the reader. Nor is it pretended that the "Dictionary" relates the theatrical events of yesterday or the day before. No work of reference, not even an "annual," can be absolutely "up to date." Scattered over these pages are many references to the stage history of the present year; but the object throughout has been to record rather the permanently than the temporarily interesting.

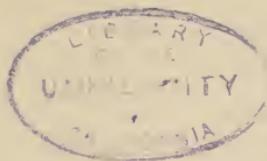
Finally, the mass of material collected—very much of it from unprinted sources—has been so great as to necessitate condensation and compression to the fullest extent consistent with clearness and accuracy. As regards the latter quality, every effort has been made to secure it; but, in the multitude of facts and figures contained within these covers, it would be almost miraculous if no misprints were detected. Moreover, theatrical chroniclers often differ as to dates; others, especially when they are autobiographers, offer none or few; many indulge in a perplexing vagueness. In truth, those to whom the subject of this "Dictionary" is most familiar

will be the first, one may be sure, to pardon any little slip, of omission or commission, into which the author may by chance have been betrayed.

It should be added that the second, and concluding, volume of this work is passing through the press, and will be issued in the early autumn.

W. D. A.

June, 1904.



DICTIONARY OF THE DRAMA

A

À la Campagne. See DOUBTFUL VICTORY, A.

À Trente Ans. See CHARMING WOMAN, A.

A1. A character in F. TALFOURD'S 'Abon Hassan' (*q.v.*).

Aaron. A Moor, in 'Titus Andronicus' (*q.v.*); beloved by *Tamora*, Queen of the Goths (*q.v.*).

Abaddun. An evil genius in PLANCHÉ'S 'Good Woman in the Wood' (*q.v.*).

Abellino, the Great Bandit. A drama adapted by WILLIAM DUNLAP (*q.v.*) from the German story by Zschokke (the original of M. G. Lewis's tale, 'The Bravo of Venice'), and first performed at New York, U.S.A., on February 11, 1801, with Hodgkinson as the hero, and his wife as *Rosamunda*. *Abellino* was among the rôles of J. R. Duff, and *Rosamunda* among those of his wife. The drama itself gave, says William Winter, "an occasion for a facetious exploit by Jefferson the third and his comrades, to the discomfiture of an actor named Andrew Jackson Allen [*q.v.*]. . . . Allen was partial to the play of 'Abellino,' and on the occasion named he had chosen it for his benefit night. Its closing situation presents the whole *dramatis personæ* on the scene, and, at a critical moment, they all are to exclaim, 'Where is *Abellino*?' But Jefferson's mischievous plan had arranged that when this moment should come the entire company should stand immovable and speechless. *Abellino*, his head darkly muffled in his cloak, for a while awaited the word. At last he was heard to mutter several times, 'Somebody say "Where's *Abellino*?"' There was no response, and the house was already in a titter. The dilemma was finally broken by Allen himself, who loudly cried out, 'If you want to know where's *Abellino*, here he is,' and threw off his disguise, amid shrieks of laughter." There are several other plays based on Zschokke's story. See RUGANTINO and VENETIAN OUTLAW.

Abanazar. (1) A Jew in PLANCHÉ'S 'Jewess' (*q.v.*). (2) The magician in the various dramatizations of the story of Aladdin (*q.v.*).

Abbaye de Castro (L'). See BEL DEMONIO and BROKEN VOW.

Abbé Constantin (L'). A play by H. Crentieux and P. Decourcelle (itself founded on a novel by Ludovic Halévy), adapted by CLINTON STUART, and produced at Wallack's Theatre, New York, in 1888, with J. Gilbert in the title part, and Miss F. Gerard (Mrs. Abbey) in the principal female rôle.

Abbé de l'Epée (The); or, Deaf and Dumb. A play adapted from the French of Bouilly by W. DUNLAP (*q.v.*), and produced at New York in 1801, with Mrs. Powell as the deaf and dumb boy. See DEAF AND DUMB.

Abbé Vaudreuil (The); or, The Court of Louis XV. A play by H. R. ADDISON (*q.v.*), first performed at the Lyceum Theatre, London, on March 19, 1860, with M^{me}. Celeste in the title part (which was always a favourite rôle with her, and in which she took her "farewell benefit" at the Adelphi on December 17, 1870). The cast also included Miss Hudspeth as *Marie de Rohan*, Miss Kate Savile as *M^{me}. de Pompadour*, and Villiers as *Henri Delcour*. A portion of the action consists of what *Delcour* imagines to have happened in a dream. The *Abbé* appears (along with *M^{me}. de Pompadour* and others) in the vision, and acts as the familiar spirit of *Delcour* in various adventures.

Abberville, Lord. The hero of CUMBERLAND'S 'Fashionable Lover' (*q.v.*).

Abbey, H. E. See NEW YORK THEATRES.

Abbey of St. Augustine (The). A play by ROBERT MERRY (*q.v.*), first performed at Philadelphia in 1797.

Abbey Park Theatre. See NEW YORK THEATRES.

Abbot of St. Maurice (The) figures in Lord BYRON'S 'Manfred' (*q.v.*).

Abbott, Mrs. William (née Buloid). Actress, died 1858; made her *début* in New York in 1834, and married Abbott in 1842. She was the second representative in America of *Grace Harkaway* in 'London Assurance' (*q.v.*), and supported Charlotte Cushman at Niblo's Theatre, New York, in 1853. See Ireland's 'New York Stage' (1866).

Abbott, William. Actor and dramatic writer, born at Chelsea in 1789, died at

Baltimore, 1843; made his *début* at Bath in 1806; appeared at the Haymarket in 1808, and again in 1810; was engaged at Covent Garden from 1813 onwards; accompanied Miss Smithson to Paris in 1827; returned to Covent Garden, and in 1835 went to America, where he met with little success, and died at last under melancholy circumstances. He was the original performer of *Lothair* in 'The Miller and his Men' (*q.v.*), *Appius Claudius* in 'Virginius' (*q.v.*), and *Modus* in 'The Hunchback' (*q.v.*). He played *Pylades* in 'The Distressed Mother' at Covent Garden in 1816, *Charles Surface* at Paris in 1827, *Romeo* at Covent Garden in 1830, and *Hamlet* at Philadelphia in 1836. "Mr. Abbott," wrote Hazlitt, "never acts ill." He was the author of two melodramas: 'The Youthful Days of Frederic the Great' (*q.v.*) and 'Swedish Patriotism' (*q.v.*). See 'Biography of the British Theatre' (1824); Genest's 'English Stage' (1832); Donaldson's 'Recollections of an Actor' (1865); Brown's 'American Stage' (1870); and the 'Dictionary of National Biography' (1885).

Abdalla. A tragedy by J. DELAP (*q.v.*), printed in 1803. See Genest's 'English Stage' (1832).

Abdalla. Brother of the caliph, in Mrs. MANLEY'S 'Almyna' (*q.v.*).

Abdallah. (1) A character in Miss LEE'S 'Almeyda' (*q.v.*). (2) Captain of the Forty Thieves, in all the pieces founded on the well-known story. See ALI BABA; FORTY THIEVES; OPEN SESAME.

Abdelazer; or, The Moor's Revenge. A tragedy by APHRA BEHN (*q.v.*), performed at the Duke of York's Theatre in 1677, with Betterton in the title part, Mrs. Lee as the *Queen*, Harris as *Ferdinand*, Mrs. Betterton as *Florella*, and Smith as *Philip*. The play is based on Marlowe's 'Lust's Dominion' (*q.v.*). "Mrs. Behn," says Genest, "has made some considerable changes in the fifth act, and improved the whole play. *Abdelazer* is a striking character. The outlines of *Zanga* are evidently borrowed from it, but the two parts differ in this—*Zanga* has one object only in view, revenge; whereas *Abdelazer* is instigated not only by the desire of revenge, but also by jealousy, ambition, and love" ('The English Stage'). *Abdelazer* is the son of the King of Fez, who has been conquered and killed by the *King of Spain*. To revenge himself on the latter, *Abdelazer* becomes the paramour of his "lascivious queen." He afterwards poisons the *King*, and kills the *King's* son *Ferdinand*, who has assailed the chastity of *Florella*, *Abdelazer's* wife. Eventually the *Queen* is assassinated by order of *Abdelazer*, who in the end is slain by the *King's* other son, *Philip*, and his party. See REVENGE, THE.

Abdelmelec. Uncle of *Muly Mahamet* in 'The Battle of Alcazar' (*q.v.*).

Abder Khan. King of Tartary, in H. M. MILNER'S 'Mazeppa' (*q.v.*), and

in H. J. BYRON'S burlesque of that name (*q.v.*).

Abdicated Prince (The); or, The Adventures of Four Years. A political pamphlet, written in dramatic form, and directed against James II. One of the characters remarks of that king that "certainly never man took such pains to win a kingdom as this unhappy prince does to lose one." James is also accused of compassing the death of his brother Charles. The "hero" of the piece, which was published in 1690, is the Duke of Monmouth. See the 'Biographia Dramatica' (1812).

A Beckett. See BECKETT and THOMAS À BECKETT.

A Beckett, Arthur William. Dramatic writer, novelist, and journalist, born 1844; son of Gilbert Abbott à Beckett; author of the following plays: 'Faded Flowers' (1872), 'L. S. D.' (1872), 'About Town' (1873), 'On Strike' (1873), and 'Long Ago' (1882), all of which see; also, co-author with J. Palgrave Simpson (*q.v.*) of 'From Father to Son' (*q.v.*); has contributed theatrical criticisms and other articles to the *Oriental Budget* (1862-4), the *Glowworm* (1865-7), a 'Saturday Journal of Satire' of which he was editor (1867-71), *Black and White* (1872), the *Edinburgh Courant* and *Perthshire Advertiser* (1871-5), *Punch* (since 1875), the *Sunday Times* ("Greenroom Recollections"), the *Theatre*, *London Society*, etc.

A Beckett, Gilbert Abbott. Dramatic writer, born 1811, died 1856; author of the following dramatic pieces: 'The Ambassadors', 'The Artist's Wife', 'The Assignment', 'The Black Domino', 'The Castle of Otranto', 'A Clear Case', 'Figaro in London', 'Jack Brag', 'Joe Miller and his Men', 'The King In-cog', 'King John' (burlesque), 'Love is Blind', 'The Magic Mirror', 'Man-Fred', 'The Man with the Carpet Bag', 'The Mendicant', 'Pascal Bruno', 'The Postilion', 'The Revolt of the Workhouse', 'The Roof-Scrambler', 'The Siamese Twins', 'St. Mark's Eve', 'The Son of the Sun', 'The Three Graces', 'The Tradesman's Ball', 'The Turned Head', 'Unfortunate Miss Bailey', 'Wanted, a Brigand', 'The Wonderful Lamp in a New Light', 'The World Underground', and 'The Yellow Dwarf', the libretti of 'Agnes Sorel' and 'Little Red Riding Hood'; and, with Mark Lemon, 'Don Cesar de Bazan', 'The Chimes', 'The Knight and the Sprite', 'O Gemini', 'Open Sesame', 'Peter Wilkins', 'Sardanapalus', and 'St. George and the Dragon',—all of which see. A Beckett was also the author of 'Scenes from Rejected Comedies' (*q.v.*) and 'Quizzology of the British Drama' (*q.v.*). See QUEEN'S BALL.

A Beckett, Gilbert Arthur. Dramatic and miscellaneous writer, born 1837, died 1891; son of Gilbert Abbott à Beckett (*q.v.*); wrote the following plays, burlesques, and pantomimes: 'Ali Baba', 'The Babes in the Wood', 'Charles II.; or, Something

like History,' 'Christabel,' 'Diamonds and Hearts,' 'Face to Face,' 'Glitter,' 'In the Clouds,' 'Last of the Legends,' 'Lending a Hand,' 'Red Hands,' 'Terrible Hymen,' 'Two Harlequins,' and 'An Utter Perversion of the Brigand,' all of which see; also the following, produced at the German Reed entertainments: 'The Ancient Britons,' 'A Christmas Stocking,' 'A Mountain Heiress,' 'Once in a Century,' 'The Pirate's Home,' 'The Spanish Bond,' 'The Three Tenants,' 'That Dreadful Boy,' 'Two Foster Brothers,' and 'The Wicked Duke,' also the legend of 'The White Pilgrim' (*q.v.*); the libretti of 'L'Ombra' (*q.v.*), 'Savonarola' (*q.v.*), and 'The Canterbury Pilgrims' (*q.v.*); and lyrics for 'Captain Therese' (*q.v.*) and 'La Cigale' (*q.v.*). He was part author (with W. S. Gilbert) of 'The Happy Land' (*q.v.*), (with C. H. Ross) of 'The Sleeping Beauty' (*q.v.*), (with Clement Scott) of 'Many Happy Returns,' of 'An Indian Puzzle,' and of 'Grimstone Grange.'

Abednego. (1) The Jew, in T. DIBDIN'S 'Jew and the Doctor' (*q.v.*). (2) A money-lender in R. BUCHANAN'S 'Dick Sheridan' (*q.v.*).

Abel. A "sacred drama," set to music by Dr. Arne, and performed at Drury Lane in 1755.—*Abel* is among the *personæ* in Lord BYRON'S 'Cain: a Mystery' (*q.v.*).

Abel Drake. A drama in five acts, founded by JOHN SAUNDERS (*q.v.*) (with some assistance from Tom Taylor) on his novel of the same name, and first performed at the Theatre Royal, Leeds, on October 9, 1874, with D. Bandmann in the title part, and Mrs. Bandmann as *Barbara*, other rôles being taken by Mrs. H. Kirby and S. Johnson; first performed in London at the Princess's Theatre, on May 20, 1876, and afterwards reduced to three acts. 'Abel Drake's Wife' is the title of a play produced at Her Majesty's Theatre, Richmond, Surrey, in January, 1872.

Abelard, Count. A character in H. F. CHORLEY'S 'Duchess Eleanour' (*q.v.*).

Abelard and Heloise. A drama in three acts, by J. B. BUCKSTONE (*q.v.*), first performed at the Surrey Theatre, London, with E. F. Saville and Mrs. Yates in the title parts, and other characters by Yates, "O." Smith, D. Pitt, J. Reeve, Buckstone, Mrs. R. Honner, and Mrs. Fitzwilliam. See Buckstone's 'Popular Dramas' (1834-7).

Abenamar. Father of *Almahide* (*q.v.*), in DRYDEN'S 'Conquest of Granada' (*q.v.*).

Aberdeen. The first record of theatrical performances in this old Scotch city relates to 1562, when Queen Mary visited the place, and was received with festivities which included the performance of "spectacles, plays, and interludes." It appears to have been the habit of the citizens at this period to "make glaid the Kynges Majestie with farsceis, plays, histories," etc. In 1601 King James ordered Lawrence Fletcher and his comedians to exhibit "plays, comedies, and

stage plays" in Aberdeen, and we read that they were presented with thirty-two merks and entertained at supper, the freedom of the city being also conferred upon them. In 1745 the Edinburgh company paid a visit, but in the interval a change had come over the spirit of the municipality, and the actors were prohibited from performing. They came again in 1751, and, being again prohibited, erected a wooden building outside the city limits, where, however, they met with little success. In 1768 William Fisher and his company played in a hall at the New Inn, but they, too, met with little encouragement. At last, in 1780, Aberdeen obtained its first theatre—built at the back of an inn in Queen Street. "It had," says J. Keith Angus, "no boxes; the price of admission to the pit was half a crown, to the gallery one and sixpence; when filled, the receipts amounted to nearly forty pounds." Another theatre, with boxes, was erected at about the same time in what is now called Chronicle Lane. It was conducted by one Sutherland on the "starring" system. There is also record (in 1779) of a theatre being "run" in Shoe Lane by West Digges (*q.v.*). In 1789 the building in Queen Street was converted into a chapel, and six years after (1795), a house in Marischal Street was, by way of compensation, converted into a theatre, at a cost of about £3000. This latter establishment forms the subject of a monograph by J. Keith Angus ('A Scotch Playhouse,' 1875), from which most of the particulars in this article are derived. Stephen Kemble (*q.v.*) was the first manager, but did not stay in Aberdeen long. In 1799 one Bell figured as lessee, in 1802 one Hamilton and later still came a Mr. Beaumont, a Mr. and Mrs. Mudie, and a Mr. Fraser (1812). In 1817 the theatre passed into the hands of Corbet Ryder (*q.v.*), who remained in possession till 1842. He was followed by managers of the names of Langley and Adams, and by his widow, who afterwards married a member of her company called Pollock. He died about 1853, and Mrs. Pollock conducted the theatre alone till 1862. She was succeeded in 1869 by A. D. McNeil (*q.v.*), and, later, by Edward Price (*q.v.*), who, like McNeil, had married one of her daughters by her first husband. The boards of the theatre had been trodden at one time or other by such "stars" as Edmund and Charles Kean, Charles Mackay, John Vandenhoff, J. P. Kemble, J. B. Booth, Sheridan Knowles, Miss O'Neil, T. P. Cooke, G. V. Brooke, Mrs. Warner, John Bannister, Daniel Terry, Charles Mayne Young, Miss Helen Faucit, Samuel Phelps, and Oxberry. The present theatre (Her Majesty's) was built in 1872 and opened in December of that year, under the management of W. Gomersal. The leasehold has since been held successively by Miss Annie Baldwin, W. M'Farland, and R. Arthur.

Abhorson. An executioner in 'Measure for Measure' (*q.v.*).

Abigail. (1) The waiting-woman in BEAUMONT and FLETCHER'S 'Scornful Lady'

(*q.v.*) (2) Daughter of *Barabas* in MARLOWE'S 'Jew of Malta' (*q.v.*). (3) Handmaid to the *Jewess* in W. T. MONCRIEFF'S play of that name (*q.v.*). (4) Handmaid to *Lady Agnes* in J. B. BUCKSTONE'S 'Flowers of the Forest' (*q.v.*). (5) A waiting-maid in H. J. BYRON'S 'Princess Springtime' (*q.v.*). (6) *The Lady Aurora Abigail* is first lady of the bedchamber in PLANCHE'S 'Sleeping Beauty in the Wood' (*q.v.*). See ALLSPICE, ABIGAIL.

Abimelech. An oratorio, music by Dr. Arnold, performed at Covent Garden in 1768.

Abingdon, W. L. Actor, born 1860; made his professional *début* at Belfast in 1880, and his London *début*, as *George Benson* in 'Shadows of a Great City,' in 1887. Since then he has figured in the original casts of Cleary's 'Mirage,' Nisbet's 'Dorothy Gray,' Doone's 'Daughter's Sacrifice,' Sims and Pettitt's 'London Day by Day,' Sims and Buchanan's 'English Rose' and 'Black Domino,' Mrs. Wylde's 'Her Oath,' Mackay and Denbigh's 'The Life we Live,' Miss Burney's 'The 'County,' Keith's 'Hush Money,' and Grundy's 'An Old Jew,' also, in the original London casts of Campbell's 'Siberia,' Arthur's 'The Still Alarm,' Pettitt's 'Hands Across the Sea,' Zola's 'Therèse Raquin' (*Laurent*), 'The Great Metropolis,' Nohuys' 'The Gold Fish' (*Kooders*), 'The Broken Melody,' and De Mille's 'The Lost Paradise.' He has also been seen as *Dr. Rank* in 'A Doll's House' (1891), and *Captain Hawtree* in 'Caste' (1894).

Abington, Mrs. (Fanny Barton). Actress, born about 1737, died 1815; the daughter of a private soldier, though some have traced her connection with the Bartons of Derbyshire. She began her career as a flower-girl, being known to "the town" as "Nosegay Fan." She afterwards became servant to a French milliner, and thus obtained a taste for dress, and an acquaintance with her employer's native tongue, which were eventually of much service to her. She is also said to have acted as cookmaid in a family, and to have gone through other and less creditable experiences. Her first appearance on the stage was made through Theophilus Cibber, and at the Haymarket on August 21, 1755, the character being that of *Miranda* in 'The Busybody.' After figuring in a few other parts, she went successively to Bath and to Richmond, where she was engaged by the manager for Drury Lane. She appeared at the last-named theatre in November, 1756. In 1759 she married her music-master, Mr. Abington; and, at the end of her fourth season at the Lane, migrated to Dublin (Smock Alley Theatre). There she remained for five years, "highly esteemed." Reappearing at Drury Lane in 1765, she was at once accepted as the representative of the leading parts in comedy—a position which she occupied at the theatre for the next eighteen years. She will always be best remembered as the first imper-

sonator of *Lady Teazle*, but her range of characters was a wide one. She was the original of *Maria* in 'Arden of Feversham,' *Lady Bab* in 'High Life Below Stairs,' *Betty* in 'The Clandestine Marriage,' *Charlotte* in 'The Hypocrite,' *Charlotte* in 'The West Indian,' *Rozalana* in 'The Sultan,' and *Miss Hoyden* in 'The Trip to Scarborough.' Among her Shakespearean parts were *Desdemona* (1755), *Beatrice* (1759), *Portia* (1759), *Ophelia* (1771-2), and *Olivia* (1771-2). Her other rôles included *Sylvia* in 'The Recruiting Officer' (1755), *Prince Prettyman* in 'The Rehearsal' (1755), *Lady Pliant* in 'The Double Dealer' (1756), *Lacy Locket* in 'The Beggar's Opera' (1758-9), *Mrs. Sullen* in 'The Beaux' Stratagem' (1759), *Lady Fanciful* in 'The Provoked Wife' (1759), the "fine lady" in 'Lethe' (1759), *Kitty* in 'High Life Below Stairs' (1759), *Miss Prue* in 'Love for Love' (1760-1), *Polly Honeycombe* in G. Colman senior's play (1760-1), *Widow Bellmour* in 'The Way to Keep Him' (1760-1), *Mrs. Oakley* in 'The Jealous Wife' (1761-2), *Polly Peachum* in 'Beggar's Opera' (1764-5), *Millamant* in 'The Way of the World' (1765-6), *Lady Townley* in 'The Provoked Husband' (1767-8), *Mrs. Ford* in 'Merry Wives of Windsor' (1769-70), *Lady Sadlife* in 'The Double Gallant' (1769-70), *Lady Betty Modish* in 'The Careless Husband' (1769-70), *Lady Froth* in 'The Double Dealer' (1772-3), *Miss Hoyden* in 'The Man of Quality' (1773-4), *Lady Flutter* in 'The Discovery' (1775-6), *Lydia Languish* in 'The Rivals' (1776-7), *Lady Racket* in 'Three Weeks after Marriage' (1784-5), *Serub* in 'The Beaux' Stratagem' (1785-6), and *Bizarre* in 'The Inconstant' (1787-8). Davies wrote of her: "So various and unlimited are her talents, that she is not confined to females of a superior class; she can descend occasionally to the country girl, the romp, the hoyden, and the chambermaid, and put on the various airs, humours, and whimsical peculiarities of these under-parts; she thinks nothing low that is in nature: nothing mean or beneath her skill which is characteristic." O'Keefe testifies that "Mrs. Abington's manner was charmingly fascinating, and her speaking voice melodious. She had peculiar tricks in acting; one was turning her wrist, and seeming to stick a pin in the side of her waist. She was also very adroit in the exercise of her fan." Dibdin records that "her taste for dress was novel and interesting. She was consulted by ladies of the first distinction, not from caprice, but from a decided conviction of her judgment in blending what was beautiful with what was becoming." See Davies' 'Life of Garrick' (1780), Dibdin's 'History of the Stage' (1795), O'Keefe's 'Recollections' (1826), Genest's 'English Stage' (1832), Taylor's 'Records of My Life' (1869), Crabb Robinson's 'Diary' (1869), Dutton Cook's 'Hours with the Players' (1881), and 'Actors and Actresses' (New York, 1886).

Able. A character in HOWARD'S 'Committee' (*q.v.*).

Aboan. A character in SOUTHERNE'S 'Oroonoko' (*q.v.*).

Abomelique. The hero of the old melodrama 'Blue Beard' (*q.v.*), and of H. J. BYRON'S burlesque of that name (*q.v.*). He figures in PLANCHÉ and DANCE'S 'Blue Beard' (*q.v.*) as the *Baron Abomelique*, and in BURNAND'S 'Blue Beard' (*q.v.*) as the *Baron Abomelique de Barbe Bleue*.

Abomelique the Second. Prince of Piombino in ISABELLA VERNIER'S 'Barber and Bravo' (*q.v.*).

Abon Hassan. A character in the 'Arabian Nights,' and the leading figure in (1) 'Abon Hassan:' a farce by W. DIMOND (*q.v.*), first performed at Drury Lane on April 4, 1825, with Horn as the hero, Miss Graddon as *Zulima*, Bedford as the *Caliph*, and Mrs. Orger as *Zobeide*; first produced in New York in 1827. The main incidents had previously been treated by O'Keefe in his 'Dead Alive' (*q.v.*). *Abon* and *Zulima* have married contrary to the wishes of the *Sultan* and *Zobeide*, but, after certain mystifications produced by their pretending to be dead, they are taken back to favour. (2) 'Abu Hassan' (*q.v.*). (3) 'Abon Hassan; or, The Hunt after Happiness:' an extravaganza by FRANCIS TALFOURD (*q.v.*), first performed at the St. James's Theatre, London, on December 26, 1854, with Miss Marshall in the title part, J. L. Toole as *Haroun-al-Raschid*, and Miss Eleanor Buffon as *Equanocta*; "smartly written, but ineffective," was E. L. Blanchard's comment in his 'Diary.' (4) 'Abon Hassan; or, An Arabian Knight's Entertainment:' an extravaganza by ARTHUR O'NEIL, first performed at the Charing Cross Theatre on December 11, 1869, with Miss E. Fowler in the "name rôle," C. P. Flockton as *Haroun*, and Miss R. Roberts as *Zobeide*.

Aboulefatahkhanshah. The pacha in W. H. OXBERRY'S 'Pacha's Pets' (*q.v.*).

About, Edmond. The 'Roi des Montagnes' of this author (1828-1834) was the foundation of Tom Taylor's 'Brigand and his Banker' (*q.v.*). See, also, SUNNY SIDE, THE.

About Town. A comedy in three acts by ARTHUR W. A'BECKETT (*q.v.*), first performed at the Court Theatre, London, on May 12, 1873, with Edgar Bruce as *Sir Walter Mervyn*, Chippendale, jun., as *Monteagle*, Miss Kate Bishop, Miss Marie Litton, George Rignold, E. C. Righton, and Mrs. Stephens. *Mervyn* and *Monteagle* are two young men "about town." The comedy was first played in America at Daly's Broadway Theatre, New York, on September 29, 1873, with Miss Minnie Walton in Miss Bishop's part.

Above and Below. A comic drama in two acts, by EDWARD STIRLING (*q.v.*), first performed at the Lyceum Theatre, London, on July 16, 1846, with a cast including A. Wigan, F. Matthews, Keeley, Diddear,

Meadows, and Miss Fairbrother. In this piece the action is carried on simultaneously in two rooms, one "above" and one "below." See ACTOR OF ALL WORK; SANS SOUCL.

Abra-Mulé; or, Love and Empire. A tragedy by Dr. JOSEPH TRAPP (*q.v.*), founded on a "history of the dethronement of Mahomet IV." by Le Noble (translated by "S. P."), and first performed at Lincoln's Inn Fields in January, 1704, with Mrs. Bracegirdle in the title part, Verbruggen as *Pyrrhus*, Betterton as *Mahomet IV.*, and Powell as *Solyman*. *Abra-Mulé* loves and is beloved by *Pyrrhus*, the grand vizier; *Mahomet*, the emperor, and *Solyman*, his brother, also love her; but *Mahomet* is deposed, and *Solyman* resigns her to *Pyrrhus*.

Abra dates and Panthea. (1) A tragedy by ROBERTS, founded on a passage in Xenophon's 'Cyropædia,' and acted in 1770 by the scholars of St. Paul's School. (2) An unacted tragedy by JOHN EDWARDS, published in 1808, and founded, like its predecessor, on Xenophon. *Abra dates* is King of Susiana, and, he being killed in battle, his wife *Panthea* commits suicide. See PANTHEA.

Abraham. The Hebrew patriarch is the central figure in various old dramas. (1) The story of Abraham and Isaac, for example, forms the subject of plays in the Chester, Coventry, and Widkirk series. The Chester play has a comic prologue by one "Gobbet on the Green" (*q.v.*). For analysis and quotations, see Collier's 'Dramatic Poetry' (miracle-plays). (2) 'The Tragedie of Abraham's Sacrifice;' a religious play, translated by ARTHUR GOLDING (*q.v.*) from the French of Theodore Beza, and published in 1577. (3) 'Abram and Lot' figures in Henslowe's list of the plays acted by "the Earl of Sussex's servants" in 1593. (4) 'Abraham,' a 'mystery,' was edited by J. P. Collier, and published in 1836.

Abraham and Isaac. See ABRAHAM.

Abraham Parker. See ADDISON, H. R.

Abraham's Sacrifice. See ABRAHAM.

Abrahamides. A character in 'The Tailors' (*q.v.*).

Abram and Lot. See ABRAHAM.

Abricotina. The princess's maid, in PLANCHÉ'S 'Invisible Prince' (*q.v.*).

Abroad and at Home. A comic opera in three acts, by J. G. HOLMAN (*q.v.*), first performed at Covent Garden Theatre on November 19, 1796, with Mrs. Second as *Miss Hartley*, Mrs. Martyr as *Kitty*, Inledon as *Harcourt*, Quick as *Sir Simon Flourish*, Fawcett as *Young Flourish*, Munden as *Old Testy*, and Knight as *Young Testy*. Old *Flourish* and old *Testy* are the guardians of *Miss Hartley*, and each desires to marry her to his son. But *Young Testy* marries *Kitty*, *Miss Hartley's* maid, thinking her to be her mistress; *young Flourish* is supposed to be "abroad," though really "at home;" and

Miss Hartley is united to *Harcourt*, whom she loves.

Absalom, son of King David, was the hero of (1) a drama by BISHOP BALE (*q.v.*), no longer existent; (2) a manuscript Latin tragedy by JOHN WATSON, Bishop successively of Lincoln and Winchester, referred to by Ascham in his 'Schoolmaster' (1570) and Meres in his 'Palladis Tamia' (1598). See DAVID AND BETHSABE.

Absence of Mind; or, Wanted £5. A comediotta, adapted by W. POEL from the German of Kotzebue, and performed at the Victoria Theatre, London, with a cast including the adapter and Mrs. C. Warner; also, at the Olympic Theatre, July 11, 1884.

Absences de Monsieur (Les). See ABSENT MAN; OUT OF SIGHT, OUT OF MIND.

Absent Apothecary (The). A farce in two acts, attributed to the authors of 'Rejected Addresses' (JAMES and HORACE SMITH), and first performed at Drury Lane on February 10, 1813. It was finally condemned on the second night of its production. Miss Kelly, Bannister, Johnstone, and Knight were in the cast. "The 'Absent Apothecary' was by no means an original character, as he strongly resembled the 'Absent Man'" (*q.v.*).

Absent, Lord and Lady. Characters in TAVERNER'S 'Artful Wife' (*q.v.*).

Absent Man (The). (1) A farce said to have been written by THOMAS HULL (*q.v.*), and first performed at Covent Garden on April 28, 1764, with Shuter, Dunstall, Mattocks, and Miss Miller in the cast. (2) A farce by ISAAC BICKERSTAFFE (*q.v.*), performed at Drury Lane on March 21, 1768, with King as *Shatterbrain* the hero, Catherley as *Wellton*, and Mrs. W. Barry as *Flavia*. *Shatterbrain* is engaged to marry *Flavia*, but forgets all about the ceremony, and the lady takes the opportunity to espouse *Wellton*, her lover. The author confesses to having taken the idea of the farce from La Bruyère's "character" of Menalcas. (3) A farcical comediotta in one act, freely adapted by G. ROBERTS (*q.v.*) from 'Les Absences de Monsieur' (*q.v.*), and first performed at the Holborn Theatre, London, on June 18, 1870, with A. Wood as *Marmaduke Maze* and W. Brunton as *Sam Sloper*.

Absent One (The). See WIGAN, HORACE.

Absolute, Sir Anthony and Captain. Father and son in SHERIDAN'S 'Rivals' (*q.v.*). *Sir Anthony*, says Hazlitt, is "an evident copy after Smollett's kind-hearted and high-spirited Matthew Bramble" (a character in 'Humphrey Clinker.') *Captain Absolute*, in love with *Lydia Languish* (*q.v.*), masquerades as 'Ensign Beverly.'

"Absolute the knave is! (How)." -- 'Hamlet,' act v. sc. 1.

"Abstract and brief chronicles of the time." Hamlet's description of "the players" in act ii. sc. 2. "After your death," he adds, "you were better have a bad epitaph than their ill report while you live."

Abu Hassan. An operetta, music by Weber, produced, with an English libretto, at Drury Lane in 1835. See ABON HASSAN.

Abudah. An Arab warrior in HUGHES'S 'Siege of Damascus' (*q.v.*).

Abudah; or, The Talisman of Orosmanes. A musical piece by J. R. PLANCHÉ (*q.v.*), founded on one of Ridley's 'Tales of the Genii,' and produced at Drury Lane Theatre, London, on April 13, 1819, with H. Kemble as *Abudah*, Harley as *Fadlallah*, and Mrs. Bland as *Zemroude*. "The ballads sung in it were set by that extraordinary character, Michael Kelly" (*q.v.*).

Abuses: "containing both a Comedy and a Tragedy, performed July 30, 1606, before the Kings of Great Britain and Denmark, by the Children of Paul's." See SIR THOMAS MORE.

Academy (The); or, The Cambridge Dons. A manuscript comedy by JOSHUA BARNES, in the library of Emmanuel College, Cambridge; "appears," says W. C. Hazlitt, "to have been written about the year 1675."

Academy of Music. See NEW YORK THEATRES.

Acasto, Lord, in OTWAY'S 'Orphan' (*q.v.*), is father to *Castalo*, *Polydore*, and *Serina*, and guardian of *Monimia*.

Accomplished Maid (The). A comic opera, adapted from 'La Buona Figliuola' of Goldoni by EDWARD TOMS (*q.v.*), and first performed at Covent Garden on December 3, 1766, with Mrs. Mattocks as *Fanny* the heroine, Mattocks as *Lord Bellmour*, and Shuter, Dibdin, etc., in other parts. *Fanny*, a foundling, turns out to be a German baroness, and is married to *Bellmour*.

Accrington (Lancashire). The Prince's Theatre here was built in 1832.

Accusation; or, The Family of Anglade. A play in three acts, by J. HOWARD PAYNE (*q.v.*), adapted from the French, and first performed at Drury Lane on February 1, 1816, with Miss Kelly as *Madame d'Anglade*, Rae as *D'Anglade*, Wallack as *Valmore*, Mrs. Glover as *Madame de Cerval*, and Bartley, Barnard, Knight, Powell, and Penley in other parts. Another version, entitled 'The Portfolio' (*q.v.*), was brought out at Covent Garden on the same evening as a farcical after-piece. The play was produced in New York in 1816, with Mrs. Barnes as *Madame d'Anglade*. Hazlitt wrote of 'Accusation' that "the old historical materials are rather scanty, consisting only of a narrative of a robbery committed on a nobleman by some members of his own household, for which a M. d'Anglade, who with his family occupied part of the same hotel, was condemned on false evidence to the gallies."

Accusing Spirit (The); or, The Three Travellers of the Tyrol. A drama in three acts, by W. E. SUTER (*q.v.*), first performed at the Grecian Theatre, London, on March 5, 1860, with Mead as *Eric*; revived at the Queen's Theatre in May, 1861, with C. Sennett as *Eric*.

Ace of Clubs (The). A play in five acts, adapted by ARTHUR SHIRLEY from P. Decourcelle's '*L'As de Trèfle*' (Ambigu, Paris, March, 1883), and first played at the Theatre Royal, Darlington, on March 22, 1889.

Achademos, The Comedy of. A dramatic work by JOHN SKELTON (*q.v.*), referred to by him in his '*Garlande or Chapelet of Lawrell*' (1523).

"**Aches.**"—'Tempest,' act i. sc. 2. John Kemble's mode of pronouncing this word—as if in two syllables—was the cause of much controversy and excitement. In 1806 "a crowded house attended Cooke's first performance of *Prospero* merely to ascertain whether he would or would not adopt his manager's orthoepy. Cooke discreetly avoided the difficulty by omitting altogether the line in which the disputed word occurs."

Achilles. The Greek hero is a prominent personage in several dramatic pieces: (1) 'Achilles; or, Iphigenia in Aulis;' a tragedy by ABEL BOYER (*q.v.*), translated from the '*Iphigénie*' of Racine, and performed at Drury Lane in 1699, with Powell as *Achilles*, Wilks as *Agamemnon*, Cibber as *Ulysses* and *Calchas*, Mills as *Arkas*, Mrs. Rogers as *Iphigenia*, and Mrs. Knight as *Clytemnestra*. The only variation from Racine is in the last scene of the fifth act. The play was revived at Covent Garden in March, 1778, under the title of 'Iphigenia.' It was printed in 1700. See VICTIM, THE. (2) 'Achilles;' an opera by JOHN GAY (*q.v.*), first performed at Covent Garden on February 10, 1733, with Salway in the title part, Quin as *Lycomedes*, Chapman as *Ulysses*, and Miss Norsa as *Deidamia*. "This piece, which is in the manner of the 'Beggar's Opera,' is a ludicrous relation of the discovery of *Achilles* by *Ulysses*. The scene lies in the court of *Lycomedes*. *Achilles* is in woman's clothes through the whole play, and it concludes by his marriage with *Deidamia*." Doran remarks that, "by the treatment of the subject, Gay did not manifest the innocence to which he laid claim, nor show himself either in wit a man or in simplicity a child." Under the title of 'Achilles in Petticoats,' Gay's opera, altered by George Colman (*q.v.*), and set to music by Dr. Arne, was brought out at Covent Garden on December 16, 1773, with Mattocks as *Achilles*, Du-Bellamy as *Lycomedes*, and Mrs. Mattocks as *Deidamia*. (3) 'Achilles in Scyros;' an opera, translated from Metastasio by JOHN HOOLE, and printed in 1800. (4) 'Achilles in Scyros;' a dramatic poem by ROBERT BRIDGES (*q.v.*)—*Achilles* has figured also in burlesque, e.g. in Kenney's

'*La Belle Hélène*' (*q.v.*), and R. Brough's '*Siege of Troy*' (*q.v.*).

Achilles in Petticoats. See **ACHILLES**.

Achilles in Scyros. See **ACHILLES**.

Achman. An actor employed at Drury Lane, mentioned by Churchill in '*The Rosciad*,' and highly praised by Hugh Kelly (*q.v.*).

Achmet. A character in BROWN'S '*Barbarossa*' (*q.v.*).

Achmet, Mrs. Actress (*née* Egan), and a pupil of Lee Lewis; made her first appearance in Smock Alley Theatre, Dublin, about 1785, and was successful there in '*The Grecian Daughter*,' '*Imoinda*,' and other plays. After her marriage she toured in the English provinces, and in 1789 made her *début* in London at Covent Garden as *Juliet*. Among her other parts was *Sir Harry Wildair*. "In person," wrote a contemporary, "she is elegant, in action graceful, but deficient in force and animation." See the '*Theatrical Dictionary*' (1805).

Achoreus. A character in BEAUMONT and FLETCHER'S '*False One*' (*q.v.*) and CIBBER'S '*Cæsar in Egypt*' (*q.v.*).

Achurch, Janet. Actress, born 1864; made her *début* in London at the Olympic Theatre in 1883, playing *Lady Stanmore* in '*A Great Catch*' and *Lady Albemarle* in '*The Queen's Favourite*.' She afterwards toured through the provinces, starring as *Lady Audley* in '*Lady Audley's Secret*' and *Mercy Merrick* in '*The New Magdalen*,' etc.; and playing, "lead" with F. R. Benson in a round of Shakespearean and other "legitimate" plays (*Lady Macbeth*, *Queen* in '*Hamlet*,' *Pauline* in '*Lady of Lyons*,' etc.). Between 1886 and 1890 she enacted in London the following (and other) original rôles: *Clémence* in '*A Gay Husband*,' *Angela* in Chambers and Little's '*Devil's Caresfoot*,' *Alice Bellairs* in Buchanan's '*Partners*,' *Mathilde* in Wills and Grundy's '*Pompadour*,' *Hester Prynne* in Nelson's '*Scarlet Letter*,' and *Nora* in Ibsen's '*Doll's House*." In 1890-2 she and her husband—Charles Charrington (*q.v.*)—undertook a "starring" tour in Australia, India, and Egypt, where she added largely to her repertory. Returning to London in 1892, she appeared at the Avenue Theatre as *Stephanie de Mohriavart* in '*Forget me Not*' (*q.v.*), and at the Grand Theatre, Islington, as the *Princess Claudia* in '*The Red Lamp*' (*q.v.*). In 1893 she "created" at the Royalty the title rôles of '*Alexandra*' (*q.v.*) and '*Clever Alice*' (*q.v.*), and at Terry's the leading female part in W. H. Pollock's '*An Interlude*,' in A. C. Doyle's '*Foreign Policy*,' and in J. M. Barrie's '*Becky Sharp*.' At the former theatre, also, she appeared as *Adrienne Lecouvreur*. In 1896 she was seen at the Avenue as *Rita* in '*Little Eyclif*,' and in 1897 at the Olympic as *Cleopatra*. See **MRS. DAINTREE'S DAUGHTER**.

Acis and Galatea. (1) A masque, by PETER MOTTEUX (*q.v.*), founded on a story

in Ovid's 'Metamorphoses,' bk. xiii.; set to music by John Eccles, and performed at Drury Lane, with Mrs. Willis, jun., as *Acis*, and Mrs. Tenoeas *Galatea*; also at Lincoln's Inn Fields. In this piece the lovers are made "happy at last by marriage." It was first printed in 1701. (2) A dancing entertainment at Drury Lane in 1728. (3) A "serenata," founded on the same story as that of Motteux's masque; music by Handel, words by JOHN GAY (*q.v.*), with additions by Dryden, Pope, and Hughes; composed at Cannons, probably in 1720, and performed there, probably, in 1721; first performed in London at the Haymarket in 1732, in three acts, and with Miss Arne as *Galatea*; revived at the Queen's Theatre, London, in February, 1831, with Mrs. Glover, Mrs. Humby, E. Seguin, T. Green, etc., in the cast; at Drury Lane by Macready, on February 5, 1842, with Miss P. Horton as *Acis*, Miss Romer as *Galatea*, H. Phillips as *Polyphemus*, and the scenery from designs by Stanfield; at New York in 1842, with Mrs. Seguin; at the Princess's Theatre, London, in August, 1869, with Vernon Rigby as *Acis*, Herr Formes as *Polyphemus*, and Miss Blanche Cole as *Galatea*; and at the Gaiety Theatre, Glasgow, in 1876, with G. Perren and Madame Rolt in the title parts, and Signor Foli as *Polyphemus*. It was first printed in 1732. (4) A burlesque of 'Acis and Galatea,' by W. H. OXBERRY (*q.v.*), was produced at the Adelphi Theatre, London, in 1842, three days after Macready's production of the original. (5) A travesty by F. C. BURNAND (*q.v.*), entitled 'Acis and Galatea; or, The Nimble Nymph and the Terrible Troglodyte,' was brought out at the Olympic Theatre, London, on April 6, 1863, with Miss Hughes as *Galatea*, and Miss Annie Kemp as *Acis*. (6) A burlesque, by T. F. PLOWMAN, entitled 'Acis and Galatea; or, The Beau! the Belle!! and the Blacksmith!!!' was produced at the Victoria Theatre, Oxford, in 1869.

Acolastus. A "comedy" on the story of the Prodigal Son; translated by JOHN PALSGRAVE, for the use of children, from the Latin of Fullonius; and printed in 1540, with the statement that Fullonius had "set it forth before the bourgeois of Hagen [the Hague] in Holand, anno MDXXXIX."

Acorn. (1) The *Acorns*, in RAYMOND'S 'Farmer's Daughter' (*q.v.*), include *Farmer Acorn*, his brother *George*, and his daughter *Mary*. (2) *Jack Acorn* figures in Mrs. S. S. S. ROWSON'S 'Columbia's Daughter' (*q.v.*).

Acouina. A character in 'The Serf' (*q.v.*).

Acres, Bob, in SHERIDAN'S 'Rivals' (*q.v.*), is described by Hazlitt as "a distant descendant of *Sir Andrew Aguecheek*" (*q.v.*). "*Squire Acres*," says a more recent critic, "is a country gentleman of limited intelligence, and incapable of acquiring, even by contagion, the curious system of referential swearing by which he gives variety to his

speech. But his indeterminate valour is so aptly utilized, and his ultimate poltroonery in the duel scene is so whimsically developed, that he would be a very hard-hearted critic indeed who could taunt *Mr. Acres* with his artistic shortcomings." Byron has recorded in 'Don Juan' how

"Through his palms *Bob Acres'* valour oozed."

Acrobat (The). A drama in four acts, founded by WILSON BARRETT (*q.v.*) on 'Le Paillasse' of D'Ennery and Fournier, and first performed at the Olympic Theatre, London, on April 21, 1891, with the author as *Belphegor*, Miss Winifred Emery as *Madeline*, Cooper Cliffe as *Lavarennes*, and G. Barrett as *Flip-Flap*. See BÉLPHÉGOR.

Across Her Path. A play in four acts, by ANNIE IRISH (*q.v.*), founded on Miss A. Swan's novel of the same name, and first played at Terry's Theatre, London, on January 21, 1890, with the adapter as the heroine.

Across the Atlantic. See HOME.

Across the Continent. A drama, in prologue and three acts, by JAMES M'CLOSKEY (*q.v.*), played at the Alfred Theatre, London, in July, 1871; at Victoria Theatre in March, 1872. In America Miss Ada Rehan has played *Agnes Constant* in this drama.

Act at Oxford (An). See HAMPSTEAD HEATH.

Act-drop (The). The name given to the curtain, usually painted in a more or less artistic style, which is "dropped" at the conclusion of each "act" of a play. In some theatres it is the custom to drop and draw a curtain from each side of the proscenium, and that is generally called a "tableau curtain."

Actæa, in HALM'S 'Son of the Wilderness' (*q.v.*), is the mother of *Parthenia* (*q.v.*).

Actæon, the hunter changed by Diana into a stag, is the hero of R. COX'S 'Actæon and Diana' (*q.v.*), and figures also in W. BROUGH'S 'Endymion' (*q.v.*).

Actæon and Diana. An interlude by ROBERT COX, "with a pastoral story of the nymph *Enone*, followed by the several conceited humours of *Bumpkin* the huntsman, *Hobbinol* the shepherd, *Singing Simpkin*, and *John Swabber* the seaman," founded on a passage in the 'Metamorphoses' of Ovid, and described in the second edition (1656) as having been performed with applause at the Red Bull. To this edition was added the character of *Simpleton* the smith. The interlude was reprinted in Kirkman's 'Wits' (1673), and in Chetwood's 'Collection' (1750).

Acting as a Profession. The name of the first English professional actor is, it need scarcely be said, not known. Nor, one may add, is there any record of the first professional performance in England. Dutton Cook observes that "acting, as a distinct profession, seems to have been known in England at least as far back as his

the reign of Henry VI," but everything depends upon what is understood by "acting." Another historian of the stage reminds us that "the pagan Saxon era had its dialogue-actors or buffoons," and he goes on to relate that "when the period of Christianity succeeded, its professors and teachers took of the evil epoch what best suited their purposes." "In castle-hall, before farmhouse fires, on the bridges, and in the market-places, the men who best performed the united offices of missionary and actor were, at once, the most popular preachers and players of the day" (Doran). The alliance between "the Church and the Stage" is, indeed, as old as it has been intimate. The monks welcomed the wandering strollers, and, it is said, did not disdain to compose songs for them to sing. At last, the *rapprochement* became such that "actors and other vagabonds" were prohibited by royal decree from having access to the monasteries. Then, it would appear, the clergy began to write their own dramas and play in them themselves. (See MORALITIES and MYSTERIES.) The first official recognition of the actor as a professional person was made, apparently, by the Duke of Gloucester, who was afterwards to become so famous and so infamous as Richard III. The duke had players attached to his household, and, when he had no need of their services, sent them, so to speak, "on tour" for their own benefit. Others of the nobility followed his example, and eventually actors in the pay of the aristocracy were allowed, by royal licence, to give performances whenever and whenever their employers permitted them. Of Henry VII. we read that he employed official "players of interludes," and Collier prints a document, dated Easter, 1494, in which the actors acknowledge the receipt of their pay for the half-year. By 1509 "acting had become an ordinary occupation," but "it seems not to have been considered by any means a respectable vocation." Henry VIII. followed for a time his father's example in maintaining players at court, and at one time rejoiced in two companies, styled respectively the "king's players" and the "king's old players" (1514). But towards the end of his reign repressive measures began to be taken with regard to actors, and in 1543 the first act for the regulation of the stage was passed. In 1547 the king died, and it is recorded that the players then came into collision with the clergy, through announcing "a solempne play," in evident opposition to "a solemne dirge" performed by the latter in honour of the deceased monarch. During the reign of Edward the law was often put in force against performers. In 1549 all plays were suppressed for a time, and again, in 1551, the players of the Marquis of Dorset were exhorted under penalties not to perform elsewhere than in their employer's presence. Five years later, under the auspices of Mary, all "players and pipers" were forbidden to "stroll," on the ground that they were "disseminators of seditions and heresies" (Doran), the fact being that they were suspected of being in-

fluenced by a desire to serve the Protestant cause. It was in this reign, too, that the authorities of London made a raid upon some actors who were appearing in 'A Sackfull of News' (*q.v.*). This was said to be "a lewd play," and the mayor was bidden to send his officers to the place, not only to arrest the comedians, but to "take their play-book from them." The actors were soon released, but only on condition that they "and all other players throughout the city" performed only "between All Saints and Shrovetide" and only such pieces as were approved by the Ordinary. In 1572 was passed the royal decree threatening to treat as "rogues and vagabonds" all those roving performers who, before setting up their stage, failed to secure the licence of "two justices of the peace at the least." This was apparently suggested by the large increase in the number of professional actors. Two years after, Elizabeth granted the first royal patent ever conceded to the profession—a patent empowering Lord Leicester's players to produce such works as they desired, "as well," said her Majesty, "for the recreation of our loving subjects, as for our solace and pleasure when we shall think good to see them." The favour with which Elizabeth regarded the drama, and therefore the profession of the actor, is familiar to everybody. But all her subjects were not so complaisant. The magistrates of London and Middlesex protested against the patent of 1574, and so persecuted the players as to lay, no doubt, the foundation of the enmity with which playwrights so long pursued the whole clan of justices and "city knights." In 1581 the Cambridge authorities objected to the Earl of Oxford's actors performing at that town. Archbishop Bancroft is said to have been favourable to theatrical exhibitions, but the clergy generally were certainly not of that mind. In 1579 Gosson had published his 'School of Abuse' (*q.v.*)—"a pleasant invective against players and such-like caterpillars of a Commonwealth," to which reference is made elsewhere in this volume. This was an assault indeed; and it was followed in 1616 by one less historically notable, the author of which, Sutton, was preacher at St. Mary Overy's. A vigorous reply to this was made by the actor Nathaniel Field (*q.v.*). In truth, the actors were not wholly blameless, for they were constantly trying to evade the law, and bringing down upon themselves its perfectly justifiable rigours. They would act at places and on days which they knew were forbidden, and they would perform pieces which they knew were proscribed—*e.g.* in the case of Middleton's 'Game of Chess' (*q.v.*), which was held to be offensive to Spain, and was accordingly suppressed, the author being placed in durance vile. This was the more vexatious, as the comedy was then drawing £100 a day! During the reigns of James I. and Charles I., the theatrical licences were affected very much by the fluctuations of the plague, the actors not being allowed to play in London

till the deaths had decreased to thirty per week. Thus it is recorded of the year 1625 that the "common players" were then allowed to come to court, because "the plague is reduced to six." In 1631 the churchwardens and others of Blackfriars petitioned against the performances given by the players in that place, and were told in reply that the queen (Henrietta Maria) was "well affected" towards plays. It was, however, enacted that there should be only two houses in the city, and that each company should play not more than twice a week, "forbearing to play on the Sabbath Day, in Lent, and in times of infection." This measure was followed, in 1633, by the second great published attack on the profession—namely, Prynne's 'Histrio-Mastix' (*q.v.*), in which it was indignantly recorded that there were no fewer than five "devil's chapels" in London. The players, however, had the Court on their side, and so all went tolerably well with them till 1647-8, when, the Puritans being uppermost, the English stage was for the time suppressed, its votaries being described as no better than heathens, and intolerable to Christians. Many of the actors, we read, took service with the king; others clung to their calling, and gave surreptitious performances, in face of the new law to the contrary, some of these representations taking place in the houses of wealthy lovers of the drama. Many efforts were made to obtain the revocation of the hostile decree, but without effect. At length there was an end to the Commonwealth; Monk made his entry into London on behalf of the second Charles, and he was at once besought to give his countenance to the actors. He did so readily; and not many hours passed before the drama was again to be witnessed in one or more of its old strongholds. From this point onward the path of "the profession" was fairly smooth. In 1663 Charles granted patents to Killigrew and Davenant, and English actors became once more recognized and protected members of society. True, they still had their enemies. The authorities of London remained as bitter as ever against them, and we read that in 1700 the lord mayor and aldermen issued an order, forbidding any playhouse bill to be set up within the precincts of the city, and declaring the theatres a public nuisance. Twenty years after, Dennis was found taunting the players of the day with being "rogues and vagabonds;" and certainly the rule of the lord chamberlain was somewhat arbitrary. The number of patent theatres in London continued to be strictly limited up to 1843, when free trade in the drama was proclaimed, and when naturally the *personnel* of the profession largely increased. In Scotland, the history of the player was marked by very similar vicissitudes. Thus, in 1574, the General Assembly prohibited all plays founded on Scripture, and in 1597 the Kirk Session of Edinburgh fulminated against both players and their patrons. Much later—in 1715—the Presbyterian ministers preached against

the theatre at Holyrood, threatening to withhold from its frequenters the means of obtaining the sacrament; in 1726, Antony Aston's theatrical company, arriving in Edinburgh, met with a like reception from the local clergy; whilst in 1756, when the Rev. John Home (*q.v.*) produced his tragedy of 'Douglas' (*q.v.*), the Presbyteries of Edinburgh and Glasgow "excommunicated," not only him, but everybody connected with the performance! Nevertheless, with all this, actors in Scotland could, it seems, always depend upon an audience, and they were never at any time so fiercely persecuted as players in England were by the Puritans. The annals of acting in Ireland do not begin till the reign of Elizabeth, during which, it is recorded, plays were performed at Hoggin Green, Dublin, before the Lord Lieutenant. The first Dublin theatre, due to the enterprise of John Ogilby, dates from 1635. During the civil war, the stage languished in Ireland as in England, being resuscitated in both countries about the same time. The Smock Alley Theatre was opened in 1662, also under the auspices of Ogilby. The beginnings of the profession in America would seem to date from 1733, when, apparently, theatrical performances of some sort were given in New York. In 1749 there was a company of players at Philadelphia, and in 1750 it made its appearance in New York, afterwards going to Williamsburg, Virginia. There had previously been several dramatic seasons in Jamaica, where Moody, the Irish comedian, played about 1745, returning by-and-by to England, and sending thence a regular troupe, which performed in the island in 1751. In 1752 an English company, exploited by William, and headed by Lewis, Hallam, appeared at Williamsburg, and this is the first combination of which we possess many particulars. The troupe numbered twelve, each of whom had one share (out of eighteen shares) in the profits, save Lewis, who had two shares, one as actor and one as manager. The advent of the company had been preceded in 1750 by a declaration of the authorities of Massachusetts against the acting of stage plays, and it was followed in 1774 by the closing of the theatres in Philadelphia, in accordance with a decree of Congress. In 1793 the Massachusetts order was repealed. In America, as in the United Kingdom, the early years of the drama were characterized by much struggling between actors and the law, the latter, when inimical to the players, being as far as possible defied or evaded. At the present moment the British player has no impediment placed in his way, the closing of London theatres on Ash Wednesday, which used to obtain, having been abolished in 1885. For some further details bearing generally on the subject, see ACTORS; ACTRESSES; SALARIES; THEATRES; etc. See, also, the histories of the English stage by Chetwood, Collier, Dibdin, Doran, Genest, etc.; of the Scottish, by Jamieson; of the Irish, by Hitchcock; and of the American, by Dunlap, Ireland, Blake, Brown, Clapp, Phelps, etc.; as well as the works of James Boaden, Colley Cibber,

Dutton Cook, Thomas Davies, W. Donaldson, Michael Kelly, J. O'Keefe, etc., and the biographies of actors generally.

Acting, The Art of. See ART OF ACTING.

"Action to the word, Suit the."—Hamlet's advice to the players, act iii. sc. 2.

Actor (The). (1) 'A treatise on the Art of Playing, interspersed with theatrical anecdotes, critical remarks on plays, and occasional observations on audiences;' adapted from 'Le Comédien' of Remond de Sainte-Albine (1747), and published in 1750. In the first part the writer discourses on "the principal advantages which a player ought to have from nature," and in the second on "those appliances which players ought to receive from art." Under the first head he discusses such questions as whether an actor can excel without a good understanding, whether sensibility is the more important to a performer in tragedy or in comedy, whether an actor can have too much fire, whether it would be to the advantage of all players to be of a distinguished figure, and so forth. It is laid down that gaiety of temper is absolutely necessary to the players in comedy, that no man who has not naturally an elevated soul can succeed in the part of a hero, and that only those players who are naturally amorous should perform the part of lovers. Under the second head the author pronounces on truth of action, truth of recitation, natural playing, finesses in playing, by-play, variety and graces in playing, etc. "The whole theoretical portion of 'The Actor,'" says William Archer, "is simply translated from 'Le Comédien.' The adaptation, however, is, if not an abler, at least a more entertaining book than the original. Sainte-Albine dealt far more in precept than in example. The adapter, on the other hand, lost no opportunity of pointing his moral by references to the players and actors of his own day" ('Masks or Faces?' 1838).

(2) 'A treatise on the Art of Playing. A new work, written by the Author of the former, and adapted to the Present State of the Theatres;' published in 1755, and including "impartial observations on the performance, manner, perfections, and defects" of Garrick, Barry, Woodward, Foote, Havard, Palmer, Ryan, Mrs. Cibber, Mrs. Pritchard, Mrs. Woffington, Mrs. Clive, Mrs. Bellamy, and other contemporary players. This is virtually the book of 1750, re-written and condensed. The writer urges, among other things, that a good actor ought to express his author's, not his own, ideas; that he must himself feel the passion that he would raise in others; that any particular turn of mind is of disadvantage to him; that an actor ought to be different from himself on many occasions; and so on. 'The Actor' was re-adapted into French by Antonio Fabio Sticotti, an Italian player, under the title of 'Garrick, ou les Acteurs Anglois' (1769), and this work suggested to Diderot (*q.v.*) an essay (contributed by him to Grimm's 'Cor-

respondance') on which he afterwards based his famous 'Paradoxe sur le Comédien.'

(3) A poetical disquisition on the art of acting, written by ROBERT LLOYD (1733-1764), and published in 1760. The author begins by laying down the axiom that acting draws its perfection from no observance of mechanic laws. The player's profession, he goes on to say,

"Lies not in trick, or attitude, or start—
Nature's true knowledge is the only art. . . .
To this one standard make your just appeal;
Here lies the golden secret—learn to feel."

It is next asserted that

"The player's province they but vainly try
Who want these powers—*deportment, voice, and eye.*"

And, first, in reference to deportment—

"The critic sight 'tis only *grace* can please;
No figure charms us if it has not *ease.*"

The player is exhorted not to attitudinize, and is warned, further, against *over-acting* :

"Of all the evils which the stage molest,
I hate your fool who overacts his jest,
Who murders what the poet finely writ,
And, like a burglar, haggles all his wit.
With shrug, and grin, and gesture out of place,
And writes a foolish comment with his face."

Coming to the voice, Lloyd observes that it is not enough it should be "round and clear"—

"'Tis modulation that must charm the ear."

"Desperate heroines," we are told, should not "grieve with tedious moan," or "whine their sorrows in a see-saw tone."

"The voice all modes of passion can express,
That marks the proper word with proper stress;
But none emphatic can that actor call
Who lays an equal emphasis on *all.*"

Equally does Lloyd censure those who

"Point ev'ry stop, mark ev'ry pause so strong,"

that

"Their words, like stage processions, stalk along."

He condemns those for whom "in vain the pleasing measure flows," and

"Whose recitation runs it all to prose; "

and he is not less severe upon those who rant :

"More nature oft and finer strokes are shown
In the low whisper than tempestuous tone."

In the same way—

"The modes of grief are not included all
In the white handkerchief and mournful drawl;
A single look more marks th' internal woe,
Than all the windings of the lengthen'd Oh."

From this the poet passes on to enumerate and castigate some of the vices of the acting in his time. One of these, he tells us, is

"A want of due attention on the stage."

He has heard, he says, actors, "and admir'd ones, too," who

"Seem unmov'd at what the rest may say;
Whose eyes and thoughts on different objects roam,
Until the prompter's voice recall them home."

He specially satirizes those who transfer their gaze from their brother-actors to the spectators in the auditorium. He also deprecates the traditional character of the

costumes worn, and "business" adopted, in certain cases. Finally, he declares that the true aim of acting is

"To purge the passions and reform the mind,
To give to nature all the force of art,
And while it charms the ear to mend the heart."

We are not to judge of the theatre by its least creditable characteristics.

"Tho' oft debas'd with scenes profane and loose,
No reason weighs against its proper use."

The poem then concludes with a contrast between the contemporary honour and applause accorded to the actor, and the necessarily fleeting nature of his reputation. See the *Theatre* magazine for September, 1879.

(4) A 'Guide to the Stage; simplifying the Whole Art of Acting; in which the Dramatic Passions are defined, analyzed, and made easy of acquirement; the whole interspersed with Select and Striking Examples from the Most Popular Modern Pieces;' published in 1821, and described in the preface as mainly "a re-arrangement of Mr. Aaron Hill's celebrated Essay upon the Histrionic Art, the positions of that able writer being merely brought forward, and enforced by modern examples." For a description of Hill's essay, see ART OF ACTING.

Actor (The). A play by T. E. PEMBERTON (*q.v.*), first performed at Birmingham in May, 1886, with E. Compton and his wife in the chief parts; since reconstructed by the author and E. Compton, and re-christened 'Step-Brothers' (1891).

"Actor leaves the stage, After a well-graced."—Richard II., act v. sc. 2 (*Duke of York*).

Actor of All Work (The); or, **First and Second Floor.** A comedieta in one act, by GEORGE COLMAN (*q.v.*), founded on a French piece, and first performed at the Haymarket, on August 13, 1817, with Charles Mathews (*q.v.*) as *Multiple* (*q.v.*), and Connor as *Velinspeck*; produced at New York in 1822, with Mathews in his original part. *Multiple*, an actor, has been refused an engagement by *Velinspeck*, a manager, on the ground of his incompetency; so the former sets to work to appear before the latter in a variety of characters, including a prompter, a French tragedian, an apprentice, a Scotch pawnbroker, his wife, and a fat coachman. He eventually discovers himself, and *Velinspeck* admits his competency. The manager occupies a first and the actor a second floor, both floors being represented on the stage, as in 'Above and Below' (*q.v.*). See ACTRESS OF ALL WORK; COZENING; TWELVE PRECISELY.

Actor's Budget, The: "consisting of monologues, prologues, epilogues, and tales, serious and comic, together with a rare collection of theatrical anecdotes and comic songs;" written by W. OXBERRY (*q.v.*), and printed in 1820. It had been preceded in 1809 by a similar work from the same pen, entitled 'The Theatrical Banquet; or, The Actor's Budget.'

Actor's Daughter (An). A play by MARY HAMILTON, first performed at St. Paul, Minnesota, U.S.A., in 1887.

Actor's Retreat (The). An extravaganza in one act, by W. BROUGH (*q.v.*) and A. HALLIDAY (*q.v.*), first performed at the Adelphi Theatre, London, on August 11, 1864, with a cast including J. L. Toole, Paul Bedford, R. Romer, and Mrs. Alfred Mellon (*Miss Woolgar*).

Actor's Wife (The). A domestic drama in four acts, adapted by EDMUND LEATHES from his novel of the same name, and first performed at the St. James's Theatre, Manchester, on October 24, 1884.

Actors are mentioned by SHAKESPEARE in 'Coriolanus,' act v. sc. 3; 'Julius Cæsar,' act ii. sc. 1; 'Hamlet,' act ii. sc. 2; 'Richard II.,' act v. sc. 2; etc. See ACTING AS A PROFESSION.

Actors, An Apology for. See APOLOGY FOR ACTORS, AN.

Actors, The Old, and The Religion of Actors. Essays by CHARLES LAMB (*q.v.*). See his 'Essays of Elia.'

Actors al Fresco. A musical piece composed by J. Blewitt, T. Cooke, and C. E. Horn, and produced in 1823.

Actors by Daylight, or Pencilings in the Pit. A weekly illustrated miscellany, published in 1838-9, and containing memoirs of performers, etc.

Actors by Gaslight, or "Boz" in the Boxes. An illustrated periodical, published weekly in 1838.

Actors by Lamplight. See BEHIND THE SCENES.

Actors' Remonstrance or Complaint (The), "for the silencing of their profession, and banishment from their several playhouses, in which is fully set down their grievances for their restraint;" "as it was presented in the names and behalfs of all our London comedians . . . and published by their command" in 1643. This tract was reprinted in vol. vi. of 'The British Stage' (1822), the Roxburghe Library (1869), Ashbee's 'Facsimile Reprints' (1869), and Hindley's 'Old Book Collector's Miscellany' (1873).

Actress by Daylight (An). An adaptation of Fournier's 'Tiridate, ou Comédie et Tragédie,' first performed at the St. James's Theatre, London, in April, 1871, with Mrs. John Wood as *Anne Brucegirdle*, Miss F. Brough as *Dolly*, W. Farren as *John Burgess*, and F. Mervin as *Justinian Burgess*; played in New York in 1868. See ART; COMEDY AND TRAGEDY; NANCE OLD-FIELD; TRAGEDY QUEEN.

Actress, Life of an. See LIFE OF AN ACTRESS.

Actress of All Work (The); or, **My Country Cousin.** A comic sketch in one act, by W. OXBERRY (*q.v.*), first per-

formed at the Strand Theatre, London, in 1819, with Mrs. Edwin in the title part (*Maria*), which was afterwards played by Mrs. Davison, Mrs. Fitzwilliam, Mrs. Tayleure, Miss Booth, Miss Clara Fisher, Miss Brunton, etc. Widdicomb was the original *Frederick*. The piece (which was produced at New York in 1820) is on similar lines to those of 'The Actor of All Work' (*q.v.*). *Maria*, a country actress, is in love with *Frederick*, son of a manager who refuses to engage her until (like *Multiple*) she gives him proof of her ability by assuming several diverse characters, *e.g.* a country gawky, a London actress, a deaf old lady, a literary fop, and an opera-singer.

Actress of Padua (The). A play, adapted by JOHN BROUGHAM (*q.v.*) from the 'Angelo' of Victor Hugo, and performed at New York in May, 1852, with Miss Charlotte Cushman in the title part (*Tisbe*); produced in London, at the Haymarket, in May, 1855, with Miss Cushman, Howe (as *Angelo*), W. Farren (as *Rodolfo*), and Miss Reynolds (as *Catarina*); also at the Theatre Royal, Dublin, in November, 1873, with Miss Genevieve Ward as *Tisbe*; revived at Daly's Broadway, New York, in same year and month. See ANGELO.

Actress of the Present Day (The). An anonymous novel, published in 1817, "in which the villainy of hypocrisy is justly exposed, and held up to public detestation, while the virtuous mind, harassed by the snares of temptation and insult, finally triumphs over every artifice of calumny and slander, and arrives at dignity and honour."

Actresses first appeared on the English stage in 1629, when a troupe of French players, male and female, relying, no doubt, upon the patronage of their countrywoman, Queen Henrietta Maria, essayed to give performances at Blackfriars. Up to this time the feminine parts in the native drama had been enacted invariably by boys or youths, trained to the profession by the older actors, who were allowed to take them as apprentices, and were paid for the services they rendered. Thus the employment of women was a striking innovation, and it is not surprising that it was resented by the playgoers of the day. According to a letter addressed to Laud, then Bishop of London, by one Thomas Brande, the public were indignant. The French actresses were "hissed, hooted, and pippin-pelted from the stage," so that the writer "did not think they would soon be ready to try the same again." As a matter of fact, they reappeared a few weeks after at the Fortune and Red Bull theatres, but not successfully. They were, indeed, so far from being popular that the Master of the Revels, "in respect of their ill luck," returned them a portion of the fees which they had had to pay for their licence. Three years later, in 1632, *Lady Strangelove*, in Brome's comedy, 'The Court Beggar' (*q.v.*), was made to say: "The boy's a pretty

actor, and his mother can play her part: women-actors now grow in request." But it is not clear to what actresses the allusion refers. In 1633 Prynne brought out his 'Histrio-Mastix' (*q.v.*), in which he stigmatized all "women-actors" as "monsters," and applied to their performances such adjectives as "impudent," "shameful," and "unwomanish." In 1656 Davenant's 'Siege of Rhodes' (*q.v.*) was acted, at Rutland House, before a paying audience, with a cast which included Mrs. Coleman as *Ianthe*, and to that lady, therefore, must be accorded the honour of having been the first English professional actress. On December 8, 1660, Killigrew gave, at the theatre in Vere Street, a representation of 'Othello,' in which the rôle of *Desdemona* was performed by a woman. The occasion was signalized by a prologue from the pen of Thomas Jordan (*q.v.*), in which attention was drawn to the special attraction:—

"I come, unknown to any of the rest,
To tell the news; I saw the lady dress—
The woman plays to-day; mistake me not,
No man in gown or page in petticoat."

Some of the inconveniences of having men-actresses were amusingly glanced at:—

"Our women are defective, and so sized
You'd think they were some of the guard disguised;
For, to speak truth, men act, that are between
Forty and fifty, wenchings of fifteen;
With bone so large and nerve so incontinent,
When you call *Desdemona*, enter giant."

The name of the actress who played *Desdemona* is not known. Killigrew's principal lady at this time was Ann Marshall (*q.v.*), and the rôle would naturally fall to her; but there is no record of her having appeared as the heroine of *Othello*, and it is more likely that the part was taken in this instance by Margaret Hughes (*q.v.*), who was the *seconda donna* of the company. Pepys, it would appear, was not present at the performance, for, writing about 'The Beggar's Bush' (*q.v.*) which he saw at the same theatre on January 3, 1661, he describes that as "the first time that ever he saw women come upon the stage." In the same month he witnessed Kynaston's impersonation of a female in 'The Silent Woman'—the fact being that women did not at once banish men-actresses from the stage. Then, in June, 1661, came a performance of 'The Siege of Rhodes' at Davenant's theatre, with Mrs. Davenport as *Roxalana* and Mrs. Saunderson (Betterton) as *Ianthe*. By this time the prejudice against "women-actors" had abated. Nay, playgoers, it would seem, had begun to take as much objection to "boy-actresses" as they formerly did to "women-actors;" and so it came to pass that when, in 1662, Killigrew and Davenant received a renewal of the letters patent granted to them in 1660, the documents included permission to place female parts in the hands of women. In 1664 Killigrew carried the concession to an extreme, for we read that, in that year, he produced his comedy, 'The Parson's Wedding' (*q.v.*), with women in

all the parts. This, Pepys was "told," took place "at the King's house." And it is recorded that, in 1672, 'Philaster' and other plays were represented at Lincoln's Inn Fields under the same conditions, Dryden writing prologues for the occasion. In our own days, 'As You Like It' (*q.v.*) and an *opera di camera* entitled 'An Adamless Eden' (*q.v.*) have been represented entirely by women. See Dutton Cook's 'Book of the Play' (1876), J. Knight's preface to his edition of Downes' 'Roscius Anglicanus' (1886), and the various histories of the British stage.

Actresses, Titled. The following actresses married men of title: Anastasia Robinson, who, in or about 1724, became Countess of Peterborough; Lavinia Fenton, who, in 1752, espoused the Duke of Bolton; Elizabeth Farren, who, in 1797, married the Earl of Derby; Louisa Brunton, who, in 1808, became Countess of Craven; Mary Bolton, who, in 1813, espoused Edward, Lord Thurlow; Elizabeth O'Neill, who, in 1819, married Mr. (afterwards Sir William) Becher (Bart.); Susannah Paton, who, in 1824, became Lady William Pitt Lennox; Harriet Mellon (Mrs. Coutts), who, in 1827, espoused the Duke of St. Albans; Maria Foote, who, in 1831, married the Earl of Harrington; Katherine Stephens, who, in 1838, became Countess of Essex; Louisa Mordaunt (Mrs. Nisbett), who, in 1844, espoused Sir William Boothby, Bart.; Helena Fancit, who, in 1851, married Mr. (since Sir) Theodore Martin (Kt.); also Miss Robinson, the wife of Sir Charles Felix Smith; Miss Saunders, the wife of Sir William Don; Miss Fortescue, the wife of Sir W. Gardner; Miss Belle Bilton, who married Viscount Dunlop, and became Countess of Clancarty; Miss Constance Gilchrist, who wedded the Earl of Orkney; Mrs. Fanny Stirling, who married Sir Charles Gregory; and Miss Rosie Boote, who espoused the Marquis of Headfort.

Acts. The principal sections into which plays are split up; "acts," in their turn, being frequently—not invariably—broken up into "scenes." The ancients, apparently, knew nothing of "acts," the story of the Greek dramas being arrested only by the interpellation of the Chorus. The first Greek play in which the Chorus did not appear was the 'Plutus' of Aristophanes, and in that the action has no pause. The first historical reference to "acts" is that made by Horace in his epistle 'Ad Pisones,' where he declares that a play ought invariably to consist of five "acts." Among English dramatists there has been, in this respect, the greatest diversity of habit. By common consent, "tragedies" of the traditional sort have mostly maintained the five-act form, but outside of that class there has been no settled rule. Romantic plays and comedies have ranged from five acts to one. In modern comedies the three-act division has been largely adopted, whilst in some modern "dramas" the "acts" have been as numerous as nine or more. Of late years, managers have, on occasion, dropped

or drawn the curtain at each distinct change of scene, thus extending the number of "acts" considerably. See SCENES.

"Acts our angels are, Our."—BEAUMONT and FLETCHER'S 'Honest Man's Fortune'—

"Or good or ill,
The fatal shadows that walk by us still."

Adah. A character in Lord BYRON'S 'Cain: a Mystery' (*q.v.*).

Adalgisa. A priestess, in W. WEST'S version of 'Norma' (*q.v.*), W. H. OXBERRY'S 'Norma Travieste' (*q.v.*), and W. S. GILBERT'S 'Pretty Druidess' (*q.v.*).

Adam. Servant to *Oliver* (*q.v.*) in 'As You Like It' (*q.v.*). "The serving-man, Adam, humbly born and coarsely nurtured, is no insignificant personage in the drama; and we find in the healthy tone of his mind, and in his generous heart, which, under reverses and wrongs, still preserves its charitable trust in his fellows, as well as in his kindly, though frosty age, a delightful and instructive contrast to the character of *Jaques* (*q.v.*), which could have hardly been accidental." There is a tradition that Shakespeare himself played Adam, and this is thought to be confirmed by the following statement of Oldys in reference to the poet's brother: "All that could be collected from him of his brother Will . . . was the faint, general, and almost lost ideas he had of having once seen him act a part in one of his own comedies, wherein, being to personate a decrepit old man, he wore a long beard, and appeared so weak and drooping, and unable to walk, that he was forced to be supported and carried by another person to a table, at which he was seated among some company who were eating, and one of them sung a song." This would certainly appear to refer to act ii. sc. 6 and 7 of 'As You Like It.'

Adam is the subject of an Anglo-Norman drama, described in *Notes and Queries* for April 9, 1870. He also figures among the personæ in Lord BYRON'S 'Cain: a Mystery' (*q.v.*). See DEATH OF ADAM.

Adam, Adolphe Charles. A French composer (1803-1856), some of whose operas and ballets have been performed in England. His most successful work was 'Le Postillon de Longjumeau' (1835). His 'Brasseur de Preston' (1838) may also be mentioned. See, further, GIRALDA.

Adam Bede. (1) A drama in three acts, founded by J. E. CARPENTER (*q.v.*) on George Eliot's novel, and first performed at the Surrey Theatre, London, on February 23, 1862, with W. Creswick in the title part, Miss G. Pouncefort as *Hetty Sorrel*, Miss E. Webster as *Dinah Morris*, Vincent as *Arthur Donnithorne*, Miss E. Johnstone as *Mrs. Poyser*, and C. Rice, Vollaire, Maclean, etc., in other parts. (2) A drama in four acts, by W. HOWELL POOLE, also founded on the novel, and first performed at the Holborn Theatre London, on June 2, 1884, with W. Rigold

as *Adam*, and the author, J. Vollaire, H. Vernon, Miss Edith Jordan, etc., in other parts; afterwards played in the English provinces and in London (April, 1886), with W. Rignold as *Adam* and Miss Sophie Fane as *Heily*.

Adam Buff; or, The Man without a Shirt. A farce in one act, by E. L. BLANCHARD (*q.v.*), founded on a story by Douglas Jerrold, and first performed at the Surrey Theatre, London, on March 4, 1850, with Widdicombe in the title part. Among the characters are *Dick Dulcimer*, *Louisa Laverder*, *Mrs. Scrubwell*, *Mr. Socrates Shortsight*, *Miss Deborah Shortsight*.

Adamant, Abel. A character in G. ALMAR'S 'Seven Sisters' (*q.v.*).

Adamless Eden (An). A "comic opera di camera," words by H. SAVILE CLARKE (*q.v.*), music by Walter Slaughter, first performed at the Opéra Comique, London, on December 13, 1882, with Miss Emily Cross as the *Duchess of Brèeks*, Miss Cicely Richards as *Lady Mantrap*, etc.; produced in New York in November, 1884.

Adams, Edwin. American actor, born 1834, died 1877; made his *début* at Boston, U.S.A., in 1853, and his last appearance at San Francisco in May, 1876. He created, among other parts, that of *Enoch Arden* in the play of that name (*q.v.*), and was also the original in America of *Robert Landry* in 'The Dead Heart,' and of *Ivan Khorvitch* in 'The Serf.' He was for some time "leading man" at Booth's Theatre, New York, and his repertory included all the chief rôles in tragedy. Jefferson writes: "The animation of his face, the grace of his person, and, above all, the melody of his voice, well fitted him for the stage. While he could not fairly be called a great artist, he was something often more highly prized—a born actor, a child of nature if not of art, swayed by warm impulse rather than by premeditation. His *Enoch Arden*, so far as the character is related to the stage, was a creation entirely his own, and one, too, that touched the sympathies of his audience" ('Autobiography,' 1889-90). — Mrs. Edwin Adams (daughter of William Whitlock) was an actress and a *danseuse*.

Adams, George. Fellow of St. John's College, Cambridge (circa 1729-35); author of 'The Heathen Martyr; or, The Death of Socrates,' a tragedy (1746); translator of the 'Ajax,' 'Electra,' 'Edipus Tyrannus,' 'Antigone,' 'Edipus Coloneus,' 'Trachiniae,' and 'Philoctetes' of Sophocles (1729).

Adams, Isabel. See CLIFTON, MRS. ERNEST.

Adams, Jack. A character in À BECKETT and LEMON'S 'Peter Wilkins' (*q.v.*).

Adams, John Jay. American actor; played *Hamlet* in New York in 1822.

Adamson, John. Translator (from the Portuguese) of 'Dona Inez de Castro,' a tragedy (1808).

Adcock. Actor; a member of Lewis Hallam's first American company. See HALLAM, LEWIS.

Addams, Augustus A. American actor, died 1851; included in his repertory such parts as *Hamlet*, *Othello*, *Macbeth*, *Brutus*, *Pierre*, *The Stranger*, *Virginius*, *Damon*, and *Canenchet*, in 'Miantoninoh' (*q.v.*). "From what is known to us of Augustus Addams, he must have been," says Lawrence Barrett, "an actor of uncommon force. He was the idol of his audiences, and held an equal place with Forrest [*q.v.*] for a time in the estimation of playgoers." See Ireland's 'New York Stage' (1867).

Addams, Mrs. Augustus. See PORTER, MRS. J. G.

Addel, Sir Arthur. A character in CARYL'S 'Sir Solomon' (*q.v.*), originally represented by Nokes (*q.v.*). It is recorded that, in dressing for the part, Nokes was assisted by the Duke of Monmouth, who, in order that the actor might the better imitate the French fashion of the day, took off his own sword and belt, and buckled them to Nokes's side. "Mr. Nokes," says Downes, "lookt more like a drest up ape than a *Sir Arthur*: which upon his first entrance on the stage put the king and court to an excessive laughter; at which the French look'd very shaggrin, to see themselves ap'd by such a buffoon as *Sir Arthur*" ('Roscius Anglicanus').

Addie, Mrs. (Fanny Hamilton). Actress, born 1816, died July 4, 1875; appeared at the Olympic Theatre, London, in 1841, and was engaged also at the Princess's and the Adelphi.

Addington, Sir William. Chief magistrate at Bow Street; died 1811; author of 'The Prince of Agra,' a tragedy (1774).

Addison, Carlotta. Actress, born at Liverpool in July, 1850; daughter of E. P. Addison (*q.v.*); gained her early experience in her birthplace, and made her *début* in London, at St. James's Theatre, in October, 1866, as *Lady Touchwood* in 'The Belle's Stratagem.' She has "created" the following parts: *Adina* in Gilbert's 'Dulcamara,' *Jessie Bell* in Halliday's 'Daddy Gray,' *Mrs. Wauerham* in Yates's 'Tame Cats,' *Bella* in Robertson's 'School,' *Ruth Deybrooke* in Robertson's 'M.P.,' *Fanny Smith* in Byron's 'Partners for Life,' *Ruth* in Byron's 'Fine Feathers,' *Ethel Grainger* in Byron's 'Married in Haste,' *Mrs. Redruth* in Albery's 'Forgiven,' *Peep* in Albery's 'Oriana,' *Victoria Cootie* in Albery's 'Wig and Gown,' *Mrs. Wagstaffe* in 'Committed for Trial,' *Mabel Ransome* in Hay's 'Mabel,' *Countess d'Avanches* in Barrymore's 'Honour,' *Mazepa* in Boucicault's 'Mimi,' *Aunt Janet* in D. G. Boucicault's 'My Little Girl,' *Lady Dolly* in Hamilton's 'Moths,' *Mrs. Melton* in Sturgis's 'Picking up the Pieces,' *Lady Dexter* in Thomas and Stephenson's 'Comrades,' *Miss Macleod* in

Hamilton's 'Harvest,' *Madame Morozoff* in *Ambient and Lynwood's* 'Christina,' *Lady Bellamy* in Chambers and Little's 'Devil Caresfoot,' *Ruth Rolt* in Pinero's 'Sweet Lavender,' *Margaret* in 'Dream Faces,' *Miss Brent* in Pinero's 'Lady Bountiful,' *Mrs. Greenthorne* in 'Husband and Wife,' *Lady Carlsw* in 'The Fringe of Society,' and *Lady Ingleby* in Miss Warden's 'Uncle Mike.' Miss Addison has also appeared in the following, among other rôles: *Maud Hetherington* in Robertson's 'Society' (1863), *Dot* in 'The Christmas Story' (1871), *Mrs. Cuthbert* in Byron's 'Cyril's Success' (1872), *Nerissa* in 'The Merchant of Venice' (1875), *Georgina Vesey* in Lytton's 'Money' (1875), *Grace Harkaway* in Boucicault's 'London Assurance' (1877), *Julia* in 'The Rivals' (1878), *Cherry* in 'The Beaux' Stratagem' (1879), *Minnie* in Gilbert's 'Engaged' (1881), *Lady Muriel Beauclerc* in 'A Pantomime Rehearsal' (1891), *Mrs. Linden* in 'A Doll's House' (1893), and *Mrs. Seabrook* in Chambers's 'Captain Swift' (1893).

Addison, Edward Phillips. Actor, born 1808, died 1874; father of Carlotta and Fanny Addison (*q.v.*); "created," among other parts, those of *Nutbrown* in Jerrold's 'Heart of Gold,' *Binnings* in Troughton's 'Leading Strings,' *Major Steele* in Tom Taylor's 'Going to the Bad,' *Percy Kirke* in Taylor's 'Sheep in Wolf's Clothing,' *Father O'Clery* in Falconer's 'Peep o' Day,' *Dr. Sutcliffe* in Robertson's 'School,' *Isaac Skoome* in Robertson's 'M.P.,' *Father Barbeau* in 'Fanchette,' and *Pickwick* in Albery's adaptation. Among his other rôles may be mentioned *Sir Toby* in 'Twelfth Night' (1851), *Lord Priory* in Inchbald's 'Wives as they Were' (1856), *Jacob Dale* in Collins's 'Lighthouse' (1857), *Caustic* in 'The Way to get Married' (1867), *Damas* in 'The Lady of Lyons' (1867), and *Goldthumb* in 'Time works Wonders' (1873). See Morley's 'Journal of a London Playgoer' (1866).

Addison, Fanny. Actress, born in Birmingham in December, 1847; daughter of E. P. Addison (*q.v.*); made her *début* in London, at Her Majesty's Theatre, in November, 1866, as the heroine of Falconer's 'Oonagh,' after a professional novitiate at Doncaster, Liverpool, Newcastle, Bath, and Bristol. She has been the original representative of the following rôles: *Josephine de Beauvrepaire* in Read's 'Double Marriage,' *Martha Trapbois* in Halliday's 'King o' Scots,' *Rosa Dartle* in Halliday's 'Little Em'ly,' *Queen Elizabeth* in Halliday's 'Amy Robsart,' *Ulric* in Halliday's 'Rebecca,' *Earl of Margate* in Gilbert's 'La Vivandière,' *Lady Psyche* in Gilbert's 'Princess,' the *Countess* in 'The Danischeffs,' *Sister Celia* in Broughton's 'Light and Shade,' *Mrs. Rochester* in Willing's 'Jane Eyre,' *Lady Tempest* in Willing's 'Delilah,' *Martha* in 'Quicksands' (*q.v.*), etc. Miss Addison has also been seen in the English provinces as the heroines of the Robertson comedies, and in London, at Toole's Theatre, as *Lady Shendryn* in Robertson's 'Ours.'

Addison, Henry Robert. Dramatic author and journalist; born 1805, died 1876; began to write for the stage in 1830; author of 'Lo Zingaro,' 'Jessie, the Flower of Dumblaine,' and 'Marie, a Tale of the Pont Neuf' (in Duncombe's 'British Theatre'); 'Locked in with a Lady,' 'Sophia's Supper,' and '117, Arundel Street, Strand' (in Lacy's 'Acting Edition'); 'Tam o' Shanter' and 'The King's Seal' (1834), 'The King's Word' (1835), 'Abbé Vaudreuil' (1860), 'What! no Cab?' 'Who would be Married?' 'Malice Prepense,' 'Solon,' 'Abraham Parker,' etc. Addison is said to have written about sixty pieces for the London theatres, "many of them *à propos* farces, most successfully illustrating the popular topic of the time."

Addison, John. Composer, died 1844; wrote the music for the following pieces (all of which see): 'The Sleeping Beauty' (1805), 'The Roman Impostor' (1800), 'My Aunt' (1813), 'Two Words' (1816), 'Free and Easy' (1816), 'My Uncle' (1817), etc. He was also part author of the music in 'The Farmer's Wife' (1814).

Addison, Joseph. Dramatic writer, essayist, poet, and statesman; born 1672, died 1719; was the author of 'Rosamond,' opera (1706), 'Cato,' tragedy (1713), and 'The Drummer,' comedy (1715), all of which see. He also helped Steele in 'The Tender Husband' (*q.v.*), and contributed to the *Spectator* (*q.v.*) a number of criticisms on the drama and dramatic works. "Addison," says W. J. Courthope, "had not the genius of a dramatist. The grace, the irony, the fastidious refinement which give him such an unrivalled capacity in describing and criticizing the humours of men as a *spectator* did not qualify him for imaginative sympathy with their actions and passions. . . . Anybody who reads the thirty-ninth paper in the *Spectator* may see, not only that Addison was out of sympathy with the traditions of the English stage, but that his whole turn of thought disqualified him from comprehending the motives of dramatic composition." See the 'Lives' by Steele (1724), Tickell (1765), Sprengel (1810), Aikin (1843), and Elwin (1857); also Johnson's 'Lives of the Poets,' Macaulay's 'Essays,' Jeffrey's 'Essays,' Hazlitt's 'Comic Writers,' Thackeray's 'Humorists of the Eighteenth Century,' Courthope's 'Addison,' and the various reprints of the *Spectator* (edited by Henry Morley, etc.).

Addison, Laura. Actress, born at Colchester, 1822; died 1852; made her first appearance on the stage at Worcester in 1843, playing afterwards at Glasgow, Edinburgh, and Dublin. In August, 1846, she appeared at Sadler's Wells Theatre, where she remained for three years. In 1849 she went to the Haymarket, and in 1850 to Drury Lane. In 1851 she migrated to America, appearing at New York in September of that year as *Lady Teazle*, and at Philadelphia in October as *Lady Mabel* in 'The Patrician's Daughter.' She was the first representative

of *Margaret Randolph* in 'Fendal Times,' and *Lilian Savile* in 'John Savile of Haystead.' Among her other rôles were *Juliet*, *Portia*, *Imogen*, *Lady Macbeth*, *Miranda* ('Tempest'), *Isabella* ('Measure for Measure'), *Panthea* ('King and No King'), *Juliana*, *Mrs. Haller*, *Mrs. Beverley*, and *Bianca* ('Fazio'). See Brown's 'American Stage' (1870) and 'Dictionary of National Biography' (1835).

Addison, Mrs. John (*née* Williams). Vocalist; appeared at Covent Garden in 1796 as *Rosetta* in 'Love in a Village,' and in other characters. She afterwards sang in the English provinces and in Ireland (as "Mrs. Nun.")

Addlebrain, Philander. A character in Dr. MILLINGEN'S 'Who'll lend me a Wife?' (*q.v.*).

Adela. A tragedy by Mrs. WEST, unacted, but printed among the author's 'Plays and Poems' in 1799.

Adelaide. Daughter of the *Count of Narbonne*, in JEPHSON'S play of that name (*q.v.*); in love with *Theodore*.

Adelaide. (1) A tragedy by Mrs. OPIE, privately played at Norwich on January 4 and 6, 1791, with the author in the title part. (2) A historical tragedy in three acts, by HENRY JAMES PYE (*q.v.*), first performed at Drury Lane on January 25, 1800, with Kemble as *Prince Richard*, Mrs. Siddons as *Adelaide*, Barrymore as *Prince John*, J. Aikin as *King Henry*, and C. Kemble as *Clifford*. The prologue was by Southey; the epilogue was delivered by Harriett Mellon (*q.v.*). The play is founded on Lytton's 'History of Henry II.' *Adelaide*, sister of King Philip of France, is in love with and beloved by *Richard*, but *John* tells his brother that *Adelaide* is also beloved by *King Henry*, and *Adelaide*, indignant at the jealousy of *Richard*, takes refuge in an abbey. She becomes a nun, and *Richard* sets off for the holy wars.

(3) 'Adelaide; or, The Emigrants:' a tragedy in five acts, by R. SHEIL (*q.v.*), performed at Covent Garden (for the first and only time) on May 23, 1816, with Miss O'Neil in the title part, C. Kemble as *Count Lunenburg*, and Young, Abbott, Murray, Egerton, Mrs. Egerton, and Miss Foote in other parts. "If," says Hazlitt, "there had been one good passage in this play, it would infallibly have been damned. But it was all of a piece; one absurdity justified another. . . . *Count Lunenburg* cannot marry *Adelaide*, because 'his emperor's frown' has forbidden his marriage with the daughter of an emigrant nobleman; and so, to avoid this imperial frown, he betrays her into a pretended marriage, and thus intends to divide his time between war and a mistress. Hence all the distresses and mischiefs which ensue." 'Adelaide' was printed in 1816, but without the epilogue (spoken by Matthews as *Sir Fretful Plagiary*). It was produced at New York in 1819. (4) A dramatic fragment, adapted by W. POEL from the German of Dr. Hugo Miller, and performed at the

Vaudeville Theatre, London, on the afternoon of July 5, 1837. It deals with an incident in the life of Beethoven.

Adelaide of Wulffingen. An unacted tragedy in four acts, adapted from the German of Kotzebue by B. THOMPSON (*q.v.*), and printed in 1798. The heroine, unknowingly, commits incest, and in a fit of frenzy kills her two sons.

Adelbert of Warsaw. A play produced at New York in 1819.

Adelgitha; or, The Fruits of a Single Error. A tragedy in five acts, written by M. G. LEWIS (*q.v.*), with incidental music by Kelly; first performed at Drury Lane on April 30, 1807, with Mrs. Powell as the heroine, Elliston as *Lothair*, Raymond as *Michael Ducas*, H. Siddons as *Robert Guiscard*, and Mrs. H. Siddons as *Imma*. *Adelgitha* is the wife of *Guiscard*, but, when very young, had been seduced by *George of Clermont*. *Lothair* is her unacknowledged son by *George*. In the absence of *Guiscard*, *Ducas* makes love to her. He possesses her letters to *George*, and threatens exposure. Ultimately he is stabbed by *Adelgitha*, who, though forgiven by *Guiscard*, kills herself. *Imma* is beloved by *Lothair*. 'Adelgitha' was played in America, for the first time, in 1808. It was frequently revived: notably at Covent Garden in 1819, with Miss Somerville as *Adelgitha*, C. Kemble as *Lothair*, Macready as *Ducas*, and Young as *Guiscard*; at Drury Lane in 1823, with Kean as *Lothair* and Cooper as *Ducas*; at the Bowery Theatre, New York, in March, 1827, with Mrs. J. R. Duff as *Adelgitha*, Charles Young as *Guiscard*, Blake as *Lothair*, and G. Barrett as *Ducas*; at Drury Lane in April, 1828, with John Cooper as *Guiscard*, Wallack as *Ducas*, and Miss Foote as *Imma*. *Guiscard*, *Lothair*, and *Ducas* were all among J. R. Duff's parts.

Adelinda. A play by HANNAH BRAND (*q.v.*), printed in 1798. It was adapted from the 'Force du Naturel' of Destouches. See Genest's 'English Stage' (1832).

Adeline. A melodrama in three acts, adapted from the French by HOWARD PAYNE (*q.v.*), and first performed at Drury Lane on February 9, 1822, with Miss Copeland as the heroine, Miss Smithson as *Countess Wilhelm*, S. Penley as *Count Wilhelm*, and Cooper as *Dorlin*. The *Count*, under the guise of an artist, has seduced *Adeline*, daughter of *Dorlin*, a blind old soldier; and *Adeline*, when she finds the *Count* is married, throws herself into a river, and ultimately dies on the stage. The play was performed at New York in May, 1822, with Miss Johnson in the title part and Mrs. Battersby as the *Countess*.

Adelle. 'The New York Saleslady,' in the play of that name (*q.v.*).

Adelmann. Mayor of the palace, in TOM TAYLOR'S 'Wittikind an' his Brothers' (*q.v.*).

Adelmorn; or The Outlaw. A drama, with songs, in three acts, by M. G. LEWIS (*q.v.*), first performed at Drury Lane, May 4, 1801, with C. Kemble as the hero, Raymond as *Count Utric*, Bannister, jun., as *Lodowick*, Suett as *Hugo*, and Mrs. Jordan as *Innogen*. *Adelmorn* is suspected of having killed his uncle, is arrested, escapes, and is outlawed. *Lodowick* discovers that the crime has really been committed by *Utric*, and denounces him. The ghost of the uncle appears, and *Utric* confesses his guilt. *Hugo* is a minstrel and "a good comic character." Reduced to two acts, 'Adelmorn' was revived at Drury Lane in 1802, and was performed at New York in the same year.

Adelphi; or, The Brothers. A comedy by Terence (B.C. 160); translated into English by Bernard (1598), Hoole (1663), Echar and others (1694), Bentley (1726), Cooke (1734), Patrick (1745), Gordon (1752), the elder Colman (1765), Cotter (1824), Riley (1848), Giles (1856), Parry (1857), Davies (1869), Mongan (1881), Burnett and Haydon (1887), and Hawkins (1891).

Adelphi Theatre. See LONDON THEATRES.

"Adieu; farewell earth's bliss." First line of a song in Nash's 'Summer's Last Will and Testament' (*q.v.*)—

'This world uncertain is!
Fond are life's lustful joys;
Death proves them all but toys.'

Adina; or, The Elixir of Love. An English version of Donizetti's opera, 'L'Elisir d'Amore,' first played at the Court Theatre, Liverpool, on February 24, 1892. The heroine of this work is the heroine also of REYNOLDSON'S adaptation of 'L'Elisir d'Amore' (*q.v.*), and of W. S. GILBERT'S burlesque, 'Dr. Dulcamara' (*q.v.*).

Aditha. A tiring-woman in TALFOURD'S burlesque, 'Godiva' (*q.v.*).

Admetus. King of Thessaly, in SPICER'S 'Alcestis' (*q.v.*), and in TALFOURD'S burlesque of that name (*q.v.*).

Admirable Crichton (The). (1) A tragedy by G. GALLOWAY, printed in 1802. (2) A play, first performed at Drury Lane on June 12, 1820, with Kean as the hero, a character in which he gave imitations of celebrated actors and exhibitions of singing, dancing, and fencing, etc. He was supported by Mrs. Robinson, Oxberry, Holland, and Penley. (3) An adaptation of Harrison Ainsworth's story, 'Crichton' (1837), performed at the Adelphi Theatre, London. (4) A "fantasy" in four acts, by J. M. BARRIE, Duke of York's Theatre, London, November 4, 1902, with H. B. Irving in the title-part, and other rôles by Miss Irene Vanbrugh, Miss Sybil Carlisle, H. Kemble, etc.

Adolphe. The page in 'Falsacappa' (*q.v.*).

Adolphine. A character in MONCRIEFF'S 'Monsieur Tonson' (*q.v.*).

Adolphus, John. Author of 'Memoirs of John Bannister, Comedian' (1839).

Adolphus and Clara; or, The Two Prisoners. A comedy in one act, translated by Eleanor H— from the French of J. B. Marsollier, and printed in the *Lady's Magazine* for 1804. "This," says the 'Biographia Dramatica' (1812), "is a translation from the drama from which Mr. Kenney took his opera of 'Matrimony' [*q.v.*]."

Adonis. The central character in the following pieces:—(1) 'Adonis:' a burlesque, produced at the Bijou Theatre, New York, on September 3, 1884, with H. E. Dixey in the title part; first performed in London at the Gaiety Theatre on May 31, 1886, with Dixey in his original rôle. (2) 'Adonis II.:' an extravaganza produced at New York on November 28, 1892, with H. E. Dixey in the principal rôle—that of a statue of Adonis, supposed to be vivified.—*Adonis* also figures in C. DIBDIN'S 'Poor Vulcan; or, Gods upon Earth' (*q.v.*), PLANCHÉ and DANCE'S 'Paphian Bower' (*q.v.*), and in F. C. BURNAND'S 'Venus and Adonis' (*q.v.*).

Adonis Vanquished. A comedy in two acts, adapted from 'Le Dégel' by VINCENT AMCOTT'S (*q.v.*). See RAPID THAW, A.

Adopted Child (The). A musical piece, words by SAMUEL BIRCH (*q.v.*), music by Thomas Attwood (*q.v.*); first performed at Drury Lane on May 1, 1795, with Bannister, jun., as *Michael*, Suett as *Record*, and Trueman as *Sir Bertrand*. The adopted child of *Michael*, a ferryman, claims, on the strength of certain papers, to be the heir of the estates, held by *Sir Bertrand*, of which *Record* is the steward. The piece was produced at New York in 1796, with Jefferson as *Michael*.

Adoption. A 'matrimonial mixture,' by RICHARD HENRY (*q.v.*), first performed at Toole's Theatre, London, on May 28, 1890, with Miss Cicely Richards and Miss M. Illington in the cast.

Adoration of the Shepherds (The). The subject of plays in the Chester, Coventry and Widkirk series. For analysis and quotations, see Collier's 'Dramatic Poetry (miracle-plays).'

Adrasta; or, The Woman's Spleen and Love's Conquest. A tragi-comedy, by JOHN JONES, founded on Boccaccio's 'Decameron,' viii. 8; unacted, but published in 1635.

Adrastus. King of Argos, in TALFOURD'S 'Ion' (*q.v.*).

Adrian and Orrila; or, A Mother's Vengeance. A play in five acts, by W. DIMOND (*q.v.*), first performed at Covent Garden on November 15, 1806, with C. Kemble and Miss Brunton in the title parts, Miss Smith as *Matilda* (M^{me}. Clermont), Cook as *Prince of Altenburg*, and Munden as *Count of Rosenheim*. *Altenburg* has seduced *Matilda* and refused to marry her. She

in revenge, steals his legitimate son *Adrian*, and passes him off as her own. By-and-by *Attenburg*, *Adrian's* mother being dead, is about to wed *Orrila*, daughter of *Rosenheim*; but *Orrila* and *Adrian* are in love, and, *Matilda* confessing all to *Attenburg*, the youth is released and marries *Orrila*, *Attenburg* promising to wed *Matilda*. The play included songs by Kelly. It was produced in New York in December, 1807, and was revived at the Bowery, there, in January, 1827, with Mrs. J. R. Duff as *Matilda*, Bernard as *Adrian*, J. R. Duff as *Prince of Attenburg*, and Mrs. G. Barrett as *Orrila*. Duff and his wife also played the title parts in America.

Adrian in Syria. An opera, translated from Metastasio by JOHN HOOLE (*q.v.*), and printed in 1800.

Adriana. Wife to Antipholus of Ephesus, in 'The Comedy of Errors' (*q.v.*).

Adrienne. Daughter of Madeline, in BURNAND'S 'Proof' (*q.v.*).

Adrienne; or, The Secret of a Life. A drama by H. LESLIE (*q.v.*), first performed at the Lyceum Theatre, London, on November 12, 1860, with Mdme. Celeste as the heroine (*Adrienne de Beaupré*), H. G. Neville as *Victor Savignie*, G. Vining as *Eugene de Grassac*, Mrs. Keeley as *Gisnetta Scarotta*, and J. Johnstone and J. Rouse in other parts. Adrienne's "secret" is her position—unfounded, as it turns out—that her mother was not her father's wife.

Adrienne Lecouvreur. A famous French actress (born 1690, died 1760), upon a feigned incident in whose life MM. Scribe and Legouvé founded the drama produced at the Théâtre Français on April 14, 1849, with Rachel in the title rôle and Regnier as *Michonnet*. The part of *Adrienne* became a great favourite with Rachel, and was the last in which she appeared on the stage (at Charleston, U.S.A., December 17, 1856). There have been several versions of the play.

(1) One, written by JOHN OXENFORD, and entitled 'The Reigning Favourite' (*q.v.*), was produced in 1849. (2) In 1853 Miss F. Davenport appeared in New York in an adaptation by herself, called 'Adrienne the Actress,' playing the title rôle, and supported by Davidge as *Michonnet*. In 1858 Mdme. Ristori produced in London an Italian arrangement of the drama. In 1862 Miss Avonia Jones (*q.v.*) appeared at the Adelphi as *Adrienne*, with Mrs. Billington as the *Princesse de Bouillon*, J. Billington as *Maurice de Saxe*, J. L. Toole as *Michonnet*, and D. Fisher as the *Abbé*. (3) Miss Helen Faucit appeared as *Adrienne* at Manchester, for a week, in an adaptation made by her husband, Sir (then Mr.) THEODORE MARTIN. This version has lately (1892) been used, by permission, by a company headed by W. Farren, junior. Mdme. Bernhardt represented *Adrienne* (in French) at the Gaiety Theatre, London, in May, 1880, supported by Mdme. Devoyod, and MM. Train, Chameroy, Dieudonné, and Talbot. (4) In December of the same year Mdme. Modjeska—who had already played

the rôle in America in 1877—appeared as *Adrienne* (in a version by HENRY HERMAN) at the Court Theatre, London, with Miss Amy Roselle as the *Princesse de Bouillon*, Miss Winifred Emery as the *Duchess d'Aumont*, Forbes Robertson as *Maurice de Saxe*, J. D. Beveridge as the *Prince de Bouillon*, Lin Rayne as the *Abbé*, and G. W. Anson as *Michonnet*. The same version was used when, in December, 1882, Miss Marie de Grey played *Adrienne* at the Olympic, with F. H. Macklin as *Saxe*, F. Terry as the *Abbé*, and Miss H. Cresswell as the *Princess*; and when, in April, 1883, Miss Wallis (*q.v.*) represented *Adrienne* at a *matinée* at the Gaiety, London. The part has also been played in England by Miss Achurch (*q.v.*) (at the Royalty, London, 1893), Miss Lingard (*q.v.*), Miss Alleyn (*q.v.*), etc.

Adrienne the Actress. See ADRIENNE LECOUVREUR.

Adventurers (The). (1) An anonymous two-act piece, printed in 1777. (2) A farce in two acts, by E. MORRIS, first performed at Drury Lane on March 18, 1790, with R. Palmer as *Shift* (*Lord Gleanwell*), Whitfield as *Mar-all* (*Metaphor*), Suett as *Sir Peregrine Bramble*, and Bannister, jun., as *Peregrine Bramble*. *Shift* and *Mar-all* are the adventurers under assumed names. (3) A comedy in three acts, by F. ROSE (*q.v.*), founded on Aŕgier's 'L'Aventurière,' and first performed at the Strand Theatre, London, on the afternoon of June 24, 1892, with Miss C. Ivanova and C. W. Somerset in the title parts, and A. Elwood and H. Eversfield in other rôles.

Adventures in Madrid. A comedy in three acts, by Mrs. PIX (*q.v.*), produced at the Haymarket, London, probably in 1706, with Booth as *Gaylove*, Husband as *Bellmour*, Freeman as *Don Gomez*, Mrs. Bicknell as *Lisset*, Mrs. Bracegirdle as *Laura*, and Mrs. Barry as *Clarinda*.

Adventures of a Billet-Doux (The). An adaptation, by CHARLES JAMES MATHEWS (*q.v.*), of Sardou's 'Pattes de Mouche,' first performed at Drury Lane on November 19, 1860, with the adapter and Mrs. Mathews as *Major Blunt* and *Catherine Bright*, Mrs. F. Matthews as *Mrs. Wagstaff*, and H. J. Montagu and Miss Fanny Josephs in other parts. It has also been played under the title of 'Adventures of a Love-Letter.' See SCRAP OF PAPER.

Adventures of a Love-Letter. See ADVENTURES OF A BILLET-DOUX.

Adventures of a Night (The). (1) A farce by W. HODSON, first performed at Drury Lane on March 24, 1783, with Parsons as *Morecraft*, Palmer as *Hastings*, Bannister, jun., as *Sprightly*, Baddeley as *Diaper*, and Barrymore as *Fairlove*. "The bulk" of the piece, says Genest, "is taken from 'The Coffee-House Politician'" (*q.v.*). (2) A comedy in three acts, founded by MEYRICK MILTON upon the original of Tuke's 'Adventures of Five Hours' (*q.v.*) and first performed at the Lyceum Theatre, Edinburgh,

June 19, 1893; performed at the Strand Theatre, London, on the afternoon of July 21, 1893, by the author, W. H. Vernon, L. Lablache, F. Mellish, and Misses M. Whitty, A. Ferrar, and C. Richards.

Adventures of a Ventriloquist (The); or, The Rogueries of Nicholas. A farce in three acts, by MONCREIFF (*q.v.*), performed at the Adelphi, London, in or about 1823. It was written in order to exhibit the powers of Alexandre the ventriloquist, and had to do with the love affairs of a *Captain Furlough* and a *Miss Pillbury*, who are aided by *Nicholas*, old *Pillbury's* servant.

Adventures of Dick Turpin and Tom King. See DICK TURPIN.

Adventures of Five Hours (The). A "tragic-comedy" by Sir SAMUEL TUKE (*q.v.*), adapted, at Charles II.'s suggestion, from a Spanish comedy ('*Los Empeños de Seis Horas*') and produced at the Lincoln's Inn Fields Theatre in January, 1663, with Betterton as *Don Henrique*, Harris as *Antonio*, Young as *Octavio*, Mrs. Betterton as *Portia*, and Mrs. Davenport as *Camilla*. *Octavio* is in love with *Portia*, and *Antonio* with *Camilla*. For some time all four are at cross purposes, owing to mistaken identity and other misunderstandings; but in the end each pair of lovers is made happy. Pepps, who saw the piece played at Whitehall, not only praised it for being "without a word of ribaldry," but protested that, in comparison with it, 'Othello' was "a mean thing"! Langbaine proclaimed it "one of the best plays now extant for œconomy and contrivance," and Echard described the plot as "one of the pleasantest stories that ever appeared upon our stage." The play, which contains the well-known couplet—

"He is a fool who thinks by force or skill
To turn the current of a woman's will"—

was printed in 1664 and 1671. It was revived (compressed) at the Haymarket in 1707, and (still more compressed) at Drury Lane in 1727. See ADVENTURES OF A NIGHT (2) and PERPLEXITIES.

Adventures of Halfan Hour (The). A farce by CHRISTOPHER BULLOCK (*q.v.*), first performed at Lincoln's Inn Fields on March 19, 1716, with the author as *Aminadab*, an apprentice. The piece deals with the flirtations of *Mrs. Tagg* and *Captain Courtall*, and the jealousy of *Tagg*.

Adventuress (The). (1) A play by B. H. HILTON, performed at the Alexandra Theatre, Liverpool, in February, 1871. (2) A play, adapted by T. S. AMORY from Delpit's '*Fils de Coralie*,' and performed at the Theatre Royal, Newcastle, in May, 1882, with Miss Adeline Stanhope as the heroine. See CORALIE and IDALIA.

"Adversity, Sweet are the uses of."—"As You Like It," act ii. sc. 1 (the *Duke*). Shakespeare also has a reference to "Adversity's sweet milk, philosophy:"

'*Romeo and Juliet*,' act iii. sc. 3 (*Friar Laurence*).

Advertisement (The); or, A Bold Stroke for a Husband. (1) A comedy by Mrs. GARDNER (*q.v.*), first performed at the Haymarket Theatre on August 9, 1777, with Parsons, Edwin, Jackson, Blisset, R. Palmer, and the authoress in the cast. (2) 'The Advertisement' was the title of a farce by FENNEL, produced in London in 1791, and in New York in 1804.

Advice Gratis. A farce in one act, by C. DANCE (*q.v.*), first performed at the Olympic Theatre, London, on September 29, 1837, with W. Farren as *Odbody*, F. Matthews as *Eventide*, and Mrs. Orger as *Mrs. Eventide*; produced in New York in February, 1838, with Placide as *Odbody*.

Advice to Husbands. A comediotta in one act, by CHARLES SEARS LANCASTER, first performed at the Princess's Theatre, London, on October 6, 1846, with J. Vining and Mrs. Stirling in the chief parts.

Advocate (The); or, The Lost Cause. A play by H. P. GRATTAN, performed in New York in 1848 and 1858.

Advocate's Daughter (The). This play was performed at Edinburgh Theatre Royal in 1856-7, with Henry Irving as *Herbert*.

Adze, Andrew. A character in T. E. WILKSS's '*Michael Erle*' (*q.v.*).

Æetes. King of Colchis in PLANCHÉ'S '*Golden Fleece*' (*q.v.*).

Ægeon. A merchant of Syracuse in '*The Comedy of Errors*' (*q.v.*); husband of *Æmilia*, and father of the two *Antiphol* (*q.v.*). He tells his story in act i. sc. 1.

Ægisthus. King of Mycenæ, in F TALFOURD'S '*Electra*' (*q.v.*).

Æglamour. The "sad shepherd" in BEN JONSON'S dramatic fragment of that name (*q.v.*).

Ælla. "A tragycal enterlude or dis-coorseynge tragedie, wrotten bie Thoma Rowleie," and published in 1777. This was one of the fabrications of THOMAS CHATTELTON (*q.v.*).

Æmilia. The abess in '*The Comedy of Errors*' (*q.v.*); wife of *Ægeon* (*q.v.*), and mother of the two *Antipholi* (*q.v.*).

Æmilius. A character in HOME '*Siege of Aquileia*' (*q.v.*).

Æneas; or, Dido Done. A burlesque by H. S. GRANVILLE; Theatre Royal, Cor March 2, 1868.—*Æneas* figures also in MA LOWE and NASH'S '*Tragedy of Dido*' (*q.v.*) HOARE'S '*Dido*' (*q.v.*), and BURNANI '*Dido*' (*q.v.*).

Æneas's Revenge. See TROY'S R VENGE.

Ærostation; or, The Templar Stratagem. A farce in two acts, by PILON (*q.v.*), first performed at Covent Gard

on October 29, 1784, with Quick as *Quarto*, Mrs. Webb as the *Widow Grampus*, Bonnor as *Mineall*, Wewitzer as *Dawson*, Davies as *George Gordon*, and Miss Ranoë as *Sophia Harland*. *Quarto*, a bookseller, desires to marry the *Widow*, and his nephew and heir, *George*, wishes to prevent his doing so. *Mineall*, a Templar, suggests that *Dawson*, disguised as a German baron, shall make love to the lady; and when he does, she favours him. *Quarto* retires, gives *George* an estate, and *George* and *Sophia* are married. "Much," says Genest, "is said about balloons, for which there was at that time a rage."

Æschylus. The complete works of this great tragic writer (B.C. 525-456) have been translated into English by Potter (1777), an anonymous author (1822), Buckley (1849), Paley (1864), Plumptre (1868), and Swanwick (1873); the 'Lyrica Dramas' by Blackie (1850). See Copleston's 'Æschylus.' See also AGAMEMNON; ORESTES; PROMETHEUS VINCTUS; SEPTEM CONTRA THEBES.

Æsop, the fabulist, figures in COYNE and TALFOURD'S 'Leo the Terrible' (q.v.). See *Æsop*.

Æsop. A comedy in two parts, by Sir JOHN VANBRUGH (q.v.), founded on the 'Æsop' of Boursault, and produced at Drury Lane in 1697, with Cibber in the title part, Dogget as *Learchus*, Harland as *Oronces*, and Mrs. Temple as *Euphronia*. *Learchus* desires his daughter *Euphronia* to marry *Æsop*; but she loves *Oronces*, to whom *Æsop* eventually transfers her. The fifth act, and the character of *Sir Polidorus Hogstye*, are entirely Vanbrugh's. The play was printed in 1697, and again in 1702, with a new second part, consisting of three scenes. It was revived at Drury Lane in 1708, with Mrs. Oldfield as *Euphronia*; at Lincoln's Inn Fields in 1725, with Quin as *Æsop*; at Drury Lane in 1738, with Cibber, jun., as *Sir Polidorus*, and Macklin as *Quaint*; at Covent Garden in 1742, "with songs in masonry;" and at Drury Lane in 1758, with Mossop, Yates, O'Brien, Palmer, Holland, Mrs. Clive, and Mrs. Pritchard. Reduced by T. Sheridan to the dimensions of a farce, the piece was produced at Drury Lane in 1773, with Henderson as *Æsop* and Farren as *Oronces*. See LIGHT AND SHADOW.

Æsop in the Shades. See LETHE.

Æsop's Crow. A play, performed at Court in the reign of Edward VI., "wherein," says a contemporary writer, "the most part of the actors were birds," *v.e.* dressed as such. It is mentioned in 'Beware the Cat,' 1584 (Fleay).

Æsop's Fables. A farcical comedy by J. P. HURST (q.v.), first performed at the Strand Theatre, London, on July 19, 1889, with G. Giddens as *Æsop Brooks*, whose "fables" form the basis of the plot.

Æthiop (The); or, The Child of the Desert. A play in three acts, by W. DIMOND (q.v.), first performed at Covent

Garden on October 6, 1812, with C. Kemble as *Haroun Alraschid*, Young as *Almanzor*, Miss S. Booth as *Orasmyn*, Mrs. C. Kemble as *Zoe*, Liston as *Benmoussaf*, Simmons as *Mustapha*, and Egerton, Fawcett, and Mrs. Davenport also in the cast; first seen in New York in 1813. *Alraschid* is the Æthiopi, that being the assumed character in which he unmasks and frustrates the conspiracy of *Almanzor* to place *Orasmyn* on the throne. There is an underplot based on the amorous pursuit of *Zoe* by *Benmoussaf* and *Mustapha*.

Ætius. A character in BEAUMONT and FLETCHER'S 'Valentinian' (q.v.).

Ætius. An opera translated from Metastasio by JOHN HOOLE (q.v.), and printed in 1800.

Affable, Widow. A character in 'Call again To-Morrow' (q.v.).

Affair of Honour (An). A farce by W. L. REDE (q.v.), first performed at the Olympic Theatre, London, with Liston as *Major Limkey*, Keeley as *Captain Carnage*, J. Vining as *Dr. Clements*, Miss Fitzwalter as *Mdme. Tourville*, and Miss Goward (Mrs. Keeley) as *Martha*; produced in New York in 1838, with Placide as *Limkey*. The piece turns upon a device by which the doctor succeeds in carrying off *Mdme. Tourville* from her two military suitors.

Affected Ladies (The). A comedy by JOHN OZELL (q.v.), literally translated from the 'Precieuses Ridicules' of Molière (q.v.).

Affectionate Father (The). A comedy by JAMES NELSON, printed, with some essays by the same author, in 1786. See 'Biographia Dramatica' (1812).

Affectionate Son (The). A comedy "from Engel," printed in Holcroft's 'Theatrical Recorder' (q.v.).

Affinities. A drama in five acts, adapted by Mrs. CAMPBELL PRAED (q.v.) and Mrs. JOPLING, from a novel written by the former; printed in 1855.

Afrancesado. A play in two acts, by T. J. SERLE, first performed at Covent Garden in 1833-9.

Africaine (L); or, The Queen of the Cannibal Islands. (1) A burlesque of Meyerbeer's 'L'Africaine,' written by F. C. BURNAND (q.v.), and first performed at the Strand Theatre, London, on November 18, 1865, with D. James as *Nelusko*, T. Thorne as *Selika*, J. D. Stoye as *Vasco di Gama*, H. J. Turner as *Don Diego*, Miss Raynham as *Don Pedro*, Miss Elise Holt as *Don Alva*, and Miss A. Swanborough as *Inez*. (2) 'L'Africaine; or, The Belle of Madagascar:' a burlesque in one act, by CAPTAIN ARBUTHNOT.

African Roscius (The). See ROSCIUS, AFRICAN.

Africans (The); or, War, Love, and Duty. A play in three acts, by GEORGE COLMAN, jun. (q.v.), the music by Kelly (q.v.); founded on a story in 'Les

Nouvelles du Florian,' and first performed at the Haymarket on July 29, 1808, with a cast including Young, Liston, Fawcett, J. Palmer, Mrs. Gibbs, and Mrs. Liston. "This play," says Genest, "is a strange mixture of tragedy, comedy, and opera." It was produced in America in 1810.

After. A drama in one act by SCOTT BATTAMS, first performed at the Vaudeville Theatre, London, on the afternoon of May 27, 1887, with a cast including Miss Sophie Eyre; revived at the Vaudeville in February, 1888, with Miss Helen Barry in the leading part.

After All. (1) A comedy in three acts by W. M. DUCKWORTH, first performed at the Prince of Wales Theatre, Liverpool, October 13, 1873. (2) A vaudeville, words by F. DESPREZ (*q.v.*), music by A. Cellier; first performed at the Opéra Comique Theatre, London, on December 16, 1878. (3) A play in a prologue and three acts, suggested by Lord Lytton's 'Eugene Aram,' written by FREEMAN WILLS and FREDERICK LANGBRIDGE, and produced at the Theatre Royal, Dublin, on October 7, 1901, with Martin Harvey as *Eugene Aram*; presented at the Avenue Theatre, London, January 15, 1902, with Martin Harvey as *Aram*.

After Business Hours. A comedy adapted by AUGUSTIN DALY (*q.v.*) from the German of Blumenthal, and first performed at Daly's Theatre, New York, on October 5, 1886, with a cast including Miss A. Rehan (*Doris*), J. Drew, J. Lewis, etc.

After Dark: a Tale of London Life. A play in four acts, by DION BOUCICAULT (*q.v.*), first performed at the Princess's Theatre, London, on August 12, 1863, with G. Vining as *Old Tom*, Walter Lacy as *Chandos Bellingham*, Dominic Murray as *Dacey Morris*, H. J. Montague as *Sir George Medhurst*, J. G. Shore as *Gordon Chumley*, Miss Rose Leclercq as *Eliza*, and Miss Trissy Marston as *Rose Egerton*; first performed in New York at the Bowery and Niblo's Garden in November, 1868; revived at the Globe Theatre, London, in May, 1877, with J. Ryder as *Old Tom*, J. Billington as *Chumley*, H. H. Vincent as *Medhurst*, E. Righton as *Morris*, W. J. Hill as *Area Jack*, C. Harcourt as *Bellingham*, Miss E. Ritta as *Rose*, and Miss Lydia Foote as *Eliza*; and at the Princess's Theatre in June, 1877, with J. Fernandez as *Old Tom*, W. Terriss as *Medhurst*, H. Jackson as *Morris*, H. Russell as *Bellingham*, Miss R. Coghlan as *Eliza*, Miss K. Pattison as *Rose*, and Miss Fannie Leslie as *Jack*; at the Park Theatre, London, in March, 1879, with C. Collette as *Old Tom*, Miss A. Steinberg as *Rose*, and Miss Stella Brereton as *Eliza*; and at the Princess's Theatre in November, 1891, with H. Neville as *Old Tom*, F. Mellish as *Sir George*, W. L. Abingdon as *Bellingham*, W. E. Sline as *Dacey*, H. Bedford as *Area Jack*, Miss B. Selwyn as *Eliza*, and Miss E. Terriss as *Rose*.

After Dinner. (1) A farce by HERBERT GARDNER (*q.v.*). (2) A farce by F. NETMORE (1871).

After Long Years. (1) A drama in one act, by SYDNEY GRUNDY (*q.v.*), translated from Scribe and Camille's 'Le Mauvais Sujet,' and first performed at the Folly Theatre, London, on December 6, 1879, with a cast including E. W. Garden. (2) A comedy-drama in three acts, by ARTHUR LAW (*q.v.*) and Mrs. HERBERT PURVES, first performed at Torquay in October, 1886; produced at the Criterion Theatre, London, on the afternoon of February 2, 1887. (3) A comedieta by G. GODFREY, Pavilion Theatre, London, December, 1889.

After Many Days. A comedieta in one act, by A. ELWOOD (*q.v.*), produced at the Globe Theatre, London, on March 14, 1887.

After Marriage. A comedieta by J. WILTON JONES (*q.v.*), Theatre Royal, Leeds, April 30, 1875.

After the Ball. A farce in three acts, by E. FERRISS, B. P. MATTHEWS, and N. DOONE; Grand Theatre, Margate, October 29, 1903.

After the Opera. A play by A. C. GUNTER (*q.v.*), performed in the United States.

After the Party. A comedieta, identical in plot with 'Forty Winks' (*q.v.*).

Aftermath; or, Won at Last. A play first performed at Wallack's Theatre, New York, in December, 1877, with H. J. Montague and John Gilbert in the leading parts; revived at the Madison Square Theatre, New York, in April, 1879, with a cast including Steele Mackaye, J. Frankau, and C. W. Couldock. (2) 'Aftermath'; a play by Dr. HARTMANN and S. STRANGE, New York, September 2, 1890.

After-Thoughts. A one-act play by AUGUSTUS THOMAS (*q.v.*), produced at the Madison Square Theatre, New York, in November, 1890, with Mrs. Agnes Booth and L. Massen in the leading rôles.

Against Momi and Zoili. A play by JOHN BALE, Bishop of Ossory (*circa* 1530-40).

Against those who Adulterate the Word of God. A play by JOHN BALE, Bishop of Ossory (*circa* 1530-40).

Agamemnon. (1) A tragedy by ÆSCHYLUS (*q.v.*); translated, separately, into English by Boyd (1823), Symmons (1824), Harford (1831), Medwin (1832), Sewell (1846), Herbert (1849), Blew (1855), Millman (1865), Davies (1868), Kennedy (1878), Cooper (1890), and Morshead (1890); performed at Balliol Hall, Oxford, with F. R. Benson as *Clytemnestra*. (2) A tragedy by SENECA (B.C. 58-32); adapted by John Studley (1566) in Alexandrine verse; translated by Newton (1581). (3) A play ascribed to HENRY CHETTLE (*q.v.*) and THOMAS DEKKER (*q.v.*); acted in 1599.

(4) A tragedy by JAMES THOMSON (*q.v.*), first performed at Drury Lane on April 6, 1733, with Quin in the title part, Cibber, jun., as *Melissander*, Mrs. Porter as *Clytemnestra*, and Mrs. Cibber as *Cassandra*. The play is founded on the tragedies of Æschylus and Seneca, with the character of *Melissander* superadded from Homer ('*Odyssey*,' bk. iii.). It is said that the piece "struggled with such difficulty through the first night that Thomson, coming late to his friends with whom he was to sup, excused his delay by telling them how the sweat of his distress had so disordered his wig that he could not come till he had been refitted by a barber." (5) A tragedy by ALFIERI (1749-1803); translated by Lloyd (1815) and Bowring (1876); "altered" by R. G. MACGREGOR in '*Indian Leisure*' (1854).

Agamemnon and Cassandra, or, **The Prophet and Loss of Troy**. A burlesque by ROBERT REECE (*q.v.*), first performed at the Prince of Wales's Theatre, Liverpool, on April 13, 1868, with Miss C. Parkes and H. Beckett in the title parts, and Miss Julia Matthews as *Clytemnestra*.

Agamemnon and Ulysses. A 'history' "presented and enacted before her Majesty by the Earl of Oxford his boys," in 1584.

Agatha. (1) A play in three acts, by ISAAC HENDERSON, first performed at the Criterion Theatre, London, on May 24, 1892, with Miss W. Emery as the heroine, and Miss O. Nethersole, Miss M. Moore, Miss R. Leclercq, Minnie Terry, L. Waller, H. Waring, and C. Wyndham in other parts; revived at the same theatre, on December 8, 1892, under the title of '*The Silent Battle*,' and with almost the same cast. (2) '*Agatha*; or, *The Lawful Wife*;' drama by OSWALD BRAND, Sadler's Wells, August 15, 1892.

Agatha. (1) A character in H. J. BYRON'S '*Der Freischütz*' (*q.v.*). (2) *The Princess* in the Brothers BROUGH'S '*Frankenstein*' (*q.v.*).

Agatha Tylden, Merchant and Shipowner. A play in four acts, by E. ROSE, first performed at the Haymarket, October 17, 1892, with Mrs. Langtry in the title part, and other rôles by L. Waller, C. Maude, W. T. Lovell, and Miss M. Linden.

Agazil. The lover of *Almida*, in WILLS and HERMAN'S '*Claudian*' (*q.v.*).

"Age, ache, penury, and imprisonment."—Measure for Measure, act iii. sc. 1 (*Claudio*).

"Age cannot wither her."—*Antony and Cleopatra*, act ii. sc. 2 (*Enobarbus*)—

"Nor custom stale
Her infinite variety."

The description is applied to *Cleopatra*.

"Age is as a lusty winter, My."
—*As You Like It*, act ii. sc. 3 (*Adam*).

Age We Live in (The). See PICKWICK CLUB.

Aged Forty. A "petite comedy" by JOHN COURTNEY, first performed at the Princess's Theatre, London, on February 2, 1844, with Walter Lacy as *Sir Harry Wilder*, Oxberry as *Dapper*, and Miss Fortescue as *Lady Clifton* (also played by Mrs. Stirling).

Ager, Captain. Son of Lady Ager in MIDDLETON'S '*Fair Quarrel*' (*q.v.*). "Middleton," says Swinburne, "has no second hero like *Captain Ager*, but where is there another so thoroughly noble and lovable among all the characters of all the dramatists of his time but Shakespeare?"

Ages Ago. An entertainment, written and composed for the German Reeds by W. S. GILBERT (*q.v.*) and Frederick Clay; produced in November, 1869; revived in 1874.

Aggas, Robert. Scenic artist, died 1679; notable as the first to paint movable scenery in England. He "is known," says Dutton Cook, "to have executed scenes for the theatre in Dorset Garden." "A specimen of his work," wrote E. L. Blanchard in 1871, "may be seen at Paper-Stainers' Hall in Little Trinity Lane." See Walpole's '*Anecdotes of Painting*,' and Graham's '*School of English Painting*.'

Aggravating Sam. A comic drama in two acts, adapted by C. J. MATHEWS (*q.v.*) from '*Un Drôle de Pistolet*,' and first performed at the Lyceum Theatre, London, on December 6, 1854, with the adapter as *Sam Naggins*, R. Roxby as *Peregrine Popplewig*, Swan as *Simon Slowboy*, B. Baker as old *Biffin*, Mrs. Macnamara as *Arabella Biffin*, Miss H. Gordon as *Sophonisba*, and Miss M. Oliver as *Clara Biffin*; produced at Burton's Theatre, New York, in 1855. *Sam* (a P.O. clerk) is never so happy as when annoying somebody, and his machinations set all the rest of the *dramatis personæ* at sixes and sevens.

Agib, Prince, figures in M. G. LEWIS'S '*Timour the Tartar*' (*q.v.*), and in OXFORD and BROOKS'S burlesque of that drama (*q.v.*).

"Agincourt, Agincourt! Know ye not Agincourt?" First line of a song in T. HEYWOOD'S '*First Part of King Edward IV.*'—

"Where the English slew and hurt
All the French foemen."

See HENRY V.

Agis. (1) A tragedy by JOHN HOME (*q.v.*), founded on Plutarch's life of Agis, King of Sparta, but mainly fictitious in incident, and first performed at Drury Lane on February 21, 1758, with Garrick as *Lysander*, Mossop as *Agis*, Havard as *Amphares*, Mrs. Cibber as *Evanthe*, and Mrs. Pritchard, Mrs. Yates, Davies, and Holland in other characters. *Lysander*, the commander of *Agis's* army, is in love with and beloved by *Evanthe*, who is also pursued and at one time nearly killed by *Amphares*. Eventually *Amphares* is killed by *Lysander*.

Thomas Gray, the poet, described the play as "all modern Greek . . . an antique statue, painted white and red, friezed, and dressed in a *negligée* made by a Yorkshire mantua-maker." (2) A tragedy by ALFIERI (1753); translated into English by LLOYD (1815) and Bowring (1876).

Aglaia. One of the 'Three Graces' in G. A. A BECKETT'S burlesque of that name (*q.v.*).

Aglaura. A "tragic-comedy" by SIR JOHN SUCKLING (*q.v.*), acted at "the private house in Blackfriars," probably, Fleay thinks, in 1637; first printed in 1638, and afterwards with Suckling's other works (in 1696). *Aglaura* is beloved both by the *King* and by his son, the *Prince*, whom she secretly marries, but whom she afterwards kills, thinking him to be the *King*. She thereupon dies. In the original text, most of the characters had violent deaths—a fact which no doubt led Suckling to write a new fifth act, in which *Aglaura* only wounds the *Prince*, whilst the *King* repents and dispenses justice all round. The play appears to have been performed in both versions. Pepys, writing in 1666, called it 'mean—nothing of design in it.' Brome, on the other hand, wrote verses in its praise.

Agmunda. A character in HANNAH BRAND'S 'Huniades' (*q.v.*).

Agnes. (1) A play by VICTORIEN SARDOU (*q.v.*), first performed at the Union Square Theatre, New York, in October, 1872, with Miss Agnes Ethel in the title part. See ANDREA. (2) A play by ROBERT BUCHANAN (*q.v.*), adapted from Molière's 'L'Ecole des Femmes,' and produced at the Comedy Theatre, London, on March 21, 1835, with Miss Adelaide Detton in the title part. Agnes is the name of the heroine of Molière's play. See PINCHWIFE, MRS. (3) 'Agnes; or, The Midnight Marriage;' a melodrama, performed at Bath in March, 1823, with Miss Dance as the heroine.

Agnes. A character in OXFORD'S version of 'Der Freischütz' (*q.v.*), and also in BURNAND'S burlesque of that name (*q.v.*).

Agnes Bernauer. A play in two acts, adapted from the German by T. J. SERLE (*q.v.*), and first performed at Covent Garden in 1838-9. See TOURNAMENT, THE.

Agnes de Castro. A tragedy by Mrs. CATHERINE TROTTER (afterwards Cockburn, *q.v.*), founded on a French novel of the same name, translated by Mrs. Behn; and performed at Drury Lane, in 1696, with Mrs. Rogers as the heroine, Powell as the *Prince of Portugal*, Mrs. Knight as *Elvira*, and Verbruggen as *Alvaro*. *Agnes* is beloved by the *Prince*, and he in his turn is beloved by *Elvira*, whom, on his marriage, he has cast off. *Elvira*, desiring to kill *Agnes*, kills the *Princess* by mistake, and accuses *Agnes* of the murder. *Agnes'* innocence is established, but in the end she is accidentally stabbed by her lover, *Alvaro*.

Agnes de Vere; or, The Broken Heart. A drama in three acts, by J. B. BUCKSTONE (*q.v.*), adapted from the French, and first performed at the Adelphi Theatre, London, in November, 1834, with the author and Mrs. Keeley in the cast.

Agnes Sorel. An opera, of which GILBERT ABBOTT A BECKETT (*q.v.*) wrote the libretto, the music being by Mrs. A. Beckett. It was produced in December, 1835, at the St. James's Theatre, London, with a cast including Braham and Miss P. Horton.

Agnes St. Aubin, the Wife of Two Husbands. A drama by MISS PARDOE, produced at the Adelphi Theatre, London, in January, 1841, with Mrs. Yates as *Agnes*, Yates as *Darcourt*, Mrs. Keeley as *Mdme. Darcourt*, and O. Smith and E. Wright in other parts. *St. Aubin* and *Mdme. Darcourt* are jealous of a mysterious understanding between *Darcourt* and *Agnes*. The truth is, *Darcourt* is the repository of a secret confided to him by *Agnes*—the existence of a former rascally husband of hers, thought dead, but not so, and now threatening the heroine's peace. In the end the villain is shot, and the *St. Aubins* are made happy again.

A-Gra-Ma-Chree; or, Pulse of my Heart. A drama in five acts, by EDMUND FALCONER (*q.v.*), first produced at the Theatre Royal, Manchester, in March, 1875, with the author as *Dermot*.

Agreeable Surprise (The). (1) A one-act comedy, translated from Marivaux, performed by schoolboys at Islington, and printed in 'Poetical Blossoms' (1766). (2) A musical piece in two acts, by JOHN O'KEEFE (*q.v.*), first performed at Dublin under the title of 'The Secret Enlarged,' and produced in London, at the Haymarket Theatre, on September 3, 1781, with Edwin as *Lingo*, Bannister as *Compton*, Mrs. Webb as *Mrs. Cheshire*, and Mrs. Wells as *Cowslip*. It was produced in New York in 1787, and again in 1796, with an actor named Lee in the part of the widow *Cheshire*.

Agrippa, King of Alba; or, The False Tiberinus. A tragedy, translated from the French of Quinault by JOHN DANCER (*q.v.*); first performed at Dublin, and printed in 1675. "It is," says Genest, "a dull play in rhyme. The plot is intricate and very improbable," being based on the resemblance of one *Agrippa* to *Tiberinus* King of Alba, whom he is persuaded to personate.

Agrippina. (1) A tragedy in rhyme, by JOHN, Lord HERVEY; not printed. See Walpole's 'Anecdotes.' (2) An unfinished tragedy by THOMAS GRAY (1716-1771), consisting of one scene and a portion of another. Besides the heroine, Nero, Seneca, and Demetrius the cynic were intended to be among the *dramatis personæ*.

Agrippina, Julia. See JULIA AGRIPPINA.

Agripyna. A princess in DEKKER'S 'Old Fortunatus' (*q.v.*), beloved by the son of the *King of Cyprus* and by *Orleans*.

Agrovaine of the Rueful Phiz, Sir, figures in E. L. BLANCHARD'S 'Three Perils of Man.'

Aguecheek, Sir Andrew, in 'Twelfth Night' (*q.v.*), is "a straight-haired country squire," in love with *Olivia* (*q.v.*). He appears first in act i. sc. 3, where he says: "I'm a great eater of beef, and I believe that does harm to my wit. . . . I can cut a caper . . . and I think I have the back trick simply as strong as any man in Illyria." In act ii. sc. 3 he tells us that life "consists of eating and drinking." "He is stupid," says Gervinus, "even to silliness." Among representatives of the character may be named O'Brien (*q.v.*), Woodward (*q.v.*), and Dodd (*q.v.*). Of O'Brien it is recorded that he once played the part so comically as to make one of the sentinels (whom it was customary then to post on each side of the stage) fall down upon the boards, overcome with laughter. Woodward, Boaden says, always sustained *Sir Andrew* "with infinite drollery." Of Dodd, Charles Lamb writes: "My merry friend, Jem White, had seen him one evening in *Aguecheek*, and, recognizing Dodd the next day in Fleet Street, was irresistibly impelled to take off his hat, and salute him as the identical knight of the preceding evening, with a 'Save you, *Sir Andrew*.' Dodd, not at all disconcerted at this unusual address from a stranger, with a courteous, half-rebuking wave of the hand, put him off with an 'Away, Fool!'"

Ahasuerus. The King, in ELIJAH POLACK'S 'Esther, the Royal Jewess.' See KING AHASUERUS.

"Ah, Chloris! that I now could sit." First line of a song in SEDLEY'S 'Mulberry Garden' (*q.v.*).

"Ah, fading joy! how quickly art thou past!" Song sung by an Indian woman in act iv. sc. 3 of DRYDEN'S 'Indian Emperor' (*q.v.*).

"Ah, how sweet it is to love!" First line of a song in DRYDEN'S 'Tyrannic Love' (*q.v.*)—

"Pains of love be sweeter far
Than all other pleasures are."

Ah Sin. A play by BRET HARTE (*q.v.*) and MARK TWAIN (*q.v.*), performed in America, with Parsloe in the title part. Brander Matthews commends "the spirited and characteristic trial before Judge Lynch in the last act."

"Ah, sure a pair were never seen." First line of a song in SHERIDAN'S 'Duenna' (*q.v.*); adapted by Linley to an air by Michael Arne (*q.v.*).

Ahmed al Kamel, the Pilgrim of Love. An opera, music by C. E. HORN (*q.v.*) (the libretto founded on Irving's 'Tales of the Alhambra'), produced in New York with Miss J. Wallack as *Aldegonda*.—*Ahmed*

is the hero, also, of H. J. BYRON'S 'Pilgrim of Love' (*q.v.*).

Ahmedoolah. Agent to the Maharajah in TOM TAYLOR and A. W. DUBOURG'S 'Sister's Penance' (*q.v.*).

Aholibamah. One of the two women in Lord BYRON'S 'Heaven and Earth' (*q.v.*); in love with *Samsara* the angel.

Aickin, Elinor. Actress; has played in London the following rôles: *Mrs. Kumblew* in 'Garrick,' *Mrs. Malaprop* in 'The Rivals,' *Mrs. Candour* in 'The School for Scandal,' and *Mrs. Harcastle* in 'She Stoops to Conquer,' at the Strand Theatre in 1886-7; also, *Miss Grantham* in 'The Liar,' and *Elizabeth Jones* in Frankfort Moore's 'The Mayflower,' at the Opéra Comique Theatre in 1881-2.

Aickin, Francis. Actor, born in Dublin; died 1805; brother of James Aickin (*q.v.*); gained his early experience in Ireland; appeared at Drury Lane in 1765, and remained there till 1774, when he went to Covent Garden, from which he retired in 1792. He was at one time manager of the Liverpool Theatre (1793), and at another time part-manager of the theatre at Edinburgh. We read that "he had a good person, no inconsiderable share of judgment, a sonorous, distinct voice. He succeeded in the impassioned and declamatory parts of tragedy, insomuch that from his being so often cast in that line, his intimates in the green-room nicknamed him 'Tyrant Aickin.' Nor did all his merit lie in tragedy. In serious parts of comedy, such as *Sir John Flowerdale*, *Stockwell*, etc., he had a pleasing harmony in his tones, and a precision of expression which gave force to those characters." Genest, in his History, gives a list of over eighty characters assumed by Aickin, including the *Ghost* in 'Hamlet,' *Jacques* in 'As You Like It,' *Stukely* in 'The Gamester,' *Abon* in 'Oroonoko,' etc. See also 'Secret History of the Green-Rooms' (1790), Hitchcock's 'History of the Irish Stage' (1794), 'Thespian Dictionary' (1805), and the 'Dictionary of National Biography' (1885).

Aickin, James. Actor, born in Ireland; died 1803; brother of Francis Aickin (*q.v.*); first played in the Irish provinces, and afterwards accepted an engagement at the Edinburgh Theatre, where he remained till 1767, latterly performing most of the leading parts in tragedy and comedy. In the year named he became a member of the Drury Lane company, to which he continued to be attached (with occasional appearances at the Haymarket) till 1800. He was for some years one of the deputy managers of Drury Lane. He was "considered," says Ger est, "a respectable and useful actor," having "an ease and manner which were very agreeable and natural." "He generally pleased, and never disgusted. His forte lay in the representation of an honest steward or an affectionate parent." For an account of his duel with J. P. Kemble, see Bozden's 'Life' of that actor (1825). See also 'Secret

History of the Green-Rooms' (1790), Jackson's 'History of the Scottish Stage' (1793), Genest's 'English Stage' (1832), and the 'Dictionary of National Biography' (1885).

Aïda. An opera by Verdi, produced, with an English libretto by HENRY HERSEE (*q.v.*), at Her Majesty's Theatre, London, in February, 1880.

Aïdé, Hamilton. Dramatic writer, poet, and novelist, born 1830; author of the following plays:—'Philip' (1874), 'A Nine Days' Wonder' (1875), 'Die Fledermans,' adapted (1876), 'All or Nothing' (1880), 'Cousins' (1882), 'A Great Catch' (1883), 'Not at Home,' libretto (1886), 'Incognito' (1888), and 'Dr. Bill,' adapted (1890)—all of which see; also, some pieces performed privately.

Aïeule (L'). See HIDDEN HAND, THE.

Aika. A character in 'The Black Crook' (*q.v.*).

Aiken, George L. American playwright; adapter of 'Uncle Tom's Cabin' (*q.v.*); author of 'The Old Homestead' (*q.v.*), 'The Emerald Ring,' etc.

Aimée, Marie (real name, Marie Trochon). French actress and vocalist, born 1852, died 1887; made her first appearance in America at the Grand Opera House, New York, on December 21, 1870. From that date till 1887 she was frequently heard in America in opera-bouffe and comedy. In 1887 she produced in New York 'La Belle Poule' and 'La Marjolaine'; in 1878, 'Les Cloches de Corneville'; and in 1883, 'La Princesse de Canaries.' In 1884 she figured in New York as the heroine of Jessop and Gill's 'Mam'zelle' (*q.v.*), playing the part in French-English.

Aimwell. One of the beaux in FARQUHAR'S 'Beaux' Stratagem' (*q.v.*); suitor to *Dorinda* (daughter of *Lady Bountiful*), by whom he is beloved in return. See ARCHER.

Aikworth, Lord. A character in BICKERSTAFF'S 'Maid of the Mill' (*q.v.*).

Ainsworth, W. Harrison. See ADMIRABLE CRICHTON, THE; JACK SHEPPARD, etc.

"**Air, a charter'd libertine, is still (The).**"—'King Henry V.,' act i. sc. 1 (*Archbishop of Canterbury*).

"**Air, into thin air, Are melted into.**"—'Tempest,' act iv. sc. 1 (*Prospero*).

Air-balloon (The). A musical drama, printed in 1784.

Aircastle. (1) A rambling talker in FOOTE'S 'Cozeners' (*q.v.*); drawn from life, Gahagan (author of a 'Life of Mrs. Siddons') having sat for the portrait. (2) Uncle of *Bell* and *Clarissa* in OXENFORD'S 'Billing and Coaling' (*q.v.*).

Airey, Mrs. A widow in A. C. TROUGHTON'S 'Shameful Behaviour.'

Airey Annie. A burlesque by F. C. BURNAND (*q.v.*), written in travesty of Mrs. Campbell Praed's 'Ariane' (*q.v.*), and first performed at the Strand Theatre, London, on April 4, 1883, with Miss M. Ayrton in the title part, and other *roles* by Miss A. Atherton, A. Chevalier, and W. Edouin.

"**Airy tongues that syllable men's names.**" See "SYLLABLE THY NAME."

Airy, Sir George, in Mrs. CENTLIVRE'S 'Busybody' (*q.v.*), is in love with *Miranda* (*q.v.*).

Ajax. A tragedy by SOPHOCLES (*q.v.*); translated, separately, into English by Theobald (1714), Jackson and Rowe (1714), Burges (1849), anonymously (1871), and Mongan (1881); played at Oxford before James I. in 1605. (2) 'Ajax and Ulysses:' a play performed at court "by the children of Wyncor" in 1572.—*Ajax* is a character in R. BROUGH'S 'Siege of Troy' (*q.v.*).

Alabama. A play of American life and character, by AUGUSTUS THOMAS (*q.v.*), first performed at the Madison Square Theatre, New York, on April 1, 1891, with a cast including J. H. Stoddart, M. Barrymore, E. M. Holland, Walden Ramsay, Miss May Brookyn, and Miss Agnes Miller. C. W. Coudock and E. J. Henley afterwards replaced the two first-named actors.

"**Alabama**" (The). See SPITFIRE, THE.

Alabaster, William. Dramatic poet and divine, born at Hadleigh, Suffolk, in 1567, died 1640; claims a place in this volume as the author of a tragedy in Latin verse called 'Roxana' (*q.v.*). His poetry was hyperbolically praised by Fuller and Wood. See Fuller's 'Worthies' (1662), Wood's 'Athenae Oxonienses' (1691), 'Biographia Dramatica' (1812), W. C. Hazlitt's 'Early English Literature' (1867), Collier's 'English Dramatic Poetry' (1879), and the 'Dictionary of National Biography' (1835).

"**Alacrity in sinking; I have a kind of.**"—'Merry Wives of Windsor,' act iv. sc. 5 (*Falstaff*).

Aladdin. The hero of a famous nursery tale, and the central figure of a large number of dramatic pieces. Among these may be named: (1) 'Aladdin; or, The Wonderful Lamp:' a pantomime, music by Shield, produced at Covent Garden on December 26, 1788. (2) 'Aladdin; or, The Wonderful Lamp:' a melodramatic romance, first performed at Covent Garden on April 9, 1813, with Mrs. C. Kemble in the title part, Farley as *Abanazar*, Grimaldi as *Kasrae*, Miss Bolton as the *Princess*, and Mrs. Davenport as the widow of *Ching Mustapha*; produced in New York in 1815. (3) 'Aladdin:' a romantic opera in three acts, libretto by GEORGE SOANE (*q.v.*), music by Sir H. R. Bishop; produced at Drury Lane Theatre, London, on April 29, 1826, with a cast including Horn, Sinclair, Harley, Browne,

Mrs. Davison, and Miss Stephens (*Aladdin*). "It was not very favourably received," says Planché, "and the delicious warbling of Miss Stephens could not secure for it more than a lingering existence of a few nights. Tom Cooke, the leader of the orchestra at Drury Lane, met Brahm in Bow Street, and asked him how his opera ('Oberon') was going. 'Magnificently!' replied the great tenor; and added, in a fit of what he used to call *enthoosemusy*, 'Not to speak it profanely, it will run to the Day of Judgment!' 'My dear fellow,' rejoined Cooke, 'that's nothing! Ours has run five nights afterwards!'" (4) 'The Wonderful Lamp in a New Light' (*q.v.*): a burlesque by GILBERT ABBOTT & BECKETT (1844). (5) 'Aladdin; or, The Wonderful Lamp: ' a burlesque by ALBERT SMITH (*q.v.*) and CHARLES KENNEY (*q.v.*), produced at the Lyceum Theatre, London, on August 5, 1844. On this occasion, says Edmund Yates, "Keeley played the magician, and imparted such peculiar emphasis to the line, 'Yes, here's the place, and there's the blasted cedar!' as to bring down the house." Mrs. Keeley was *Aladdin* and Miss Woolgar *Badroubadour*, and A. Wigan and Widdicombe were also in the cast. (6) 'A-lad-in the Wonderful Lamp: ' a burlesque produced at New York in October, 1844. (7) 'Aladdin: ' a pantomime by J. MADDISON MORTON (*q.v.*), first performed at the Princess's Theatre, London, on December 26, 1856, with H. Saker as the hero. (8) 'Aladdin; or, The Wonderful Scamp: ' a burlesque by H. J. BYRON (*q.v.*), first performed at the Strand Theatre, London, on Easter Monday in April, 1861, with Miss Marie Wilton in the title part, Miss Charlotte Saunders as the *Sultan*, Miss E. Bufton as *Badroubadour*, Miss F. Josephs as *Pekoe*, J. Clarke as *Abanazar*, J. Rogers as the *Widow Twankay*, and Miss Kate Carson, E. Danvers, and H. J. Turner in other parts; revived at the Strand (revised by A. Chevalier) in September, 1888, with W. Edouin as the *Widow*, A. Chevalier as *Abanazar*, Miss A. Atherton as *Aladdin*, Miss G. Huntley as *Pekoe*, and Miss S. Vaughan as the *Sultan*. (9) 'Aladdin; or, Harlequin and the Bronze Horse: ' a pantomime by R. SOUTAR (*q.v.*), New East London Theatre, December 24, 1868. (10) 'Aladdin; or, Harlequin Shoeblack: ' a pantomime by F. W. GREEN (*q.v.*), Marylebone Theatre, London, December 23, 1872. (11) 'Aladdin; or, The Wonderful Lamp: ' a burlesque by F. W. GREEN (*q.v.*), Charing Cross Theatre, London, December 24, 1874. (12) 'Aladdin; or, The Wonderful Lamp: ' a pantomime by E. L. BLANCHARD, Drury Lane, December, 1874. (13) 'Aladdin, and the Wonderful Lamp: ' a pantomime by H. SPRY, Astley's Theatre, London, December, 1874. (14) Same title; pantomime by J. M'ARDLE, Surrey Theatre, London, December 24, 1879. (15) A burlesque drama in three acts, by ROBERT REECE (*q.v.*), first performed at the Gaiety Theatre, London, on December 24, 1881, with Miss E. Farren as *Aladdin*, Miss K. Vaughan as *Badroubadour*, E. Terry as *Abanazar*, E. W. Royce as *So-Sli*, and J. J.

Dallas as *Wee-Ping*. (16) 'Aladdin and the Flying Genius: ' burlesque extravaganza, Philharmonic Theatre, London, December 26, 1881. (17) 'Aladdin; ' a pantomime by J. DOUGLASS, Standard Theatre, London, December, 1886. (18) 'A-lad-in and Well Out of It: ' extravaganza by B. SMITH, Folkestone, January, 1889. (19) 'Aladdin and Wonderful Lamp: ' a pantomime by H. LENNARD, Crystal Palace, December, 1889. (20) 'Aladdin; or, The Saucy Young Scamp who Collared the Lamp: ' pantomime by G. THORN, Grand, Islington, December, 1889. (21) 'Aladdin; or, The Wonderful Lamp: ' a pantomime by F. LOCKE, Marylebone, December, 1889. To this list may be added pantomimes on the subject of 'Aladdin' by J. T. DOUGLASS, at the Standard Theatre (1871); G. H. GEORGE, at the Albion (1873); E. L. BLANCHARD, at the Imperial (1878); H. SPRY, at Sanger's (1879); the Brothers GRINN, at the Crystal Palace (1880); F. W. GREEN, at the Marylebone (1882); L. CLARENCE, at Blackpool (1883); G. CONQUEST and H. SPRY, at the Surrey (1884); E. L. BLANCHARD, at Drury Lane (1885); R. REECE, at Sanger's (1885); G. THORN, at the Pavilion (1890); T. RAMSDALE, at Aldershot (1892); and T. CRAVEN, at Holloway (1893).

Aladdin at Sea. An extravaganza by I. ZANGWILL (*q.v.*), first performed at the Public Rooms, Camberne, January 25, 1893.

Aladdin II. An operetta, words by ALFRED THOMPSON (*q.v.*), music by Hervé; first performed at the Gaiety Theatre, London, on December 24, 1870, with Miss E. Farren in the title part, Miss Constance Losey as the *Princess Veloutine*, J. L. Toole as *Ko-Kü-Ko*, Stoyle as *Ozokerit*, and C. Lyall as the *Remembrancer*.

Aladin. A character in BROWN'S 'Barbarossa' (*q.v.*).

Alaham. A tragedy by FULKE GREVILLE, Lord Brooke, printed in 1633. "The plot is taken from some incidents in Herbert's 'Travels.' The author has followed the model of the ancients; the prologue is spoken by a ghost, who gives an account of every character" ("Biographia Dramatica").

Alan's Wife. A study in three scenes, founded on a story by Elin Ameen; performed (under the auspices of the Independent Theatre Society) at Terry's Theatre, London, on Friday evening, April 28, 1893, with Miss E. Robins as the heroine, *Jean Creyke*.

Alarbas. A "dramatic opera" by "a gentleman of quality," printed in 1709.

Alarcos, The Tragedy of Count. A play written by BENJAMIN DISRAELI, Earl of Beaconsfield (1805-1881), and published in book form in 1839. "Years have flown away," wrote the author in his dedicatory epistle to Lord Francis Egerton, "since, rambling in the sierras of Andalusia, . . . I first listened to the chant of that strange and terrible tale [the Count Alarcos]. It

seemed to me rife with all the materials of the tragic drama, and I planned, as I rode along, the scenes and characters of which it seemed to me susceptible." The play, however, was not placed upon the stage till August 1, 1868, when it was represented at Astley's Theatre, London, with Charles Verner as the hero, Miss Agnes Cameron as the heroine, and Emery as the *King*. Dutton Cook then wrote of it as follows: "The tragedy is founded upon the old thirteenth-century ballad of the 'Conde Alarcos,' . . . of which admirable English versions have been published by Mr. Lockhart and Sir John Bowring. . . . The play is not absolutely without passages of genuine dramatic value. The story is indeed an impressive one. . . . From an actor's point of view *Alarcos* is a showy kind of part, with plenty to say and to do in it, and a sufficiency of those opportunities for personal parade which are so fondly regarded by the players." The scene is laid in Spain, and the *Count Alarcos* is in love with *Solisa*, the *Infanta*. He is, however, loved in turn by the *Queen Mother*, to escape whose attentions he leaves the court. After her death he returns. In the interval he has married—

"As men do oft from very wantonness;"

but he still loves *Solisa*. He causes the *Count Sidonia* to make love to his wife; but that lady is impregnable, and the king now suggests she should be murdered. A Moorish servant is hired to do the deed, but relents at the last moment, and *Alarcos* has himself to play the assassin. Unhappily for him, the *Infanta* has just been killed by lightning, and, overwhelmed by the news, the *Count* commits suicide, remarking that he had

"Lived
To find a hell on earth, yet thus he sought
A deeper and a darker."

In the course of the play a man-at-arms thus describes a storm:—

"The lightnings play
Upon our turrets that no human step
Can keep the watch. Each forky flash seems mission'd
To scath our roof, and the whole platform flows
With a blue sea of flame."

'*Alarcos*' was revived at the Crystal Palace in June, 1879, with E. H. Brooke as *Alarcos*, Howard Russell as the *King*, J. H. Barnes as *Sidonia*, W. McIntyre as *Oran*, and Miss L. Moodie in the principal female part.

Alarming Sacrifice (An). A farce by J. B. BUCKSTONE (*q.v.*), first performed at the Haymarket Theatre, London, on July 11, 1849, with the author as *Bob Ticket*—a part which has also been played by W. E. Burton (*q.v.*) and the fourth Jefferson (*q.v.*)—and Mrs. Fitzwilliam as *Susan Sweetapple*. *Bob* believes himself heir, as next of kin, to a rich old gentleman, who is supposed to have died without making a will; but, discovering afterwards that such a document exists, and is in favour of *Susan*, the old gentleman's servant, *Bob* surrenders the property to her.

She, however, destroys the will, and, in the end, she and *Bob* agree to marry.

Alarum for London; or, The Siege of Antwerp, "with the venturesome Acts and valorous Deeds of the Lame Soldier." A tragi-comedy, not divided into acts, "acted probably in 1599" (Fleay), and printed in 1602. It has been attributed, conjecturally, to Lodge (*q.v.*). The plot is taken from 'A Tragical History of the City of Antwerp' (1586).

"**Alarums, Excursions.**" A stage direction very frequent in the historical plays of Shakespeare. It applies to the sound of fighting behind the scenes, and to the passage of soldiers across the stage. See Dutton Cook's 'Book of the Play' (1876).

Alasco. A tragedy by Sir MARTIN ARCHER SHEE (*q.v.*), performed in New York in 1824, with Cooper as *Alasco* and Mrs. Barnes as *Amantha*. It had been put in rehearsal at Covent Garden, but the licenser (George Colman the younger) insisted upon so many excisions and alterations that the author refused to allow it to be performed, preferring to publish it as it stood. The following is a specimen of the lines condemned:—

"Tyrants, proud lord, are never safe, nor should be;
The ground is mined beneath them as they tread -
Haunted by plots, cabals, conspiracies,
Their lives are long convulsions, and they shake,
Surrounded by their guards and garrisons." ;

The licenser also objected to the sentiment that

"Whate'er the colour of his creed,
The man of honour's orthodox."

Alasco is a young Polish nobleman, who puts himself at the head of an insurrection, and, being captured, is condemned to death, in spite of the entreaties of *Colonel Walsingham*, to whose daughter, *Amantha*, *Alasco* has been privately married. *Amantha* stabs herself; *Alasco* is pardoned, and commits suicide over the body of his wife. The piece was eventually played at the Surrey Theatre.

Alasco. A character in SHERIDAN KNOWLES'S 'Rose of Arragon' (*q.v.*).

Alba. A Latin play performed in Christ Church Hall, Oxford, in 1605, before King James. Warton records that "five men, almost naked, appearing on the stage, gave great offence to the queen and maids of honour." The king, it is related, was so wearied by the performance, that he would fain have retired before it was halfway through.

Albanus, in DRYDEN'S 'Albion and Albanus' (*q.v.*), is intended for James, Duke of York (afterwards James II.).

Albany, U.S.A. The first professional performance ever given in this town took place on July 3, 1769, the entertainment being provided by a company from New York, including Lewis Hallam, jun., John Henry, and Miss Cheer. The first theatre was opened in Green Street in 1813, under

the management of John Bernard; the second in South Pearl Street in 1825, by Gilfert. Both were eventually transformed into churches. In 1840 and 1841 respectively, the Dallius Street Amphitheatre and the Museum were utilized for performances. The Odeon (afterwards the Broadway) was opened in 1847, and in the following year the Museum was enlarged. In 1852 the Great Street Theatre was reopened as a theatre, and, becoming a concert hall, was succeeded in 1859 by the Gaiety. The Academy of Music, opened in 1863, was burnt down in 1868, and, in 1876, a similar fate overtook the Division Street Theatre, which dated from 1869—the year in which the Thrimble (now the Leland) Opera House was “inaugurated.” All the leading actors of the last hundred years have performed in Albany—for example, J. B. Booth, Forrest, and Edmund Kean, in 1825; Macready, 1827; Mdme. Celeste, 1828; Charles Kean, 1831; Charles and Fanny Kemble, 1833; Miss Cushman, 1836; etc., etc. See H. P. Phelps's ‘Players of a Century’ (1880).

Albaugh, John W. Actor and manager, born at Baltimore in 1837; made his *debut* there in 1855, and afterwards acted in all the chief cities of America. In 1866 he married Miss Mary Mitchell (*q.v.*), and in 1868 was in management at St. Louis. In 1873 he became manager of the Leland Opera House, Albany, to which post he afterwards added that of manager of the National, Washington, and the Holiday Street, Baltimore.

Albert. (1) A character in PEAKE'S ‘*Bottle Imp*’ (*q.v.*). (2) Son of William Tell in J. SHERIDAN KNOWLES'S play of that name (*q.v.*). The latter reappears in the burlesques of KNOWLES'S ‘*William Tell*’ by F. Talfourd, H. J. Byron, and L. Buckingham.

Albert and Adelaide; or, **The Victim of Constasy.** A romantic drama in three acts, founded by SAMUEL BIRCH (*q.v.*) on a story by Mdme. de Genlis, and first performed at Covent Garden on December 22, 1798, with a cast including Incedon, Emery, and Mrs. Johnson. See CAPTIVE OF SPILLSBURG.

Alberta. An unacted tragedy by J. CARTER, printed in 1757.

Albertazzi, Emma (*née* Howson). Contralto vocalist, born 1814, died in London, 1847; sang at the King's Theatre, London, in 1830; at Her Majesty's Theatre in 1837; and at Drury Lane in 1840. She appeared in London again in 1846. See Grove's ‘*Dictionary of Music*’ (1879), the ‘*Dictionary of National Biography*’ (1885), and ‘*Men of the Reign*’ (1885).

Alberte Gales. A play by THOMAS HEYWOOD (*q.v.*) and WENTWORTH SMITH (*q.v.*), mentioned by Henslowe as being acted in 1602. See Fleay's ‘*Chronicle of the English Drama*’ (1891).

Alberti. A tragedy in five acts, by ISAAC HARBY, performed at Charleston, U.S.A., in 1818.

Alberto. Son of *Alonzo* and *Ormisinda* in HOME'S ‘*Alonzo*’ (*q.v.*).

Albertus Wallenstein, late Duke of Friland, and General to the Emperor Ferdinand II. A tragedy by HENRY GLAPTHORNE (*q.v.*), acted at the Globe “on the Bank Side” probably in 1639, and printed in 1640. “The plot is merely historical; the diction is good” (‘*Biographia Dramatica*,’ 1812).

Albery, James. Dramatic writer, died August, 1889; wrote the following original plays:—‘*Two Roses*’ (1870), ‘*Coquettes*’ (‘*Two Thorns*’) (1871), ‘*Apple Blossoms*’ (1871), ‘*Tweedie's Rights*’ (1871), ‘*Forgiven*’ (1872), ‘*Oriana*’ (1873), ‘*Will of Wise King Kino*’ (1873), ‘*Married*’ (1873), ‘*Fortune*’ (1873), ‘*Wig and Gown*’ (1874), ‘*Pride*’ (1874), ‘*The Spendthrift*’ (1875), ‘*The Man in Possession*’ (1876), ‘*Jacks and Jills*’ (1880); also, the following adaptations:—‘*Pickwick*’ (‘*Jingle*’) (1871), ‘*Pink Dominos*’ (1877), ‘*The Crisis*’ (1878), ‘*Duty*’ (1879), ‘*Where's the Cat?*’ (1880), ‘*Little Miss Muffet*’ (1882), ‘*Featherbrain*’ (1884), and ‘*Welcome, Little Stranger*’ (1890); all of which see. He was the author of the libretto of ‘*The Spectre Knight*’ (*q.v.*); and part author (with Joseph Hatton (*q.v.*)) of ‘*No. 20*’ (*q.v.*) and ‘*The Vicar*’ (*q.v.*), (with Bronson Howard) of ‘*The Old Love and the New*’ (*q.v.*), and (with J. J. Dillely (*q.v.*)) of ‘*Chiselling*’ (*q.v.*) and ‘*Doctor Davy*’ (*q.v.*). “It is in his heroines,” says one of his critics, “that Mr. Albery's insight into life is best shown. *Lottie* and *Ida* in ‘*Two Roses*,’ *Rose Cudlip* in ‘*Forgiven*,’ *Lillian* in ‘*Coquettes*,’ *Laura* in ‘*Pride*,’ are all ably-drawn portraits of warm-hearted English girls, not pretending to any sort of perfection, but genuine, pure, and true. Many of his male characters, too, are consistent studies, admirably worked out [*Digby Grant*, *Paul Cudlip*, *Tweedie*, etc.]. . . . In these the main idea is steadily preserved, and the result is valuable as a study of character. It is, however, less for the main interest of a plot than for the charm of isolated scenes, and the happy fancies which speck the dialogue, that Mr. Albery's plays are most remarkable” (‘*London Society*,’ vol. xxvi). See, also, Archer's ‘*Dramatists of To-Day*’ (1882).

Albina. (1) A character in REYNOLDS'S ‘*Will*’ (*q.v.*). (2) The heroine of DOUGLAS JERROLD'S ‘*White Milliner*’ (*q.v.*).

Albina, Countess Raimond. A tragedy in three acts, by Mrs. COWLEY (*q.v.*), first performed at the Haymarket Theatre on July 31, 1779, with Mrs. Massey as the heroine, Mrs. Montague as *Editha*, Dimond as *Edward of Somerset*, and Palmer as *Gondibert*. *Edward* and *Gondibert* are in love with *Albina*, and *Editha* is in love with *Edward*. To prevent the marriage of *Edward* and *Albina*, *Gondibert* and *Editha* pretend that *Albina* is unchaste. *Edward* accuses her to her father, and the two are about to fight, when *Gondibert* confesses, kills *Editha* (by mistake), and then stabs himself. The play was printed in 1779.

Albion. An interlude mentioned by Kirkman, and probably identical with 'Albion Knight' (*q.v.*).

Albion; or, The Court of Neptune. A masque by T. COOKE, the scene of which is laid "on the British seas." It was printed in 1724.

Albion and Albanus. An opera in three acts, words by JOHN DRYDEN (*q.v.*), music by Lewis Grabut; first performed at Dorset Garden on June 3, 1685, and printed in that year. It was produced, Downes says, "on a very unlucky day, being the day the Duke of Monmouth landed in the West. The nation being in a great consternation, it was performed but six times." "It was meant," says Genest, "as a satire on the Whigs and Republicans, and as a panegyric on Charles the 2nd and his brother, who are represented under the characters of *Albion* and *Albanus*." *Archon* is General Monk, and London is personified under the name of *Augusta*. See Langbaine's 'Dramatic Poets' (1691).

Albion Knight. "A mery Playe bothe pythy and pleasant," entered on the Stationers' books in 1565-6. It is supposed to have been the play performed before Queen Elizabeth at Christmas, 1558-9, and described as of "such matter that the players were commanded to leave off." It seems to have been intended "to illustrate and enforce the right rules of government for a state," and is, says Payne Collier, "the only specimen of the kind in our language." *Albion Knight* is a personification of England, and among the other *personæ* are *Temporality*, *Spirituality*, *Principality*, *Commonalty*, *Sovereignty*, *Peace*, and *Plenty*. Only a fragmentary copy of the play is in existence.

Albion Queens; or, The Death of Mary Queen of Scots. A play by JOHN BANKS (*q.v.*), first performed at Drury Lane on March 6, 1704; produced in New York in 1754. See ISLAND QUEENS.

Albion Theatre. See LONDON THEATRES.

Albion's Triumph. A masque by AURELIAN TOWNSEND (*q.v.*), performed at Court, "by the King's Majesty and his Lords," on "the Sunday after Twelfth Night," 1631-2. Inigo Jones "had a share in the invention" of this masque.

Albovine, King of the Lombards. A prose tragedy by Sir WILLIAM DAVENANT (*q.v.*), printed in 1629. The story is to be found in Caxton's 'Golden Legend,' Lydgate's 'Bocchas,' Belleforest's 'Histoires Tragiques,' Heylin's 'Cosmographie,' and Machiavelli's 'History of Florence,' and has been made the basis of an Italian tragedy. *Albovine* has married *Rhodolinda*, but shocks her, on the wedding day, by drinking out of the skull of her dead father. She intrigues with *Paradine*, and tries to persuade him to kill *Albovine*; but *Paradine* betrays her to the king, who, finding her false, fights with *Paradine*, and allows him-

self to be slain. *Paradine* then kills *Rhodolinda*.

Albu, Annie. Vocalist and actress; played the title rôle in Clay's 'Princess Toto' when that opera was revived in London in 1851, and "created" the name part in Cellier's 'Doris' (*q.v.*) in 1859. She was for some time a member of the Carl Rosa company.

Albumazar. A comedy by THOMAS TOMKIS, founded (says Fleay) on 'L'Astologo' of G. B. Della Porta (1606), and acted by the gentlemen of Trinity College, Cambridge, before James I. during his visit to that university on March 9, 1614-5. *Albumazar* is an astrologer, who has the power of transforming one man into another. He has turned *Trincalo* into *Antonio*, and this act is the cause of sundry misunderstandings, which form the basis of the play. The play was revived at Lincoln's Inn Fields in February, 1668, with (Pepys says) Angel (*q.v.*) as *Trincalo*. Dryden wrote the prologue on this occasion, and in the course of it accused Ben Jonson of having been indebted to 'Albumazar' for his 'Alchemist' (*q.v.*). The comedy was afterwards altered by Ralph, "no very material change" being made in the plot, but the language being "altered vastly for the worse." 'The Astrologer,' as Ralph called his production, was produced for the first and only time at Drury Lane on April 3, 1744, with Mills, Yates, Mrs. Woffington, Mrs. Giffard, and Mrs. Bennett in the cast, and the names of the characters transformed into *Motley*, *Stargaze*, *Brains*, *Sly*, *Siftem*, *Fainwo'd*, etc. 'Albumazar' was revived at Drury Lane in October, 1747, in April, 1748, and, altered by Garrick, in 1773.—Albumazar was the name of a famous Persian astronomer.

Alcaid (The); or, The Secrets of Office. An opera in three acts, by JAMES KENNEY (*q.v.*), first performed at the Haymarket on August 10, 1824, with W. Farren as *Don Christopher Toxado*, the Alcaid, and Liston, Harley, Mdme. Vestris, Mrs. Garrick, Miss Paton, Mrs. Gibbs, and Mrs. Glover in other rôles.

Alcarnenes and Menalippa. A tragedy, ascribed by Mears to WILLIAM PHILIPS. Chetwood gives 1668 as the date of it.

Alcanor, in CUMBERLAND'S 'The Arab' (*q.v.*), "is represented as a man of simple manners, of noble principles, but of strong passions."

Alcantara. A comic opera in two acts, words by E. B. WOOLF, music by Julius Eichberg, performed at the Connaught Theatre, London, on November 1, 1879.

Alcazar, The Battle of. See BATTLE OF ALCAZAR, THE.

Alceste. An opera written by TORIAS GEORGE SMOLLETT (*q.v.*) for Rich, then patentee of Covent Garden; but, owing to a dispute between the parties, never performed (nor published). This quarrel obtained for Rich the disagreeable distinction

of being attacked by Smollett in his satire called 'The Reproof' (1747).

Alcestis. (1) A tragedy by EURIPIDES (*q.v.*); translated, separately, into English by Edwards (1824), Banks (1849), Nevins (1870), Williams (1871), Browning (1871), Mongan (1879), Lawton (1889), Arnold (1892), Reynolds (1893), and anonymously in 1834, 1836, 1870, and 1884. The tragedy, it may be recorded, was performed in the original Greek for the first time in England at St. Andrew's College, Bradford, on February 18, 1882. (2) A burlesque of the 'Alcestis,' in verse, by ISSACHAR STRYKE, was published in 1816. (3) A burlesque of the above, by FRANCIS TALFOURD (*q.v.*), entitled 'Alcestis, the Original Strong-Minded Woman,' was first performed at the Strand Theatre, London, on July 4, 1850, with Mrs. Leigh Murray in the title part, H. Parren as *Oreus*, W. Farren as *Hercules*, and Compton as *Admetus*; played at New York in the same year, and revived at the Marylebone Theatre, London, in 1853. (4) A lyrical play, entitled 'Alcestis,' and adapted by HENRY SPICER from the French of Hippolyte Lucas, who had in his turn adapted from Euripides, was first performed at the St. James's Theatre, London, in January, 1855, with Miss Vandenhoff in the title part, Stuart as *Hercules*, and Barry Sullivan as *Admetus*. The musical accompaniments consisted of selections from Glück's choruses, arranged by Sir Henry Bishop.

Alcestis II. A tragedy by ALFIERI, translated by Bowring (1876).

Alchemist (The). A comedy in five acts, by BEN JONSON (*q.v.*), first acted in 1610, and printed in quarto two years afterwards. Among the members of the original cast were Lowin, who, according to the author of 'Historia Histrionica,' "played *Mammon* with mighty applause;" Burbage, Armin, and Cooke, who probably were *Face* (*q.v.*), *Drugger* (*q.v.*), and *Dol Common* (*q.v.*); Condel, Hemings, Ostler, Underwood, Tooly, and Egglestone. The characters, in addition to those already named, include *Ananias*, *Dapper*, *Kastrill*, *Love-wit*, *Sir Epicure Mammon*, *Dame Pliant*, *Subtle*, *Pertinax Surly*, and *Tribulation Wholesome*, all of which see. Dryden accused Jonson of taking 'Albumazar' (*q.v.*) as the "best model" of 'The Alchemist,' declaring—

Subtle was got by our *Albumazar*,
That Alchemist by this Astrologer,"

and so on. But as 'The Alchemist' was produced four years before 'Albumazar,' that accusation falls to the ground. Jonson's "masterpiece" (as Dryden called it) "continued," says Cunningham, "to be represented with success till the theatres were shut up; it was one of the first plays revived at the Restoration, and, with 'The Fox' and 'Silent Woman,' as Downes informs us, constituted the delight of the town." Pepys saw a performance of the comedy on August 3, 1664, when, probably, Mohun was *Face*, Wintershall *Subtle*, Lacy *Ananias*, Cartwright *Mammon*, Burt *Surly*,

Mrs. Corey *Dol*, and Mrs. Rutter *Dame Pliant*. The piece was revived at Drury Lane in February, 1709, with *Dol* omitted, Pinkethman as *Drugger*, Cibber as *Subtle*, Estcourt as *Mammon*, Mills as *Surly*, Powell as *Face*, etc.; at Covent Garden in December, 1740, with Cibber, jun., as *Drugger*; at Drury Lane in March, 1743, with Garrick as *Drugger*, Macklin as *Face*, and Mrs. Macklin as *Dol*; at Drury Lane in March, 1753, with several characters omitted; and at Drury Lane in October, 1774, with Jefferson as *Mammon*. The comedy was played at Drury Lane on April 10, 1787, as a farce, with Dodd as *Drugger*, Palmer as *Face*, J. Aickin as *Subtle*, and Mrs. Hopkins as *Dol*; but Genet records that the play had become "so obsolete that it was hissed by some persons in the gallery." It was performed by the Elizabethan Stage Society at the Apothecaries' Hall, London, in February, 1899. F. Gentleman founded on 'The Alchemist' a farce called 'The Tobacconist' (*q.v.*). "'The Alchemist,'" says Hazlitt, "is the most famous of this author's comedies, though I think it does not deserve its reputation. It contains all that is quaint, dreary, obsolete, and hopeless in this once-famed art, but not the golden dreams and disappointments. . . . There is, however, one glorious scene between *Surly* and *Sir Epicure Mammon*, which is the finest example I know of dramatic sophistry" ('English Comic Writers').

Alcibiades. (1) A tragedy in heroic verse, by THOMAS OTWAY (*q.v.*), produced at Dorset Garden in 1675, with Betterton as the hero, Mrs. Betterton as *Timandra*, Mrs. Mary Lee as *Deidamia*, and Sandford, Harris, Medbourne, and Mrs. Barry in other parts. *Alcibiades* is beloved both by *Deidamia*, Queen of Sparta, and by *Timandra*. He loves the last-named, and when *Deidamia* discovers the fact she poisons her rival. *Alcibiades* then commits suicide. The story of the play is taken from Plutarch and Cornelius Nepos. (2) A tragedy by WILLIAM SHIRLEY (*q.v.*), not printed.

Alcmæon or Alcmeon. A play performed at Court by St. Paul's choir boys in December, 1573; 'Euripides restored' (Fleay).

Alcmena, in DRYDEN'S 'Amphitryon' (*q.v.*), is the wife of *Amphitryon* (*q.v.*).

Aldabella, in MILMAN'S 'Fazio' (*q.v.*), is a lady of whom *Bianca* (*q.v.*), wife of *Fazio*, is jealous.

Aldegonda. Princess of Toledo, in HORN'S 'Ahmed al Kamelard,' H. J. BYRON'S 'Pilgrim of Love' (*q.v.*).

Alderman (The). A comedy in three acts, adapted by J. MORTIMER from the French of Barrière and Capendu, and first performed at the Criterion Theatre, London, on the afternoon of April 29, 1887, with G. Barrett in the title part; revived at the Novelty Theatre, London, in November, 1888, with H. Ashley as the *Alderman*; performed in America, in 1894, as 'Worth Millions.'

Alderman's Gown (The); or, A Trip to Paris. A farce in one act, by HENRY ABRAHAMS, first performed at the Strand Theatre, London, on October 6, 1851, with Tilbury as the *Alderman*.

Aldershot (Surrey). The present Theatre Royal was built in 1860. It was formerly called "The Victory."

Aldgate, Mr., Mrs., and Amelia. Characters in R. B. PEAKE'S 'Master's Rival' (*q.v.*).

Aldgate Pump. 'A monumental and obeliskal farce,' by J. F. SAVILE (*q.v.*), first performed at the Strand Theatre, June 7, 1841, with J. W. Ray as *Old Tontine*.

Aldgate Pump, Sir. The father of *Beauty*, in PLANCHÉ'S 'Beauty and the Beast' (*q.v.*).

Aldis, Mrs. See STANLEY, MRS.

Aldiborontiphoscophornio. A courier in CAREY'S 'Chronophotonthologos' (*q.v.*).

Aldridge, Ira, tragedian, was, according to Dutton Cook, "a veritable negro born on the west coast of Africa, the son of a native minister of the gospel." According to Brown and Drake, he was born in 1804 at Bellair, near Baltimore, and in 1816 entered the service of Edmund Kean, whom he accompanied to England. There he studied for the stage, making his *début*, however, at the Mud Theatre, Baltimore. He first appeared in London, in 1826, at the Royalty Theatre and as *Othello*. He was next seen at the Coburg and other metropolitan theatres, afterwards touring in the English and Irish provinces. At Belfast Charles Kean played *Iago* to his *Othello*, and *Aboan* to his *Oroonoko*. Returning to London, he appeared at Covent Garden (1835), the Lyceum, and the Surrey, and, still later, advertised on a Continental tour. His last London engagements were in 1858 and 1865. Among his parts, besides those mentioned, were *Lear*, *Macbeth*, *Aaron* ('Titus Andronicus'), *Aboan* ('*Oroonoko*'), *Zanga* ('*The Revenge*'), *Gambia* ('*The Slave*'), *Rolla* ('*Pizarro*'), and *Mungo* ('*The Padlock*'). He died in Poland in 1867. "It always struck me," writes Mrs. Kendal, "that he had got some species of—well, I will not say 'genius,' but gleams of great intelligence" ('*Dramatic Opinions*,' 1890). See 'Memoir and Theatrical Career of Ira Aldridge, the African Roscius' (1849 or 1850), and the *Athenæum* for 1858; also Brown's 'American Stage' (1870), Drake's 'American Biography' (1872), and Dutton Cook's 'On the Stage' (1883).

Aldridge, Mrs. See SLINGSBY, LADY.

Alessio. The "merry Swiss boy," in H. J. BYRON'S 'La! Sonnambula' (*q.v.*) and 'Il Sonnambulo' (*q.v.*).

Alexander, George. Actor and theatrical manager, born 1858; made his pro-

fessional *début* at Nottingham in 1879, and his London *début* at the Lyceum Theatre in December, 1881, as *Caleb Decie* in 'Two Roses' (*q.v.*). At the Lyceum between 1882 and 1888 he enacted *Macduff*, *Laertes*, *Bassanio*, *Claudio*, *Ulric* in 'Werner,' *Squire Thornhill*, and *Sylvio* in 'The Amber Heart,' besides "creating" *Valentine* in Will's 'Faust,' in which he subsequently played the title part. Within the same period he appeared at other London theatres in the original casts of 'Won by Honours,' 'Bondage,' 'Rank and Riches,' 'A Case for Eviction,' 'Young Folks' Ways,' Gilbert's 'Comedy and Tragedy' (*D'Aulnay*), 'The Ironmaster' (*Octave*), etc. In 1884-5 he played in America as a member of the Lyceum company. In 1889, at Terry's, he was *Jaquemin* in 'The Grandsire.' From February, 1890, to January, 1891, he was lessee of the Avenue Theatre, where he produced and figured in 'Dr. Bill,' 'The Struggle for Life,' and 'Sunlight and Shadow.' In January, 1891, he became lessee of the St. James's Theatre, where he has produced the following plays, enacting the principal male part in each:—'A Gay Lothario' (1891), 'The Idler' (1891), 'Molière' (1891), 'Lord Anerley' (1891), 'Forgiveness' (1891), 'Lady Windermere's Fan' (1892), 'Kit Marlowe' (1892), 'Liberty Hall' (1892), 'The Second Mrs. Tanqueray' (1893), 'The Masqueraders' (1894), 'Guy Domville' (1895), 'The Importance of being Earnest' (1895), 'The Triumph of the Philistines' (1895), 'The Divided Way' (1895), 'The Misogynist' (1895), 'The Prisoner of Zenda' (1896), 'The Princess and the Butterfly' (1897), 'The Tree of Knowledge' (1897), 'The Conquerors' (1898), 'The Ambassador' (1898), 'A Repentance' (1899), 'In Days of Old' (1899), 'Rupert of Hentzau' (1900), 'The Man of Fort' (1900), 'A Debt of Honour' (1900), 'The Wisdom of the Wise' (1900), 'The Awakening' (1901), 'The Wilderness' (1901), 'Paolo and Francesca' (1902), 'If I were King' (1902), 'Old Heidelberg' (1903), 'Love's Carnival' (1904), and 'Saturday to Monday' (1904), all of which see. He has also received at the St. James's 'As You Like It' (*Orlando*, 1896), and 'Much Ado About Nothing' (*Benedick*, 1898). He has appeared in the course of his career as *Romco*, *Posthumus*, *Don Cesar de Bazan*, *Armand Duval*, *Maurice de Saxe*, *Nemours* ('Louis XI.'), *De Newville* ('Plot and Passion'), *Ethais* ('The Wicked World'), *Freddy Butterscotch* ('The Guv'nor'), *Glynne* ('The Parvenu'), etc.

Alexander, John Henry. Actor and manager, born at Dunbar in July, 1796, died 1851; made his first appearance on the stage at Ayr. He was afterwards engaged successively at the Queen's, Glasgow, under the elder Macready; at Newcastle; and at Edinburgh, under W. H. Murray. At the last-named place he was accounted specially good as *Dandie Dinmont* in 'Guy Mannering' (*q.v.*), and *Ratcliffe* in 'The Heart of Midlothian' (*q.v.*). In 1822 he became manager of the Dunlop Street Theatre, Glasgow,

which he carried on for seven years, along with the Adelphi, Edinburgh, and the theatres at Dumfries and Carlisle. In 1829 he obtained the patent for Glasgow, built a theatre for himself, and, says Peter Paterson, "continued from that period until within a few months of his death a course of profitable management, which enabled him to leave his family in a position of comparative affluence." The same writer says of Alexander's performances in Edinburgh that "his powerful mind, free from the cares of management, enabled him to perform an extensive range of characters with great ability; but what contributed as much as any other element to his success, was an excellent taste in dress and invariable correctness in reading." See Jefferson's 'Autobiography' (1889-90).

Alexander, Sir William (Earl of Stirling). Poet and statesman, born 1567 or 1568, died in London, 1640; was the author of the following tragedies:—'Darius' (1603), 'Cæsus' (1604), 'Julius Cæsar' (1604), and 'The Alexandrian' (1605); all of which see. They were published together, under the title of 'Monarchicke Tragedies,' in 1607. Alexander's collected 'Works' appeared in 1637. "His tragedies," says Grosart, "have 'brave sublimity things,' if laboured and dull as a whole." See Rogers' 'Memorials of the Earl of Stirling' (1877).

Alexander, Campaspe, and Diogenes. See ALEXANDER THE GREAT.

Alexander and Lodowick. A play founded on an old tale, and first acted in January, 1597.

Alexander and Statira. See ALEXANDER THE GREAT.

Alexander and the King of Egypt. See ALEXANDER THE GREAT.

Alexander the Great. The famous conqueror of antiquity is the chief personage in many dramatic pieces; notably (1) 'Alexander, Campaspe, and Diogenes:' a comedy by JOHN LYLY (*q.v.*), "played before Queen Elizabeth, on Twelfth-night (1581), by the children of Paul's," and printed in 1584. The plot is from Pliny's 'Natural History,' bk. xxxv. chap. 10. Lyly was perhaps indebted to "a ballet, entitled An History of Alexander, Campaspe, and Apelles, and of the faythful fryndshippe betwene theym," printed for Colwell in 1565. "This play," says Hazlitt, "is a very pleasing transcript of old manners and sentiment. It is full of sweetness and point, of Attic salt and the honey of Hymettus." Collier describes the play as "certainly one of the best of Lyly's productions," praising "the force and distinction with which *Diogenes* is drawn." "Some interest is also felt for *Apelles*, who had fallen in love with *Campaspe* while employed by *Alexander* to paint her portrait. . . . *Campaspe* also becomes enamoured of *Apelles*. . . . The main plot is varied by the introduction of some of the Grecian sages and philosophers." "Apelles and Campaspe," says Fleay, "seem

to shadow forth Leicester and the Countess of Essex. . . . Alexander, of course, means the queen, and Hephæstion, I think, Burchleigh. . . . Diogenes, I think, means Lyly himself." See Warton's 'English Poetry' (1871), Collier's 'Dramatic Poetry' (1879), and Dodsley's 'Old Plays.' See, also, APelles. (2) 'The Rival Queens' (*q.v.*), by NATHANIEL LEE; (3) 'The Amazon Queen' (*q.v.*); (4) A play by T. OZELL (*q.v.*), translated from the French of Racine, and printed in 1714. (5) An opera, performed at Lincoln's Inn Fields, and printed in 1715. (6) 'Alexander and the King of Egypt:' a "mock play," "as it is acted by the Mummings every Xmas;" printed in 1738. (7) 'Alexander the Little:' played at Covent Garden on May 2, 1791, with Quick, Munden, Mrs. Webb, Mrs. Martyr, and Mrs. Pitt in the cast. (8) 'Alexander the Great; or, The Conquest of Persia:' "a grand pantomime ballet," "composed" by J. D'EGVILLE (music by Krazinski Miller), and performed at Drury Lane on February 12, 1795. "The scenery surpassed everything before exhibited on the English stage." (9) 'Alexander the Great in Little:' "a grand tragic-comic operatic burlesque spectacle" in one act by T. DIBDIN (*q.v.*), first performed at the Strand Theatre, London, on August 7, 1837, with Mrs. Stirling as *Roxana*, Miss Daly as *Statira*, and W. J. Hammond as *Alexander*. (10) 'Alexander and Statira; or, The Death of Bucephalus:' a tragedy "for warm weather," written by Dr. GEORGE WALLIS, and acted at York, Leeds, and Edinburgh.

Alexander the Great in Little. See ALEXANDER THE GREAT.

Alexander the Little. See ALEXANDER THE GREAT.

Alexandra. A play from the German of Dr. Richard Voss, first performed at the Royalty Theatre, London, on March 4, 1893, with Miss Achurch in the title part.

Alexandra Theatre. See LONDON THEATRES.

Alexandrian Tragedy (The). A play by WILLIAM ALEXANDER (*q.v.*), Earl of Stirling, printed in 1605. "The groundwork of this play is laid on the differences which arose among Alexander's captains, after his decease, about the succession. . . . The scene lies in Babylon, and the plot is to be found in Quintus Curtius, Diodorus Siculus, Orosius, etc." ('Biographia Dramatica'). This tragedy drew from Dr. Andrew Johnston the following epigram:—

"Confer Alexandros: Macedo victricibus armis
Magnus erat, Scotus carmine major uter?"

Alexina. (1) Wife of the hero, in THEODORE HOOK'S 'Tekeli' (*q.v.*). (2) A character in REYNOLDS'S 'Exile' (*q.v.*).

Alexina; or, True unto Death. A two-act drama, by J. SHERIDAN KNOWLES (*q.v.*), performed at the Strand Theatre, London, in 1866, with Miss A. Swanborough in the title rôle, and Miss M. Simpson,

Thorne, Parselle, Turner, etc., in other parts.

Alexis. (1) A shepherd in FLETCHER'S 'Faithful Shepherdess' (*q.v.*). (2) A character in DRYDEN'S 'All for Love' (*q.v.*). (3) A character in 'The Shepherd Boy' (*q.v.*). (4) Son of *Sir Marmaduke* in GILBERT and SULLIVAN'S 'Sorcerer' (*q.v.*).

Alexis' Paradise. (1) A "dramatic opera," dated 1680. (2) 'Alexis' Paradise; or, A Trip to the Garden of Love at Vauxhall:' a comedy written by JAMES NEWTON, and "privately acted by the ladies of honour." It was printed in 1722.

Alexius; or, The Chaste Lover. A play by PHILIP MASSINGER (*q.v.*), licensed on September 25, 1639, but not now in existence. "In the Warburton list it is called 'Alexias; or, The Chaste Gallant'" (Fleay).

Alfavourite, King. A character in PLANCHÉ'S 'Fortunio' (*q.v.*).

Alfieri. The works of this dramatist were translated from the Italian by Charles Lloyd in 1815, and E. A. Bowring in 1876. English versions of Alfieri's Autobiography appeared in 1810 and 1845. See, also, AGAMEMNON; ALCESTIS II.; ANTIGONE; MEROPE; ORESTES; PHILIP II.; ROSAMUNDA; SAUL.

Alfonso. The Duke, in W. YOUNG'S 'Lucrezia Borgia' (*q.v.*), and in L. BUCKINGHAM and H. J. BYRON'S burlesque on that subject (*q.v.*).

Alfonso, King of Castile. A tragedy in five acts, by M. G. LEWIS (*q.v.*), first performed at Covent Garden on January 15, 1802, with a cast including H. Johnston, Cooke, Murray, Mrs. Litchfield, and Mrs. Johnston. *Orsino*, accused of treason, has been imprisoned by *Alfonso*; and *Orsino's* son, *Casario*, secretly married to *Amelrosa*, daughter of *Alfonso*, vows vengeance. He is about to kill the *King*, when he is himself stabbed by *Orsino*, who also dies. The tragedy was first played at New York in March, 1803.

Alfred. See ALFRED THE GREAT.

Alfred and Emma. An unacted play, dated 1806, and founded on the 'Red Cross Knights' of Kotzebue (*q.v.*). *Alfred* is a knight who falls into the hands of the Saracens. His wife, *Emma*, believing him dead, turns nun; and *Alfred*, being wounded, is taken to the convent and recognizes her. The abbess will not give her up, but an emir whom *Alfred* has befriended besieges the convent, and rescues both knight and wife.

Alfred the Great has been the central figure of a number of dramatic works:—(1) 'Aluredus sive Alfredus:' a Latin tragedy, by W. DRURY, performed in 1619, and printed in 1620; dealing with Alfred's retreat to the Isle of Athelney. (2) 'Alfred:' a masque written by JAMES THOMSON (*q.v.*) and DAVID MALLETT (*q.v.*), and set to music by Dr. Arne (*q.v.*); performed for the first time in a temporary theatre in the garden of Cleifden,

Bucks (the residence of the Prince of Wales), on August 14, 1740, and printed in the same year. The occasion was the celebration of the anniversary of the Hanoverian succession. "The work contains some fine songs, but is more especially distinguished by its finale, the famous patriotic song 'Rule Britannia,'" of which Southey said it would be "the political hymn of this country as long as she maintains her political power." An opera, called 'Alfred,' and founded on Thomson and Mallet's work, was performed at Covent Garden in 1745, with Mrs. Arne and other vocalists in the cast. The masque was afterwards dramatized by Mallet, and produced at Drury Lane in 1751, with Garrick in the title rôle. This version, altered by Garrick, was reproduced in 1773. (3) 'Alfred the Great:' a musical drama, first performed at Drury Lane in 1745. (4) 'Alfred the Great, Deliverer of his Country:' a tragedy by the author of 'The Friendly Rivals' (*q.v.*), printed in 1753. (5) 'Alfred; or, The Magic Banner:' a drama in three acts, by JOHN O'KEEFE (*q.v.*), first performed at the Haymarket in 1776. See reference, below, to Pocock's drama. (6) 'Alfred:' a tragedy by JOHN HOME (*q.v.*), first performed at Covent Garden on January 21, 1778, with Lewis as *Alfred* (King of England), Aickin as *Hinguar* (King of the Danes), Mrs. Barry as *Ethelswida* (betrothed to *Alfred*), and Mrs. Jackson as *Ronex* (consort to *Hinguar*). *Ethelswida* is a prisoner in the camp of *Hinguar*, who loves her. *Alfred*, disguised as a bard, penetrates through the lines, and makes himself known to *Ethelswida*. *Ronex*, jealous of *Ethelswida*, seeks to kill her, and *Alfred*, returning by-and-by with an army, thinks her dead, and is in despair; but the lovers eventually are reunited. (7) 'Alfred the Great:' a play in three acts, by Mrs. FAUCIT, performed at Norwich in May, 1811. (8) 'Alfred the Great; or, The Enchanted Standard:' a musical drama in two acts, by ISAAC POCOCK, founded on the 'Alfred' (*q.v.*) of O'Keefe, and first performed at Covent Garden on November 3, 1827, with Warde as *Alfred*, Serle as *Guthrum*, Fawcett as *Gog*, Miss Goward as *Elswitha*, Mrs. Davenport as *Bertha*, and Blanchard and Miss Kelly in other parts. *Alfred*, disguised as a minstrel, visits *Guthrum's* camp. He is discovered; *Elswitha*, who loves him, sets fire to the Enchanted Standard; the Saxons rush in, and the Danes are subdued. *Gog* and *Bertha* are a neatherd and his wife, in whose cottage *Alfred* burns the historical cakes. The play was first performed at New York in February, 1828. (9) 'Alfred the Great; or, The Patriot King:' a play by J. SHERIDAN KNOWLES (*q.v.*), produced at Drury Lane in 1831, with Macready in the title part, Miss Huddart as *Elswith*, Cooper as *Guthrum*, Miss Phillips as *Ina*, and Miss Faucit as *Edith*. (10) 'Harlequin Alfred the Great:' a pantomime by G. H. RODWELL, Marylebone Theatre, 1850. (11) 'Alfred the Great; or, The Minstrel King:' an extravaganza by ROBERT B. BROUGH (*q.v.*), first performed at the Olympic Theatre, London, on December 26, 1859, with F. Robson in the title part,

Horace Wigan as *Dunulf*, F. Vining as *Oddune*, Miss Herbert as *Oswith*, Miss E. Nelson as *Elswith*, Miss Hughes as *Ina*, and Miss Stephens as *Maude*. (12) 'Alfred : ' a play by MARTIN FARQUHAR TUPPER (*q.v.*), performed at Manchester, with Walter Montgomery in the title part, and Miss Henrietta Hodson as *Bertha*. (13) 'Alfred the Great in Athelney : ' a play in five acts, by Lord STRATFORD DE REDCLIFFE, printed in 1876. See BATTLE OF EDDINGTON, and CHRISTIAN KING.

Algerine Slaves (The). See STRANGERS AT HOME, THE.

Algonah. See CHEROKEE, THE.

Alhadra. The heroine of COLERIDGE'S 'Remorse' (*q.v.*).

Alhambra (The); or, The Three Beautiful Princesses. A "burlesque extravaganza" by ALBERT SMITH (*q.v.*), first performed at the Princess's Theatre, London, on April 21, 1851, with Mrs. Keeley as *Sir Rupert the Ready*, Miss Vivash as *Will-o'-the-Wisp*, Flexmore as *Asmodeus* and Al Djaco, Harley as *Hussein Baba*, Alfred Wigan as *Sir Desperado the Dauntless*, Keeley as *Sir Toby the Timorous*, Miss Carlotta Leclercq as *Zorayda*, and J. F. Cathcart, Miss Murray, and Miss M. Keeley in other parts.

Alhambra Theatre (The). See LONDON THEATRES.

Ali Baba. The hero of a well-known nursery tale and of the following dramatic pieces:—(1) 'Ali Baba; or, The Thirty-nine Thieves (in accordance with the author's habit of "taking one off")': an extravaganza by H. J. BYRON (*q.v.*), first performed at the Strand Theatre, London, on April 6, 1863, with H. J. Turner in the title part, Miss Polly Marshall as *Ganem*, F. Seymour as *Cassin Baba*, Miss Ada Swanborough as *Abdalla*, G. Honey as *Hassarac*, E. Danvers as *Hassan*, Miss E. Bufton as *Cogia Baba*, Miss F. Hughes as *Zaide*, and Miss C. Saunders as *Morgiana*. (2) 'Ali Baba; or, The Forty Thieves': a comic opera in four acts, written by Signor TADDEI, composed by Signor Bettesini, and produced at the Lyceum Theatre, London, on January 17, 1871. (3) 'Ali Baba, and the Forty Thieves': a burlesque by GILBERT ARTHUR à BECKETT, Crystal Palace, December 21, 1871. (4) 'Ali Baba à la Mode': an extravaganza by R. REECE (*q.v.*), first performed at the Gaiety Theatre, London, on September 14, 1872. (5) 'Ali Baba and The Forty Thieves': pantomime by JOHN DOUGLAS, Park Theatre, London, December 24, 1873. (6) 'Ali Baba and the Forty Thieves': pantomime by J. B. CHATTERTON and H. P. GRATTAN, Sadler's Wells, December 26, 1881. (7) 'Ali Baba; or, The Forty Naughty Thieves,' burlesque, Theatre Royal, Birkenhead, May 14, 1883. (8) 'Ali Baba; or, A Night with the Forty Thieves,' by J. R. O'NEILL. See CUMBERLAND'S plays.—*Ali Baba* is also a prominent personage in various other pieces, for which

see BABA, ALI; FORTY THIEVES; OPEN, SESAME.

Ali Pacha; or, The Signet Ring. A play by J. HOWARD PAYNE (*q.v.*), produced at Covent Garden, October 19, 1822, with Farren in the title part, and Miss Foote as the heroine. Charles Lamb wrote of the piece that it "would do," adding that Farren's manner was "even grand," whilst Miss Foote "greatly helped" the drama. 'Ali Pacha' was first performed at New York in May, 1823.

Alibi. A character in O'KEEFE'S 'Toy' (*q.v.*).

Alice. (1) Sister of Valentine, in BEAUMONT and FLETCHER'S 'Monsieur Thomas' (*q.v.*). (2) *Alice*, in the anonymous 'Arden of Feversham' (*q.v.*), is the wife of *Arden*. In LILLO'S play she is called *Alicia*. *Alice* is a leading character in (3) LEWIS'S 'Castle Spectre' (*q.v.*) and (4) OXENFORD'S 'Porter's Knot' (*q.v.*). She is (5) the fiancée of *Arnaud*, in R. LACY'S 'Robert the Devil' (*q.v.*), and (6) daughter of *Rip Van Winkle* in the plays and operas on that subject.

Alice Grey, the Suspected One; or, The Moral Brand. A domestic drama in three acts, by JOHN T. HAINES (*q.v.*), first performed at the Surrey Theatre, London, on April 1, 1839, with Mrs. H. Vining in the title part, and E. F. Saville as *Cadger Collins*.

Alice in Wonderland. A "musical dream-play" in two acts, adapted by H. SAVILE CLARKE (with music by Walter Slaughter) from Lewis Carroll's 'Alice's Adventures in Wonderland' and 'Through the Looking-Glass,' first performed at the Prince of Wales's Theatre, London, on December 23, 1886, with Phœbe Carlo as *Alice*, S. Harcourt as the *Hatter* and *Tweedledum*, W. Cheesman as the *Mock Turtle* and *Humpty Dumpty*, etc.; revived at the Globe Theatre, London, in December, 1888; at the Vaudeville in 1900; at the Camberwell Theatre in 1902.

Alice May. A drama by EDWARD FITZBALL (*q.v.*), played at the Surrey Theatre in 1852.

Alice Pierce. See ALLS PERCE.

Alicia, in ROWE'S 'Jane Shore' (*q.v.*), is the mistress of *Lord Hastings*. It is related of the King of Denmark, who, in 1768, went to see a representation of 'Jane Shore,' that "during the performance he fell asleep, and remained so, to the amusement of the audience and the annoyance of Mrs. Bellamy [*q.v.*], who played *Alicia*. That haughty and hapless beauty was not likely to let the wearied king sleep on; and accordingly, having to pronounce the words, 'O thou false lord!' she approached the royal box, and uttered them expressly in such a piercing tone, that the king awoke in sudden amazement." See ALICE (2).

Alidor. A shepherd in PLANCHÉ'S 'Young and Handsome' (*q.v.*).

Alidoro. The tutor in H. J. BYRON'S 'Cinderella' (*q.v.*).

Alienated Manor (The). A comedy in five acts, by JOANNA BAILLIE (*q.v.*), forming one of her 'Plays on the Passions,' and published in 1793-1812. Among the characters are *Smüthenstault*, a German philosopher; *Sir Level Clump*, an improver; and *Mrs. Smoothly*.

Alinda. (1) Daughter of *Alphonso*, in BEAUMONT and FLETCHER'S 'Pilgrim' (*q.v.*). (2) A character in JEPHSON'S 'Law of Lombardy' (*q.v.*). See ARCHAS.

Aline. The heroine of GILBERT and SULLIVAN'S 'Sorcerer' (*q.v.*).

Aline; or, The Rose of Killarney. A drama in two acts, by EDWARD STIRLING (*q.v.*), first performed at the Strand Theatre, July 10, 1843, with Mrs. Stirling in the title part; and revived at the Marylebone Theatre, London, in 1859.

Alithea. A character in WYCHERLY'S 'Country Wife' (*q.v.*), and in the adaptation of that piece called 'The Country Girl' (*q.v.*).

Alive and Merry. (1) A farce in two acts, by "— BROWN," first performed at Drury Lane on May 17, 1796, with a cast including Bannister, jun., Suett, Miss de Camp, and Mrs. Bland. "It opened," says Oulton, "with mutes at a door." (2) A farce in two acts, by CHARLES DANCE (*q.v.*), first performed at Covent Garden on September 30, 1839, with Farren, Bartley, C. Mathews, Brougham, W. H. Payne, Mrs. Orger, and Mrs. Humby in the cast. See ALL ALIVE AND MERRY; SHARP, LUKE.

Alive or Dead. A play adapted by R. HALL from the 'Edwin Drood' of Charles Dickens, and first performed at St. George's Hall, London, in May, 1876; revived at the Park Theatre, London, in May, 1880, with W. Howell as *Edwin*, Miss Bella Cuthbert as *Opium Sal*, Miss Alice Rayner as *Helena Landless*, and Miss Stella Brereton as *Rosa Budd*.

Alixe. A drama, adapted by AUGUSTIN DALY (*q.v.*) from the 'Comtesse de Sommeville' of Mme. de Prébois and Théodore Barrière, and first performed at the Fifth Avenue Theatre, New York, on January 21, 1873, with Miss Clara Morris as the heroine (represented in Paris by Mlle. Pierson), supported by Miss L. Dietz, Miss F. Davenport, and L. James, J. Lewis, G. Clarke, and C. Fisher.

Alkalomb. Sister of *Ganem*, in F. TALFOURD'S 'Ganem, the Slave of Love' (*q.v.*).

Alken. The sage shepherd in JONSON'S 'Sad Shepherd' (*q.v.*).

Alkmeon. See ALCMEON.

All a Mistake. (1) A farce performed at Covent Garden on July 2, 1825, with Keeley, Meadows, Mrs. Chatterley, Mrs. Gibbs, and Mrs. Davenport in the cast. See Q. E. D.

(2) A comedietta by Mrs. NEWTON PHILLIPS, Labdroke Hall, London, January, 1890.

All about the Battle of Dorking; or, My Grandmother. An extravaganza by F. C. BURNAND (*q.v.*) and A. SKETCHLEY (*q.v.*), first performed at the Alhambra Theatre, London, on August 7, 1871, with Dewar as *Sergeant Blower* and F. W. Irish as *Cheeks the marine*.

All Abroad. An operetta, written by ARTHUR LAW, composed by A. J. Caldicott, and first performed at the Prince of Wales's Theatre, London, on February 21, 1890, with F. Wood, T. Saxe, A. James, etc., in the cast.

All Alive and Merry. A comedy by S. JOHNSON, first acted at Lincoln's Inn Fields on January 10, 1737. See ALIVE AND MERRY.

All at C; or, The Captive, the Coffee, and the Coccatina. A musical melodrama by Major MILLETT and Lieutenant WILCOX, performed on board H.M.S. *Tamar* on December 29, 1873.

All at Coventry; or, Love and Laugh. A musical farce in one act, by W. T. MONCRIEFF (*q.v.*), first performed at the Olympic Theatre, London, on January 8, 1816, with Russell as *Timothy*; revived at the Adelphi in 1825, with Wrench as *Timothy*. Among the characters are *Bramble*, *Ramble*, *Lively*, *Gabblewig*, and *Redtail*. The piece was first played at New York in 1842, with John Fisher as *Timothy*.

All at Sea. (1) A comedietta by SYDNEY GRUNDY (*q.v.*), first performed at the Theatre Royal, Manchester, on August 8, 1873, with W. H. Kendal and Mrs. Kendal in the principal parts. (2) A musical sketch, words by ARTHUR LAW (*q.v.*), music by Corney Grain, produced at St. George's Hall, London, on February 28, 1881.

All at Sixes and Sevens. A farce played at Drury Lane on March 21, 1829, with Gattie, Jones, Liston, Harley, Mrs. Orger, and Miss Love in the cast.

All Bedevilled; or, The House in an Uproar. A farce by MOSES BROWNE (*q.v.*), printed in 1723.

All Fools. A comedy by GEORGE CHAPMAN (*q.v.*), founded on Terence's 'Heautontimorumenos,' "most likely written in 1603" (Fleay), played at Blackfriars and before the king, and printed in 1605. It is, "of course," says Fleay, "a remodelled form of 'The World runs on Wheels' [as Chapman first entitled his play] of July, 1599." "The style," says Swinburne, "is limpid and luminous as running water; the verse pure, simple, smooth, and strong; the dialogue always bright, fluent, lively, and at times relieved with delicate touches of high moral and intellectual beauty; the plot and characters excellently fitted to each other, with just enough intricacy and fulness of incident to sustain, without relaxation or confusion, the ready interest of readers or spectators." The story turns mainly upon

the device by which *Gostanzo*, a knight, is led to approve of the marriage of his son *Valerio* with *Gratiana*, on the supposition that the union is only imaginary, and is feigned but to blind another knight named *Marc Antonio*. In the end, *Gostanzo* is undeceived, and is reconciled to his son; *Fortunio*, the son of *Marc Antonio*, being permitted to wed *Gostanzo's* daughter *Belonora*. "In the course of the play, most of the principal characters are made Fools."

All for Fame; or, A Peep at the Times. A comic sketch in one act, by A. CHERRY (*q.v.*), Drury Lane, May 15, 1805; described by Oulton as "a temporary satire on the prevailing rage for infantile actors."

All for Gold; or, Fifty Millions of Money. An adaptation, by FRANCIS HOPKINS, of Eugene Sue's 'Juif Errant,' originally produced in Australia, and first performed in England at the Theatre Royal, Birmingham, July, 1873; produced at the Surrey Theatre, London, in 1881. (2) 'All for Gold;' a drama in three acts, by CHERRY GRIFFITHS, Britannia Theatre, London, September 9, 1878.

All for Her. A drama by J. PALGRAVE SIMPSON (*q.v.*) and H. MERIVALE (*q.v.*), first performed at the Mirror Theatre, London, on October 18, 1875, with J. Clayton as *Hugh Trevor*, Crauford as *Lord Edendale*, Miss R. Coghlan as *Lady Marsden*, Miss Caroline Hill as *Mary Rivers*, and Horace Wigan as *Radford*. *Hugh Trevor* believes he is an illegitimate son, but discovers afterwards that he is mistaken, and that to him, and not to his brother, *Lord Edendale*, belong the title and estates. But *Hugh* loves *Lady Marsden*, and *Lady Marsden* loves *Lord Edendale*; so, in order that the lady shall be happy, *Hugh* burns the proofs of his birth, and, by means of a stratagem, goes to the scaffold for his brother, who is implicated in some treasonable plans. *Mary Rivers* is in love with *Hugh*. *Radford* is the villain of the piece. 'All for Her' was played in the English provinces in 1876, with John Clayton as *Trevor*, Miss Annie Baldwin as *Lady Marsden*, Miss Cavalier as *Mary Rivers*, A. Elwood as *Lord Edendale*, and H. Moxon as *Radford*; and again in 1877, with Clayton as *Trevor* and W. H. Brougham as *Edendale*. At Glasgow Miss Louise Moodie was the *Lady Marsden*, and W. Mackintosh was *Radford*. The piece was afterwards performed in the country with Fred Gould as *Trevor*. In 1891 it was revived in the English provinces and America, with Mrs. Kendal as *Lady Marsden*, W. H. Kendal as *Trevor*, J. E. Dodson as *Radford*, J. Carne as *Edendale*, and A. M. Denison as *Col. Damer*. The rôle of *Trevor* was in the repertory of Lester Wallack.

All for Himself. A drama in three acts, by CHARLES WILLS (*q.v.*), first performed at the Alexandra Theatre, Liverpool, on June 5, 1874.

All for Love; or, The World Well Lost. A tragedy by JOHN DRYDEN (*q.v.*), first acted and printed in 1678. The original

cast included Hart as *Antony*, Mohun as *Ventidius*, Clarke as *Dolabella*, Goodman as *Alexas*, Griffin as *Serapion*, Mrs. Boutell as *Cleopatra*, Mrs. Corey as *Octavia*. The play was revived at Lincoln's Inn Fields in February, 1704, with Betterton as *Antony*, Mrs. Barry as *Cleopatra*, Wilks as *Dolabella*, and Mrs. Bracegirdle as *Octavia*; at Drury Lane in December, 1718, with Booth as *Antony*, Mrs. Oldfield as *Cleopatra*, and Mrs. Porter as *Octavia* (see Davies' account of this performance); at Dublin in 1745-6, with Barry as *Antony* and Miss Bellamy as *Cleopatra*; at Drury Lane in February, 1747, with Mrs. Woffington as *Cleopatra*; at Drury Lane in March, 1766, with Powell as *Antony* and Mrs. Yates as *Cleopatra*; at Drury Lane in December, 1772, with Miss Younge as *Cleopatra*, Mrs. Barry as *Octavia*, and Palmer as *Dolabella*; at Drury Lane in March, 1776, with Mrs. Yates as *Octavia*; at Covent Garden in January, 1779, with Farren as *Dolabella*; at Drury Lane in May, 1788, with Kemble as *Antony*, Barrymore as *Dolabella*, and Mrs. Siddons as *Cleopatra*; and at Covent Garden in May, 1790, with Holman as *Antony*, Miss Brunton as *Cleopatra*, and Mrs. Pope as *Octavia*. The tragedy was played at New York in April, 1768, with Hallam in the cast. Dryden deals in this play with the same subject as that of Shakespeare's 'Antony and Cleopatra.' Whilst, however, the elder poet "diffused the action of his play over Italy, Greece, and Egypt," Dryden laid every scene in the city of Alexandria. Moreover, he "contents himself with the concluding scene of Antony's history, instead of introducing the incidents of the war with Cneius Pompey, the negotiation with Lepidus, death of his first wife, and other circumstances which, in Shakespeare, only tend to distract our attention from the main interest of the drama" (Sir Walter Scott). Dryden, says Saintsbury, "omits whatever in the original story is shocking and repulsive from the romantic point of view. . . . The best pieces of 'All for Love' cannot, of course, challenge comparison with the best pieces of Shakespeare . . . but the best passages of this play, and, what is more, its general *facture* and style, equal, with a certain time-allowance, the best things of Beaumont and Fletcher, and therefore the best things of almost any English tragedian save Shakespeare." (2) 'All for Love; or, The Lost Pleiad;' a romantic drama in three acts, by J. STIRLING COYNE (*q.v.*), founded on 'Une Fille de l'Air,' and first performed at the Adelphi Theatre, London, on January 16, 1833, with Yates as *Flutter*, H. Beverley as *Boreas*, Mrs. Nisbett as *Asteria*, Mrs. Cooke as *Urania*, and Miss A. Taylor as *Iris*. "Six pleiads" and "phantoms" are introduced.

All for Money. (1) A "moral and pitiful" comedy, "compiled" by THOMAS LUPTON (*q.v.*), and printed in 1578. The characters introduced include *Theology*, *Science*, *Art*, *Money*, *Pleasure*, *Pressed-for-pleasure*, *Sin*, *Swift-to-sin*, *Damnation*,

Satan, Pride, Gluttony, Adulation, Mischievous-help, Learning-with-money, Learning-without-money, Money-without-learning, Neither-money-nor-learning, All-for-money, Gregory Graceless, Moneyless, Moneyless-and-friendless, William-with-the-two-wives, Nichol-never-out-of-the-law, Sir Lawrence Livingless, Mother Crook, Judas, Dives, Godly Admonition, Virtue, Humility, and Charity. It has been described as "one of the most elaborate and involved of our later Morals. The characters engaged in it," says Collier, "are no less than thirty-two in number. . . . It professes to represent 'the manners of men and fashion of the world' at the date when it was produced; but it is anything but a picture of manners, and the author directs his attack in various ways against avarice. On the title-page he terms his work a 'pitiful comedy,' and in the prologue he tells us that it is almost a 'pleasant tragedy;' but it has no pretensions to be considered one or the other" ('Dramatic Poetry'). (2) A comedy by ROMA GUILLON LE THIÈRE (*q.v.*), first performed at the Haymarket in July 13, 1869, with Miss Amy Sedgwick as *Ida*, Henry Irving as *Captain Robert Fitzherbert*, W. H. Vernon as *Gerald Lyle*, and Mrs. Stephens as *Miss Eglantina White*. *Ida* is the wife of one *Guy Mortimer*, M.P., and her life is made miserable by the peculations of her father, the *Captain*, and the dishonourable proposals of her old lover, *Gerald*. Eventually, *Gerald* is unmasked; the *Captain* is able to refund his thefts by marrying the rich spinster, *Miss White*; and *Ida* regains happiness.

All for the Better; or, The Infallible Cure. A comedy by F. MANNING, acted at Drury Lane in 1703, and printed in the same year. The original cast included Husband, Wilks, Mills, and Mrs. Rogers.

All Guilty. A play first performed at Burton's Theatre, New York, on October 22, 1849.

All Hallow Eve. A play produced at Niblo's Theatre, New York, in 1859.

All in a Bustle. (1) An unacted play by FRANCIS LATHOM, printed in 1795 and 1800. (2) A "prelude," played in America in 1798.

All in a Fog. See WHO'S WHO?

All in Good Humour. A "trifle" in one act, written by W. C. OULTON (*q.v.*), and first performed at the Haymarket Theatre on July 7, 1792, with Baddeley as *Chagrin* and R. Palmer as *Squire Hairbrain*.

All in the Dark; or, The Banks of the Elbe. A farcical comedy, by J. R. PLANCHÉ, first performed at the Lyceum, London, in July, 1822, with a cast including Bartley, Bland, etc.

All in the Downs; or, Black-ey'd Susan. A comic operetta, founded on Douglas Jerrold's play, with lyrics by TOM JERROLD, and music by Meyer Lutz (*q.v.*),

produced at the Gaiety Theatre, London, on November 5, 1881, with Miss Alice Cooke as *Dolly Mayflower*.

All in the Dumps. See BLACK-EYED SUKEY.

All in the Right. (1) A farce printed in 1762. (2) A farce adapted from Destonches by THOMAS HULL (*q.v.*), and first performed at Covent Garden on April 26, 1766, with Lewis, Shuter, Mrs. Green, and others in the cast.

All in the Wrong. A comedy by ARTHUR MURPHY (*q.v.*), owing something to the 'Cocu Imaginaire' of Moliere, and first produced at Drury Lane on June 15, 1761, with Yates as *Sir John Restless* and Mrs. Yates as *Belinda*. Foote wrote and spoke the prologue. "The intention of it," says the 'Biographia Dramatica,' "is to bring together into one piece, and represent at one view, the various effects of the passion of jealousy in domestic life, acting on different dispositions and different tempers, and under different circumstances of husband and wife, lover and mistress." The comedy was first played at New York in 1768.

All is Fair in Love and War. A comedy in one act, adapted from 'L'Anée et le Ruisseau' of Alfred De Musset, and printed in 1868. See ALL'S FAIR IN LOVE.

"All is not gold that glisteneth." See "ALL THAT GLISTERS," etc.

All is not Gold that Glisters. A play by HENRY CHETLE (*q.v.*), acted by the Admiral's men at the Fortune in 1601. See "ALL THAT GLISTERS," etc.; ALL THAT GLITTERS, etc.

All is True. On July 6, 1613, Sir Henry Wotton wrote to his nephew: "I will entertain you . . . with what hath happened this week at [the Globe Theatre on] the Bank-side. The king's players had a new play, called *All is True*, representing some principal pieces of the reign of Henry the Eighth, which was set forth with many extraordinary circumstances of pomp and majesty, even to the matting of the stage; the Knights of the Order, with their Georges and Garter, the guards with their embroidered coats, and the like: sufficient, in truth, within a while, to make greatness very familiar, if not ridiculous. Now King Henry, making a mask at the Cardinal Wolsey's house, and certain cannons being shot off at his entry, some of the paper or other stuff wherewith one of these was stopped, did light on the thatch, where, being thought at first but an idle smoke, and their eyes more attentive to the show, it kindled inwardly and ran round like a train, consuming, within an hour, the whole house to the very ground." This 'All is True' has been thought by some to be identical with the 'Henry VIII.' ascribed to Shakespeare, or with the 'When you see me you know me' of Samuel Rowley. It may, however, as Collier suggests, have been "a quite different piece founded on history." See the 'Biographia Dramatica' (1812); also, HENRY VIII.

All is Vanity. See CYNIC'S DEFEAT, THE.

All Mistaken; or, The Mad Couple. A comedy by the Hon. JAMES HOWARD (*q.v.*), first performed at the Theatre Royal on December 28, 1667, with Nell Gwynne and Hartas *Mirida* and *Philidor*—the mad couple. *Philidor* and *Mirida* "are in love with each other, but protest against marriage." The former has promised marriage to six ladies, but, having managed to lock them up in a vault, he declines to let them out till they each relieve him from his vow. "*Mirida* has two lovers—*Pinguister* and a lean man. She refuses to marry *Pinguister* till he has made himself lean, and the other till he has made himself fat." The piece was printed in 1672 and 1710.—William Shirley gave the title of 'All Mistaken' to his alteration of the 'Comedy of Errors' (*q.v.*).

All on a Summer's Day. A comedy by Mrs. INCHBALD (*q.v.*), first performed at Covent Garden Theatre, London, on December 15, 1787, with a cast including Lewis, Quick, Aickin, Farren, Mrs. Mattocks, Miss Brunton, and Mrs. Webb.

All Pleas'd at Last. An anonymous comedy, acted and printed in Dublin in 1783.

All Plot; or, The Disguises. A play by W. STRODE, performed at Lincoln's Inn Fields between 1662 and 1671. See Downes' 'Roscius Anglicanus' (1708).

All Puzzled. An anonymous farce, dated 1702. See 'Biographia Dramatica.'

"All that glisters is not gold."—'Merchant of Venice,' act ii. sc. 6. Middleton, in his 'Fair Quarrel,' act ii. sc. 1, has the line—

"All is not gold that glisteneth."

See ALL IS NOT GOLD and ALL THAT GLITTERS.

All that Glitters is not Gold. A comedy adapted from the French by THOMAS and J. M. MORTON (*q.v.*), and first performed at the Olympic Theatre, London, on January 13, 1851, with W. Farren as *Jasper Plum*, Leigh Murray as *Stephen Plum*, W. Farren, jun., as *Frederick Plum*, Mrs. Stirling as *Martha Gibbs*, Miss Louisa Howard as *Lady Valeria Westendleigh*, and Compton as *Toby Twinkle*. *Lady Valeria*, married to *Frederick*, is pursued by a "wicked baronet," and is in danger of falling a victim to his wiles, when *Martha*, a pretty factory girl, beloved by *Stephen*, succeeds in opening the lady's eyes to her lover's falsity—only, however, by compromising her own good name. Her innocence being established, she marries *Stephen*. This piece is sometimes called 'The Factory Girl.' It was first played at New York in March, 1851, with Miss Gougenheim as *Lady Valeria* and Davidge as *Toby Twinkle*. Miss Ada Rehan has played *Lady Valeria* in America. See ALL IS NOT GOLD and ALL THAT GLITTERS.

All the Comforts of Home. A farcical comedy founded by W. GILLETTE

and H. DUCKWORTH upon Carl Lanfe's 'Ein Toller Einfal,' and first performed at New York on September 8, 1840; at the Globe Theatre, London, on January 24, 1891, with H. Paulton in the leading part; at the Elephant and Castle Theatre in 1892, with L. Rignold as chief comedian.

"All the souls that were, were forfeit once."—"Measure for Measure," act ii. sc. 2 (*Isabella*)—

"And He that might the vantage best have took
Found out the remedy."

"All the world's a stage."—"As You Like It," act ii. sc. 7 (*Jaqes*)—

"And all the men and women merely players. . .
And one man in his time plays many parts."

The reflection is as old as Petronius Arbiter, who wrote that "Totus mundus agit histrionem"—a sentence which, it is said, was placed over the portal of Shakespeare's theatre, the Globe. In the old play of 'Damon and Pythias' (1592), a character observes—

"Pythagoras said that this world was like a stage,
Whereon many play their parts."

In Sir Thomas Chaloner's translation of Erasmus's 'Praise of Folly' (1594) we read: "All this life of mortal man, what is it else but a certain kynde of stage plaie? whereas men come forth, disguised one in one arraie, an other in an other, eche playinge his parte." Heywood, in his 'Apology for Actors' (1612) writes—

"The world's a Theatre, the earth a Stage,
Which God and Nature do with actors fill . . .
All men have parts, and each man acts his own . . .
Our play's begun
When we are born, and to the world first enter,
And all find *Exits* when their parts are done."

All the World's a Stage. A farce by ISAAC JACKMAN, first performed at Drury Lane on April 7, 1777, with a cast including Parsons (*Diggery*), Baddeley, Palmer, Farren, Miss P. Hopkins (*Kitty Sprightly*), and Mrs. Hopkins. The humour appears to have been derived from the proceedings of *Diggery* and *Kitty*, who are stage-struck. The farce was first played in New York in 1792.

All Vows Kept. A play by Captain DOWNES, "printed and probably acted," says Genest, "in 1733," at Smock Alley, Dublin. Four of the characters vow apparently impossible things, but favourable circumstances at last admit of "all vows" being "kept," and all ends happily. Among the *personæ* are *Hercules* (J. Elrington) and *Parthenia* (Mrs. Bellamy), *Trivoltio* (R. Elrington) and *Ariomana* (Mrs. Neale).

All without Money. The title of the second act of MOTTEUX' 'Novelty' (*q.v.*). This composition, says Dutton Cook, was "certainly derived from the French." See LYING VALET, THE.

"All ye woods, and trees, and bowers." First line of the song to Pan in FLETCHER'S 'Faithful Shepherdess' (*q.v.*).

All's Fair in Love; or, A Match

for the Lawyer. (1) A farce in two acts, by J. TOBIN (*q.v.*), first performed at Covent Garden on April 29, 1803, with a cast including Munden, Fawcett, Brunton, Mrs. St. Leger, and Mrs. Mills. The chief part is that of *Sheepskin*, probably played by Munden. (2) 'All's Fair in Love': a five-act play by JOHN BROUGHAM (*q.v.*), altered from 'The Page,' and produced in 1853 at Burton's Theatre, New York. (3) 'All's Fair in Love': a charade by HENRY HERSEE (*q.v.*). See ALL IS FAIR.

All's Lost by Lust. A tragedy by WILLIAM ROWLEY (*q.v.*), founded partly on 'The Unfortunate Lovers' (novel 3); acted, says Fleay, at the Cockpit *circa* 1622, at the Phoenix *circa* 1633, and printed in the latter year. Peyps saw it played at the Red Bull in March, 1661. The main plot is taken from history, the sub-plot (Langbaine says) from a novel. The chief character, *Rodorique*, King of Spain, seduces *Jacinta*, the daughter of his general, *Julianus*; and the last-named, in revenge, joins *Mulymumen*, King of the Moors, and puts him on the Spanish throne. *Mulymumen* desires to marry *Jacinta*, is rejected, puts out *Julianus's* eyes, and cuts off *Jacinta's* tongue. *Jacinta* is afterwards accidentally killed by her father. *Jaques*, a comic character, was played originally by the author. On this play Mrs. Pix founded one called 'The Conquest of Spain' (*q.v.*).

All's One; or, One of the Four Plays in One, called A Yorkshire Tragedy. See YORKSHIRE TRAGEDY.

All's Right; or, The Old School-fellow. A comic interlude, first performed at the Haymarket on June 15, 1827, with Laporte as *Mr. Cool*, Miss P. Glover as *Harriet Steady*, and Mrs. Tayleure as *Mrs. Formal*.

All's Well that Ends Well. A comedy by WILLIAM SHAKESPEARE (*q.v.*), first printed in the folio of 1623, and probably identical with the comedy called 'Love's Labours Wonne' which Meres, in his 'Palladis Tamia' (1598), mentions among the plays of Shakespeare then popular. "'All's Well,'" says Furnivall, "is, I doubt not, 'Love's Labours Won' recast. Both have the name Dumaine in common, in both is the Labour of Love: that which is the growth of a life is won here, that which is the growth of a day being lost in the earlier play. Moreover, no intelligent person can read the play without being struck by the contrast of early and late work in it. The stiff formality of the rhymed talk between *Helena* and the *King* is due, not to etiquette, but to Shakespeare's early time: so also the end of the play" ('Leopold Shakspeare'). Fleay ('New Shakspeare Society Transactions,' 1874) believes that the play was the work of two widely parted periods, and that it took its present form in 1602. Gervinus ('Shakespeare Commentaries') and Von Friesen ('Shakespeare Jahrbuch') are also of opinion that it is an early work re-handled. On the other hand, Delius and Hertzberg attribute it to Shakespeare's later years, the latter

assigning it to 1603. The main outline of the plot was taken by the poet from Painter's 'Palace of Pleasure' (vol. i. novel 38), Painter having himself taken the story from Boccaccio's 'Decamerone' (day iii. novel 9). We read that "Giletta, a phisition's daughter of Narbon, healed the French king of a fistula, for reward whereof she demanded Beltramo, Count of Rossiglione, to husband. The counte, being married against his will, for despite fled to Florence and loved another. Giletta, his wife, by pollicie founde meanes to lye with her husband in place of his lover, and was begotten with childe of two sonnes, which known to her husband, he received her againe, and afterwards he lived in great honour and felicitie." This story, it may be mentioned, has of late years formed the basis of a comic opera called 'Gillette' (*q.v.*). In 'All's Well' the *Countess of Rousillon*, *Parolles*, and the *Clown* are wholly Shakespeare's invention. "'All's Well that Ends Well' is," says Schlegel, "the old story of a young maiden whose love looked much higher than her station. . . . Love appears here in humble guise: the wooing is on the woman's side; it is striving, unaided by a reciprocal inclination, to overcome the prejudices of birth. . . . In this piece old age is painted with rare favour: the plain honesty of the king, the good-natured impetuosity of old *Lafeu*, the maternal indulgence of the *Countess to Helena's* passion for her son, seem all as it were to vie with each other in endeavours to overcome the arrogance of the young count. The style of the whole is more sententious than imaginative: the glowing colours of fancy could not with propriety have been employed on such a subject. In the passages where the humiliating rejection of the poor *Helena* is most painfully affecting, the cowardly *Parolles* steps in to the relief of the spectator. The mystification by which his pretended valour and his shameful slanders are unmasked must be ranked among the most comic scenes that ever were invented. They contain matter enough for an excellent comedy, if Shakespeare were not always rich even to profusion." The comedy was revived at Goodman's Field, London, in March, 1741, with Giffard as *Bertram*, Peterson as *Parolles*, Yates as *Clown*, Blakes as *Dumain*, Mrs. Giffard as *Helena*, Mrs. Steel as the *Countess*, Mrs. Dunstall as *Mariana*; at Drury Lane in January, 1742, with Mills as *Bertram*, Cibber, jun., as *Parolles*, Macklin as *Clown*, and Mrs. Woffington [announced] as *Helena* [see Davies' account of the performance]; at Covent Garden in April, 1746, with Woodward as *Parolles*, and Mrs. Pritchard as *Helena*; at Drury Lane in October, 1762, with Palmer as *Bertram*, King as *Parolles*, Mrs. Palmer as *Helena*, and the *Clown* omitted; at Covent Garden in November, 1762, with Shuter as the *Clown*, and Miss Macklin as *Helena*; at Covent Garden in December, 1772, with Lewes as *Bertram*; at the Haymarket (altered by F. Pilon) in July, 1785, with Bannister, jun., as *Parolles*, Edwin as *Clown*, Miss Farren as

Helena, and Mrs. Inchbald as the *Countess*; at Drury Lane in December, 1794, with Kemble as *Bertram*, Bannister, jun., as *Clown*, and Mrs. Jordan as *Helena*; at Covent Garden (adapted by J. P. Kemble) in May, 1811, with C. Kemble as *Bertram*, Fawcett as *Parolles*, Munden as *Lafeu*, Blanchard as *Clown*, and Mrs. H. Johnston as *Helena* [Fawcett is said to have been hissed, and to have desired to resign his part]; at Sadler's Wells in 1852, with Samuel Phelps as *Parolles*. See the 'Shakespeare Jahrbuch' (vol. vii.) and 'Shakspeare's Library' (pt. i.). See, also, BERTRAM; HELENA; LAFEU; PAROLLES.

Allan, Charles. Actor; has played, among original parts, *Mr. Crake* in 'The Dancing Girl' (1891) and *Mr. Plowden* in 'The Plowdens' (1892); *Morten Kiil* in Ibsen's 'Enemy of the People' (1893); also in the following revivals: 'The Merry Wives of Windsor' (*Pistol*, 1839), 'Beau Austin' (*Menteith*, 1890), and 'Peril' (*Dr. Thornton*, 1892).

Allan-a-dale, the Sherwood forester, figures in FITZBALL'S 'Robin Hood' (*q.v.*).

Allbut, John, Fanny, and Emily. Characters in SPENCER and JAMES'S 'Return Ticket' (*q.v.*).

Allcash, Lord and Lady, are characters not only in Auber's 'Fra Diavolo' and its English versions, but also in the burlesques of 'Fra Diavolo' by H. J. BYRON.

Allclack, Captain. A character in 'The Invisible Girl' (*q.v.*).

Allcraft. See SOLOMONS, MORDIE.

Alldove, Mrs. A widow in BAYLY'S 'Comfortable Service' (*q.v.*).

Alldress, Roscius. An actor-manager in G. COLMAN jun.'s 'X Y Z' (*q.v.*).

"Allegory on the banks of the Nile, Headstrong as an."—SHERIDAN, 'The Rivals,' act iii. sc. 2 (*Mrs. Malaprop*).

Allegre. The devoted servant of *Philip Chabot*, in CHAPMAN and SHIRLEY'S tragedy of that name (*q.v.*).

Allen. The name of the writer to whom dramatic pieces entitled 'Hymen' (1764) and 'Hezekiah' (1798) are ascribed.

Allen, Andrew (Jackson). American actor, born 1776, died 1853; made his *début* at New York in 1786, as a page in 'Romeo and Juliet'; was a member of the Chatham Garden Theatre Company, New York, *circa* 1824, Mrs. Allen being also in the troupe; took the name of Jackson from that of President Jackson, and latterly assumed the title of 'Father of the American stage'; "was more famous as a cook than as a player," says Laurence Hutton. See ABEL-LINO and Phelps's 'Players of a Century' (1880).

Allen, Barbara. See BARBARA ALLEN.

Allen, Farmer. A character in READE'S dramatization of Tennyson's 'Dora' (*q.v.*).

Allen, J. H. American actor; member of the company at the National Theatre, New York; in 1856 appeared as *Harry Gordon* in 'Dred.' Mrs. Allen was a member of the company at the Winter Garden Theatre, New York, *circa* 1860, playing such parts as that of *May Fielding* in 'Dot' (*q.v.*). See Jefferson's 'Autobiography' (1889-90).

Allen, Mrs. Clarissa (Mrs. Lacombe or La Coomb). American actress, died 1851; made her *début* at New York, in 1816, as *Rosina* in the opera of that name.

Allen, William. An actor described in Wright's 'Historia Histrionica' (1699) as "eminent," and as among those "of principal note at the Cockpit." He was at one time a major in Charles I.'s army.

Allendale. A comedy in three acts, by EDEN PHILLPOTTS and G. B. BURGIN, performed at the Strand Theatre on the afternoon of February 14, 1893.

Alleyn, Annie. Actress, born at Bradford, 1860; made her *début* in Glasgow in 1874, and her first appearance in London on July 13, 1882. She was the original representative of the heroines in Hamilton's 'Shadow Sceptre' (*q.v.*), Coleman's 'Wedded, not Wived' (*q.v.*), and Bernard's 'Primroses' (*q.v.*). Among her other assumptions are *Rosaline* ('Love's Labour's Lost'), *Isabella* ('Measure for Measure'), and the chief "legitimate" rôles.

Alleyn, Edward. Actor, born in London, 1566; died 1626; appears first in theatrical records under the date of 1586, when he figures as one of the Earl of Worcester's players. Six years later, Thomas Nash is found writing of him, in 'Pierce Penilesse,' that "not Roscius nor Esope, those tragedians admyred before Christ was borne, could ever performe more in action than famous Ned Allen." In 1592 he married a stepdaughter of Philip Henslowe (*q.v.*), whose partner he became. In the following year he joined Lord Strange's actors in a provincial tour, returning to London in 1594, and performing there till 1597, when he "left playing for a time." In 1600 he built, in conjunction with Henslowe, the Fortune Theatre (*q.v.*), which was thereupon occupied by the Lord Admiral's company, headed by Alleyn himself. In 1605 he purchased the estate of Dulwich, and eight years later began the erection of the "College of God's Gift," which has done so much to hand his name down to posterity, and which was formally incorporated in 1619. The charity thus founded consisted of a master, warden, four fellows, six poor brothers, six poor sisters, and twelve poor scholars; the endowment comprising, in addition to the Dulwich estate, property in Lambeth and Bishopsgate, and the Fortune Theatre, of which Alleyn had obtained the freehold in 1610. In 1623 Alleyn married again, the lady being a daughter of the poet Donne. Of the last few years of his life little is known.

It is certain that he played *Barabas*, *Tambraine*, and *Faustus* in Marlowe's famous dramas, and it is thought that he played *Orlando* in the 'Orlando Furioso' of Greene. T. Heywood wrote of him, in his 'Apology for Actors,' as "in his time the most worthy, famous Maister Edward Allen." He also described him as "Proteus for shapes, and Roscius for a tongue." Fuller says: "He was the Roscius of our age, so acting to the life that he made any part (especially a majestick one) to become him." Baker wrote of him and Burbage as "two such actors as no age must ever look to see the like." Ben Jonson's tribute to Alleyne is well known:—

"If Rome so great, and in her wisest age,
Fear'd not to boast the glories of her stage,
As skilful Roscius, and grave Æsop, men,
Yet crown'd with honours, as with riches, then;
Who had no less a trumpet of their name
Than Cicero, whose every breath was fame;
How can so great example die in me,
That, Alleyne, I should pause to publish thee?
Who both their graces in thyself hast more
Outstrip than they did all that went before;
And present worth in all dost so contract,
As others speak, but only thou dost act.
Wear this renown. 'Tis just, that who did give
So many poets life, by one should live."

See Fuller's 'Worthies' (1662), 'Biographia Britannica' (1747), Collier's 'Dramatic Poetry' (1831), Collier's 'Memoirs of Edward Alleyne' (1841), Collier's 'Alleyne Papers' (1843), and Henslowe's 'Diary,' edit. 1845.

Alleyne, Miss, opened the Globe Theatre, London, in October, 1870, with a revival of 'The Taming of the Shrew' (*q.v.*), in which she played *Katherine*. This was followed by the production of 'Écarté' (*q.v.*), in which she enacted the heroine. See LONDON THEATRES (Globe).

Allfair, Princess. A character in PLANCHÉ'S 'Yellow Dwarf' (*q.v.*).

Allingham, John Till. Dramatic writer, born about 1799–1810, the son of a wine-merchant, and brought up to the law; was the author of the following pieces (*q.v.*):— 'Fortune's Frolic' (1799), 'Tis All a Farce' (1800), 'The Marriage Promise' (1803), 'Mrs. Wiggins' (1803), 'Hearts of Oak' (1804), 'The Weathercock' (1806), 'The Romantic Lover' (1806), and 'Who Wins?' (1808);— also the reputed author of 'Independence' (1809) and 'Transformation' (1810), both of which see. There is a reference to Allingham in Boaden's 'Life of John Kemble' (1825). See also the 'Biographia Dramatica' (1812) and Genest's 'English Stage' (1832).

Allingham, William. Poet, born 1823, died 1889; author of 'Ashby Manor,' a play (*q.v.*).

Allison, Miss. See SEYMOUR, MRS.

Allnut. (1) *Abel Allnut* is the "gipsy farmer" in J. B. JOHNSTONE'S drama of that name. (2) *Will Allnut* is landlord of the Swan, in STIRLING'S 'John Felton' (*q.v.*). His wife is named *Grace*; his son, *Oliver*.

Allow me to Apologize. A farce in one act, by J. P. WOOLER (*q.v.*), first performed at the Olympic Theatre, London, on October 28, 1850, with G. Cooke as *Sir Peter Pedigree*, Compton as *Goliath Goth*, Mrs. Murray as *Fanny Fairlove*, and Miss Adams as *Mary Myrtle*.

Allow me to Explain. A farce by W. S. GILBERT (*q.v.*), altered from the French, and first performed at the Prince of Wales's Theatre, London, on November 4, 1867, with a cast including George Honey (*Cadderby*), S. B. Bancroft (*John Smith*), Miss Rose Massey, Miss Augusta Wilton, and Miss Blanche Wilton. The plot turns upon *Cadderby's* annuity of £300 a year being dependent on the life of *John Smith*, whom he has never seen.

Alls Perce (Alice Pierce) is mentioned by Henslowe as one of the stock pieces at the Rose Theatre, near Bankside.

Allsides, Sir Andrew. A character in J. R. PLANCHÉ'S 'Court Favour' (*q.v.*).

Allsorts, Alexander and Rachel. Characters in J. B. JOHNSTONE'S 'Gale Breezely' (*q.v.*).

Allspice. (1) *Abigail Allspice* is servant to *Constance* in PREST'S 'Miser of Shore-ditch.' (2) *Toby and Clementina Allspice* are characters in T. MORTON'S 'Way to get Married' (*q.v.*).

Allthere, Lady, figures in HERMAN and JONES'S 'Fay o' Fire' (*q.v.*).

Allwill, Lady Amaranthe. A character in PALGRAVE SIMPSON'S 'School for Coquettes' (*q.v.*).

Allworth, Lady, in MASSINGER'S 'New Way to pay Old Debts' (*q.v.*), is step-mother of *Tom Allworth*, and eventually marries *Lord Lovel*.

Alma Mater; or, A Cure for Coquettes. A play in three acts, by DION BOUCICAULT (*q.v.*), first performed at the Haymarket on September 19, 1842, with Farren as *Sir Samuel Sarcasm*, H. Holl as *Wildfire*, F. Vining as *Gradus*, Mrs. Glover as the *Widow Venture*, Miss Charles as *Lilly Venture*, Webster as *Pliant*, and Brindal as *Count Pavé*. *Sir Samuel* pairs off with the *Widow*, and *Lilly* gives her hand to *Wildfire*, *Sir Samuel's* scapegrace son, in preference to *Gradus*, the pedantic. *Pliant* is a student, and *Count Pavé* a swindling man about town. The comedy was first played at New York in December, 1842, with J. Brougham as *Count Pavé* and Mrs. Brougham as *Lilly*. *Count Pavé* was in the repertory of Lester Wallack.

Almachilde; or, The Lombards. A play first performed at New York in August, 1829.

Almacks. A female character in 'Novelty Fair' (*q.v.*).

Almagro. (1) A Spanish captain in 'Pizarro' (*q.v.*). (2) Friend of *Alasco*, in SHERIDAN KNOWLES'S 'Rose of Arragon' (*q.v.*).

Almahide. Queen of Granada, in DRYDEN'S 'Conquest of Granada' (*q.v.*).

Almahide and Hamet. An unacted tragedy by BENJAMIN HEATH MALKIN, printed in 1804, and founded on Dryden's *Almanzor and Almahide* (*q.v.*).

Almanac (The). A play performed at Court in 1612.

Almanza. A female character in Mrs. INCHBALD'S 'Child of Nature' (*q.v.*).

Almanzor. (1) A caliph in Mrs. MANLEY'S 'Almyra' (*q.v.*). (2) The hero of DRYDEN'S 'Conquest of Granada' (*q.v.*), in love with *Almahide* (*q.v.*), and the original of *Dracuncus* (*q.v.*) in Buckingham's 'Rehearsal' (*q.v.*). Sir Walter Scott says of him: "It is not only the actual effects of *Almanzor's* valour which appear to us unnatural, but also the extraordinary principles and motives by which those exertions are guided. . . . The extravagance of sentiment is no less necessary than the extravagance of achievement to constitute a true knight-errant; and such is *Almanzor.*"

Almanzor and Almahide; or, The Conquest of Granada. See CONQUEST OF GRANADA and ALMAHIDE AND HAMET.

Almar, George. Dramatic writer; manager of Sadler's Wells Theatre (1833-5); author of the following, among other pieces for the stage:—'Atar Gull,' 'The Battle of Sedgemoor,' 'Belvidere,' 'The Black Eagle,' 'The Bull-Fighter,' 'The Cedar Chest,' 'The Charcoal-Burner,' 'Cinderella,' 'Clerk of Clerkenwell,' 'Crossing the Line,' 'The Death-Light,' 'Don Quixote,' 'The Earl of Poverty,' 'The Evil Eye,' 'The False Key,' 'The Fire-Raiser,' 'Gaspardo the Gondolier,' 'The Headsman of Vienna,' 'The Good-looking Fellow,' 'Jane of the Hatchet,' 'The Knights of St. John,' 'Lucrece Borgia,' 'The Mountain King,' 'Oliver Twist,' 'Peerless Pool,' 'Pedlar's Acre,' 'Perinet Leclerc,' 'The Robber of the Rhine,' 'The Rover's Bride,' 'The Shadow,' 'The Seven Sisters,' and 'The Tower of Nesle.'

Almaviva, The Count and Countess, figure in COLMAN'S 'Spanish Barber' (*q.v.*), HOLCROFT'S 'Follies of the Day' (*q.v.*), FAWCETT and TERRY'S 'Barber of Seville' (*q.v.*), PLANCHE'S 'Two Figaros' (*q.v.*), and MORTIMER'S 'School of Intrigue' (*q.v.*).

Almeida. A character in 'Black Beard,' played by Mrs. Duff.

Almena. An opera, the words by RICHARD ROLT, the music by Michael Arne and Battishill, acted at Drury Lane in 1764.

Almeria. Daughter of the King of Granada in CONGREVE'S 'Mourning Bride' (*q.v.*).

Almeric, Sir. A character in PHIPPS'S 'King René's Daughter' (*q.v.*).

Almeyda. The deposed empress in REYNOLDS'S 'Renegade' (*q.v.*).

Almeyda; or, The Rival Kings. A tragedy by GORGES EDMOND HOWARD; founded on Dr. Hawkesworth's 'Almorán and Hamet,' and printed 1769.

Almeyda, Queen of Granada. A tragedy in five acts, by SOPHIA LEE (*q.v.*), first performed at Drury Lane on April 20, 1796, with Mrs. Siddons as the heroine, Kemble as *Alonzo*, Wroughton as *Orasmyn*, and Palmer as *Abdallah*. Miss Lee borrowed the catastrophe from Shirley's 'Cardinal' (*q.v.*).

Almida. A tragedy by MDME. CELISIA, suggested by Voltaire's 'Tancrède,' and first performed at Drury Lane on January 12, 1771, with Mrs. Barry as the heroine, Barry as *Tancred*, Reddish as *Arnolph*, and Aikin as *Orbassan*. Garrick produced this play because the authoress had been civil to him during his Italian tour; "by the inimitable acting of Mrs. Barry it had a run of ten nights" (Genest). Doran calls it "perhaps the most insufferable of the tragedies of this time."

Almida, the heroine of WILLS and HERMAN'S 'Claudian' (*q.v.*), appears in BURNAND'S burlesque, 'Paw Claudian' (*q.v.*), as *Almi-i-da*.

Almidor. A character in À BECKETT and LEMON'S 'St. George and the Dragon' (*q.v.*).

Almighty Dollar (The). A melodrama by W. WOOD, produced at Barnsley on December 13, 1888. See MIGHTY DOLLAR, THE.

Almira. A character in PHILLIPS'S 'Belisarius' (*q.v.*).

Almirina. A mock tragedy by ARTHUR MURPHY (*q.v.*), first performed at the Royal Theatre, London, on September 10, 1787. "This piece was acted by one person (Mr. John Palmer), with the aid of wooden or pasteboard figures" ('Biographia Dramatica,' 1812). The idea, however, had been used by Foote in his 'Tragedy-à-la-Mode' (*q.v.*).

Almond, Mrs. George (Emma Romer), English opera singer, born 1814, died 1868; made her first appearance at Covent Garden in October, 1830, as *Donna Clara* in 'The Duenna' (*q.v.*); was the original representative of *Zerlina* in Braham's English version of 'Fra Diavolo' (1831), of *Eolia* in Barnett's 'Mountain Sylph' (1834), and of *Fair Rosamond* in Barnett's opera of that name (1837). She married in 1636, and left the stage in 1852.

Almond, Prince. Son of King Philibert, in PLANCHE'S 'Good Woman in the Wood' (*q.v.*).

Almost a Life. A drama in six acts, adapted by ETTIE HENDERSON from a novel by Gaboriau; performed at the Standard Theatre, New York, in 1873, with Charles Leclercq as *Jules de Bonneval*; produced at the Court Theatre, Liverpool, on November 6, 1882, with Eben Plympton as *Jules*; revived in 1889 at the People's Theatre,

New York, with Miss Maud Granger as the heroine, *Avistic*. The life which is almost sacrificed is that of *Jules*, who is falsely accused of murder.

Almyna; or, The Arabian Vow. A tragedy by Mrs. MANLEY (*q.v.*), first performed at the Haymarket on December 16, 1706, with Mrs. Barry as *Almyna*, Mrs. Bracegirdle as *Zoradia*, Betterton as the *Caliph Almanzor*, and Wilks as *Abdalla*. The story is taken from 'The Life of the Caliph Almanzor' and 'Arabian Nights.' The vow is that which has been made by Almanzor on account of the infidelity of his first wife—namely, that whomsoever he shall marry in future shall be executed on the morning after the espousals.

Alone. A drama in three acts, by J. PALGRAVE SIMPSON (*q.v.*) and H. C. MERIVALE (*q.v.*), first performed at the Court Theatre, London, on October 25, 1873, with George Rignold as *Colonel Challice*, and Miss Litton, Miss O'Berne, Clifford Cooper, Edgar Bruce, and Alfred Bishop in other parts. "A father has been estranged from his only daughter under a false belief in her misconduct, and has afterwards become blind. The daughter introduces herself under an assumed name into his house, as reader and housekeeper, and ultimately succeeds in convincing him of her innocence."

Alone in London. A drama in a prologue and four acts, by ROBERT BUCHANAN (*q.v.*) and HARRIETT JAY (*q.v.*), first performed at Philadelphia, and afterwards at the Opera House, New York, in September, 1885; first produced in London at the Olympic Theatre, on November 2, 1885, with Miss Amy Roselle as *Annie Meadows*, Miss Jay as *Tom Chickweed*, Leonard Boyne as *John Biddlecomb*, and Herbert Standing as *Richard Redcliffe* [Miss Jay afterwards played *Annie*, and Miss L. Gourlay *Tom*]; performed in the English provinces and at the Surrey Theatre, London, in 1887; revived at the Princess's, London, in December, 1891, with H. Neville as *Biddlecomb*, W. L. Abingdon as *Redcliffe*, Miss E. Terriss as *Tom*, and Miss M. Elmore as *Annie*.

Alonso. King of Naples in 'The Tempest' (*q.v.*); brother of *Sebastian* and father of *Ferdinand* (*q.v.*). He figures also in the BROUGH'S 'Enchanted Isle' (*q.v.*).

Alonzo. (1) A tragedy by JOHN HOME (*q.v.*), first performed at Drury Lane on February 27, 1773, with Reddish in the title part, Clinch as *Alberto*, and Mrs. Barry as *Ormisinda*. *Velasco*, a minor character, was played by Jefferson "the first" (*q.v.*). *Alonzo* is secretly married to *Ormisinda*, and *Alberto* is (unknown to *Alonzo*) their son. *Alonzo* is led to believe his wife is unfaithful to him, and publicly accuses her. *Alberto* challenges him to fight; *Ormisinda* rushes between the combatants, and then stabs herself. She explains everything to her husband's satisfaction, and then dies. Horace Walpole wrote: "The language is as poor as the plot." Doran says: "Although *Alonzo* is

the hero, he does not appear till the play is half over, and when the piece came to nearly that point on [March 9] Reddish was missing; a riot ensued, and his part was read by one of the Aickins. Just before the curtain fell the truant appeared, declaring that he had only just remembered that it was not an oratorio night. His comrades believed him, and for fear the public should be less credulous he ran from the theatre to Bow Street office, and there, in presence of Sir Sampson Wright, made oath to that effect. The affidavit was published the next day, and he thereto adds, "that this unhappy mistake may not be misconstrued into a wilful neglect of his duty, he most humbly begs pardon of the public for the disappointment." The public forgave him, and received him kindly on his next appearance." (2) A play by WILLIAM CHARLES WHITE, performed in America.

Alonzo. (1) A Portuguese gentleman in BEAUMONT and FLETCHER'S 'Custom of the Country' (*q.v.*). A character in (2) FLETCHER'S 'Rule a Wife, and Have a Wife' (*q.v.*), (3) Miss LEE'S 'Almeyda' (*q.v.*), and (4) YOUNG'S 'Revenge' (*q.v.*). (5) A Peruvian knight in SHERIDAN'S 'Pizarro' (*q.v.*) The part was originally represented by Charles Kemble, and it is recorded of that actor that "Sheridan always thought well of him, particularly after his performance of *Alonzo* in 'Pizarro'; the grateful author used to address him as 'my Alonzo.'" (6) Son of the *King of Arragon*, and husband of *Olivia*, in SHERIDAN KNOWLES'S 'Rose of Arragon' (*q.v.*).

Alonzo the Brave and the Fair Imogene. A ballad in M. G. LEWIS'S romance of 'The Monk' (1795), on which have been founded several dramatic pieces: (1) 'Alonzo and Imogene; or, The Bridal Spectre;' a pantomimic romance by T. DIBDIN (*q.v.*), performed at Covent Garden on June 10, 1801. (2) 'Alonzo the Brave;' a play performed at the Coburg in 1826. (3) 'Alonzo the Brave;' a pantomime produced at the Princess's at Christmas, 1850. (4) 'Alonzo the Brave;' a pantomime produced at the City of London Theatre in 1861. (5) 'Alonzo the Brave and the Fair Imogene; or, The Spectre Bride;' a "legendary romantic melodrama" by H. M. MILNER (*q.v.*). (6) 'Alonzo the Brave; or, Faust and the Fair Imogene;' a burlesque by F. C. BURNAND (*q.v.*), first performed by the A. D. C., Cambridge, in 1857. Among the characters, besides those mentioned in the title, are *Mephistopheles* (originally played by the author), *Sybel*, *Barco*, *Eyto*, *Pipo de Clayo*, and *Dame Martha*. In this travesty Imogene takes the place of Marguerite in the affections of Faust. "For a while, in the absence of Alonzo, she yields to the snares of the tempter; but in the end her first sweetheart appears to her as his own ghost, her inconstancy is forgiven, and Faust retires." (7) 'Alonzo and Imogene; or, The Dad, the Lad, the Lord, and the Lass;' a burlesque by W. W. BIRD, Her Majesty's Theatre, Rich-

mond, April 17, 1869. (8) 'Alonzo ye Brave, and ye Fayre Inogene: ' burlesque by S. M. HARRISON, Alexandra, Liverpool, April 2, 1876. (9) 'Alonzo the Brave: ' a burlesque by H. T. CRAVEN (*q.v.*).

Alp. The "dumb brigand" in the play of that name (*q.v.*).

Alpenkonig, Der. See KING OF THE ALPS.

Alphabet. A bookseller in MILLER'S 'Art and Nature' (*q.v.*).

Alpheus. A river deity in W. BROUGH'S 'Endymion' (*q.v.*).

Alphonse, Monsieur. See MONSIEUR ALPHONSE.

Alphonso. (1) King of Naples in BEAUMONT and FLETCHER'S 'A Wife for a Month' (*q.v.*). (2) Father of *Alinda* (*q.v.*) in BEAUMONT and FLETCHER'S 'Pilgrim' (*q.v.*). (3) A prince in CONGREVE'S 'Mourning Bride' (*q.v.*), married to *Almeria* (*q.v.*).

Alphonso, King of Naples. A tragedy by G. POWELL, performed at the Theatre Royal in 1691, with Bowman as *Alphonso*, Mrs. Bracegirdle as *Urania*, Powell as *Ferdinand*, and Mountfort as *Cesario*. *Alphonso* desires his daughter, *Urania*, to marry *Ferdinand*, Prince of Thessaly. But *Urania* is already privately contracted to *Cesario*, general of Naples. The lovers escape, but are captured. *Ferdinand* and *Cesario* fight, and are mortally wounded; and *Urania* kills herself. Powell was indebted in a few details to Shirley's 'Young Admiral' (*q.v.*).

Alphonsus, Emperor of Germany. A tragedy ascribed to GEORGE CHAPMAN (*q.v.*), acted at Blackfriars in 1636, and printed in 1654. "This play," says an authority, "seems to have been written in honour of the English nation, in the person of Richard, Earl of Cornwall, son to King John, and brother to Henry III., who was chosen King of the Romans in 1257, at the same time that Alphonsus, the tenth King of Castile, was chosen by other electors." "May not this," says Fleay, "be the play called by Henslow 'Harry of Cornwall'?" . . . The attribution of its authorship by Moseley to Chapman in 1654, has not the slightest value. . . . Wood and Winstanley, with much greater probability, assign it to Peele. It is a Machiavellian revenge-play, and has much German in it."

Alphonsus, King of Arragon, The Comical History of. A comedy by ROBERT GREENE (*q.v.*), printed in 1599. *Alphonsus*, Prince of Arragon, is in exile, but, while assisting the *King of Naples* against the usurper of his father's crown, so distinguishes himself that the *King* promises to grant him anything. He asks for and obtains the throne of Arragon, but afterwards resigns it in order to fight with Sultan *Amurack* for the sovereignty of the Mahometan empire. He defeats *Amurack*, and, marrying his daughter *Iphigina*, afterwards becomes Sultan. Among the cha-

acters introduced is *Medea*, who works enchantments, raising the ghost of Homer's Calchas. That this was one of Greene's earliest plays is, says Fleay, evident. "A second part was intended, but not produced."

Alpine Maid (The). A vaudeville by BENJAMIN WEBSTER (*q.v.*), music by Lee, first performed at New York in February, 1841, with Chippendale as *Swig* and Mrs. Maeder as *Rosette*.

Alpine Roses. A romantic play by HJALMAR H. BOYESEN, first performed at the Madison Square Theatre, New York, on January 31, 1884, with a cast including Miss G. Cayvan, Miss M. Burroughs, Mrs. T. Whiffen, G. Clarke, T. Whiffen, W. J. Le Moyno, and R. Mansfield.

Alps (The). See LOYAL LOVERS.

Alraschid, Haroun, is the "æthiop" in DIMOND'S play of that name (*q.v.*). *Alraschid* is also one of the *personæ* in W. BROUGH'S 'Caliph of Bagdad' (*q.v.*), H. M. MILNER'S 'Barmecide' (*q.v.*), and R. REECE'S 'Perfect Love' (*q.v.*). See HAROUN ALRASCHID.

Alsatia. See SQUIRE OF ALSATIA, THE.

Alsauc. A cook in J. POOLE'S 'My Wife!—What Wife?' (*q.v.*).

Alscrip, Miss. "The heiress" in BURGOYNE'S comedy of that name (*q.v.*).

Alsop, Mrs. Actress; eldest daughter of Mrs. Jordan (*q.v.*); christened Frances; and married to a Mr. Alsop, of the Ordnance Office. Eventually she went on the stage, and in 1815 appeared at Covent Garden as *Rosalind*. Hazlitt then wrote of her: "Mrs. Alsop is a very nice little woman, who acts her part very sensibly and cleverly, and with a certain degree of arch humour, but 'no more like her mother than we to Hercules.' When we say this, we mean no disparagement to this lady's talents, who is a real acquisition to the stage in correct and chaste acting. . . . Her voice is clear and articulate, but not rich or flowing. In person she is small, and her face is not prepossessing. Her delivery of the speeches was correct and excellent as far as it went, but without much richness or power. Lively good sense is what she really possesses" ('A View of the English Stage'). Mrs. Alsop made her first appearance in America at New York in November, 1820, as *Donna Violante* in 'The Wonder' (*q.v.*) and *Maria* in 'The Actress of All Work' (*q.v.*). She died in 1821.

Altamira. A tragedy by BENJAMIN VICTOR (*q.v.*), intended for representation in 1753; revised in 1766, and printed in 1776. It was founded mainly on an episode in Italian history, with hints from the 'Philander and Silvia' of Mrs. Manley.

Altamont. (1) A young Genoese lord in ROWE'S 'Fair Penitent' (*q.v.*), married to *Calista* (*q.v.*). (2) A character in 'Forty and Fifty' (*q.v.*).

Altar of Revenge (The). See NICK OF THE WOODS.

Altemast. See ALTEMIRA.

Altemira. A tragedy in rhyme, by ROGER BOYLE, Earl of Orrery, acted in Lincoln's Inn Fields in 1702, with Betterton as *Clorimon*, Booth as *Lycidor*, Mrs. Bowman as *Candace (Altemast)*, and Mrs. Barry as the heroine, with whom the other three are in love. Eventually *Clorimon* kills *Altemast*, and resigns *Altemira* to *Lycidor*. In the course of the play one of the characters says—

"Whatever crimes are acted for a crown,
The gods forgive, when once that crown's put on."

We have also the following couplet:—

"Let 'em disguise their weakness as they can,
No woman yet e'er doted on one man."

Altemire, Queen. A character in GILBERT'S 'Palace of Truth' (q.v.).

Altenberg, The Harp of. See HARP OF ALTENBERG.

Altenburg, Prince of. Father of *Adrian* in DIMOND'S 'Adrian and Orilla' (q.v.).

Alternative (The). A comedy acted in Dublin in 1796.

Alterville, Captain. A character in G. A. À BECKETT'S 'Pascal Bruno' (q.v.).

Altophil, Duke. A character in 'The Unfortunate Lovers' (q.v.).

Altorf. A tragedy by FRANCES WRIGHT (q.v.), first performed at New York in February, 1819, with Wallack in the title part. *Rosina*, in this piece, was one of the rôles of Mrs. J. R. Duff.

Altrades, Jack. A character in E. FITZBALL'S 'Negro of Wapping' (q.v.).

Alucius. A "history" "shewed at Whitehall" in 1579 "by the children of Her Majestie's Chappell."

Aluredus sive Alfredus. See ALFRED THE GREAT.

Alvar. A character in COLERIDGE'S 'Remorse' (q.v.). Sir G. Beaumont is said to have been the "original" of it.

Alvaro. The lover of *Agnes* in Mrs. COCKBURN'S 'Agnes de Castro' (q.v.).

Alvimar, Bertrand. A character in OXFENFORD and H. WIGAN'S 'A Life Chase' (q.v.).

Always Intended. A comedy in one act, by HORACE WIGAN (q.v.), first performed at the Olympic Theatre, London, on April 3, 1865, with the author as *Mr. Project*, Maclean as *Muddle*, E. F. Edgar as *Charles Constant*, and Miss Sheridan as *Mrs. Markwell*; revived at the Lyceum Theatre, London, in October, 1888, with Frankau as *Project* and Miss Sheridan as *Mrs. Markwell*.

Alyface, Annot. One of the work-girls in 'Ralph Roister Doister' (q.v.).

Alzira; or, The Spanish Insult

Resented. A tragedy by AARON HILL (q.v.), adapted from Voltaire, and acted at Lincoln's Inn Fields on June 18, 1736, with Mrs. Giffard in the title part, Wright as *Don Carlos*, and Johnson as *Zamor*. *Alzira* is an Indian girl, converted to Christianity, and married to *Don Carlos*, governor of Peru. But she has been in love with *Zamor*, an Indian sovereign, and, when he appears as a captive, procures his freedom. He stabs *Don Carlos*, who, however, pardons him, and resigns *Alzira* to him. *Zamor* thereupon becomes a Christian. Voltaire's 'Alzire' was also translated by Dr. Franklin and William Somerville.

Alzuma. A tragedy by ARTHUR MURPHY (q.v.), first performed at Covent Garden on February 23, 1773, with Smith in the title part, Bensley as *Don Carlos*, Hull as *Pizarro*, Mrs. Hartley as *Orellana*, and Miss Miller as *Orazia*. *Alzuma* and *Orellana* are the children of *Orazia* by the last inca of Peru. *Orazia* is now the wife of *Pizarro*, the conqueror of Peru, who, ignorant of *Alzuma's* identity, sentences him to death. *Alzuma* stabs *Pizarro*, unintentionally killing *Orazia* at the same time. He is, however, pardoned by the conqueror's son, *Don Carlos*, who is in love with *Orellana*. The tragedy was played at New York in 1800, under the title of 'Peru Revenged.'

Amabel, Prince. See PRINCE AMABEL.

Amadan (The). A drama in three acts, by DION BOUCICAULT (q.v.), produced at the Theatre Royal, Richmond, Surrey, on January 29, 1883; and in New York, at the Star Theatre, in April, 1883, with a cast including the author, D. G. Boucicault, W. Herbert, and Miss Sadie Martinot.

Amadi, Madame [Annie Tremaine]. Actress and vocalist; was in the original casts of Gilbert's 'Robert the Devil' (1863), 'Thompson's 'Columbus' (1869), Sala's 'Wat Tyler' (1869), Gilbert's 'Thespis' (1871), etc. Of late years she has sustained in London the following original parts:—*Mme. Dubois* in 'Our Diva' (1836), *Donna Tralara* in 'Mynheer Jan' (1887), *La Chanoinesse* in 'Captain Thérèse' (1890), *Dame Durden* in 'Maid Marian' (1891), *Mrs. Tunnard* in 'The Planter' (1891), and *Pamela Patch* in 'The Golden Web' (1893). She also played *Lady Alicia* in 'Marjorie' in 1890, and *Lady Allcash* in 'Fra Diavolo' in 1893.

Amalasant, Queen of the Goths. An unpublished tragedy by JOHN HUGHES (q.v.), written in 1696.

Amalia, Miss. Actress; made her London *début* at the Surrey Theatre in 1860; was in the original casts of Byron's 'Little Dr. Faust' (1877), Byron's 'Il Sonnambulo' (1878), Merivale's 'Lady of Lyons Married and Settled' (1878), Byron's 'Uncle' (1878), Byron's 'Handsome Hernani' (1879), Byron's 'Pretty Esmeralda' (1879), Burnand's 'Balloonacy' (1879), 'Cupid' (1880), Reece's 'Half-Crown Diamonds' (1880), Clarke's 'Adamless Eden' (1882), Hervé's 'La Cosaque'

(1884), C. R. Turner's 'Handsome is that Handsome does' (1888), etc.; was in the revivals of 'Brighton' and 'Dombey and Son' in 1880; appeared in Drury Lane pantomime in 1873, 1874, 1881.

Amanana. A dramatic poem by Mrs. ELIZABETH GRIFFITH, printed in 1764.

Amanda. (1) A character in CIBBER'S 'Love's Last Shift' (*q.v.*). She appears again (2) in VANBRUGH'S 'Relapse' (*q.v.*), and is "interesting," says Hazlitt, "especially in the momentary wavering and quick recovery of her virtue." See WORTHY. She figures also (3) in SHERIDAN'S 'Trip to Scarborough' (*q.v.*). (4) A character in ROBERTSON'S 'Play' (*q.v.*). See AMANDUS.

Amandus and Amanda are characters in DESPREZ and CELLIER'S 'Carp' (*q.v.*).

Amantha. Daughter of Colonel Walsingham in SHEE'S 'Alasco' (*q.v.*).

Amanthis. A character in (1) Mrs. INCHBALD'S 'Child of Nature' (*q.v.*), and (2) C. J. MATHEWS' 'Little Toddlekins' (*q.v.*). (3) The *Lady Amanthis* figures in GILBERT'S 'Broken Hearts' (*q.v.*).

Amanuensis (The). A play by JOHN LYND, performed in New York in 1888.

Amaranta. Wife of *Bartolus* (*q.v.*), and beloved by *Leandro* (*q.v.*), in BEAUMONT and FLETCHER'S 'Spanish Curate' (*q.v.*).

Amaranth, Lady. The Quaker heroine of O'KEEFE'S 'Wild Oats' (*q.v.*).

Amaranthe. A character in the English versions of 'La Fille de Madame Angot' (*q.v.*).

Amarillis. A shepherdess in FLETCHER'S 'Faithful Shepherd' (*q.v.*), in love with *Perigot* (*q.v.*), whom she endeavours in vain to lure from *Amoret* (*q.v.*).

Amaryllis. A character in BUCKINGHAM'S 'Rehearsal' (*q.v.*).

Amasis, King of Egypt. A tragedy by CHARLES MARSH (*q.v.*), first performed (Genest says) at Covent Garden on August 22, 1738. The plot is wholly fictitious, being in no way indebted to the narrative of Herodotus.

Amateur Acting. It would be difficult, if not impossible, to indicate the origin of amateur acting. In England, certainly, the first actors—*i.e.* the monks who performed in the 'mysteries' (*q.v.*) and 'miracle-plays' (*q.v.*)—were, in every sense, amateurs. And the example thus set in the church was by-and-by followed in the schools, at the universities, and at Court. It is well known that the first English comedy, 'Ralph Roister Doister' (*q.v.*), was written by Nicholas Udall, a master at Eton, for representation, in private, by his scholars. An early amateur performance at Cambridge—about 1616—has quite an historical interest, owing to the presence among the actors of no less a personage than young Oliver Cromwell. (See TACTUS.) Under

Elizabeth and the two first Stuarts, the masque (*q.v.*) came into vogue among royalty and the aristocracy, and to the fondness for this sort of work we owe Milton's 'Comus' (*q.v.*), written for production at Ludlow Castle in 1634, the "cast" including the sons and daughter of the Earl of Bridgewater. Queen Henrietta Maria promoted many entertainments of the kind, and we read later of the Princess (afterwards Queen) Anne being "coached" for a performance of Lee's 'Mithridates' (*q.v.*) by Joseph Ashbury (*q.v.*), the manager and actor. It is also recorded of the princess that she took part, in 1675, in a representation of Crowne's 'Calisto' (*q.v.*). In 1749 'Cato' (*q.v.*) was played at Leicester House by the children of the Prince of Wales, assisted by young members of the nobility. Prince George, afterwards George III., was *Portius*; Prince Edward, *Julia*; the Princess Augusta, *Marcia*; and the Princess Elizabeth, *Lucia*. Two years later 'Othello' was given at Drury Lane Theatre by a company of amateurs, including Sir Francis Delaval (*q.v.*) and certain of his relatives. This was a highly "fashionable" affair, the patronage being very distinguished, and the expenses running to about £1000. In 1773 'Venice Preserved' was performed at Kelmars, the seat of Mr. Hanbury, and among those who appeared was Mr. David Garrick, the nephew of the famous actor, as well as Mr. Cradock (*q.v.*), a noted amateur of the time. But surely the most magnificent amateur of those days was the Earl of Barrymore (*q.v.*), who, besides being an actor of apparently varied ability, built himself a theatre at his seat in Berkshire, and there superintended a succession of dramatic representations. In these cases the professional was mingled with the amateur element, some of the leading actors of the day being engaged by his lordship. There was another private theatre at Brandenburgh House, Hammersmith, and here the Margravine of Anspach (*q.v.*) made numerous appearances both as author and as actress. Worthy to rank with the doings at Lord Barrymore's were those which took place between 1770 and 1808, at Wynnstay, the seat of Sir W. W. Wynn. These, we are told, "were on a scale of great completeness," and included such serious adventures as certain Elizabethan tragedies. Among notable amateurs at the beginning of the century were Sir Thomas Lawrence, Captain Caulfield (who appeared at Covent Garden in 1802), and the remarkable 'Romeo' Coates (*q.v.*). The last-named made his *début* in London in 1811, and had the distinction of being burlesqued by the elder Mathews (*q.v.*). Captain Hicks, Captain Tuckett, and a disreputable journalist named Gregory, all had, as amateurs, a certain amount of notoriety in their day, and the first-named was even once seen at Covent Garden (about 1837). Probably the most distinguished company of amateurs ever seen in England was that organized by Charles Dickens (*q.v.*) for performances in aid of the proposed Guild of Literature and

Art. The doings of this company are narrated, more or less fully, in the biography and correspondence of Dickens, who was himself the best amateur actor of his day. He was supported by Mark Lemon, John Forster, and other well-known persons, for whom the first Lord Lytton wrote 'Not so Bad as We Seem' (*q.v.*), and who were especially successful in 'The Frozen Deep' (*q.v.*) and 'The Light-House' (*q.v.*). Notable amateur performances were those which took place in Manchester in 1879, when Miss Helen Fancit (*q.v.*) and Miss Wallis (*q.v.*) were supported (in 'As You Like It') by a number of non-professionals, including Tom Taylor, Herman Merivale, Hon. Lewis Wingfield, and others. Still more recently there have been representations in London of 'The Tale of Troy,' dramatized from Homer, and of 'The Story of Orestes,' adapted from Æschylus; whilst the company headed by Lady Archibald Campbell has made popular some outdoor performances of 'The Faithful Shepherdess' (*q.v.*) and of scenes in 'As You Like It' (*q.v.*) and 'Becket' (*q.v.*). Among other distinguished amateurs of our own time have been Sir Charles Young (*q.v.*) and Lady Monckton (*q.v.*), the latter of whom joined the regular stage in 1836. It is impossible even to mention the names of the amateur clubs which have come to the front so prominently of recent years. Of these, one of the most notable is that of the Old Stagers, which (with the assistance of professional actresses) has performed so many pleasant histrionic feats at Canterbury year by year. Few English regiments have been without their histrionic ambitions, and specially praiseworthy have been the efforts, from time to time, of the Brigade of Guards, whose productions of burlesque have always been very interesting. Of University "amateur theatricals" something is said under the heads of CAMBRIDGE and OXFORD. See Dutton Cook's 'On the Stage' (1883) and W. G. Elliott's 'Amateur Clubs and Actors' (1898).

Amateur Pantomime Rehearsal (An). See PANTOMIME REHEARSAL, A.

Amateurs and Actors. A musical farce by R. B. PEAKE (*q.v.*), first performed at the Lyceum Theatre, London, on August 29, 1818, with Harley as *Bustle*, Wrench as *Wing*, Bartley as *Elderberry*, Wilkinson as *Muffinap*, Pearman as *Dulcet*, and Miss Love as *Mary Harlaque*; played at New York in September, 1823, with Booth as *Muffinap*; and revived in London in 1827 with Keeley as *Muffinap*.

Amazaide. A character in 'Zembucca,' played by Mrs. Duff (*q.v.*).

Amazon Queen (The); or, The Amours of Thalestris and Alexander the Great. A tragi-comedy in heroic verse, by JOHN WESTON; printed in 1667. The story is from Quintus Curtius and Strabo.

Amazons (The). (1) The title of masks

performed respectively in 1579 and in 1618. (2) A "farical romance," by A. W. PINERO (*q.v.*), first performed at the Court Theatre, London, on March 7, 1893, with a cast including Miss R. Leclercq, Miss Lily Hanbury, Miss E. Terriss, Miss P. Browne, Weedon Grossmith, F. Kerr, and W. G. Elliott; produced at the Lyceum, New York, in February, 1894.

Ambassador, (The). A comedy in four acts, by JOHN OLIVER HOBBS (Mrs. Craigie), St. James's Theatre, London, June 2, 1898, with G. Alexander, F. Terry, H. B. Irving, H. V. Esmond, Miss V. Vanbrugh, Miss Fay Davis, in the cast.

Ambassador from Below (An). See MEPHISTOPHELES.

Ambassador's Lady (The); or, The Rose and the Ring. A romantic drama by THOMAS EGERTON WILKS (*q.v.*), first performed at the Strand Theatre on August 3, 1843, with Mrs. Stirling in the title part (*Lady Elizabeth Bubb*).

Ambassadress (The). (1) A comic opera in three acts, words by GILBERT ABBOTT ABECKETT (*q.v.*), music by Auber; first performed at the St. James's Theatre, London, in 1833, with Brahmas as *Fortunatus*, Miss Rainforth as *Henriette*, and Mdme. Sala as *Mdme. Barneck*. Auber's opera, with libretto by GEORGE LODER, was performed in New York in January, 1851. (2) An opera, libretto by R. REECE (*q.v.*), performed at St. George's Hall, London, in December, 1863.

Amber Box (The). A comic opera, printed in 1800.

Amber Heart (The). A "poetical fancy" in three acts, by A. C. CALMOUR (*q.v.*), first performed at the Lyceum Theatre, London, on the afternoon of July 7, 1837, with Miss Ellen Terry as *Ellaline*, Beerbohm Tree as *Silvio*, E. S. Willard as *Coranto*, Miss C. Grahame as *Mirabelle*, and other rôles by Miss M. A. Giffard, Miss H. Forsyth, H. Kemble, A. Beaumont, and F. Tyars; revived at the same theatre in May, 1888, with Miss Terry in her original part, G. Alexander as *Silvio*, H. Vezin as *Coranto*, Mrs. Macklin as *Mirabelle*, etc.

Amber Witch (The). (1) A drama produced at the City of London Theatre at Easter, 1851, with a cast including E. F. Saville, W. Searle, and Mrs. E. F. Saville. (2) An opera, adapted by H. F. CHORLEY (*q.v.*) from a German novel by Meinhold, music by W. Vincent Wallace, first performed at Her Majesty's Theatre, London, on February 28, 1861, with Mdme. Lemmens-Sherrington as *Mary*, J. Sims Reeves as *Count Rudiger*, and Santley, Patey, and Miss Huddart in other parts. (3) A drama by HENRY SAVILLE, performed at the Victoria Theatre, London, in 1862.

Ambient, Mark. Actor and dramatic writer; part-author of 'Christina' (*q.v.*), 'The Anonymous Letter' (*q.v.*), 'O,

Susannah, 'A Little Ray of Sunshine,' 'A Snug Little Kingdom' (1903); was a member of the Dramatic Students' Society (*q.v.*) and appeared in several of their performances.

Ambiguous Lover (The). A farce by Miss SHERIDAN, founded on Patrat's 'Heureuse Erreur' (*q.v.*), and acted at Crow Street Theatre, Dublin, in 1781.

Ambition; or, Marie Mignot. A drama in three acts, by THOS. MAYHEW, first performed at the Haymarket on September 13, 1830, with Miss F. H. Kelly as the heroine, and other characters by Vining, W. Farren, and Mrs. Glover. (2) 'Ambition; or, The Throne and the Tomb:' a play produced at New York in 1858, with Clarence Holt as the *Earl of Derby* and Mrs. Holt as *Catherine Howard* (*q.v.*). (3) 'Ambition:' drama by H. L. WALFORD, St. George's Hall, London, December 14, 1870.

"Ambition is a vulture vile."— DANIEL, 'Cleopatra'—

"That feeds upon the heart of pride,
And finds no rest when all is tried."

For "Ambition should be made of sterner stuff," see 'Julius Cæsar,' act iii. sc. 2 (*Antony*).

Ambitious Slave (The); or, A Generous Revenge. A tragedy by ELKANAH SETTLE (*q.v.*), acted at the Theatre Royal, and printed in 1694.

Ambitious Statesman (The); or, The Loyal Favourite. A tragedy by J. CROWNE (*q.v.*), performed at the Theatre Royal in 1679, and printed in that year. The ambitious statesman is the *Constable of France*, and the loyal favourite his son, the *Duke of Vendôme*. *Vendôme* is engaged to *Louise de Guise*, but the *Constable* contrives to make *Louise* think her lover indifferent to her, and, in pique, she marries the *Dauphin*. Later, *Louise* and *Vendôme* come to an understanding, and the *Dauphin* is led to believe the worst of *Vendôme*. They fight; *Louise* dies; *Vendôme* dies also, on the rack; and the *Constable* is imprisoned. In the course of the play *Vendôme* says—

"Princes are sacred: . . . no sacrifice is
Greater, than when a rebel with his sword
Dares cut the hand of Heaven from Kings' commissions."

In the epilogue, spoken by Haines, the speaker is made to say—

"I've three plagues no flesh and blood can bear;
I am a Poet, married, and a Player."

Ambitious Stepmother (The). A tragedy by NICHOLAS ROWE (*q.v.*), acted at Lincoln's Inn Fields in 1700, and printed in that year. The original cast included Mrs. Barry as the heroine, *Artemisa*; Booth as *Artaban*, her son; Betterton as *Memnon*; Verbruggen as *Artaxerxes*; and Mrs. Bracegirdle as *Amestris* (daughter of *Memnon* and wife of *Artaxerxes*). *Artaxerxes* is the heir to the throne of Persia, but *Artemisa*, the king's second wife, desires her son to succeed; and, in the end, he does so, *Artaxerxes* committing suicide on the death of his wife.

Ambitious Widow (The). A "comic entertainment" by WILLIAM WOTY, suggested by an incident in Johnston's 'Chrysal,' and printed in 'Poetical Amusements' (1789).

Amble. An usher in MASSINGER'S 'A New Way to pay Old Debts' (*q.v.*).

Amboyna; or, The Cruelties of the Dutch to the English Merchants. A tragedy by JOHN DRYDEN (*q.v.*), acted at "the Theatre Royal" in 1673, and printed in that year. The original cast included Hart as *Toverson*, Mohun as *Beaumont*, Kynaston as *Harman, jun.*, Mrs. Marshall as *Ysabinda*, and Mrs. Cory as an *English woman*. The piece is in five acts, and "though printed originally in prose, abounds in a kind of bastard blank verse, which the author does not seem to have thought worth printing as such." It is based on the barbarities practised by the Dutch upon the English settlers at Amboyna, in 1622. In 1672 the British Government declared war against the Dutch, and it was with the view of making the campaign popular in England that Dryden revived the story of the Amboyna massacre. The play follows the actual facts closely, so far as the background of the plot is concerned. It was conceived and written in a month. *Ysabinda* is an Indian lady, betrothed to *Captain Toverson*. The story of her rape is said by Langbaine to have been borrowed from a novel by Cinthio Giraldi. *Beaumont* is an English merchant; *Harman, jun.*, the son of the Dutch governor. Sir Walter Scott described the piece as "beneath criticism," and "the worst production Dryden ever wrote."

Ambroise, Michael. "The miller of Derwent Water," in FITZBALL'S drama of that name (*q.v.*).

Ambrose Germaine. A play by JOHN BROUGHAM (*q.v.*), first performed at Niblo's Garden, New York.

Ambrose Gwinnett; or, A Seaside Story. A melodrama in three acts, by DOUGLAS JERROLD (*q.v.*), first performed at the Coburg Theatre, London, with Cobham in the title part, Davidge as *Ned Grayling*, and Miss Watson as *Lucy Fairlove*; published in 1828; revived at New York in July, 1829, with Barry as *Ambrose*, Hilson as *Ned Grayling*, Placide as *Label*, and Mrs. Hilson as *Lucy*; also at Boston, U.S.A., in the same year, with Mrs. J. R. Duff as *Lucy*. Reef, in this piece, was in the repertory of Jefferson "the third" (*q.v.*).

Ambrose, Miss. A comedy actress, well known on the Dublin stage about 1765-70. One of her parts was *Charlotte* in Macklin's 'Love à la Mode' (*q.v.*). See Malcolm's 'Anecdotes of the Manners and Customs of London,' ii. 247.

Ambs-ace, Lady. A character in ODINGSSELL'S 'Bath Unmasked' (*q.v.*).

Ambuscade. A character in M. P. ANDREWS'S 'Fire and Water' (*q.v.*).

Amcotts, Vincent. Dramatist, died November, 1881; author of 'Adonis Vanquished,' a comedy; 'The Love Tests,' operetta (1870); 'Ariadne,' 'Fair Helen,' 'Lalla Rookh,' 'Lurline,' extravaganzas; and 'Poisoned,' farce; and part author of 'Pentheus,' etc., and at one time manager of the Olympic Theatre, London.

Amelia, in O'KEEFE'S 'Wild Oats' (*q.v.*), is the wife of *Sir George Thunder* (*q.v.*). The name of a character in (2) W. H. ARNOLD'S 'Woodman's Hut' (*q.v.*), (3) J. B. BUCKSTONE'S 'King of the Alps' (*q.v.*), (4) 'Incog.' (*q.v.*), and (5) 'The Robbers' (*q.v.*).

Amelia. A "serious" opera by HENRY CAREY (*q.v.*), set to music "in the Italian manner" by J. F. Lampe, and performed at the French Theatre in the Haymarket, London, in 1732. Susanna Maria Arne appeared in the piece. See SUMMER'S TALE.

Amelrosa. Daughter of *Alfonso*, King of Castile, in M. G. LEWIS'S play of that name (*q.v.*).

Amends for Ladies, with the Merry Pranks of Moll Cut-purse; or, The Humours of Roaring. A comedy by NATHANIEL FIELD (*q.v.*), acted at Blackfriars, both by Prince Charles's and by the Lady Elizabeth's "servants." According to Langbaine, this play was written as a species of apology for the lack of gallantry towards the fair sex shown in Field's 'A Woman's a Weathercock' (*q.v.*). It was acted apparently before November, 1611, and first printed in 1618; there is also an edition of 1639. The main plot concerns the love affairs of *Ingen* and *Lady Honor*. The lady's brother, *Lord Proudly*, desires her to marry an old count; but, by a stratagem, she contrives to espouse her lover. There are two comic underplots, between *Lady Perfect* and her husband, and between *Bould* and a widow. *Moll Cut-purse* is one of the *personæ*, but has little to say or do. The "roarers" figure in the third act.

Amens, Dr. A character in F. A. MARSHALL'S 'Mad as a Hatter' (*q.v.*).

America. A "mask" in one act, by J. H. BARBER, written in 1805, but not acted.

America, Young. See YOUNG AMERICA.

America Discovered; or, Tammany the Indian Chief. An opera by Mrs. HATTON, revived at New York in 1795, with Hallam as *Columbus*.

American (An). A play by A. R. HAVEN, the hero of which is Abraham Lincoln (represented by Sol. Smith Russell).

American (The). (1) An adaptation by AUGUSTIN DALY (*q.v.*) of Dumas fils' 'L'Etrangère,' produced in America in 1874, with C. F. Coghlan, Miss F. Davenport, and Miss Jeffreys Lewis in the chief parts. (2) A play in three acts, by JOSEPH DERRICK, first performed at the Alexandra Palace, June 19, 1882. (3) A play in three acts, by

G. M. WOOD, first performed at the Gaiety Theatre, Glasgow, April 16, 1883. (4) A play in four acts, by HENRY JAMES, first performed at the Winter Gardens, Southport, on January 3, 1891; first performed in London at the Opéra Comique, on September 26, 1891, with E. Compton as *Christopher Newman* (the American), Miss E. Robins as *Claire* (Comtesse de Cintré), Miss Bateman (Mrs. Crowe) as the *Marquise de Bellegarde*, Miss L. Moodie as *Mrs. Beard*, Miss A. Dairrolles as *Noémie*, etc.

American, The Fair. See FAIR AMERICAN.

American Bride (An). A comedy-drama in four acts, by Sir WILLIAM YOUNG and MAURICE NOEL, first performed at the Lyric Theatre, London, on the afternoon of May 5, 1892, with Miss Janette Steer as the heroine (*Stella Durand*); revived at Terry's Theatre in October, 1893.

American Captives (The); or, The Siege of Tripoli. A play by JAMES ELLISON, acted at Boston, U.S.A., in 1812.

American Claimant (The). A play by W. D. HOWELLS (*q.v.*), produced in America in 1887.

American Cousin, Our. See OUR AMERICAN COUSIN.

American Grit. A play, founded by GEORGE HOEY on G. Manville Fenn's novel, 'The Vicar's People,' and first performed at New York in May, 1837, with H. T. Chanfrau in the leading part.

American Heroine (The); or, Ingratitude Punished. A pantomime founded on the story of Ince and Yarico, and first performed at the Haymarket Opera House on March 19, 1792.

American Indian (The); or, Virtues of Nature. An unacted play in three acts, by JAMES BACON; founded on a poem by Mrs. Morton (of Boston, New England), called 'Ouâbi; or, The Virtues of Nature;' and printed in 1795.

American Lady (An). A comedy by H. J. BYRON (*q.v.*), first performed at the Criterion Theatre, London, on March 21, 1874, with Mrs. John Wood in the title part (*Georgina Greville*), the author as *Harold Trivass*, D. Fisher as *Sir Ransome Trivass*, J. Clarke as *Shrew*, J. H. Barnes as *Geoffrey Neville*, Miss Jane Rignold as *Lucy*, and Miss Montgomery as *Perkins*; revived at the same theatre in December, 1877, with C. Wyndham as *Harold*.

American Minister (The). A play by PAUL M. POTTER, first performed at the Star Theatre, New York, April 4, 1892.

American Slaves; or, Love and Liberty. A comic opera, performed at Dumfries in 1792.

Americans (The). A comic opera in three acts, by S. J. ARNOLD (*q.v.*); set to music by King, and first performed at the Lyceum Theatre, London, on April 27, 1811, with Horn, Lovegrove, Mrs. Mountain, Mrs. Bland,

Braham, Johnstone, Mathews, Miss Kelly, Downton, Knight, Oxberry, etc., in the cast.

Americans Abroad; or, **Notes and Notions.** (1) A farcical comedy in two acts, by R. B. PEAKE (*q.v.*), first performed at the Lyceum Theatre, London, on September 3, 1824, with Mathews as *Jonathan Doubikins*, Bland as *Delapierre*, and Kealey and "O." Smith as *Natty* and *Jemmy Larkspur*. (2) 'Americans Abroad': a drama by VICTORIEN SARDOU, written originally in French, then adapted to the American stage, and first performed (in English) at the Lyceum Theatre, New York, on December 5, 1892, with Miss Georgia Cayvan, Miss Effie Shannon, Mrs. C. Walcot, Herbert Kelcey, and W. J. Le Moyné in the principal parts. The Americans abroad (in France) are a millionaire, his daughter, his niece, and a young artist. The niece, a heiress, desires to be loved for herself alone, and pretends that she has lost her money. Loving the artist, who is poor, she is about to avow herself, when an intriguing French baroness leads her to believe that her lover is a fortune-hunter. In the end, the artist and the heiress are brought together.

Americans in England. A dramatic piece by Mrs. SUSANNA ROWSON.

Americans in Paris; or, **A Game of Dominoes.** A comedy in two acts, by HENRY HURLBUT, performed at Wallack's Theatre, New York, on May 8, 1858, with Lester Wallack as *Morris*, Blake as *Botherer*, Davenport as *Lamouret*, Mrs. Hoey as *Amelia Morris*, and Miss Gannon as *Annie Botherer*.

Americans Roused (The), in a Cure for the Spleen. A dramatic piece, dating from about 1776, and including among its *personæ* *Sharp*, a parson; *Bumper*, a justice; *Fillpot*, an innkeeper; *Graveairs*, a deacon; *Trim*, a barber; *Brim*, a Quaker; and *Puff*, a "late representative." See Dunlap's 'American Theatre' (1832).

Americans Strike Home. See FEDERAL OATH, THE.

Amersfort, Captain. A character in PLANCHÉ'S 'Loan of a Lover' (*q.v.*).

Amestris. Wife of *Artaxerxes*, in ROWE'S 'Ambitious Stepmother' (*q.v.*).

Amherst, J. H. Actor and dramatic writer, born in London, 1776; died at Philadelphia, U.S.A., in 1851; first appeared on the stage at the Haymarket in July, 1817; was afterwards connected with Astley's Amphitheatre, and in 1837 made his American *début* at New York. Among his theatrical compositions were 'Almorán and Hamet,' 'The Attack of the Diligence,' 'Bill Jones,' 'The Black Castle,' 'The Battle of Waterloo,' 'The Blood-red Knight,' 'The Blood-stained Banner,' 'Bonaparte's Invasion of Russia,' 'The Burmese War,' 'The Death of Christopher,' 'Der Freischütz,' 'The Death of Fair Rosamond,' 'The Faithless Friend,' 'The Fish and

the Ring,' 'The Fall of Missolonghi,' 'The Infernal Secret,' 'The Invincible,' 'Ireland as it is,' 'The Irish Witch,' 'The Iron Collar,' 'Married or Not,' 'Monk, Mask, and Murderer,' 'Napoleon,' 'Real Life in London,' 'The Shipwreck of the Grosvenor East Indiaman,' 'The Six Simpletons,' 'The Silver Mask,' 'The Three Magic Wands,' 'Three Blind Eyes,' 'The Three Cripples,' 'Tippoo Saib,' 'The White Spectre,' and 'Will Watch.' Ireland describes Amherst as "a man of moderate talent and great experience . . . invaluable as a prompter" ('New York Stage'). See, also, Brown's 'American Stage' (1870).

Amideo. See ANGELINA ('Rival Ladies').

Amie. The gentle shepherdess in BEN JONSON'S 'Sad Shepherd' (*q.v.*).

Amilie; or, **The Love Test.** A romantic opera in three acts; libretto by J. T. HAINES (*q.v.*), music by W. M. Rooke; first performed at Covent Garden Theatre, London, on December 2, 1837, with Miss Shirreff in the title part; first played at New York in October, 1838, with Miss Shirreff in her original *rôle*. A travesty by B. A. BAKER, called 'Amy Lee,' was produced in New York in 1843.

Amina. The heroine of Bellini's 'La Sonnambula' (*q.v.*) and of H. J. BYRON'S burlesques of that opera (*q.v.*). See BROWN, MOLLY.

Aminadab. An apprentice in BULLOCK'S 'Adventures of Half an Hour' (*q.v.*).

Aminta. A pastoral drama by TORQUATO TASSO (*q.v.*); translated by France (1591), Reynolds (1628), Dancer (1660), Du Bois (1726), Ayre (1737), Stockdale (1770), and Leigh Hunt (1820). A version by John Oldmixon was played at the Theatre Royal in 1698. (2) 'Aminta, the Coquette': a comic opera in two acts, music by Howard Glover, performed at the Haymarket, with a cast including Weiss, Harrison, H. Corri, and Miss L. Pyne.

Amintas. An English opera, compiled by TENDUCCI from the Italian of Metastasio, and Rolt's opera, 'The Royal Shepherd' (*q.v.*), and acted at Covent Garden on December 15, 1769, with a cast including Reinhold, Tenducci, Mattocks, Mrs. Mattocks, and Mrs. Baker.

Amintor, in BEAUMONT and FLETCHER'S 'Maid's Tragedy' (*q.v.*), is betrothed to *Aspatia* (*q.v.*), but marries *Evadne* (*q.v.*). Hazlitt says of him that his is "a feeble, irresolute character: his slavish, recanting loyalty to his prince, who has betrayed and dishonoured him, is of a piece with the tyranny and insolence of which he is made the sport."

Amlet, Richard. A gambler in VAN BRUGH'S 'Confederacy' (*q.v.*). Mrs. *Amlet*, mother of *Richard*, is a wealthy but ill-bred tradeswoman.

'Amo, amas.' Song sung by *Lingo*, in

act ii. sc. 2 of O'KEEFE'S 'Agreeable Surprise' (*q.v.*)—

"I love a lass,
As a cedar tall and slender;
Sweet cowslip's grace
Is her non'tive case,
And she's of the feminine gender."

Among the Breakers. A comedy in two acts, by JOHN BROUGHAM (*q.v.*), first performed at the Prince of Wales's Theatre, Liverpool, in June, 1863; produced at the Strand Theatre, London, on July 26, 1869, with J. S. Clarke as *Babington Jones*, and H. J. Turner and Miss Eleanor Bufton in other parts.

Amor, Julia. A character in M. LEMON'S 'Love and Charity' (*q.v.*). In the course of the piece she assumes the characters of a charity girl (*Phoebe Pop*) and a French portrait painter (*Louis Bertrand*).

Amoret. (1) The heroine of FLETCHER'S 'Faithful Shepherdess' (*q.v.*), loving and beloved by *Perigot*. See AMARILLIS. (2) A sprightly widow in SMYTHE'S 'Rival Modes' (*q.v.*). (3) A character in OXENFORD'S 'Ivy Hall' (*q.v.*).

Amorita. An adaptation of Czibulka's opera, 'P'ingsten in Florenz,' produced at the Casino, New York, in November, 1885, with F. H. Celli in the chief male part, and the Misses Pauline Hall and Madeleine Luette in other rôles.

Amoroso, King of Little Britain. A "serio-comic, bombastic, and operatic interlude" by J. R. PLANCHÉ (*q.v.*), produced at Drury Lane Theatre, London, on April 21, 1818, with Harley in the title part, Knight as *Roastando* (his cook), Smith as *Blusterbus* (a yeoman of the guard), Mrs. Bland as *Coquetinda* (the queen, in love with *Roastando*), and Mrs. Orger as *Mollidusta* (a chambermaid, in love with *Blusterbus*). "The King sees *Roastando* and the Queen salute. He discharges *Roastando*. The Queen sees the King and *Mollidusta* together. She stabs *Mollidusta*. The King stabs the Queen. *Roastando* stabs the King. The King stabs *Roastando*. All the dead persons come to life again" (Genest). "The excellent acting and singing secured for the piece," says its author, "a popularity it could never otherwise have enjoyed." "It was a poor imitation of 'Bombastes Furioso,' with which it is unworthy comparison." See Planché's 'Recollections' (1872).

Amorous Bigot (The), with the Second Part of Teague O'Divelly. See LANCASHIRE WITCHES.

Amorous Fantasma (The). A tragedy-comedy by Sir WILLIAM LOWER, translated from the 'Fantôme Amoureux' of Quinault, and printed in 1660.

Amorous Gallant (The). See AMOROUS ORONTUS.

Amorous Jilt (The). See YOUNGER BROTHER, THE.

Amorous Miser (The); or, The Younger the Wiser. See FAREWELL, FOLLY.

Amorous Old Woman (An); or, 'Tis Well if it Take. A comedy attributed by Langbaine to THOMAS DUFFET, and printed in 1764. It was afterwards republished, with a new title-page, under the name of 'The Fond Lady.'

Amorous Orontus; or, Love in Fashion. A comedy in heroic verse, adapted by JOHN BULTEEL (*q.v.*) from the 'Amour à la Mode' of Corneille, printed in 1665, and reprinted in 1675 as 'The Amorous Gallant.'

Amorous Prince (The); or, The Curious Husband. A comedy by APHRA BEHN (*q.v.*), acted at Lincoln's Inn Fields in 1671. The plot is based on the novel of the 'Curious Impertinent' in 'Don Quixote,' and on Davenport's 'City Nightcap' (*q.v.*). The "amorous prince" is named *Frederick*, and debauches *Cloris* under a promise of marriage.

Amorous Quarrel (The). A comedy by JOHN OZELL (*q.v.*), translated from Molière's 'Dépit Amoureux.' See Foote's 'Comic Theatre' (1762). See, also, MOCK ASTROLOGER; WRANGLING LOVERS.

Amorous War (The). A tragedy-comedy by JASPER MAYNE (*q.v.*), first printed in 1648. The "amorous war" is carried on by *Roxane*, Queen of Bithynia, and her ladies, who, contriving to be captured by the Thracians, return to Bithynia disguised as Amazons, and proceed to test the fidelity of their respective spouses. The King is found constant to *Roxane*; but two of his noblemen have an affair of gallantry with their wives, "not knowing them to be such."

Amorous Widow (The); or, The Wanton Wife. A comedy by THOMAS BETTERTON (*q.v.*), founded on Molière's 'George Dandin' (1668), to which Betterton added an underplot. The piece was first performed at Lincoln's Inn Fields in 1670, with Mrs. Betterton as *Lady Laycock*, the "amorous widow," and Mrs. Long as Mrs. Brittle, "the wanton wife." Betterton was *Lovemore*, Smith *Cunningham*. *Lady Laycock* endeavours to entangle both *Lovemore* and *Cunningham*; but *Lovemore* is intriguing with Mrs. Brittle, and *Cunningham* is also pre-engaged. The comedy was afterwards condensed into the farce of 'Barnaby Brittle' (*q.v.*). See MAY AND DECEMBER.

Amos Clark. A drama, in a prologue and four acts, founded by WATTS PHILLIPS (*q.v.*) on his novel of that name, and first performed at the Queen's Theatre, London, on October 19, 1872, with Miss Wallis as *Mildred Clavering*, G. F. Neville as *John Clavering*, J. Ryder as *Sir Robert Clavering*, and G. Rignold in the title part; produced at the Academy of Music, New York, in 1875. *Amos* (the unacknowledged nephew of *Sir Robert*, and the real heir to the baronetcy assumed by him) is in love with *Sir Robert's* daughter *Mildred*, who is herself in love with and beloved by *John Clavering*, *Amos's* half-brother. In the end

Amos, for the sake of *Mildred*, confesses to having killed *Sir Robert* with *John's* dagger. He is shot, and *John*, who has been arrested for the crime, is made happy with *Mildred*.

Amour à la Mode (L'); or, **Love à la Mode**. A farce in three acts, translated from the French by (it is believed) HUGH KELLY, and printed in 1760. See AMOROUS ORONTUS and LOVE À LA MODE.

Amourettes (Les). A comic opera, the music by Dr. T. R. G. José, the libretto adapted from Planché's 'Somebody Else' (*q.v.*), by JOHN PERCIVALE; performed in Dublin, April 14, 1835.

Amours Maudits (Les). See LOST HOPE.

Amours of Billingsgate (The). See COBLER'S OPERA.

Amphares. A character in HOME'S 'Agis' (*q.v.*).

Amphitruo. A comedy by PLAUTUS (B.C. 254-184), translated into English by Echard (1694), Cooke, Thornton (1746), Warner, Colman (1769-74), and Riley (1852). See AMPHITRYON.

Amphitryon; or, **The Two Sosas**. A comedy by JOHN DRYDEN (*q.v.*), largely based upon the 'Amphitruo' of Plautus and 'Amphitryon' of Molière; first performed (with music by Henry Purcell) at the Theatre Royal in 1690, and printed in the same year. The original cast included Betterton as *Jupiter*, Lee as *Mercury*, Bowman as *Phæbus*, Williams as *Amphitryon*, Nokes as *Sosia*, Sandford as *Gripus*, Bright as *Polidas*, Bowen as *Tranio*, Mrs. Barry as *Alcmena*, Mrs. Montfort as *Phædra*, Mrs. Cory as *Bromia*, and Mrs. Butler as *Night*. The piece was "very favourably received, and continued long to be what is called a stock-play." It was revived at Drury Lane in September, 1708, with Powell as *Jupiter*; at Drury Lane in September, 1734, with Mills as *Jupiter* and Mrs. Pritchard as *Phædra*; at Drury Lane (altered by Dr. Hawkesworth) in December, 1756, with Woodward as *Sosia*, Palmer as *Mercury*, Mrs. Yates as *Alcmena*, and Mrs. Clive as *Phædra*; at Drury Lane in November, 1769, with Reddish as *Jupiter*, King as *Sosia*, Jefferson as *Mercury*, J. Aickin as *Amphitryon*, Parsons as *Gripus*, Miss Younge as *Alcmena*, and Miss Pope as *Phædra*; at Covent Garden (altered) in March, 1773, with Wroughton as *Mercury*, Shuter as *Gripus*, Mattocks as *Amphitryon*, Mrs. Hartley as *Alcmena*, Mrs. Mattocks as *Phædra*; at Covent Garden (adapted by Dibdin and others as 'Jupiter and Alcmena') in October, 1781; at Drury Lane in May, 1784, with Kemble as *Jupiter*, Palmer as *Sosia*, Barrymore as *Mercury*, Miss Farren as *Alcmena*; at Drury Lane (reduced to two acts) in November, 1826, with Cooper as *Jupiter*, Laporte as *Sosia*, Harley as *Mercury*, Archer as *Amphitryon*, and Mrs. W. West as *Alcmena* (in this version *Gripus* was called *Græpus*, an alteration stigmatized by

Genest as "absurd"); and (adapted by J. Oxenford) at the Court Theatre, London, in November, 1872, with H. Veizin as *Jupiter*, E. Righton as *Sosia*, D. Fisher as *Amphitryon*, Miss Litton as *Phædra*, Miss Dyas as *Alcmena*, and Mrs. Stephens as *Bromia*. 'Amphitryon' was played for the first time in America in 1750. Sir Walter Scott says that "although inferior to Molière, and accommodated to the gross taste of the seventeenth century, 'Amphitryon' is one of the happiest effusions of Dryden's comic muse. . . . In the scenes of a higher cast, Dryden far outstrips both the French and Roman poet."

Amphlett. The author of a farce called 'The Astronomer' (1802).

Amphrisa, the Forsaken Shepherdess. See PELOPŒA AND ALOPE.

Ample Apology (An). A farce in one act, by G. ROBERTS (*q.v.*), first performed at the Princess's Theatre, London, on March 13, 1865, with Dominick Murray as *Mr. Snoozington Spooner*. The other parts are *Mr. and Mrs. Crusington Clasper* and *Mr. Mil-lingham Mawley*.

Amrus, Prince. A character in BELLINGHAM and BEST'S 'Princess Primrose' (*q.v.*).

Amshack. 'Demon of the Desert,' in A. L. CAMPBELL'S melodrama of that name (*q.v.*).

Amurack. Sultan of Turkey in GREENE'S 'Alphonsus' (*q.v.*).

Amurath. A renegade Venetian noble in SHEIL'S 'Balamira' (*q.v.*).

Amy Lee. See AMILIE.

Amy Robsart. (1) A drama in four acts, by A. HALLIDAY (*q.v.*), founded on Scott's novel of 'Kenilworth,' and first performed at Drury Lane Theatre, London, on September 24, 1870, with Miss Neilson in the title part, Miss Fanny Addison as *Queen Elizabeth*, T. C. King as *Varney*, J. B. Howard as *Leicester*, Fred Vokes as *Flibbertigibbet*, and Rosina Vokes as *Janet Foster*; revived at Drury Lane in February, 1871, with Miss Victoria Vokes as *Amy*; at Drury Lane in January, 1874, with Miss Wallis in the title part, Miss Clara Jecks as *Janet*, Miss Kate Vaughan (who, some years after, played *Amy* in a revival at the Gaiety) as *Flibbertigibbet*, J. Ryder as *Varney*, and H. Sinclair as *Leicester*; at Drury Lane in October, 1877, with Miss L. Willes as *Amy*, W. Terriss as *Leicester*, J. Fernandez as *Varney*, Miss H. Coveney as *Flibbertigibbet*, etc.; at the Adelphi in June, 1879, with Miss Neilson (followed by Miss Lydia Foote) in the title part, Miss Pateman as the *Queen*, H. Veizin as *Varney*, H. Neville as *Leicester*, and other parts by E. Compton, R. Pateman, C. P. Flockton, Miss H. Coveney, and Miss Jecks; at Sadler's Wells in December, 1881, with E. Price as *Leicester*, W. Mc Intyre as *Varney*, F. Mellish as *Sussex*, Miss E. De Witt as *Amy*, and Miss Page as *Queen Elizabeth*. See

KENILWORTH. (2) A burlesque by MARK KINGHORNE (*q.v.*), produced at Norwich in 1880. See LITTLE AMY ROBSART.

Amyntas; or, The Impossible Dowry. A pastoral drama by THOMAS RANDOLPH (*q.v.*), acted at Whitehall, and printed in 1638. "Give thanks," says Leigh Hunt, "to the witty scholar, Thomas Randolph, for an addition to the stock of one's pleasant fancies." See 'Biographia Dramatica.' See also FICKLE SHEPHERDESS, THE.

Amyott, Sir Walter and Lady Eveline. The leading personages in LOVELL'S 'Wife's Secret' (*q.v.*).

Anacanda, the Terrific Serpent of Ceylon. "This piece," says Genest, "came out at one of the minor theatres." It was played at Bath in 1826.

Anah. One of the two women in BYRON'S 'Heaven and Earth' (*q.v.*), beloved by *Japhet*, and in love with *Azazel*, the angel.

Ananias. A deacon of Amsterdam, in BEN JONSON'S 'Alchemist' (*q.v.*).

Anarchy; or, Paul Kauvar. A drama in five acts, by STEELE MACKAYE (*q.v.*), first performed in America in 1887; first represented in England at the Elephant and Castle Theatre, London, April 27, 1887; produced at Drury Lane in May, 1890, as 'Paul Kauvar,' with W. Terriss in the title part, Miss Millward as *Diane de Beaumont*, H. Neville as *Honoré Albert Mazine*, A. Stirling as *General Delaroché*, etc. The scene is laid in France in 1794, at the time of the Revolution.

Anato, King of Assyria. A play founded on VERDI'S opera of 'Nabucco,' produced at the City of London Theatre in 1850.

Anatole. (1) The duke in Lecocq's 'Isle of Bachelors' (*q.v.*). (2) The ward of *Brisemouche*, in PALGRAVE SIMPSON'S 'Scrap of Paper' (*q.v.*).

Anatomist (The); or, The Sham Doctor. A farce in three acts, by EDWARD RAVENSCROFT (*q.v.*), produced at Lincoln's Inn Fields in 1697, and printed in that year. *Old Gerald* desires to marry *Angetica* (daughter of the *Doctor*, "the anatomist"), but she and *Young Gerald* love and are eventually united, *Old Gerald* acquiescing. *Crispin* is servant to *Young Gerald*, and pretends to be a doctor. 'The Anatomist' was revived—reduced to two acts, and with the *Doctor* as a Frenchman—at Drury Lane in November, 1743. In 1753 it was played in America with Hallam (*q.v.*) as *Crispin*.

Ancestress (The); or, The Doom of Barostein. A melodrama in two acts, by MARK LEMON (*q.v.*), first performed at the City of London Theatre on April 27, 1837.

Anchor of Hope (The); or, The Seaman's Star. A drama in two acts, by EDWARD STIRLING (*q.v.*), first performed at the Surrey Theatre, London, on April 19, 1847, with the author as *Abraham Moses*. Henry

Irving played *Richard Hargrave* in this piece at Edinburgh, in 1856-9.

Ancient Day (The). An anonymous American play.

Ancient Pistol, An. A play in one act, by Sir CHARLES YOUNG (*q.v.*).

Ancient Times. An unacted drama by JOSEPH STRUTT, printed in 1808. "This piece is illustrative of the domestic manners and amusements of the fifteenth century."

"And to begin." First line of a song in HEYWOOD'S 'Play of Love' (*q.v.*). In this song, as Robert Bell remarks, "Heywood adopts the vein of Skelton."

Andalusian (The). A "petite opera," words by GEORGE LODER (*q.v.*), music by Edward Loder; performed at New York in January, 1851.

Anderson, David, journalist, was dramatic critic of the London *Sportsman* from 1874 to 1879, and of *Bell's Life* from 1879 to 1882. He wrote on theatrical subjects in the *Theatre*, *All the Year Round*, etc.

Anderson, David C., American actor, accompanied Edwin Booth on his first tour to San Francisco and Australia (1849). (See Mrs. Clarke's lives of the Booths.) Among his most notable parts were *Polonius*, the *Friar* in 'Romeo and Juliet,' and *Father Joseph* ('*Richelieu*'). Mrs. Clarke calls him "a kind, genial gentleman and actor."—Mrs. David Anderson, who was an actress, died in 1840.

Anderson, Elizabeth. See SAUNDERS, MRS.

Anderson, James. Irish comedian; at different times prompter of the Park Theatre, New York; stage-manager of the Bowery and New National Theatre in that city; and member of the company at the Chatham Garden Theatre. The first representative in America of *Terry O'Rourke* (1823), he was also in the original cast of Morris's 'Brier Cliff,' and was famous for his *Terence* in 'Brian Boroihme.'

Anderson, James R. Actor, born at Glasgow, 1811, died 1895; obtained his early professional experience at Edinburgh, Glasgow, Nottingham, Newcastle, etc. In 1834, 1835, and 1836, he was concerned in the management of the Leicester, Gloucester, and Cheltenham Theatres respectively. He made his first appearance in London at Covent Garden Theatre on September 30, 1837, as *Florizel* in 'The Winter's Tale.' From that date onwards, Anderson played the following among many "original" parts:—*Sir Valentine de Grey* in Knowles's 'Woman's Wit,' *De Mauprat* in Lytton's 'Richelieu,' *Fernando* in Knowles's 'John, of Procida,' *Charles Courtly* in Boucicault's 'London Assurance,' *Fulvius* in Griffin's 'Gisippus,' *Earl Mertoun* in Browning's 'Blot on the 'Scutcheon,' the "secretary"

in Knowles's play of that name, *Sidney Courtoun* in Sullivan's 'Old Love and the New,' *Richard Cœur de Lion* in Halliday's play of that name, and *Azael and Ingomar* in the dramas so called (*q.v.*). He also appeared as *Biron* in 'Love's Labour's Lost' (Covent Garden, 1839), *Romeo* (Covent Garden, 1840), *Bassanio* (Drury Lane, 1842), *Othello* (Drury Lane, 1842), *Orlando* (Drury Lane, 1842-3), *Captain Absolute* (Drury Lane, 1842-3), *Harry Dornton* in 'The Road to Ruin' (Drury Lane, 1842-3), *Faulconbridge* in 'King John' (Drury Lane, 1842-3), *Posthumus* in 'Cymbeline' (Drury Lane, 1842-3), *Iago* (Covent Garden, 1843-4), *Hamlet* (New York, 1844), *Claude Melnotte* (Haymarket, 1845), *Hercule* in Wilkins's 'Civilization' (Strand, London, 1853), *Rob Roy* (Drury Lane, 1855), *Iachimo* (Drury Lane, 1865), *Antony* in 'Antony and Cleopatra' (Drury Lane, 1873-4), *Mercutio* (Drury Lane, 1874), etc. Anderson appeared in the United States in 1844-8 and in the English provinces in 1849, in which year he also became lessee of Drury Lane. In 1851 he began his career as a "star" actor, visiting America again in 1853, 1856, 1858, and 1859. In 1863 he undertook the joint management of the Surrey Theatre, and in 1867 he visited Australia and other "foreign parts," reappearing in London in 1868. He was the author of 'Cloud and Sunshine,' 'Schamyl the Circassian,' 'The Scottish Chief' (in which he played *Wallace*), 'The Soldier of Fortune,' and 'The Three Great Worthies.' See Pascoe's 'Dramatic List' (1880), Ireland's 'New York Stage' (1867), and Brown's 'American Stage' (1870); also Anderson's autobiographical articles in the *Newcastle Chronicle* ('An Actor's Life').

Anderson, Jane. See GERMON, MRS. G. C.

Anderson, Joshua, actor and vocalist from Drury Lane, appeared in New York in 1831 as *Henry Bertram*, but, owing to some disparaging remarks which he was reported to have made concerning America and its people, he had a hostile reception, and was forced to retire from the local stage. He next went to Boston, and, later, again essayed to act in New York, but with no better fortune than before.

Anderson, Mary. American actress, born at Sacramento, California, on July 28, 1859; studied for the stage under Vandenhoff, junior; and made her *début* at Louisville, U.S.A., on November 27, 1875, as *Juliet*, appearing at the same place in February, 1876, as *Bianca* ('Fazio'), *Evadne* (Sheil's), and *Julia* ('The Hunchback'). In March, 1876, she was seen at St. Louis as *Pauline Deschappelles*, and at New Orleans as *Meg Merrilees*; in September, at San Francisco, as *Parthenia* ('Ingomar'). In January, 1877, she played *Lady Macbeth* at Washington, and in November, 1878, *Berthe* in a translation of 'La Fille de Roland.' Her next impersonations were the *Countess* in Sheridan Knowles's 'Love' and the *Duchess of Torrenueva* in Planché's 'Faint Heart

never won Fair Lady.' At Detroit, in 1880, she played *Ion* in Talfourd's tragedy, and at Troy, in 1881, *Galatea* in W. S. Gilbert's 'Pygmalion and Galatea.' Her first appearance in England was made at the Lyceum Theatre, London, in September, 1883, as *Parthenia*, an assumption followed in October by *Pauline Deschappelles*, and in December by *Galatea* ('Pygmalion and Galatea'); in January, 1884, by *Clarice* ('Comedy and Tragedy'); in November, 1884, by *Juliet*; in February, 1885, by *Julia* ('Hunchback'); on August 29, 1885 (at Stratford-on-Avon), by *Rosalind*; in 1887 (at Nottingham) by *Hermione* and *Perdita* in 'The Winter's Tale,' and in May, 1887, at Liverpool, by *Bianca* in 'Fazio.' See Miss Anderson's 'A Few Memories' (1896), the memoirs by J. M. Farrar (1884) and W. Winter (1886), 'Actors and Actresses' (New York, 1886), and the *Theatre* for 1885.

Anderson, Mrs. Joshua (Josephine). Actress and vocalist, born 1807, died in London, 1848; *née* Bartolozzi and sister of Mme. Vestris; made her *début* at the Haymarket Theatre, London, on June 17, 1828; appeared in New York in 1831 as *Rosina* in 'The Barber,' *Lilla* in 'The Siege of Belgrade,' *Edward* in 'Charles II.,' *Giovanni* in London, and *Princess of Navarre*. See Ireland's 'New York Stage' (1867).

Anderson, Mrs. Ophelia (*née* Pelby). American actress, born 1813, died 1852; made her *début* at Boston, U.S.A., in 1815, as *Cora*'s child in 'Pizarro' (*q.v.*). She was for many years the chief attraction at the National Theatre, Boston, under her father's management. Her last appearance in New York was as *Jane Shore* (June, 1841). See Ireland's 'New York Stage' (1867) and Drake's 'American Biography' (1872).

Anderson, William. American actor, died at Philadelphia in 1869, "after a career of painful irregularity, ending in indigence." Ludlow describes him as "a good actor in heavy characters, tragedy villains, and the like." He married Euphemia Jefferson.

Anderson, Mrs. William (Euphemia, daughter of Jefferson "the second"). American actress, died 1831; a member of the company of the Park Theatre, New York, in 1816, and of the Chestnut Street Theatre, Philadelphia, in 1817. She married William Anderson (*q.v.*) According to Wood, in his 'Personal Recollections,' she "reached a high place in public favour." Winter says she "is remembered on the stage as correct and pleasing."

Anderton, Sarah [Coxer]. Actress, born at Sheffield; made her *début* at New York in 1850 as *Lady Teazle*; appeared as *Pauline* in 'The Lady of Lyons' at Philadelphia in 1850, and as *Juliet* at Boston in 1851-2; played *Costanza* in Boker's 'Bethrothal' at Drury Lane in 1853, and *Keopked* in Fitzball's 'Nitocris' at the same theatre in 1855.

Anderton, T. See ARTAXAMINUS and GENTLE GERTRUDE.

Andover. The theatre here was first opened at Easter, 1803, by Thornton.

André. A tragedy in verse, by WILLIAM DUNLAP; acted in New York on March 30, 1798, with Hodgkinson in the title part, Hallam as *Washington*, and Cooper as *Bland*; and performed in London in 1799. It was founded on the story of the Major André who was hanged as a spy in the American war. A friend of his, named Bland, is, however, of the two, almost the more prominent character in the drama, in which an English lady, betrothed to André, also figures. Dunlap afterwards altered his piece, calling it 'The Glory of Columbia,' and producing it at Philadelphia in 1807, at New York in 1817. 'André' was privately printed for the Dunlap Society, with a preface by Brander Matthews.

André. The name of a character in (1) BAYLE BERNARD'S 'Lucille' (*q.v.*), (2) 'The Violet' (*q.v.*), and (3) H. SUTHERLAND EDWARDS' 'Fernande' (*q.v.*).

Andrea. (1) Daughter of the *Baron di Torrida* in J. PALGRAVE SIMPSON'S 'Marco Spada' (*q.v.*). (2) The chief "knave of hearts" in SUTER'S 'Baccarat' (*q.v.*).

Andréa. A drama in four acts, by VICTORIEN SARDOU (*q.v.*), practically identical with his 'Agnes' (*q.v.*), and performed at the Gymnase, Paris, on March 17, 1873; first represented in London at the Opéra Comique in May, 1875; adapted to the English stage by Charles Reade under the title, first of 'Jealousy' (*q.v.*), and afterwards of 'The Countess and the Dancer' (*q.v.*); and adapted to the American stage (by L. Richardson) as 'Anselma' (*q.v.*), and (by Steele Mackaye) as 'In Spite of All' (*q.v.*).

Andrea of Hungary. A tragedy in five acts, by WALTER SAVAGE LANDOR, published in 1839.

Andrews, A. Actor, born at Jamaica in 1807; first representative in America of *Cool* in 'London Assurance' (*q.v.*); played the *King of Hearts* in 'Zazezizozo' at New York in 1838, and *Bertuccio Faliero* in 'Marino Faliero' in 1843; and appeared at Philadelphia in 1845. "In certain saucy servants, fidgety footmen, and obsequious valets, such as *Fag, Trip, and Cool*, we have rarely," says J. N. Ireland, "seen his equal."

Andrews, George H. Actor, born in London, 1798; died in New York, April, 1866; made his first appearance at Manchester in 1818-19 as *Lothair* in 'Adelgitha'; went to America in 1827, and made his *début* at Boston that year as *Bob Acres*. In 1838 he appeared in New York as the *Gravedigger*, *Zekiel Homespun*, and *Luke the Labourer*; and in 1842 made his first appearance at Philadelphia as *Lord Lumbercourt* in 'The Way of the World.' In 1845-7 he was a member of the company at the Park Theatre, New York, and in 1865 appeared at the Winter Garden as *Polonius*. "He was a good low comedian, and in the character of a Yorkshireman, either serious or comic, has

probably not been surpassed on our stage" (Ireland's 'New York Stage,' 1867).

Andrews, James Petit. Magistrate at Queen Square, Westminster, died 1797; part author of 'The Inquisitor' (*q.v.*).

Andrews, Miles Peter. Dramatist, died 1814; the son of a drysalter, afterwards the owner of extensive powder magazines and M.P. for Bewdley; was the author of the following pieces (all of which see):—'The Conjuror' (1774), 'The Election' (1774), 'Belphegor' (1778), 'Summer Amusement' (with W. A. Miles, 1779), 'Fire and Water' (1780), 'Dissipation' (1781), 'The Baron Kinkvervankotsdorsprakingatchdern' (1781), 'The Best Bidder' (1782), 'The Reparation' (1784), 'The Enchanted Castle' (1786), 'Better Late than Never' (with Frederick Reynolds, 1790), and 'The Mysteries of the Castle' (with Frederick Reynolds, 1795). "This gentleman," said the 'Biographia Dramatica,' "is a dealer in gunpowder, but his works, in their effect, by no means resemble so active a composition, being utterly deficient in point of force and splendour." Gifford, in his 'Baviad,' devotes a strong passage to Andrews, of whom Dutton Cook writes that he "was less successful with his plays than with his prologues and epilogues, which, although tawdry and vulgar enough, laden with slang and with gross caricatures of the foibles of the day, were so skilfully delivered by the popular comedians, Lewis and Mrs. Mattocks, as to command great applause." See the 'Thespian Dictionary' (1805), 'Biographia Dramatica' (1812), Bernard's 'Retrospections of the Stage' (1830), Taylor's 'Records of My Life' (1832), Genest's 'English Stage' (1832), and 'Dictionary of National Biography' (1835).

Andrews, Miss, vocalist, a pupil of Dr. Arnold, was heard at the Haymarket in 1797.

Andria. A comedy by TERENCE (*q.v.*); translated, separately, into English by an anonymous hand (about 1520), Kyffin (1588), Newman (1627), Webbe (1629), Bentley (1726), Englefield (1814), Goodluck (1820), Gardiner (1821), Phillips (1836), Giles (1856), Barry (1857), Stock (1891), Mongan (1892), and anonymously in 1859, 1880, and 1891. It was on this comedy that 'Jacke Jugeler' (*q.v.*) was founded.

Androboros. A "biographical" farce in three acts, said to be written by Governor Hunter.

Andromache. (1) A tragedy by EURIPIDES (*q.v.*); translated, separately, into English by Hickie (1892), and an anonymous hand (1840). (2) A tragedy translated from Racine's 'Andromaque' by J. CROWNE (*q.v.*), and acted at Dorset Garden in 1675. It is partly in verse and partly in prose. "It is a contemptible production," says Genest, "and differs little from 'The Distressed Mother' [*q.v.*], except that Pyrrhus is killed on the stage."—'Andromaque' itself was played (in French) at New Orleans in 1823, with the elder Booth as *Orestes*.

Andromana; or, The Merchant's Wife. A tragedy by "J. S.," founded on the story of Plangus in Sidney's 'Arcadia' (*q.v.*), ascribed to JAMES SHIRLEY (*q.v.*), and first printed in 1660. Dyce points out that "it bears not the slightest resemblance, in diction, thought, or versification," to Shirley's acknowledged dramas.

Andromaque. See ANDROMACHE.

Andromeda. Daughter of Cepheus in PLANCHÉ and DANCE'S 'Deep, Deep Sea' (*q.v.*); figures also in W. BROUGH'S 'Perseus and Andromeda' (*q.v.*), and gives the title to a one-act piece by ROSE SEATON, played at the Vaudeville Theatre, London, on March 24, 1890.

Andronicus; Impietie's long Successor, or Heaven's late Revenge. An anonymous tragedy, founded on the life of Andronicus in Fuller's 'Holy State,' printed in 1661. "It is a fierce attack upon the Puritans, and a glorification of the Stuart dynasty."

Andronicus Comnenius. A tragedy by J. WILSON, unacted and printed in 1664. It is founded on the latter part of the forty-eighth chapter of Gibbon's 'Roman Empire.' "The real adventures of Andronicus were almost as extraordinary as anything to be found in romance."

Andronicus, Titus. See TITUS ANDRONICUS.

Andy Blake; or, The Irish Diamond. A comedy in two acts, founded on 'Le Gamin de Paris' (*q.v.*) by DION BOUCAULT (*q.v.*); played at New York in 1854, with Mrs. Boucicault as the hero; produced at the Adelphi Theatre, London, on February 10, 1862, as 'The Dublin Boy,' with Mrs. Boucicault in her original part, Miss Laidlaw as *Mary Blake*, Billington as *Captain Daly*, Emery as *General Daly*, and Mrs. Billington as *Lady Mountjoy*; revived at the Gaiety Theatre, London, in November, 1880, with Dion Boucicault, jun., as *Andy*; at the Prince's Theatre, London, in November, 1885, with Miss Clara Jecks as *Andy*.

Andy, Handy. See HANDY ANDY.

Anette. One of the two foster-sisters in 'Ernestine' (*q.v.*), 'Clarice,' and 'The Foster-Sisters.'

Ange de Minuit (L'). A play by MM. BARRIÈRE and PLOUVIER, first performed at the Théâtre de Ambigu-Comique, Paris, March 5, 1861, and several times adapted to the English stage. See ANGEL OF DEATH; ANGEL OF MIDNIGHT; SPIRIT OF DEATH.

Angel. Actor; engaged as a boy by Rhodes, for the Duke's Theatre, Lincoln's Inn Fields; employed afterwards, under Davenant, as a low comedian, specially good in French parts. "We hear nothing of him," says Doran, "after 1673."

Angel King (The). (1) An anonymous play, licensed in 1623-4 for performance at the Fortune Theatre. (2) A play in five acts, by ROSS NEIL (*q.v.*), Westwood House, Sydenham, July 17, 1884.

Angel of Death (The). A play adapted by G. CONQUEST (*q.v.*) from 'L'Ange de Minuit' (*q.v.*), and played at the Grecian Theatre, London, on May 20, 1861, with Mrs. Charles Dillon in the title part, T. Mead as the *Doctor*, Miss J. Coveney as *Marguerite*, and Alfred Rayner as the *Baron*. See ANGEL OF MIDNIGHT; SPIRIT OF DEATH.

Angel of Islington (The). A farce by E. L. BLANCHARD, 1838.

Angel of Midnight (The). (1) A play by JOHN BROUGHAM (*q.v.*), adapted from 'L'Ange de Minuit' (*q.v.*), and first performed at the Princess's Theatre, London, in February, 1862, with Miss Marriott in the title part, G. Jordan as *Albert Werner*, J. Ryder as *Colonel Lambeck*, J. G. Shore as *Karl de Strauberg*, and Widdicomb as *Von Blokk*; produced in New York in 1867. *Werner* is a young physician, to whom the *Angel* grants successful love, riches, and renown, on condition that he refrains from aiding those of his patients on whom she (the *Angel*) sets her heart. He agrees until the victim must be either his mother or his wife, and then he appeals to Heaven for help. The *Angel* thereupon succumbs, and blesses *Werner*. (2) A "legend of terror" in three acts, adapted from 'L'Ange de Minuit,' by W. E. SUTER and T. H. LACY. See ANGEL OF DEATH; SPIRIT OF DEATH.

Angel of the Attic (The). A serio-comic drama in one act, adapted from the French by THOMAS MORTON (*q.v.*), and first performed at the Princess's Theatre, London, on May 27, 1843, with Walter Lacy as *Michael Magnus* (an apprentice) and Miss Emma Stanley as *Mariette* (a milliner); first played at New York in 1846, with George Andrews as *Magnus* and Miss Barnes as *Mariette*. George Jordan played the *Chevalier* in New York in 1848. *Magnus* was in the repertory of Lester Wallack. See LOUISON.

Angel or Devil. A drama in one act, by J. STIRLING COYNE (*q.v.*), adapted from M^{de}. de Girardin's 'Une Femme qui déteste Son Mari,' and first performed at the Lyceum Theatre, London, on March 2, 1857, with C. Dillon as *Captain de Vaudemont*, J. L. Toole as *Martin Montonnet*, and Mrs. C. Dillon as *Leonie de Vaudemont*.

Angela. (1) A character in LEWIS'S 'Castle Spectre' (*q.v.*). (2) The "black domino" in G. A. À BECKETT'S 'Queen's Ball' (*q.v.*).

Angela. A play by HENRY LEE, first performed at the Madison Square Theatre, New York; afterwards performed under title of 'The Child of Naples,' with Alexander Salvini. (2) 'Angela; or, A Woman's Wit,' is the title of an operetta by CHARLES

LECOCQ (*q.v.*), performed at Drury Lane on September 28, 1878.

Angelica. (1) An heiress in CONGREVE'S 'Love for Love' (*q.v.*), of whom *Valentine Legend* (*q.v.*) is enamoured, and to whom he is ultimately united. Congreve is said to have sketched Mrs. Bracegirdle (*q.v.*) in the character of *Angelica*, and himself in that of *Valentine*. (2) The heroine of FARQUHAR'S 'Constant Couple' (*q.v.*) and 'Sir Harry Wildair' (*q.v.*). (3) The heroine of Mrs. CENTLIVRE'S 'Gamester' (*q.v.*). (4) *Donna Angelica* is a character in 'The Students of Salamanca' (*q.v.*).

Angelica; or, Quixote in Petticoats. A comedy in two acts, adapted from Mrs. Lennox's story, 'The Female Quixote,' and printed in 1758. Steele treated the same subject in his 'Tender Husband' (*q.v.*).

Angelina. (1) A comic opera by MARY GOLDSMITH, acted in the English provinces in 1804. (2) A comedy in three acts, adapted by W. COOPER from Bisson's 'Une Mission Delicate,' and first performed at the Vaudeville Theatre, London, on May 9, 1889, with Miss L. Hanbury in the title part, and other rôles by T. Thorne, F. Thorne, C. Maude, F. Gillmore, Miss G. Homfrey, and Miss E. Banister.

Angelina. (1) Daughter of *Lord Lewis*, in BEAUMONT and FLETCHER'S 'Elder Brother' (*q.v.*). (2) One of the "rival ladies" in DRYDEN'S tragi-comedy so-called, in love with *Don Gonsalvo*, and masquerading as a man under the name of *Amideo*. (3) *Angelina*, in CIBBER'S 'Love makes a Man' (*q.v.*), is in love with *Carlos* (*q.v.*), and, overcoming her father's opposition, marries her lover in the end. See CLODIO. An *Angelina* figures in (4) T. H. HIGGIE'S 'Devil's Mount' (*q.v.*), (5) B. WEBSTER'S 'Old Gentleman' (*q.v.*), and (6) W. BROUGH and A. HALLIDAY'S 'Pretty Horsebreaker' (*q.v.*).

Angeline le Lis. A drama in one act, by J. T. HAINES (*q.v.*), first performed at the St. James's Theatre, London, on September 29, 1837, with Mrs. Stirling in the title part; produced at Niblo's Garden, New York, in 1841, and revived at Laura Keane's Theatre in 1857.

Angelo. A tragedy by VICTOR HUGO, first performed in Paris in 1835, and adapted to the English and American stage under the following titles:—(1) 'Angelo, the Tyrant of Padua,' produced at the Victoria Theatre, London, in 1835. (2) 'Angelo:' a tragedy in four acts, by CHARLES READE (*q.v.*), first performed at the Olympic Theatre, London, on August 11, 1851, with H. Farren as *Angelo Malipieri*; Miss L. Howard as *Catarina*, his wife; Mrs. Stirling as *La Tisbe*, his supposed mistress; W. Farren as *Rodolfo*, and Diddiear as *Homodel*. (3) 'The Actress of Padua' (1852) (*q.v.*). Hugo's 'Angelo' was produced at New York and Boston, U.S.A., in 1855, with Rachel as *La Tisbe*. It has been translated into English blank verse by E. O. Coe (1850). *La*

Tisbe, the actress, whom *Angelo* pursues with his attentions, is in love with *Rodolfo*. She discovers, however, that he is enamoured of *Catarina*, and, when *Angelo* lays a trap for the lovers, *La Tisbe* is able to extricate them, though at the cost of her own life.

Angelo. (1) Deputy of the *Duke of Vienna*, in 'Measure for Measure' (*q.v.*); he is betrothed to *Mariana* (*q.v.*), but makes lawless proposals to *Isabella* (*q.v.*). Hazlitt says of him that "he seems to have a much greater passion for hypocrisy than for his mistress." (2) A goldsmith in 'The Comedy of Errors' (*q.v.*). (3) Friend of *Julio*, in BEAUMONT and FLETCHER'S 'Captain' (*q.v.*). (4) A character in BROUGHAM'S 'Bel Demonio' (*q.v.*).

Angelo, the Tyrant of Padua. See ANGELO.

Angels and Lucifers; or, Courtship and Congreves. A farce by E. L. BLANCHARD (*q.v.*), first performed at the Royal Manor House Theatre, Chelsea, about 1838-9, with the author as *Benjamin Brimstone*, an itinerant vendor of matches; produced at the Olympic Theatre, London, on October 25, 1841, with G. Wild as *Brimstone*; produced at New York in 1857, with James Rogers in the chief part.

"Angels and ministers of grace defend us."—'Hamlet,' act i. sc. 4. *Hamlet's* exclamation on first seeing the *Ghost*—

"Be thou a spirit of health or goblin damn'd."

Anger figures in TOM TAYLOR'S "morality," 'Sense and Sensation' (*q.v.*).

Angiolina, in BYRON'S 'Marino Faliero' (*q.v.*) and 'The Doge of Venice' (*q.v.*), is the wife of *Faliero*.

Angiolo. A character in Miss VANDENHOFF'S 'Woman's Heart' (*q.v.*).

Anglade Family (The). See ACCUSATION.

Angle, Miss. A character in Mrs. INCHBALD'S 'Appearance is against Them' (*q.v.*).

Angot, Madame. See FILLE DE MADAME ANGOT.

"Angry Boy (The)," in JONSON'S 'Alchemist' (*q.v.*), is *Kastrill*, the brother of *Dame Pliant* (*q.v.*). This character supplied Sheridan with an effective retort to a remark of Pitt's. "Although," says Mark Boyd, "Mr. Pitt rarely lost his temper, it is said that on one occasion he was seriously angry with Sheridan, whom he told to his face that he would be much better occupied at home correcting his plays. 'Probably I should,' said Richard Brinsley; 'and the first I shall endeavour to correct will be the 'Angry Schoolboy.'"

Angus, J. Keith. Dramatic and miscellaneous writer, born at Aberdeen, 1848; author of 'Send Thirty Stamps' (*q.v.*), 'By this Token' (*q.v.*), and other dramatic pieces; as well as of 'A Scotch Playhouse'

(the old Theatre Royal, Aberdeen) (1878), 'Children's Theatricals' (1878), 'Theatrical Scenes for Children' (1879), 'The Comédie Française' (1879), and 'Amateur Acting' (1880).

Anibal. A character in 'La Marjolaine' (*q.v.*).

Animal Magnetism. A farce in three acts, adapted from the French by Mrs. INCHBALD (*q.v.*), first performed at Covent Garden on April 26, 1788, with Quick as the *Doctor*, Mrs. Wells as *Constance*, Pope as the *Marquis de Lancy*, Edwin as *Lafleur*, and Mrs. Mattocks as *Lisette*. A *Doctor* keeps *Constance*, his ward, under lock and key, desiring to marry her himself. But she is in love with a *Marquis*, and he and his servant *Lafleur* gain admission to the house in the characters of a sick man and a magnetic doctor. Much fun is got out of the magnetizing scenes. The part of *Lafleur* was in the repertory of both Jefferson the second and fourth. The farce was first played in America in 1793.

Animals on the Stage. Horses, dogs, etc., have figured on the boards from "time immemorial"—not only as "properties," but in reality. Plays have been written for them, and some of these still hold the stage. At one time the "equestrian drama," as it was called, "flourished" indeed, and it has not yet wholly disappeared. To trace the origin of the appearance of animals even on the English stage would be impossible. Pepys speaks of witnessing in 1668 a performance of Shirley's 'Hide Park,' in which horses were brought before the audience. In 1727, when Shakespeare's 'Henry VIII.' was revived, a mounted champion figured in the coronation spectacle. In 1803 Astley rebuilt his amphitheatre, and it was then, says Dutton Cook, that the "equestrian drama" became an institution. In the same year a dog had figured at Drury Lane in Reynolds's 'Caravan' (*q.v.*), and had been so successful as to receive the tribute of the managerial raptures. In 1811 Colman's 'Blue Beard' was brought out at Covent Garden with a troop of horses—a spectacle satirized at the Haymarket in 'The Quadrupeds of Quedlinburgh' (*q.v.*), and at Drury Lane in 'The Quadrupeds; or, The Manager's Last Kick' (*q.v.*). In the prologue to the former, it was said—

"Dear Johnny Bull, . . .
Your taste, recovered half from foreign quacks,
Takes airings now on English horses' backs,
While every modern bard may raise his name,
If not on lasting praise, on stable fame."

In the brothers Smith's 'Rejected Addresses,' published in 1812, we read in the parody on Coleridge—

"Amid the freaks that modern fashion sanctions,
It grieves me much to see live animals
Brought on the stage. Grimaldi has his rabbit,
Laurent his cat, and Bradbury his pig.
Fie on such tricks!"

'The Dog of Montargis; or, The Forest of Bondy,' has, as its title indicates, a dog for its hero; whilst in 'The Hindoo Robber' there are two dogs. Horses are introduced in

more than one of Boucicault's dramas, and, as Percy Fitzgerald reminds us, *Chilperic*, in the opera, sings a song on horseback. In 'Claude Duval' (Stephens and Solomon) the highwayman makes his first appearance thus. 'Mazeppa,' to the representation of which a horse is essential, is still seen at intervals; an elephant has played its part in 'Round the World' (*q.v.*); a donkey figured in 'La Cigale' (*q.v.*); sheep have been employed in comic opera; and the presence of live animals is, of course, frequent in pantomime. Birds have often appeared in plays, as in Tennyson's 'Falcon,' for example. See Dutton Cook's 'Book of the Play' (1876) and Percy Fitzgerald's 'The World Behind the Scenes' (1881).

Anjou, Margaret of, figures in FRANKLIN'S 'Earl of Warwick' (*q.v.*).

Ankarstrom. A character in H. M. MILNER'S libretto, 'Gustavus III.' (*q.v.*).

Anna. A comedy ascribed to Miss CUTHBERTSON, and performed at the Haymarket, for the first and only time, on February 25, 1793, by Palmer, Bannister, jun., Wroughton, Suet, Mrs. Jordan, Miss Pope, Mrs. Powell, Mrs. Kemble, etc.

Anna Bullen. See ANNE BOLEYN; VIRTUE BETRAYED.

Anna Maria. The "maid of all work" in T. J. WILLIAMS'S 'Ici on Parle Français' (*q.v.*).

Annabel. (1) The wife of the hero, in MISS MITFORD'S 'Julian' (*q.v.*). (2) A character in 'The Man of Ten Thousand' (*q.v.*).

Annabella. Sister of *Giovanni*, in FORD'S 'Tis Pity she's a Whore' (*q.v.*).

Annapolis, U.S.A. The theatre here was erected in 1831, and opened by J. B. Booth, under the management of Thomas Flynn.

Anne Blake. A play in five acts, by WESTLAND MARSTON (*q.v.*), first performed at the Princess's Theatre, London, on October 28, 1852, with Mrs. C. Kean in the title part, C. Kean as *Thorold*, W. Lacy as *Llaniston*, Addison as *Sir Joseph Toppington*, and Mrs. Winstanley as *Lady Toppington*. *Anne* lives with the *Toppingtons*, who are induced, by pressure in reference to a mortgage, to promise her to *Llaniston*. By a device she is brought to think that *Thorold*, whom she loves, and who loves her, does not care for her, and she accepts *Llaniston*; but in the end the lovers are made happy. The play was first performed at New York in November, 1852, with F. Conway as *Thorold* and Mrs. Mowatt as the heroine. It was revived at the Standard Theatre, London, in 1861, with Miss Marriott in the title part.

Anne Boleyn. Consort of Henry VIII., and central figure of the following dramatic works, each named after her:—(1) A dramatic poem by HENRY HART MILMAN (*q.v.*), printed in 1826. (2) A tragedy by G. H. BOKER (*q.v.*), printed in 1850. (3) A pantomime by NELSON LEE (*q.v.*) produced at the

City of London Theatre at Christmas, 1856. (4) A burlesque extravaganza by CONWAY EDUARDES (*q.v.*), first performed at the Loyalty Theatre, London, on September 7, 1872, with E. Danvers in the title part, and other parts by Miss Bella Moore, Miss Emma Chambers, Miss Kate Phillips, and Miss H. Coveney. (5) A historical play in four acts, by R. DODSON, first performed at the Victoria Theatre, London, on March 22, 1873. (6) A drama by TOM TAYLOR (*q.v.*), first performed at the Haymarket Theatre, London, on February 5, 1876, with Miss Neilson as the heroine, H. Howe as *Earl of Surrey*, Kyrle Bellew as *Percy*, Miss Carlisle as *Jane Seymour*, Miss B. Henri as *Lady Rochfort*, A. Cecil as *Chapuis*, Everill as *Sir J. Boleyn*, Conway as *Francis Weston*, C. Harcourt as the *King*, and A. Matthison as *Sir T. Wyatt*. "‘Anne Boleyn,’" writes Dutton Cook, "purports to relate history in blank verse. Little recourse has been had to invention; no fictitious personages are permitted to occupy the scene. ‘Anne Boleyn’ is indeed a dramatic version of the textbooks." See BOLEYN, ANNE, and VIRTUE BETRAYED.

Anne, Lady. Widow of the Prince of Wales in ‘Richard III.’ (*q.v.*), afterwards married to Richard. For the famous wooing, see act i. sc. 2. *Lady Anne* appears, of course, in the burlesques of ‘Richard III.’ by SELBY, STIRLING COYNE, and BURNAND.

Anne Mie (*i.e.* Mary Anne). A domestic comedy in four acts, by ROSIER FAASSEN, performed in the original Dutch at the Imperial Theatre, London, in June, 1880, with a cast including Miss Catherine Beersmans (in the title part), J. Haspels, W. van Zuylen, etc.; adapted by CLEMENT SCOTT (*q.v.*), and performed at the Prince of Wales’s Theatre, London, on November 1, 1880, with Miss Geneviève Ward in the title part, Edgar Bruce as *Herbert Russell*, J. Fernandez as *Dirksen*, Miss C. Grahame as *Lise*, Mrs. Leigh Murray as *Neeltje*, J. Forbes-Robertson as *Koenraad*, and C. P. Flockton as *Jan Schuif*.

Anne of Austria is one of the *personæ* in C. RICE’S ‘Three Musketeers’ (*q.v.*).

Anne of Geierstein. A play, founded on the story by Sir Walter Scott, and first performed at New York in March, 1834.

Annerly, Frank. The hero of MARSTON’S ‘Favourite of Fortune’ (*q.v.*).

Annesley, James. The hero of C. READE’S ‘Wandering Heir’ (*q.v.*).

Annette. The name of a character in (1) PAYNE’S ‘Maid and the Maggie’ (*q.v.*), and (2) COLMAN junior’s ‘Blue Devils’ (*q.v.*). (3) Daughter of *Mathias*, and affianced to *Christian*, in WARE’S ‘Polish Jew’ and L. LEWIS’S ‘Bells.’

Annette; or, The Fruits of Crime. A play produced at the National Theatre, New York, in 1838.—‘Annette’ is the title of an opera by C. E. HORN (*q.v.*).

Annette and Lubin. A comedy-opera in one act, adapted by C. DIBDIN (*q.v.*) from the French, and first performed at Covent Garden on October 2, 1778, with Miss Brown and Mrs. Farrell in the title parts. *Annette* and *Lubin* live together on the banks of the Seine, knowing no wrong. They are rudely enlightened, and for a time fear that, being cousins, they will not be permitted to marry; but the lord of the manor procures for them a dispensation.

Anniversary (The). A farce, intended as a sequel to ‘Lothe’ (*q.v.*), and first performed at Covent Garden in March, 1758.

Annohell, in BEAUMONT and FLETCHER’S ‘Laws of Candy’ (*q.v.*), is daughter of *Cassilane*, the general.

Annot. Daughter of *Allen Allison* in J. T. HAINES’S ‘Wraith of the Lake.’

Anodyne, Dr. A character in W. H. OXBERRY’S ‘Delusion’ (*q.v.*).

Anonymous. The captain of the Royal Guards in PLANCHÉ’S ‘Golden Fleece’ (*q.v.*).

Anonymous Letter (The). A comedy in three acts, by MARK AMBIENT and FRANK LATIMER, first performed at the Lyric Theatre, London, on the afternoon of May 5, 1891, with a cast including W. H. Vernon, L. Waller, E. Lewis, G. Mudie, Miss F. West, Miss Annie Rose, Miss Vane, and Miss Alexes Leighton.

A-nother. A character in ‘The Mandarin’s Daughter’ (*q.v.*).

Another Drink. A burlesque on C. READE’S ‘Drink’ (*q.v.*), written by H. SAVILE CLARKE (*q.v.*) and LEWIS CLIFTON (*q.v.*), and first performed at the Folly Theatre, London, in July, 1879, with G. W. Anson as *Coupeau* and M^{me}. Dolaro as *Gervaise*.

Another Glass. See DRUNKARD’S GLASS.

Ansell, Mrs., actress, was the third wife of Richard Yates, the actor (*q.v.*), and after his death adopted the stage as a profession. In or after 1800 she married again, and thenceforth acted as ‘Mrs. Ansell.’ She played both in London (at Drury Lane, Covent Garden, and the Haymarket) and the provinces. Among her parts were the *Queen* in ‘Hamlet,’ *Margaret of Anjou* (‘Earl of Warwick’), *Mandane* (‘Cyrus’), and *Angela* (‘Castle Spectre’). A contemporary writer describes her acting as “spirited, but generally too elaborate” (‘Thespian Dictionary,’ 1805).

Ansell, Mary. Actress; made her *debut* at the Grand, Islington, in April, 1890; has played in London the following “original” parts:—*Rosie* in ‘A Month after Date’ (1891), *Inez* in ‘A Mighty Error’ (1891), *Nancy O’Brien* in ‘Walker, London’ (1892), and *Sophia* in ‘Fast Asleep’ (1892); also, *Evangeline* in ‘All the Comforts of Home’ (1891), *Loyse* in ‘Gringoire’ (1891),

Sybil Hardwick in 'The Bookmaker' (1891), *Nelly Saunders* in 'Formosa,' and *Virginia Vanderpump* in 'Brighton' (1892).

Anselma. A play, founded by L. RICHARDSON on the 'Andrea' (q.v.) of Victorien ARDON, and produced in New York, at the Madison Square Theatre, in September, 1875, with Mdme. Janish in the principal rôle. The piece was afterwards called 'The Princess Andrea.'

Anselmo, Brother, in OXFENFORD'S 'Monastery of St. Just' (q.v.), is the name adopted by the Emperor Charles V.

Anson, George William. Actor, born at Montrose, Scotland, on November 25, 1847; son of John William Anson (q.v.); first appeared on the stage in December, 1865, at the Theatre Royal, Edinburgh, and made his *début* in the metropolis at the Olympic on October 4, 1873, as *Minadab* in Byron's 'Sour Grapes.' Among his other original rôles are *Huguet* in Reece's 'Richelieu Redressed,' *Scum Goodman* in Taylor's 'Lady Clancarty,' *Picard* in 'The Two Orphans,' *Sir Howard* in Albery's 'Spendthrift,' *Mousta* in Gilbert's 'Broken Hearts,' *Abdè Plaque* in Wills's 'Ellen,' *Coupeau* in 'Another Drink,' *Commander Jarbi* in 'Fernande,' *Gubbins* in Byron's 'Courtship,' *Tupman* in 'The Trial from Pickwick,' *Washington Phipps* in 'The Old Love and the New,' *Mr. Merryweather* in 'Two Old Boys,' *Friar Philip* in Wills's 'Juana,' *Jagurtha Brown* in Reece and Thorpe's 'Out of the Hunt,' *Sir Josiah Mugeridge* in Grundy's 'Dust,' *Joe Vinton* in Burnand's 'Manager,' *Ledger, M.P.*, in Godfrey's 'Parvenu,' *Ptolemy Timbs* in Sims' 'Wise Child,' *Mr. Dominic* in Collins's 'Rank and Riches,' *Septimus Wraggsby* in Pettitt's 'Spider's Web,' *Dan Bradbury* in Jones and Herman's 'Breaking a Butterfly,' *Sidney Gibson* in 'The Private Secretary,' *Dr. Ceneri* in 'Called Back,' *Slater* in Grundy's 'An Old Jew,' and *Schwartz* in Grundy's 'Bunch of Violets.' Among his other impersonations are *Verges* in 'Much Ado' (1874), *Bunter* in 'New Men and Old Acres' (1876), *the Major* in 'Henry Dunbar' (1877), *Fagin* in 'Nancy Sikes' (1878), *Grinaldi* in 'The Life of an Actress' (1879), *Dufard* in 'The First Night' (1879), *Michonnet* in 'Adrienne Lecouvreur' (1880), *the Governor* in 'The Critic' (1880), *Peter* and *the Apothecary* in 'Romeo and Juliet' (1881), *Brigard* in 'Frou Frou' (1881), *King Phanor* in 'The Palace of Truth' (1884), *Woodcock* in 'A Lucky Dog' (1892), and *Eccles* in 'Caste' (1894).

Anson, John William. Actor, born in London, July 31, 1817; made his *début* in 1843 at Bath. He afterwards joined the Ryde, York, and Belfast circuits, and was the manager of several theatres in Scotland. He first appeared in London in 1853, at Astley's, making special successes in *Falstaff*, *Bailie Nicol Jarvie*, and "our own correspondent" in 'The Battle of the Alma.' He was for many years treasurer of the Adelphi Theatre, London. He founded, in 1855, the Dramatic, Equestrian, and Musical

Sick Fund; in 1856, the Dramatic Burial Ground at Woking; in 1859, the Dramatic College; in 1866, the G. V. Brooke Lifeboat Fund. He was also one of the founders of the Junior Garrick Club. He died in 1881.

Anspach, Elizabeth, Margravine of. Daughter of fourth Earl of Berkeley; born 1750, died 1828; married, in 1767, the sixth Earl of Craven, and, in 1791, Christian, Margrave of Anspach; wrote 'The Somanbule' (1778), 'The Miniature Picture' (1781), 'The Silver Tankard' (1781), 'The Arcadian Pastoral' (1782), 'The Statue Feast' (1782), 'The Yorkshire Ghost' (1794), 'The Princess of Georgia' (1799), 'Puss in Boots' (1799), 'Nourjad' (1803), and 'Love in a Convent' (1805), all of which see. She also wrote two plays in French, 'La Folle du Jour' and 'Abdoul et Nourjad,' and translated into French 'She Would and She Would Not' (q.v.). Her 'Memoirs' appeared in 1826. See also the 'Biographia Dramatica' (1812), Genest's 'English Stage' (1832), and Walpole's 'Letters' (1859). See KINKYERVANKOTSDORSPRAKINGATCHDERN.

Anstey, F. Two stories by this writer — 'Vice Versa' (q.v.) and 'The Tinted Venus' (q.v.)—have been adapted to the stage.

Antarctic; or, The Pole and the Traces. A "bouffonnerie musicale" by H. B. FARNIE (q.v.), first performed at the Strand Theatre, London, on December 27, 1875, by E. Terry as *Paletot*, H. Cox as *Bastille*, C. Marius, Miss Lottie Venne, and Miss Angelina Claude.

Antenor. A Trojan commander in 'Troilus and Cressida' (q.v.).

Anthony of Italy, St., is one of PLANCHE'S 'Seven Champions of Christendom' (q.v.).

Anthony Street Theatre, New York. See NEW YORK THEATRES.

Anti-Rosciad (The). See ROSCIAD, THE.

Anti-Theatre (The). See THEATRE, THE.

Antichristi, De Adventu. The title of the twenty-third Chester play, of which Antichrist is the hero. He "assumes," says Collier, "almighty power, and, after raising two dead men, and dying himself and coming to life again, he gives away to four credulous kings what are called the four kingdoms of the world. . . . Enoch and Elias arrive to disprove the claim of Antichrist to be the Messiah. . . . The four kings consent to listen to the "proofs of disputation," and an argument is commenced, between Enoch and Elias on one side and Antichrist on the other. . . . At last Enoch and Elias challenge Antichrist to make the dead, whom he had before raised, eat. Elias blesses bread in the name of the Trinity, and, marking it with a cross, requires the dead to taste it; but they turn from it with fear and horror. . . . The proof is quite convincing to the four kings, and Antichrist, in a fury, draws a sword and kills them, as well as Enoch and

Elias. The Archangel Michael arrives, and does the same execution on Antichrist. . . . The end of the pageant is the departure of Enoch and Elias with Michael to Heaven" ('Dramatic Poetry').

Antidote. (1) *Lady Antidote* is a character in J. V. MILLINGEN'S 'Ladies at Home' (*q.v.*), and (2) there is a *Mrs. Antidote* in POCOCK'S 'Anything New' (*q.v.*).

Antigallican (The). See HEIRESS, THE.

Antigone. A Theban princess; heroine of the following dramatic works:—(1) A tragedy by SOPHOCLES (*q.v.*); translated, separately, into English by Spillan (1831), Bartholomew (1844), Campbell (1873), Mongan (1880). A translation by R. Whitelaw was performed at the Crystal Palace on November 6, 1890. (2) 'Antigone, the Theban Princess,' a tragedy by THOMAS MAY (*q.v.*), founded on Sophocles, Seneca, etc., and published in 1631. (3) A tragedy by ALFIERI (1782); translated into English by Lloyd (1815) and Bowring (1876). (4) A version of Sophocles' tragedy (*q.v.*) was performed at Covent Garden Theatre, London, in January, 1845, with Miss Vandenhoff in the title part, and her father as *Creon*, and with the aid of Mendelssohn's music. This representation was witnessed by Edward Fitzgerald, who wrote of it: "The music very fine, I thought. It was horribly ill sung by a chorus in shabby togas, who looked much more like dirty bakers than Theban (were they?) respectable old gentlemen. Mr. Vandenhoff sat on a marble camp-stool in the middle, and looked like one of Flaxman's Homeric kings—very well." Miss Vandenhoff's *Antigone* was praised for "its classic simplicity, its grace, and pathos." The tragedy was played at Dublin in March, 1845, with Miss Helen Faucit in the title part; at Palmo's Opera House, New York, in April, 1845, with G. Vandenhoff as *Creon*, Chanfrau as *Hæmon*, and Miss Clarendon as the heroine; and at the Crystal Palace, in December, 1875, with Miss Geneviève Ward in the leading rôle. De Quincey described Miss Faucit's *Antigone* as "the most faultless of Grecian marbles." "What perfection of Athenian sculpture! the noble figure, the lordly arms, the fluent drapery! What an unveiling of the ideal statuesque! . . . Perfect she is in form; perfect in attitude." (5) A burlesque by E. L. BLANCHARD (*q.v.*), first performed at the Strand Theatre, London, in February, 1845, with G. Wild as *Antigone* and H. Hall as *Creon*.

Antigone, the Theban Princess. See ANTIGONE.

Antigonus. (1) A Sicilian lord in 'The Winter's Tale' (*q.v.*), husband of *Paulina* (*q.v.*), and employed by *Leontes* (*q.v.*) to make away with his infant daughter. (2) The King in BEAUMONT and FLETCHER'S 'Humorous Lieutenant' (*q.v.*).

Antimony. (1) A character in T.

DIEDIN'S 'Will for the Deed' (*q.v.*). (2) An old bachelor in J. F. SMITH'S 'Lesson for Gentlemen' (*q.v.*).

Antinous. Brother of *Annophel* (*q.v.*), in BEAUMONT and FLETCHER'S 'Laws of Candy' (*q.v.*).

Antiochus. (1) A tragedy by JOHN MOTTLEY (*q.v.*), first performed at Lincoln's Inn Fields on April 13, 1721, with Ryan in the title part, Mrs. Seymour as *Stratonice*, and Quin as *Seleuchus*. *Antiochus*, son of *Seleuchus* (King of Syria), is in love with *Stratonice*, his father's wife, and she with him. The king overhears their mutual declarations, and surrenders *Stratonice* to his son. *Stratonice*, however, poisons herself. (2) A tragedy on the same subject by CHARLES SHUCKBOROUGH, printed in 1740.

Antiochus. (1) King of Antioch in 'Pericles' (*q.v.*). (2) A Parthian commander in WILKINS'S 'Egyptian' (*q.v.*).

Antiochus the Great; or, The Fatal Relapse. A tragedy by Mrs. JANE WISEMAN (*q.v.*), first performed at Lincoln's Inn Fields in 1702, with Powell as the hero, Mrs. Barry as *Leodice*, Mrs. Bowman as *Berenice*, and Booth as *Ormades*. *Antiochus* has seduced and deserted *Leodice*. He marries *Berenice*, daughter of the King of Egypt, who loves, and is loved by, *Ormades*, an Egyptian prince. *Antiochus*, after being reconciled to *Leodice*, surprises *Berenice* and *Ormades* together. *Ormades* kills himself, *Leodice* poisons herself and the king, and *Berenice* returns to Egypt.

Antipholus. The name of two brothers ("of Ephesus" and "of Syracuse"), twin sons of *Ægeon*, in 'The Comedy of Errors' (*q.v.*).—

"The one so like the other,
As could not be distinguish'd but by names."

Antipholus of Ephesus is married to *Adriana* (*q.v.*). It is the likeness between the twins which causes most of the embroglio in the comedy. "Matters," says Schlegel, "are carried so far, that one of the two brothers is first arrested for debt, then confined as a lunatic, and the other is forced to take refuge in a sanctuary to save his life."

Antipo. A tragedy by FRANCIS VERNEY, "written in couplets and divided into five acts; an unpublished quarto manuscript, formerly in the Lee Warley Collection, near Canterbury" (W. C. Hazlitt).

Antipodes (The). (1) A comedy by RICHARD BROME (*q.v.*), acted "at Salisbury Court, in Fleet Street," in 1633, and printed in 1640: "Peregrine has studied Mandeville and other writers of travels, till he is become disordered in his wits. The Doctor, who undertakes to cure him, proposes that they should travel together to the Antipodes, telling him that the Antipodes under England are English

'To the exterior show: but in their manners,
Their carriage, and condition of life,
Extremely contrary.'

He then gives his patient a strong sleeping potion, and conveys him to the house of a lord. When *Peregrine* wakes, a play is acted before him to represent the manners of the Antipodes. Everything is done contrary to what is usual; two sergeants with drawn swords run from a gentleman who wishes them to arrest him; a lawyer refuses all fees; a citizen makes a complaint of a gentleman who will not cuckold him, etc., etc. At the conclusion of the play, *Peregrine* recovers his senses. There is an underplot, in which *Joyless*, *Peregrine's* father, is cured of his jealousy." See Leigh Hunt's 'Wit and Humour;' also BY-PLAY; PEREGRINE. (2) 'The Antipodes; or, The Ups and Downs of Life:' a play in three acts, by TOM TAYLOR (*q.v.*), first performed at the Holborn Theatre on June 8, 1867, with Miss Ellen Terry as *Madeleine*, Mrs. Raymond as *Mrs. Seymour*, Miss C. Saunders as *Miskin* (a groom), J. Vollaire as *Seymour*, E. Price as *Hon. Sam Strangeways*, and S. Emery as *Duck-fingered Joe*.

Antipodes, The King of the. A potentate so named figures in CAREY'S 'Chrononhotonthologos' (*q.v.*), where he is described as entering "walking on his hands." The Queen of Queerummania, who is enamoured of him, says to her attendant—

"In what a charming attitude he stands!
How prettily he foots it with his hands!"

Antiquary (The). (1) A comedy by SHACKERLY MARMION (*q.v.*), acted at the Cock-pit before May 12, 1636, and printed in 1641. "The play was revised before publication, the scene being changed from Venice to Pisa, and Bravo's character being altered in iii. 1 and v. 3" (Fleay). "The character of the Antiquary, who cannot endure anything but what is old, is an admirable hint, original in its execution" (W. C. Hazlitt). The piece is included among Dodsley's old plays. The name of the Antiquary is *Veterans* (*q.v.*). (2) A musical play, adapted by D. TERRY (*q.v.*) from the novel of Sir Walter Scott, and first produced at Covent Garden on January 25, 1820, with Liston as *Jonathan Oldbuck* (the antiquary), Emery as *Eddie Ochiltree*, Blanchard as *Caxon*, Duruset as *Lovel*, Terry himself as *Lord Glenallan*, Abbott as *Hector MacIntyre*, Farley as *Saunders Mucklebackit*, Chapman as *Sir Arthur Wardour*, Mrs. Faucit as *Elsbeth of the Craighburnfoot*, Miss Stephens as *Miss Isabella Wardour*, Miss Matthews as *Miss Maria MacIntyre*, and Mrs. Davenport as *Miss Grizelda Oldbuck*.—A dramatization of Scott's novel was performed at New York in May, 1822, with Cowell as *Oldbuck* and Maywood as *Ochiltree*.

Antiquity. A farce in two acts, "by a young gentleman of the Inner Temple;" unacted, and published in 1808. "The object of it was to ridicule the taste for antiquity, when it goes to unreasonable lengths." See the 'Biographia Dramatica' (1812).

Antoine. The dumb sailor-boy in W. J. LUCAS'S 'Death Plank' (*q.v.*).

Antoine; ou, Les Trois Epoques. See PAST AND PRESENT.

Antoine the Savage. A melodrama, played at New York in December, 1829.

Antoinette. The heroine of OFFENBACH'S 'La Créole' (*q.v.*).

Antoinette, Marie. See MARIE ANTOINETTE.

Antoinette Rigaud. A comedy in three acts, translated by ERNEST WARREN (*q.v.*) from the French play of the same name by Raymond Deslandes (Comédie Française, September 30, 1855), and first performed at the St. James's Theatre, London, on February 13, 1836, with Mrs. Kendal in the title part, W. H. Kendal as *Henri de Tourvel*, J. Hare as *General de Préfond*, J. H. Barnes as *Rigaud*, Miss Linda Dietz as *Marie de Préfond*, etc.; performed at Boston, U.S.A., in March, 1877, with Miss Evesson as *Antoinette*. See KEEPSAKE, THE.

Antonio. (1) The "merchant of Venice" in SHAKESPEARE'S play (*q.v.*), whose bond with Shylock forms the main basis of the drama. He makes his entry in the first scene of the play. Schlegel characterizes his "melancholy and self-sacrificing equanimity" as "affectingly sublime." (2) The "sea captain" in 'Twelfth Night' (*q.v.*), who saves *Sebastian* (*q.v.*) from drowning on the coast of Illyria. (3) The usurping brother of the rightful Duke of Milan, in 'The Tempest' (*q.v.*). (4) Father of *Proteus*, in 'The Two Gentlemen of Verona' (*q.v.*). (5) Kinsman of *Petrucchio*, in BEAUMONT and FLETCHER'S 'Chances' (*q.v.*). (6) The steward, in WEBSTER'S 'Duchess of Malfy' (*q.v.*). (7) Father of *Carlos* (*q.v.*) and *Clodio* (*q.v.*), in CIBBER'S 'Love Makes a Man' (*q.v.*).

Antonio; or, The Soldier's Return. A tragedy in five acts, by W. GODWIN (*q.v.*), performed at Drury Lane, for the first and only time, on December 13, 1800, with Kemble as the hero, Mrs. Siddons as *Helena*, Barrymore as *Don Guzman*, Wroughton as the *King of Arragon*, and C. Kemble as *Don Henry*. *Antonio* is the brother of *Helena*, and on his return from the wars is angry to find that his sister, who had been betrothed by his father to *Rodrigo*, has been married to *Don Guzman*. He appeals to the *King*, and, receiving no satisfaction, forces *Helena* into a convent. She is rescued thence by her husband and *Don Henry*, but is eventually stabbed by *Antonio*.

Antonio, Don. A poor nobleman, in love with *Louisa* (*q.v.*), in SHERIDAN'S 'Dun-enna' (*q.v.*).

Antonio and Mellida. A drama by JOHN MARSTON (*q.v.*), acted by the children of St. Paul's in or before 1602, and printed in that year. Lamb said of this play that "the situation of *Andrugio* and *Lucio*," where *Andrugio*, Duke of Genoa, banished his country,

with the loss of a son supposed drowned, is cast upon the territory of his mortal enemy the *Duke of Venice*, with no attendants but *Lucio*, an old nobleman, and a page, "resembles that of *Lear* and *Kent* in that king's distresses. *Andrugio*, like *Lear*, manifests a king-like impatience, a turbulent greatness, an affected resignation." Hazlitt describes the play as "a tragedy of considerable force and pathos, but in the most critical parts the author frequently breaks off, or flags without any apparent reason but want of interest in his subject; and, further, the best and most affecting situations and bursts of feeling are too evidently imitations of Shakespeare." A sequel to this drama was written by MARSTON, under the title of '*Antonio's Revenge*.' This also was acted by the children of St. Paul's (in 1600), and printed in 1602. Lamb says that "the prologue to the second part, for its passionate earnestness, and for the tragic note of preparation which it sounds, might have preceded one of those old tales of Thebes or Pelops' line, which Milton has so highly commended." "This play," says Fleay, "was a 'revenge for a father' play, like Shakespeare's '*Hamlet*' and Chettle's '*Hoffman*.' Revenge plays were very popular just then."

Antonio and Vallia. A comedy ascribed to PHILIP MASSINGER (*q.v.*), the manuscript of which is supposed to have been destroyed by Warburton's servant. It was probably an adaptation of a play by Dekker (*circa* 1590).

Antonio of Ragusa. "One of the characters in a titleless comedy in the Bodleian (Rawl. Poet. 93)" (W. C. Hazlitt).

Antonio's Revenge. See ANTONIO AND MELLIDA.

Antonius. A tragedy by MARY, Countess of PEMBROKE; translated from the French of R. Garnier, and published in 1592. It was reprinted in 1595 under the name of '*Antony*.' Its "most remarkable feature," says Collier, "is that all the principal speeches are in blank verse, so that it is an early attempt in that kind. The choruses, in various lyrical measures, are usually well rendered."

Antony, Mark, in SHAKESPEARE'S '*Julius Cæsar*' (*q.v.*), is mainly remarkable for his well-known speech over the body of Cæsar, commencing—

"Friends, Romans, countrymen, lend me your ears"

(act iii. sc. 2). *Antony* reappears in '*Antony and Cleopatra*' (*q.v.*) as the hero of that tragedy. "In *Antony*," says Schlegel, "we observe a mixture of great qualities, weaknesses, and vices, violent ambition, and ebullitions of magnanimity—we see him now sinking into luxurious enjoyment, and then, nobly ashamed of his own aberrations, manning himself to resolutions not unworthy of himself, which are always shipwrecked against the seductions of an artful woman.

It is Hercules in the chains of Omphale, drawn from the fabulous heroic ages into history, and invested with the Roman costume." Hazlitt speaks of "the irregular grandeur of the soul of *Mark Antony*." "*Antony*," says Hallam, "was given to the dramatist by history, and he has but embodied in his own vivid colours the irregular mind of the triumvir, ambitious and daring against all enemies but himself." *Antony* is a prominent character also in the Countess of PEMBROKE'S '*Antonius*' (*q.v.*), in DANIEL'S '*Cleopatra*' (*q.v.*), in DRYDEN'S '*All for Love*' (*q.v.*), in '*Cæsar in Egypt*' (*q.v.*), and in E. STIRLING'S '*Serpent of the Nile*' (*q.v.*).

Antony and Cleopatra. (1) A tragedy by WILLIAM SHAKESPEARE (*q.v.*), entered in the Stationers' Register under date May 20, 1608, and first printed in the folio of 1623. The Countess of Pembroke had printed in 1592 her tragedy of '*Antonius*' (*q.v.*), and Daniel had published in 1594 his tragedy of '*Cleopatra*' (*q.v.*), but Shakespeare owed nothing to either of these plays, his chief authority being the biography of Mark Antony in Roger North's translation of Plutarch's '*Lives*.' "'*Antony and Cleopatra*,'" says Schlegel, "may in some measure be considered as a continuance of '*Julius Cæsar*' (*q.v.*)—the two principal characters of *Antony* and *Augustus* are equally sustained in both pieces. '*Antony and Cleopatra*' is a play of great extent; the progress is less simple than in '*Julius Cæsar*.' . . . The principal personages are most emphatically distinguished by lineament and colouring, and powerfully arrest the imagination." Coleridge doubted "whether the '*Antony and Cleopatra*' is not, in all exhibitions of a giant power in its strength and vigour of maturity, a formidable rival of '*Macbeth*,' '*Lear*,' '*Hamlet*,' and '*Othello*.' . . . This play should be perused in mental contrast with '*Romeo and Juliet*,' as the love of passion and appetite opposed to the love of affection and instinct. . . . Of all Shakespeare's historical plays, '*Antony and Cleopatra*' is by far the most powerful. There is not one in which he has followed history so minutely, and yet there are few in which he impresses the notion of angelic strength so much, perhaps none in which he expresses it more strongly." Coleridge adds: "If you would feel the judgment as well as the genius of Shakespeare in your heart's core, compare this astonishing drama with Dryden's '*All for Love*'" (*q.v.*). "This," says Hazlitt, "is a very noble play. Though not in the first class of Shakespeare's productions, it stands next to them, and is, we think, the finest of his historical plays. . . . What he has added to the actual story is upon a par with it. His genius was, as it were, a match for history as well as nature, and could grapple at will with either. The play . . . presents a fine picture of Roman pride and Eastern magnificence. . . . The characters breathe, move, and live." The first revival of the play, after the Restoration, was in January, 1759, when, adapted by

Capell and Garrick, it was produced by the latter at Drury Lane. Garrick was the *Antony* and Mrs. Yates the *Cleopatra*, and the production had a run of six nights only. The tragedy was next revived at Covent Garden in November, 1813, having been prepared for the purpose by J. P. Kemble, who interpolated whole passages from 'All for Love.' C. M. Young and Mrs. Faucit then played the title parts, Mrs. Siddons having declined to perform that of *Cleopatra*, on the ground that "she should hate herself if she were to play it as it ought to be played." Abbott was *Octavius* and Terry *Ventidius*. Yet another amalgam of Shakespeare and Dryden was produced at Drury Lane in November, 1833, with Macready as *Antony*, and Brindal, Diddear, and G. Bennett in other parts. The first American performance of the play took place at New York in April, 1846, with G. Vandenhoff as *Antony* and Mrs. Bland as *Cleopatra*. In October, 1849, Phelps restored the text to uniformity with the original, and represented the tragedy at Sadler's Wells, with himself as the hero, Miss Glyn as the heroine, H. Marston as *Pompeius*, and G. Bennett as *Enobarbus*. At the Standard in March, 1855, Henry Marston was the *Antony*. The play was represented at the Broadway Theatre, New York, in March, 1859, with Eddy as *Antony*, J. W. Howe as *Octavius*, Mme. Ponisi as *Cleopatra*, and Mrs. G. C. Germon as *Charmian*. In 1866 it was revived at Manchester by Charles Calvert, who played *Antony* to the *Cleopatra* of his wife. In May, 1867, it was revived at the Princess's, with H. Loraine as *Antony*, H. Forrester as *Octavius*, E. F. Edgar as *Pompeius*, and Miss Glyn again as *Cleopatra*. It was next reproduced at Drury Lane in 1873, when the leading rôles were performed by J. R. Anderson and Miss Wallis, *Cæsar* being played by H. Sinclair, *Enobarbus* by J. Ryder, *Eros* by Howard Russell, and *Charmian* by Miss Edith Stuart. The text had been edited and reduced to four acts by Andrew Halliday, and the scenery was by W. R. Beverley. In 1890 the tragedy was represented at the Princess's, London, with Mrs. Langtry as *Cleopatra*, C. Coghlan as *Antony*, F. K. Cooper as *Octavius*, H. Stirling as *Enobarbus*, H. Loraine as *Proculeius*, Miss F. Ivor as *Octavia*, and Miss A. McNeill as *Charmian*. 'Antony and Cleopatra' has been several times burlesqued; first by F. C. BURNAND, at the Haymarket, in November, 1866, under the title of 'Antony and Cleopatra; or, Her Story and His Story, related in a modern Nilo-metre,' the chief parts being taken by C. J. Mathews and his wife, Compton, Rogers, Clark, Miss Fanny Wright, and Miss Caroline Hill; next at Jersey, in 1870, by J. F. DRAPER; again by F. C. BURNAND, under the title of 'Our Own Antony and Cleopatra' (*q.v.*); and again, by W. SAPTE, jun., under the title of 'Mdle. Cleopatra' (*q.v.*). See ANTONY, MARK; CÆSAR; CHARMIAN; CLEOPATRA; DOLABELLA; ENOBARBUS; OCTAVIA; POMPEY.

(2) A tragedy in rhyme, by Sir CHARLES

SEDLEY (*q.v.*), acted at Dorset Garden in 1677, with Betterton as *Antony*, Crosby as *Thyreus*, Medbourne as *Canidius*, and Mrs. Mary Lee as *Cleopatra*. Mrs. Betterton, Mrs. Hughes, Mrs. Gibbs, Sandford, and Harris were also in the cast. For the plot Sedley was in no way indebted to Shakespeare. *Thyreus* is in love with *Cleopatra*; *Antony* is jealous of him, and orders him to be whipped. *Canidius* protests against such treatment of an ambassador. *Thyreus* and *Antony* fight, and the former is killed. (3) A tragedy by HENRY BROOKE; unacted, and printed among the author's works (1778). (4) A burletta in one act, by CHARLES SELBY (*q.v.*), first performed at the Adelphi Theatre, London, on November 7, 1842, with Wright as *Antony*, "a gentleman in town," and Miss Murray as *Cleopatra* (a grisette); revived at the Adelphi in October, 1843, with Miss Woolgar as *Cleopatra*; produced at New York in 1843, with Mitchell and Mrs. Timm. To this piece Selby wrote a sequel, called (5) 'Antony and Cleopatra Married and Settled,' produced at the Adelphi on December 4, 1843, with Wright and Miss Woolgar in the title parts.

Anysidos, Marquis of. The major-domo in PLANCHE'S 'Invisible Prince' (*q.v.*).

Anything for a Change. A one-act comedy by CHARLES SHIRLEY BROOKS (*q.v.*), produced at the Lyceum Theatre, London, on June 7, 1848, "with Charles Mathews [as *Swoopington*] and a Miss 'Polly' Marshall, who played a servant-girl [*Eliza*] inimitably" (Edmund Yates). Miss Fitzwilliam was the *Margaret Honeyball* with whom *Swoopington* (*q.v.*)—who is ready to "swop" anything for a change—is in love. Harley was the *Paul Honeyball* and Mrs. Leigh Murray the *Mrs. Honeyball*. The comedy was played at New York in 1849. *Swoopington* was one of John Clarke's favourite parts.

Anything for a Quiet Life. A comedy by THOMAS MIDDLETON (*q.v.*), ascribed by Fleay to 1623, acted at Blackfriars, and printed in 1662. "There is very good stuff in the plot or groundwork," says Swinburne, "but the workmanship is hardly worthy of the material. Mr. Bullen ingeniously and plausibly suggests the partnership of Shirley in this play, but the conception of the character in which he discerns a likeness to the touch of the lesser dramatist is happier and more original than such a comparison would indicate."

Anything New? A musical farce in two acts, the words by I. POCOCC (*q.v.*), the music by C. Smith; first performed at the Lyceum Theatre on July 1, 1811, with Miss Kelly as *Fanny Transit*. Among the personæ are *Jeremiah Babble* and *Mrs. Antidote*.

Apæcides. Brother of *Ione* in the adaptations and burlesques of 'The Last Days of Pompeii' (*q.v.*).

"Apartments." A "piece of extravagance" in one act, by WILLIAM BROUGH

(*q.v.*), first performed at the Princess's Theatre, London, on May 14, 1831, with Keeley as *Mr. Tuppity*, Mrs. Alfred Wigan as *Mrs. Tuppity*, Mrs. Keeley as *Clementina*, and J. F. Cathart as a Scotchman.

Apelles. A character in LILY'S 'Alexander and Campaspe' (*q.v.*). It is he who sings the song beginning—

"Cupid and my Campaspe play'd" (*q.v.*).

Apemantus. A "churlish philosopher" in 'Timon of Athens' (*q.v.*); first seen in act i. sc. 2, where he "comes, dropping after all, discontentedly, like himself." Schlegel, in his 'Dramatic Art,' refers to "the incomparable scene [act iv. sc. 3] where the cynic Apemantus visits Timon in the wilderness. They have a sort of competition with each other in their trade of misanthropy." "The soul of Diogenes," says Hazlitt, in the 'Characters,' "appears to have been seated on the lips of *Apemantus*. The churlish profession of misanthropy in the cynic is contrasted with the profound feeling of it in *Timon*."

Apewell. A character in COLMAN junior's 'New Hay in the Old Market' (*q.v.*), played by Caulfield, and introduced as a vehicle for his imitations.

Aphrodisial (The); or, Sea Feast. A drama by WM. PERCY (1602), preserved in manuscript in the Duke of Devonshire's library.

Apjohn, Miss. See MATTHEWS, MRS. FRANK.

Apocryphal Ladies (The). A comedy by MARGARET, Duchess of NEWCASTLE (*q.v.*). "This play is, as many others of her pieces, irregular and unfinished, and is divided into twenty-three scenes, but not reduced to the form of acts" ('Biographia Dramatica').

Apollo figures in a large number of dramatic pieces. He is the chief personage in the following:—(1) 'Apollo Shroving,' a comedy written by WILLIAM HAWKINS, schoolmaster of Hadleigh, in Suffolk, for the use of his scholars, and acted by them on Shrove Tuesday, February 6, 1626-7; printed in 1627. (2) 'Apollo turn'd Stroller; or, Thereby hangs a Tale;' a burletta by Sir JOHN OLDMIXON, first performed at the Royalty Theatre, London, on December 3, 1787. (3) 'Apollo in New York;' a local satire by DION BOUCAULT (*q.v.*), produced at Burton's Theatre, New York, in December, 1854, with Burton as *Jupiter*. Apollo also plays a leading part in O'HARA'S 'Midas' (*q.v.*), GRAVES'S 'Cupid' (*q.v.*), BECKETT'S 'Son of the Sun' (*q.v.*), TOM TAYLOR'S 'Diogenes and his Lantern' (*q.v.*), H. J. BYRON'S 'Orpheus and Eurydice' (*q.v.*), F. C. BURNAND'S 'Venus and Adonis' (*q.v.*), R. REECE'S 'Prometheus' (*q.v.*), and the same writer's 'Romulus and Remus' (*q.v.*), in which he is "a sort of Chorus, commenting on the action and interposing in it." See the following paragraph.

Apollo and Daphne. The legend of

which these are the subject has suggested the following pieces:—(1) A drama by THOMAS HEYWOOD (*q.v.*), printed in his 'Pleasant Dialogues and Dramas' (1637). (2) A masque by J. HUGHES (*q.v.*), set to music by Pepusch, and performed at Drury Lane in 1716. (3) A pantomime by JOHN THURMOND, acted at Drury Lane in 1725. (4) A pantomime written by LEWIS THEOBALD (*q.v.*), and composed by Rich, performed at Lincoln's Inn Fields in 1726. (5) An opera, printed in 1734.

Apollo in New York. See APOLLO.

Apollo Shroving. See APOLLO.

Apollo turn'd Stroller. See APOLLO.

Apollo's Holiday. See APPEAL TO THE MUSES.

Apollodoros. A character in Professor AYTOUN'S 'Firmilian' (*q.v.*).

Apology for Actors (An), "containing three brief treatises: 1. Their Antiquity. 2. Their ancient Dignity. 3. The true use of their Quality." This "ingenious and amusing" work was written by THOMAS HEYWOOD (*q.v.*), and published in 1612. It consists only of forty-six pages, of which fourteen are preliminary. It has been reprinted of late years by the Shakspeare Society, and in Somers' 'Collection of Tracts.' See "ALL THE WORLD'S A STAGE."

Apology for the Life of Mr. Colley Cibber, Comedian, and Late Patentee of the Theatre Royal (An), "with an Historical View of the Stage during his Own Time, Written by Himself," and published originally in 1740. This delightful *mélange* of gossip and criticism was reprinted in 1740, in 1750, in 1756, in 1822 (edited by E. Bellchambers), in 1826 (in Hunt's series of autobiographies), and in 1889 (edited, with notes and supplement, by R. W. Lowe). It has been highly praised by the best judges. Swift, it is recorded, was so pleased with it that he sat up all night to read it; whereupon, on hearing which, we read, Cibber shed tears of joy. "You will allow," said Boswell to Dr. Johnson, "Cibber's 'Apology' to be well done." "Very well done, to be sure, sir," replied the sage; "that book is a striking proof of the justice of Pope's remark—

'Each might his several province well command,
'Would all but stoop to what they understand.'

Hazlitt describes Cibber as "one of the most amusing coxcombs . . . teeming with animal spirits, uniting the self-sufficiency of youth with the garrulity of age." The narrative in the 'Apology' begins with the Restoration, and ends with Cibber's retirement from the histrionic profession in 1733.

Apostate (The); or, The Moors in Spain. A tragedy in five acts, by RICHARD SHEIL (*q.v.*)—the overture and incidental music by Bishop—first performed at Covent Garden on May 3, 1817, with C. Kemble as *Hemeya*, Miss O'Neill as *Florinda*, Murray

as *Alvarez*, Macready as *Pescara* (*q.v.*), and Young as *Malec*. Macready, in his Diary, says Young "acted admirably," Kemble was "spirited, chivalrous, and gallant," and Miss O'Neil "beautiful." *Hemeya*, a Moor, is in love with *Florinda*, the daughter of *Alvarez*, and having saved her life is promised her hand. But the King of Spain decrees that no Moor shall marry a Christian under pain of death, and *Hemeya*, for the sake of *Florinda*, becomes an apostate to his religion. He fights with *Pescara*, governor of Granada (who loves *Florinda*), and is taken prisoner, whilst *Florinda*, to save his life, marries *Pescara*. *Hemeya* is rescued by *Malec*, another Moor; *Pescara* is killed, *Florinda* dies of the poison she has taken, and *Hemeya* commits suicide. The tragedy was first played in New York in 1817, with Mrs. Barnes as *Florinda*; it was revived there in 1823, with Mrs. J. R. Duff as *Florinda*, J. R. Duff as *Malec*, Maywood as *Pescara*, and E. Simpson as *Hemeya*; in 1824 with Booth as *Pescara* and Conway as *Hemeya*, and again with H. Wallack as *Pescara*; also, at the Marylebone Theatre, London, in 1852, with M'Kean Buchanan in the title part. (2) 'The Apostate; or, Atlantis Destroyed:' a tragedy in five acts, by JOHN GALT, printed in 1814.

Apostles (The) figure in the thirtieth and fortieth pageants of the Coventry plays (*q.v.*). The Holy Spirit descends upon them, and some Jews, observing its effect upon them, imagine they are intoxicated.

"Muste in here brayn so scilyly doth crepe,
That thei chateryn and chateryn as they jays were."

"Muste" means "new wine." See Collier's 'Dramatic Poetry.'

Apothecary (The), in 'Romeo and Juliet,' reappears in the burlesques of the tragedy by DOWLING and HALLIDAY.

Apotheosis of Punch (The). A satirical masque, "with a Monody on the Death of the late Master Punch. Acted at the Patagonian Theatre, Exeter 'Change." This was an attempt to ridicule Sheridan's monody on Garrick's death. It was printed in 1779, and was attributed to Leonard M'Nally.

"Apparel oft proclaims the man
(The)."—'Hamlet,' act i. sc. 3 (*Polonius*).

Apparition (The). (1) A comedy translated from the 'Mostellaria' of Plautus, by RICHARD WARNER (*q.v.*), and printed in 1772. (2) A musical romance in two acts, by J. C. Cross, first performed at the Haymarket Theatre on September 3, 1794, with a cast including C. Kemble, Bannister, jun., Suett, Johnstone, Mrs. Harlowe, and Miss De Camp. (3) 'The Apparition; or, The Sham Wedding:' a comedy by "a gentleman of Oxford," first performed at Drury Lane on November 25, 1713, with Norris as *Sir Tristram Gattall*, Pack as *Plotwell*, Keen as *Daubwell*, Booth as young *Welford*, Bowman as old *Welford*, Spiller as *Foist*, and Mrs. Mountfort as *Aurelia*. The "sham wed-

ding" is that of *Sir Tristram* to *Aurelia*; she has already been espoused by young *Welford*, and keeps *Sir Tristram* at a distance. The "apparition" is that of old *Welford* to the knight, who has forged his name to a deed. *Plotwell* assists *Aurelia*, and *Daubwell* aids *Sir Tristram* throughout.

Appeal (The). An anonymous tragedy in three acts, produced at Edinburgh in 1818, with Yates as *Helgert*, Mrs. Renaud as *Isbel*, Mrs. H. Siddons as *Ariette*, and Putnam as *Ethelstane*. *Helgert*, accused by *Isbel* of the murder of her husband, involuntarily confesses his guilt, on which *Ariette*, who is betrothed to *Ethelstane*, son of *Helgert*, "dies without speaking." 'The Appeal' was altered from 'The Witness,' a play printed in the 'Rejected Theatre.'

Appeal to the Muses (An); or, Apollo's Decree. A dramatic and musical prelude, written by JAMES CAWDELL, and performed at the opening of several provincial theatres, being produced at one of them, in 1792, under the title of 'Apollo's Holiday.'

Appeal to the Public (An), by JOHN OXENFORD (*q.v.*), was performed at New York in 1849. *Felix Rosemary*, in this play, was in the repertory of Lester Wallack.

Appearance is Against Them. A farce by Mrs. INCHBALD (*q.v.*), first performed at Covent Garden on October 22, 1755, with a cast including Quick, Edwin, and others. The plot turns on the number of hands through which the heroine's shawl passes. Among the persons are *Lord Lighthouse*, *Clowby* (a country gentleman), *Fish* (a lady's maid), *Miss Angle*, *Lady Loveall*, and *Lady Mary Magpie*. The piece was revived in 1804, under the title of 'Mistake upon Mistake.'

Appearances. A comedy in two acts, by J. PALGRAVE SIMPSON (*q.v.*), first performed at the Strand Theatre, London, on May 23, 1860, with J. Clarke as *Montgomery de Courcy Plantagenet Puff*, H. J. Turner as *Mr. Carney Pillgild*, Parselle as *Vincent*, W. H. Swanborough as *Florid*, Poynter as *Varnish*, Miss E. Bufton as *Mrs. Mowbray*, Miss Neville as *Cecilia Vivid*, Miss C. Saunders as *May Marigold*, and Mrs. Selby as *Mrs. Janus*.

"Appetite had grown by what it fed on, As if increase of."—'Hamlet,' act i. sc. 2.

Appiani. A character (1) in THOMPSON'S 'Emilia Galotti' (*q.v.*) and (2) in 'The Woman of the People' (*q.v.*).

Appius, in CRISP'S 'Virginia' (*q.v.*), differs from the *Appius* of other dramatists in that he offers marriage to *Virginia*. See APPIUS AND VIRGINIA.

Appius and Virginia. The famous story of which Appius, Virginia, and Virginius are the leading personages, has been dramatized in the following works:—(1) 'Appius and Virginia:' a "tragical comedy," by "R. B." [? Richard Bower], "wherein"

(according to the title-page) "is lively expressed a rare example of the vertue of Chastitie by *Virginias* constancy, in wishing rather to be slaine at her owne fathers hands, than to be defloured by the wicked judge *Appius*." This work, which was printed in 1575, is not divided into acts, and is, in fact, less of a "tragicall comedy" than of a moral play, being a singular combination of history and allegory. (2) '*Appius and Virginia*:' a tragedy by JOHN WEBSTER (*q.v.*), ascribed by Fleay to circa 1609, printed in 1654, and described by Hazlitt as "a good, sensible, solid tragedy, cast in a framework of the most approved models, with little to blame or praise in it, except the affecting speech of *Virginio* to *Virginia* just before he kills her." The play was afterwards adapted by Betterton, and produced at Lincoln's Inn Fields in 1670, as 'The Roman Virgin; or, The Unjust Judge' (*q.v.*). Betterton was *Virginio*, Mrs. Betterton *Virginia*, and Harris *Appius*. Characters called *Comfort*, *Conscience*, *Doctrine*, *Reward*, and *Rumour* are introduced, and are employed to punish *Appius* and console *Virginia*. There is also a "vice" called *Haphazard*, who supplies what may be called the comic element. As specimens of the anachronisms in the work, it may be mentioned that "*Virginia* and her mother go to 'church,' and *Virginio*, like a sound orthodox believer, explains the creation of man and woman according to the Book of Genesis." *Virginio*, at *Virginia's* own desire, strikes off her head and presents it to *Appius*. (3) '*Appius and Virginia*:' a tragedy by JOHN DENNIS (*q.v.*), produced at Drury Lane on February 5, 1709, with Booth as *Appius*, Mrs. Rogers as *Virginia*, Betterton as *Virginio*, and Wilks as *Isidius*. "It was," says Dutton Cook, "a hopelessly dull tragedy, which not even the united exertions of Booth, Wilks, and Betterton could keep upon the stage for more than four nights." It was into this play that Dennis introduced a mode of producing stage thunder by means of "troughs of wood with stops in them." "Whether," says a contemporary writer, "Mr. Dennis was the inventor of that improvement I know not, but it is certain that, being once at a tragedy of a new author, he fell into a great passion at hearing some, and cried, "Sdeath! that is my thunder." See, also, Dibdin's 'History of the Stage.' (4) '*Virginia*' (*q.v.*), by HENRY CRISP (1754). (5) '*Appius*:' a tragedy by JOHN MONCRIEF (*q.v.*), performed at Covent Garden on March 6, 1755, with Sparks as *Appius*, Sheridan as *Virginio*, and Mrs. Bellamy as *Virginia*. The failure of this play was attributed by the author to Sheridan, who had deprived it of its fifth act. In this tragedy *Appius* makes an unsuccessful attempt upon the virtue of *Camilla*, *Virginia's* guardian, and in the end takes poison. (6) '*Virginia*' (*q.v.*), by FRANCES BROOKE (1756). (7) '*Virginia*' (*q.v.*), by J. BIDLAKE (1800). (8) '*Virginio*; or, The Fall of the Decemviri' (1820). (9) '*Virginio*' (*q.v.*), by J. SHERIDAN KNOWLES (1820); and (10) '*Virginia*' (*q.v.*), by J. HOWARD PAYNE.

"Applaud thee to the very echo, I would."—'Macbeth,' act v. sc. 3.

Apple-Blossoms. A comedy by JAMES ALBERY (*q.v.*), first performed at the Vaudeville Theatre, London, on September 9, 1871, with W. Farren as *Captain Penryn*, Lin Rayne as *Tom Penryn*, T. Thorne as the *Great Baggs*, D. James as *Bob Prout*, and Miss Amy Fawcitt as *Jenny Prout*; played in the English provinces in 1886, with Miss G. Warden as *Jenny*, E. S. Goffon, M. M. Mellor, and J. H. Rogers. *Tom*, the *Captain's* son, is in love with *Jenny*, the young mistress of the Apple Tree Inn; but the *Captain* opposes the match, and *Tom*, disinherited, goes off to sea. Meanwhile the *Captain*, falling ill at the inn, is so admirably nursed by *Jenny* (whom he does not know as his son's sweetheart), that he determines to adopt her as his daughter. In due course *Tom* returns, and, after explanations, the lovers are made happy. See BAGGS THE GREAT; PROUT, BOB.

Appleby, Thomas Bilton. Actor; made his first appearance on the stage at Dundee in 1806, his London *début* taking place in 1874. He "created" the following, among many parts:—*Sadlove*, in Boucicault's 'Elfie,' *King Kokatoo* in Burnand's burlesque, the *Governor* in 'The Broken Branch,' *Rény* in 'The Woman of the People,' and *Matthew Lambert* in 'Married, not Mated.' He played *Moses* in 'The School for Scandal' at the Strand Theatre, London, in 1886.

Appleface. A character in JERROLD'S 'Catspaw' (*q.v.*).

Apples. A comedy in one act, by JULIAN STURGIS (*q.v.*), performed at Ladbroke Hall, London, on November 23, 1887.

"Apples even ripe below."—BEAUMONT and FLETCHER, 'Valentinian' (song).

Appletree. A character in FARQUHAR'S 'Recruiting Officer' (*q.v.*).

Apprentice (The). A farce in two acts, by ARTHUR MURPHY (*q.v.*), first performed at Drury Lane on January 2, 1756, with Woodward as *Dick*, and other parts by Yates, Jefferson, and Miss Minors. The prologue was by Garrick. "The intention of this farce," says the 'Biographia Dramatica,' "is entirely to expose the absurd passion so prevalent amongst apprentices, and other young people, who assemble themselves . . . under the title of Spouting Clubs," etc. It was first played in America in 1768. *Dick* was one of the parts of J. R. Duff.

Apprentice's Prize (The). A play by RICHARD BROME (*q.v.*) and THOMAS HEYWOOD (*q.v.*), entered on the books of the Stationers' Company on April 8, 1654. "Must date 1634, the only year in which these authors wrote for the same company" (Fleay).

Apprentices to Actors. See ACTING AS A PROFESSION.

"Approbation from Sir Hubert

Stanley is praise indeed."—MORTON, 'Cure for the Heartache,' act v. sc. 2.

April Day. A burletta in three acts, by K. O'HARA (*q.v.*), first performed at the Haymarket on August 22, 1777, with Bannister as *Don Buffalo*, Du Bellamy as *Count Fôlatre*, and Edwin as *Davo*. *Cephisa* is in love with the *Count*, but bound by her father's will to marry *Buffalo*, unless he consents to her marrying some one else. *Davo*, the *Count's* servant, personates an astrologer, and persuades *Buffalo* that whosoever marries *Cephisa* first shall die. The *Don* thereupon agrees to give way in favour of the *Count*, and is then laughed at, as an April fool, for his pains.

April Folly (An). A comedy in one act, adapted (from a novelette) by J. P. HURST (*q.v.*), and produced at the Olympic Theatre, London, on April 6, 1855.

April Fool; or, The Follies of a Night. A farce by LEONARD M'NALLY (*q.v.*), first performed at Covent Garden on April 1, 1786. The story was used by Johnson in his 'Country Lassies,' Middleton in his 'Mad World,' Bullock in 'The Slip,' and Kenrick in 'The Spendthrift,' all of which see. (2) 'An April Fool,' a farce in one act, by W. BROUGH (*q.v.*) and A. HALLIDAY (*q.v.*), first performed at Drury Lane on April 11, 1864, with Miss Lydia Thompson as *Diana Oldbuck*, and R. Roxby and G. Belmore in other parts. See DAVENPORT DONE.

April Rain. A comedy in prologue and two acts, by LEONARD S. OUTRAM (*q.v.*), performed at the Theatre Royal, Reading, on May 10, 1856.

April Showers. A comedy in three acts, by F. ROMER and G. S. BELLAMY, first performed at Terry's Theatre, London, on January 24, 1859, with a cast including Miss M. Millett, Miss R. Norreys, W. Everard, L. Waller, and A. Chevalier; revived at the Comedy Theatre in April, 1890, with Miss M. Millett and W. Everard in their original rôles, Nutcombe Gould, Reeves Smith, Miss A. Hughes, Miss E. Brunton, etc.

April the First. King of Tomfoolery in PLANCHE'S 'Cymon and Iphigenia' (*q.v.*).

Aquarium Theatre. See LONDON THEATRES.

Aquila, Serafino del'. A young poet in TOM TAYLOR'S 'Fool's Revenge' (*q.v.*).

Arab (The). A tragedy by RICHARD CUMBERLAND (*q.v.*), first performed at Covent Garden on March 8, 1785, with Henderson as the Arab, *Aleanor*, and other parts by Farren, Lewis, Wroughton, and Miss Younge. *Aleanor*, who is in love with *Glaphyra*, and believes himself to be the son of Herod Agrippa, comes from Arabia to Judea to claim the throne; but, discovering that he is the son of *Barzilla*, that *Herodian* is the real heir, and that *Glaphyra* loves *Herodian*, he resigns the kingdom to the last-named, and stabs himself.

Arab Boy (The). A drama in which Mdme. Celeste appeared successfully, both in England and America.

Arabbo. A character in REYNOLDS' 'Caravan' (*q.v.*).

Arabella. The heiress in KNIGHT'S 'Honest Thieves' (*q.v.*).

Arabia Sitiens; or, A Dream of a Dry Year. A tragic-comedy by W. PERCY (1601), preserved in manuscript in the Duke of Devonshire's library.

Arabian Night (An). (1) A comedy adapted from Von Moser's 'Haroun al Raschid' by AUGUSTIN DALY (*q.v.*), and first performed in New York in 1879, with Miss Ada Rehan (*Kate Spinkie*), Miss Catherine Lewis, C. Leclercq, and John Drew in the cast. (2) 'The Arabian Nights;' a comedy adapted by SYDNEY GRUNDY from Von Moser's work, and first performed at the Globe Theatre, London, on November 5, 1887, with W. S. Penley as *Joshua Giltbrand* and Miss Lottie Venne as *Rosa Colombier*; produced at Daly's Theatre, New York, in March, 1890, under the title of 'Haroun al Raschid and his Mother-in-Law,' and with a cast including John Drew and Mrs. Gilbert; revived at the Comedy Theatre, London, November 5, 1892. -- 'Haroun Alraschid' has also been adapted under the title of 'The Skeleton' (*q.v.*).

Arable, Captain. Brother of *Jack*, and son of *Alderman, Arable*, in F. REYNOLDS' 'Speculation' (*q.v.*).

Arac. Son of *King Gama*, in GILBERT and SULLIVAN'S 'Princess Ida' (*q.v.*).

Arajoon; or, The Conquest of Mysore. An Oriental drama in three acts, by J. STIRLING COYNE (*q.v.*), first performed at the Adelphi Theatre, London, October 22, 1838, with a cast including Mrs. Yates, Yates, Saville, J. Webster, Lyon, and Cullingford.

Aram, Eugene. See EUGENE ARAM.

Araminta. (1) Wife of *Moneytrap* (*q.v.*), and friend of *Clarissa* (*q.v.*), in VANBRUGH'S 'Confederacy' (*q.v.*). See GRIPE. (2) *Araminta*, in CONGREVE'S 'Old Bachelor' (*q.v.*), is in love with *Vainlove* (*q.v.*). (3) *Araminta*, in WHITEHEAD'S 'School for Lovers' (*q.v.*), is in love with *Modely* (*q.v.*).

Aramis. One of the "three musketeers" in C. RICE'S play of that name (*q.v.*); also figures in J. and H. PAULTON'S 'Three Musket-Dears' (*q.v.*).

Aranza, Duke, in TOBIN'S 'Honey-moon' (*q.v.*), is the husband of *Juliana* (*q.v.*). Leigh Hunt said that in no character did Elliston display his skill in dry humour with such felicity as in this part, which was "altogether his finest performance" ('Critical Essays,' 1807). Of Edmund Kean's *Aranza* Hazlitt said that it was "the least brilliant of all his characters. It was Duke and no Duke. It had severity without dignity, and was deficient in ease, grace,

and gaiety. He played the feigned character as if it were a reality."

Arbaces. (1) King of Iberia, in BEAUMONT and FLETCHER'S 'King and No King' (*q.v.*). "Arbaces," says Hazlitt, "is painted in gorgeous, but not alluring colours. His vainglorious pretensions and impatience of contradiction are admirably displayed. . . . His pride of self-will and fierce impetuosity are the same in war and in love. The haughty voluptuousness and pampered effeminacy of his character admit neither respect for his misfortunes nor pity for his errors." (2) Son of *Artabanes*, and in love with *Mandane*, in ARNE'S 'Artaxerxes' (*q.v.*). (3) A satrap in BYRON'S 'Sardanapalus' (*q.v.*). (4) First lord-in-waiting in BURNAND'S 'Dido' (*q.v.*). (5) *Arbaces* is a character in BUCKSTONE'S 'Last Days of Pompeii' (*q.v.*), OXENFORD'S adaptation of the same story (*q.v.*), and REECE'S burlesque, 'The Very Last Days of Pompeii' (*q.v.*).

Arbitration; or, Free and Easy. A farce in two acts, by F. REYNOLDS (*q.v.*), first performed at Covent Garden on December 11, 1806, with Lewis as *Jack Familiar*, Blanchard as *Sir Toby Tritely*, Liston as *Chequer*, and Mrs. Davenport as *Lady Litigious*. It was first played in New York in 1808.

Arbuthnot, John, M.D. See THREE HOURS AFTER MARRIAGE.

Arcades. "An Entertainment presented to the Countess-Dowager of Derby at Harefield by some noble persons of her Family," probably in 1633 or 1634. Of this masque, which was written by MILTON, only three songs and a speech by "the Genius of the Wood" have been preserved. The music was probably written by Lawes. See Masson's edition of Milton's 'Works' (1852).

Arcadia, The Countess of Pembroke's. From this romance by Sir PHILIP SIDNEY, "J. S." took his 'Andromana' (*q.v.*), Shirley his 'Arcadia' (*q.v.*), Glapthorne his 'Argalus and Parthenia' (*q.v.*), Beaumont and Fletcher their 'Cupid's Revenge' (*q.v.*), and N. Morgan his 'Philoclea' (*q.v.*). "It was from 'Arcadia' that Shakespeare derived the names of some of his characters, such as *Leontes*, *Antigonus*, *Cleomenes*, *Archidamus*, and *Mopsa*."

Arcadia. (1) A pastoral play by JAMES SHIRLEY (*q.v.*), presented at Court (Fleay thinks) in 1632, and printed in 1640. The plot is founded on Sir P. Sidney's 'Arcadia' (*q.v.*). "In this play," says Dyce, "the chief incidents in Sidney's famous romance are not unskillfully dramatized." *Basilus*, *Gynecia*, *Pamela*, *Philoclea*, *Pyrocles*, *Musidorus*, *Euarchus*, *Mopsa*, *Dametis*, all figure in the piece. (2) An operetta, words by E. L. BLANCHARD (*q.v.*), performed at the Grecian Theatre in 1843, with Miss H. Coveney in the cast.

Arcadian Pastoral (The). A musical piece in five acts, by LADY CRAVEN (Marga-

vine of Anspach), performed privately at the Duke of Queensberry's, Burlington Gardens, in 1782.

Arcadian Virgin (The). A play by WILLIAM HAUGHTON (*q.v.*) and HENRY CHETTEL (*q.v.*), acted in 1599.

Arcanes. Friend of *Cassilane* (*q.v.*), in BEAUMONT and FLETCHER'S 'Laws of Candy' (*q.v.*).

Archas. General of the Muscovites, in BEAUMONT and FLETCHER'S 'Loyal Subject' (*q.v.*).

Archer. Actor, a native of Edinburgh, who made his first appearance on the stage at Dublin in 1786, and his London *début* (after experience on the Scottish and English provincial stage) at Drury Lane in 1797, as *Shylock*. See the 'Thespian Dictionary' (1805).

Archer, Francis. One of the beaux in FARQUHAR'S 'Beaux' Stratagem' (*q.v.*), the other being *Viscount Aimwell* (*q.v.*).

Archer, Frank. Actor, born at Wellington, Shropshire; made his professional *début* at Nottingham, and, after engagements at Manchester and Liverpool, first appeared in London at the Prince of Wales's Theatre in May, 1872, as *Dudley Smooth* in 'Money.' He has played the following "original" parts:—*Julian Gray* in Collins's 'New Magdalen,' *Wilfred Gordon* in Byron's 'Wrinkles,' *Burchell* in Will's 'Olivia,' *Mephistopheles* in Gilbert's 'Gretchen,' *St. Cyr* in Lee's 'Branded,' *Charles Wolverley* in W. Marston's 'Under Fire,' *Sir Baldwin Calvert* in H. A. Jones's 'Hard Hit,' and *Algernon Beltravers* in 'Christina.' His other principal rôles have been: *Polixenes* in 'The Winter's Tale' (Manchester, 1869), *Apemantus* in 'Timon of Athens' (Manchester, 1871), *Antonio* in 'The Merchant of Venice' (Manchester, 1871), *Claudius* in 'Hamlet' (Crystal Palace, 1873), *Lord Ptarmigan* in Robertson's 'Society' (Prince of Wales's Theatre, London, 1874), *Vane* in Read's 'Masks and Faces' (same theatre, 1875), *Prince Perovsky* in Robertson's 'Ours' (same theatre, 1876), *Duke de Gonzagues* in 'Duke's Device' (Olympic Theatre, London, 1876), *Hamlet* (Edinburgh, 1877), *Count de Linière* in 'The Two Orphans' (Olympic Theatre, London, 1878), *Joseph Surface* in 'The School for Scandal' (Vaudeville Theatre, London, 1882), *Faulkland* in 'The Rivals' (same theatre, 1882), *Beauseant* in 'The Lady of Lyons' (Lyceum Theatre, London, 1883), *Sir Geoffrey* in 'Our Boys' (Strand Theatre, London, 1884), and *Fouché* in 'Secret Service' (Her Majesty's Theatre, London, 1885). He is the author of a volume entitled 'How to Write a Good Play' (1892).

Archer, John. Actor, born in London, 1835; made his professional *début* in 1849; performed for some years in the British provinces, notably at Edinburgh (1868); and afterwards became a member of the London Lyceum company.

Archer, Thomas. Actor and dramatist, born at Bath, 1789; died 1848; the son of a watchmaker, and trained at Bath and Birmingham; made his *début* at Drury Lane in 1823 as the *King* in '1 King Henry IV.' He first appeared in America in 1827 at the Bowery, New York, and opened Arch Street Theatre, Philadelphia (with Maywood and Walton) in 1830. He was afterwards a member of Miss Smithson's English company at Paris. After touring with his own troupe in Belgium and Germany, he returned to Drury Lane, appearing there in 1839, and at Covent Garden in 1845. He was the original of *Opimius* in Knowles's 'Caius Gracchus' (1823), and of *Gesler* in the same writer's 'William Tell' (1825). Among his other rôles were those of *Polizenes*, *Bassanio*, *Claudio* ('Measure for Measure'), *Gloster* ('Jane Shore'), *Harry Thunder* ('Wild Oats'), and *Appius Claudius* ('Virginus'). He was the author of 'Asmodeus; or, The Little Devil's Share' (*q.v.*), 'Blood Royal' (*q.v.*), 'The Black Doctor' (*q.v.*), 'The Daughter of the Regiment' (*q.v.*), 'Don Caesar de Bazan' (*q.v.*), 'The Inundation' (*q.v.*), 'The King's Ransom' (*q.v.*), 'Marguerite's Colours' (*q.v.*), 'Red Cap' (*q.v.*), 'Three Red Men' (*q.v.*), and other pieces. Edward Stirling tells this story of Archer: "Playing *Appius Claudius* in 'Virginus,' with his usual carelessness, seated in the forum, a book placed under one of the gas-burners at the wing enabling him to read, one of his companions wickedly turned the book upside down. Archer began with sonorous declamation addressing the assembled Roman people, faltered for a word, cast his eyes on the book, and perceived at once the joke that had been perpetrated. A long pause ensued. *Appius Claudius* had vanished from his memory. *Cato* came to the rescue. Deliberately he recited to the astonished plebeians *Cato's* celebrated soliloquy, commencing 'It must be so—Plato, thou reasonest well,' to the end of the speech: 'I'm weary of conjectures; this must end 'em: Lictors, follow me. *Claudius* [his client], I'll hear more of this case to-morrow' (strutting off the stage pompously in Roman fashion)." See Genest's 'History of the Stage' (1832), 'Theatrical Times' (1847), and Stirling's 'Drury Lane' (1881).

Archer, Mrs. Thomas. American actress; a member of the company at the Park Theatre, New York, in 1834. She played *Adrian* in 'Rienzi' at Boston in 1829, *Laertes* at Baltimore in 1831.

Archer, William, author and journalist, born 1856, has published (besides magazine articles and prefaces to plays) 'English Analyses of the French Plays represented at the Gaiety Theatre, London, June and July, 1879,' 'English Dramatists of To-day' (1882), 'Henry Irving, Actor and Manager' (1883), 'About the Theatre,' essays and studies (1886), 'Masks or Faces? a Study in the Psychology of Acting' (1888), 'William Charles Macready,' a memoir (1890), 'The Theatrical "World"' (1893-97), and (with

R. W. Lowe) 'The Fashionable Tragedian' (1877); has edited 'Henrik Ibsen's Prose Dramas,' translated into English by himself and others (1890-91); has translated Ibsen's 'When We Dead Awaken' (1903); is part-author of translations of Ibsen's 'Peer Gynt' (*q.v.*) and 'The Master-Builder' (*q.v.*); has adapted Ibsen's 'Pillars of Society' [see QUICKSANDS] and has translated Edward Brandès' 'A Visit' (*q.v.*); was theatrical critic of the London *Pigaro* from May, 1879, to October, 1881, and has written the dramatic notices of the *World* since March, 1884.

Archers (The); or, **The Mountaineers of Switzerland.** An opera in three acts, founded by W. DUNLAP (*q.v.*) on the play called 'Helvetic Liberty' (*q.v.*); performed and printed at New York in 1796; also called 'William Tell; or, The Archers.'

Archie Lovell. A drama in four acts, adapted by F. C. BURNARD (*q.v.*) from the novel of the same name by Mrs. Edwardes, and first performed at the Royalty Theatre, London, on May 16, 1874, with Miss H. Hodson as the heroine, Miss E. Thorne, Miss Maggie Brennan, G. Rignold, and T. B. Bannister in the cast.

Archipropheta, sive Joannes Baptista. A Latin tragedy by NICHOLAS GRIMALD (*q.v.*), written in 1547, and probably acted at Oxford in the same year.

Architect (An) figures in PLANCHÉ'S 'Birds of Aristophanes.'

Archon, in DRYDEN'S 'Albion and Albanus' (*q.v.*), is intended for General Monk.

Arden, Eliza. Actress; was the original *Letty* in 'The Writing on the Shutters' (1855), *Fatima* in 'Asmodeus' (1859), and *Hardress Cregan* in Byron's 'Miss Eily O'Connor' (1861). She was also in the first cast of Fitzball's 'Widow's Wedding' (*q.v.*), and appeared in revivals of Smith's 'Valentine and Orson' (1855), Haines's 'Poll and my Partner Joe' (1857), and Planché's 'Invisible Prince' (1859).

Arden, H. T. The *nom de théâtre* adopted by HENRY THOMAS ARNOLD (*q.v.*).

Arden of Feversham. (1) A play by an unknown writer, first printed in 1592 under the full title of "The lamentable and true Tragedie of M. Arden of Feversham, in Kent, who was most wickedly murdered, by the means of his disloyal and wanton wyfe, who, for the love she bare to one Mosbie, hyred two desperat ruffins, Blackwill and Shakkbag, to kill him. Wherein is shewed the great malice and discimulation of a wicked woman, the unsatiable desire of filthie lust and the shamefull end of all murderers." This drama, which Fleay is inclined to ascribe to 1585, and which, he thinks, "there is some ground for attributing to Kyd" (*q.v.*), was founded on the details of a crime actually committed at Feversham in 1550, and referred to in the Privy Council Register for 1551, where "Arden" is spelled "Arderne." In 1578 had appeared a play called 'Murderous

Michael,' which apparently dramatized the murder, and to which 'Arden of Feversham' may owe something. The latter work was reprinted in 1599, 1633, and 1770,—in the last-named year with a preface in which the editor, Jacob, strongly urged the claims of Shakespeare to the authorship. Those claims, which have been regarded somewhat favourably by A. C. Swinburne (see his 'Study of Shakespeare,' 1880), are rejected by the latest editor of the play, A. H. Bullen (1837), who, however, says "it is in the highest degree probable that 'Arden' was one of the plays which received correction and revision from Shakespeare's hand." The *Quarterly Review* says of the unknown writer that, "whoever he was, he not only possessed incomparably the greatest purely dramatic genius which had revealed itself in tragedy anterior to the period of Shakespeare's mature activity, but he exercised, in conjunction with the writers of the school of which he was the representative, a very marked influence on the development of popular tragedy" (October, 1885). Donne, in his 'Essay' on the subject (1873), points out that the work is "one of the comparatively few plays of the sixteenth century of which the plot and action are founded upon English life and manners." See the criticisms by Hazlitt and by Lamb ('English Dramatic Poets'); also Symonds's 'Shakespeare's Predecessors' (1884). 'Arden of Feversham' was translated into German in 1823 (by Tieck), and again in 1840. (2) A play, founded by GEORGE LILLO (*q.v.*) on that of 1592; left unfinished by him, completed by Dr. John Hoadly, and first performed at Drury Lane on July 19, 1759, with Havad as *Arden*, Bransby as *Mosby*, Packer as *Green*, Phillips as *Black Will*, Vaughan as *Shakebag*, Wignell as *Michael*, Maria by Miss Barton, and *Alicia* by "a young gentleman." In this play, *Alice*, wife of *Arden*, loves *Mosby*, and puts poison in her husband's broth; but *Arden* dislikes the taste of the broth, and does not swallow it. *Michael*, *Arden's* servant, then plots with *Black Will* and *Shakebag* (hired by *Green*, an enemy of *Arden's*) to murder *Arden* on his way home from London; but their plan is frustrated, and eventually *Arden* is killed in his own house. Genest remarks that "Lillo has softened the character of *Alicia*," and that "*Mosby* takes a more leading part in the murder than he does in the old play. Lillo," he adds, "has borrowed a considerable part of the dialogue." The play (reduced to three acts) was revived at Covent Garden on April 14, 1790, probably with Holtman as *Arden*, Harley as *Mosby*, and Mrs. Pope as *Alicia*. It was performed at Sadler's Wells in 1852.

Arden, The Forest of. The *locote* of most of the scenes in 'As You Like It' (*q.v.*). "We are here transported," says Gervinus, "to a romantic Ardenia into which the forest of Arden is metamorphosed. Shakespeare met with this in the tale which furnished him with the material for his play; lions were from thence brought to France, and our poet added serpents and

palm trees." We think of the forest, says Grant White, "without giving it locality. . . . There shepherds, and Court-fools, and English hedge-priests, and lions, and gilded serpents, and palm trees, were joined together without the slightest seeming incongruity." Charles Lamb, in his prologue to Coleridge's 'Remorse' (*q.v.*), alludes to

"The forest walks of Arden's fair domain,
Where Jaques fed his solitary vein."

The French forest of Arden lies near the river Meuse, between Charlemont and Rocroy. Spenser, in his 'Colin Clout,' speaks of it as "famous Ardeyn."

Ardenne, Poynet. The "charcoal-burner" in G. ALMAR's drama of that name (*q.v.*).

Ardent. A character in J. T. ALLINGHAM'S 'Hearts of Oak.' There is (2) an *Alfred Ardent* in H. WIGAN'S 'Charming Woman' (*q.v.*), (3) an *Arnold Ardent* ("a man of mind and merit") in T. E. WILKS'S 'My Valet and I' (*q.v.*), (4) a *Percy Ardent* in BOUCAULT'S 'Irish Heiress' (*q.v.*), and (5) a *Sir Edward Ardent* in DANCE'S 'Morning Call' (*q.v.*).

Ardenton, Eliza. The heroine of BAYLE BERNARD'S 'Dumb Belle' (*q.v.*).

Ardinelle. Protectress of *Ali Baba* in G. COLMAN junior's 'Forty Thieves' (*q.v.*).

Ardourly. (1) *Harriet Ardourly* is a character in EDWARD STIRLING'S 'Nice Young Ladies' (*q.v.*), and (2) there is a *Jack Ardourly* in W. T. MONCRIEFF'S 'Monsieur Tonson' (*q.v.*).

Area Belle (The). A farce by W. BROUGH (*q.v.*) and A. HALLIDAY (*q.v.*), first performed at the Adelphi Theatre, London, on March 7, 1864, with J. L. Toole as *Pitcher*, a policeman; Paul Bedford as *Tosser*, a soldier; R. Romer as *Walker Chalkes*, a milkman; and Mrs. Alfred Mellon as *Penelope*, "the area belle," with whom the three men are in love; at the Bowery, New York, in August 1864, with G. L. Fox as *Pitcher* and Mrs. H. Chapman as *Penelope*. The song of 'A Horrible Tale,' written by E. L. Blanchard, was sung by Toole as *Pitcher*. In 1889, 'The Area Belle' was turned into an operetta, under the title of 'Penelope,' the lyrics being written by G. P. Hawtrej, and the music composed by Edward Solomon (*q.v.*). The piece was produced at the Comedy Theatre, with Dan Leno as *Pitcher*, Rutland Barrington as *Tosser*, G. P. Hawtrej as *Walker Chalkes*, and Miss K. Everleigh as *Penelope*.

Arethusa. (1) Daughter of the *King of Messina* in BEAUMONT and FLETCHER'S 'Philaster' (*q.v.*). (2) A nymph of Diana in W. BROUGH'S 'Endymion' (*q.v.*). (3) A character in SIMS'S 'Member for Slocum' (*q.v.*).

Argalus and Parthenia. A tragic-comedy by HENRY GLAPTHORNE (*q.v.*), acted at Court and the Cockpit, probably in 1638,

and printed in 1639. The plot is founded on the story of the two lovers in Sir P. Sidney's 'Arcadia.' *Amphialus*, *Demagorgas*, and the *Queen of Corinth*, figure in the piece. Pepys, who saw it three times in 1660-1, speaks of it with some favour.

Argentile and Curan. A legendary drama in five acts and verse, by WILLIAM MASON (*q.v.*), founded on Warner's 'Albion's England,' and first printed in 1797. The motto is from Beaumont and Fletcher's prologue to 'The Captain'—

"This is nor comedy, nor tragedy,
Nor history."

Argentine. A character in B. WEBSTER'S 'Wonderful Water Cure' (*q.v.*).

Argus. A character in 'The Barber of Seville' (1818) (*q.v.*). (2) *Argus*, the *Brilliant-eyed*, is "King of the Peacocks," in PLANCHÉ'S fairy extravaganza so named (*q.v.*).

Argyle (The Duke of). A character in various dramatizations of 'The Heart of Midlothian' (*q.v.*).

Ariadne. The central figure of (1) 'Ariadne; or, The Marriage of Bacchus:' an opera by "P. P.," acted at Covent Garden "by the gentlemen of the Academy of Music," and printed in 1674. (2) 'Ariadne; or, The Triumph of Bacchus:' an opera in three acts, by THOMAS D'URFEY (*q.v.*), unacted, but printed in 1721 in a collection of poems. (3) 'Ariadne:' a dramatic poem in five acts, by ALBANY WALLACE, printed in 1826. (4) A play by CORNEILLE (*q.v.*), adapted by J. OXFORD (*q.v.*), and first performed at the Princess's Theatre, London, on January 28, 1850, with Mrs. Mowatt as the heroine, Miss Fanny Vining as *Phædra*, Davenport as *Theseus*, and J. Ryder as *Enarus*. The author "has altered the *locale*, and given a *dénouement* of his own, making *Ariadne* drown herself as Sappho did, by jumping from a cliff." (5) A burlesque by VINCENT AMCOTTS (*q.v.*).—*Ariadne* also appears in Burnand's 'Theseus and Ariadne' (*q.v.*), and other classical burlesques.

Ariadne. A character in MURPHY'S 'Rival Sisters' (*q.v.*).

Ariane. A drama in four acts, founded by Mrs. CAMPBELL PRAED (*q.v.*) on her novel entitled, 'The Bond of Wedlock,' and first performed at the Opéra Comique Theatre, London, on February 8, 1883, with Mrs. Bernard Beere as the heroine, H. Neville as her husband (*Henry Lomax*), Leonard Boyne as her lover (*Sir Leopold d'Acosta*), C. Marius as her father (*Chevalier de Valence*), Miss Laura Linden as an adventuress (*Babette Steinbock*), etc.; produced in New York, with Mrs. Beere in the title part, in November, 1892. See AIRY ANNIE.

Aribert. King of the Lombards, in DAVENANT'S 'Gondibert' (*q.v.*); father of *Rhodaind* (*q.v.*).

Ariel. (1) An airy spirit in SHAKESPEARE'S

'Tempest' (*q.v.*). He first appears in act i. sc. 2. He sings "Come into these yellow sands" and "Full fathom five my father lies," in act i. sc. 2, and "Where the bee sucks, there suck I," in act v. sc. 1. "It is evident," says Gervinus, "that Shakespeare intended to give to *Prospero's* favourite messenger the united power of all elemental spirits. At one time he appears as a sea-nymph, swimming and careering on the sea; then as a fire-spirit who sets the ship on fire, and climbs like licking flame up the mast; then as a spirit of earth, buried for *Prospero* in the frozen veins of the earth; his ruling nature, however, as his name implies, is that of a sylph, a spirit of the air. . . . He was formerly in the service of the witch Sycorax, for whose 'earthly and abhorred commands' he was too delicate; he slighted her behests, and she confined him, 'by help of her more potent ministers,' in a cloven pine; . . . but, after twelve years' painful imprisonment, *Prospero's* magic power set him free. For this benefit, the restoration of freedom, the highest *Ariel* knew, he gave to *Prospero* a service more suited to his gentle nature" ('Shakespeare's Characters'). "Shakespeare," says Hazlitt, "has, as it were by design, drawn off from *Caliban* the elements of whatever is ethereal and refined, to compound them in the unearthly mould of *Ariel*. Nothing was ever more finely conceived than this contrast between the material and the spiritual, the gross and delicate. *Ariel* is imaginary power, the swiftness of thought personified. When told to make good speed by *Prospero*, he says, 'I drink the air before me.' This is something like *Puck's* boast on a similar occasion, 'I'll put a girdle round about the earth in forty minutes.' But *Ariel* differs from *Puck* in having a fellow-feeling in the interests of those he is employed about." Longfellow tells us how

"Ariel in the cloven pine tree
For freedom
Groans and sighs."

Ariel is the "magic page from Shakespeare's magic volume," in the Brothers BROUGH'S 'Enchanted Isle' (*q.v.*). See, also, BURNAND'S 'Ariel.' (2) Spirit of the ether in Lord BYRON'S 'Manfred' (*q.v.*). (3) Spirit of the air in PLANCHÉ'S 'Vampire' (*q.v.*). (4) A character in J. OXFORD'S 'Rape of the Lock' (*q.v.*)

Ariel. A burlesque drama by F. C. BURNAND (*q.v.*), first performed at the Gaiety Theatre, London, on October 8, 1883, with Miss E. Farren in the title part, Miss C. Gilchrist as *Miranda*, Miss P. Broughton as *Ferdinand*, W. Elton as *Caliban*, and H. Monkhouse as *Prospero*.

Arietta. A character in PLANCHÉ and DANCE'S 'Puss in Boots' (*q.v.*).

Ariette, in 'The Appeal' (*q.v.*), is betrothed to *Ethelstane*.

Arimanes. Ruler of the evil agencies in Lord BYRON'S 'Manfred' (*q.v.*).

Arinette. A character in 'The Little Jockey.'

Ariodante and Genevora. An anonymous play, "shewed before her Majestie on Shrove Tuesdaie," 1582, by "Mr. Mulcaster's children," and probably founded on 'The History of Ariodante and Jeneura,' translated from Ariosto by Peter Beverley, and published shortly before the play was acted.

Ariomana, in DOWNES' 'All Vows Kept' (q.v.), marries *Trivoltio* (q.v.).

Arion; or, The Story of a Lyre. A burlesque by F. C. BURNAND (q.v.), first performed at the Strand Theatre, London, on December 20, 1871, with a cast including E. Terry, H. Paulton, Mrs. Raymond, Miss A. Thomson (*Arion*), Miss Topsy Venn, and Miss R. Cullen.

Arion; or, A Leap for Life. See PLOWMAN, T. F.

Aristæus. A "sporting party" in H. J. BYRON'S 'Orpheus and Eurydice' (q.v.).

Aristides. A "jocular revolutionist citizen" in MERIVALE'S 'Son of the Soil' (q.v.).

Aristippus; or, The Jovial Philosopher. A drama in one act, by THOMAS RANDOLPH (q.v.), "demonstratively proving that quartes, pointes, and pottles, are sometimes necessary authors in a scholar's library," and "presented in a private shew." The scene lies in the University of Cambridge. "The piece contains a considerable degree of humour." It was first printed in 1630.

Aristocracy. A play by BRONSON HOWARD (q.v.), first performed at Palmer's Theatre, New York, on November 14, 1892, with a cast including Miss Viola Allen, F. Bond, J. W. Piggott, etc.

Aristocratic Alliance (An). A comedy in three acts, founded by Lady GREVILLE (q.v.) on Angier's 'Le Gendre de M. Poirier' (q.v.), and first performed at the Criterion Theatre, London, on March 31, 1894, with a cast including C. Wyndham, C. Groves, H. de Lange, J. G. Taylor, F. Worthing, Miss M. Moore, Miss A. Hughes, and Miss E. Fowler.

Aristodemus. (1) A monodrama printed in 'The Poetical Register' (1802). (2) A tragedy in prose, translated by Favelli from the Italian of Monti, who had founded it on the fourth book of Pausanias. It was printed in 1809.

Aristomenes; or, The Royal Shepherd. A tragedy by ANNE, Countess of WINCHELSEA; not acted, but printed in 1713.

Aristophanes. The complete works of this great comic writer have been translated into English by Mitchell (1800-2), Hickie (1853), and Rudd (1867). See BIRDS; CLOUDS; FROGS; PLUTUS; WASPS.

Aristophanes, The English. A title given to SAMUEL FOOTE, the actor and dramatist (q.v.). "Foote," writes Genest, "has

been often called the modern Aristophanes, but not with strict propriety; for though he was entitled to that appellation from his wit, and though, like Aristophanes, he did not care what he said or whom he attacked to raise a laugh, Foote brought on the stage real persons under fictitious names, Aristophanes real persons with their real names."

Arkansas Traveller (The). A play by SPENCER, first performed at New York about 1871, with F. S. Chanfrau as *Kit*. "The play itself," says Brander Matthews, "is not remarkable, but in *Kit* we have a vivid and vigorous presentation of a simple and manly nature." *Kit*'s wife and child are stolen from him, and he thereupon devotes himself to the destruction of the man by whom he has been robbed.

Arkwright's Wife. A drama by TOM TAYLOR (q.v.) and JOHN SAUNDERS (q.v.), founded on the latter's novel, 'A Lion in the Path,' and first performed at the Theatre Royal, Leeds, in July, 1873, with C. Kelly as *Arkwright*, Steele Mackaye as *Peter Hayes*, H. Ferrand as *Hilkiah Lawson*, and Miss Helen Barry as *Margaret Hayes*; produced at the Globe Theatre, London, in October of the same year, with C. Kelly and Miss Helen Barry in their original parts, Emery as *Peter Hayes*, E. W. Garden as *Hilkiah Lawson*, and Miss Daly as *Nancy Hyde*; played at the Prince's Theatre, London, on July 16, 1883, for the benefit of C. Kelly, who assumed his original rôle; revived at the Prince of Wales's Theatre, London, on the afternoon of February 14, 1888, with E. S. Willard as *Peter Hayes* and with Miss Barry and H. Ferrand in their original parts. *Arkwright*, whilst trading as a barber, secretly invents and completes a spinning-machine, which *Margaret*, instigated by her father *Peter*, destroys. Her husband, indignant at her conduct, casts her off, and in due course rises to eminence and becomes Sir Richard. *Margaret*, who by-and-by returns, is enabled on one occasion to save her husband's property from the mob, and so secures a forgiveness which ends in happy reconciliation.

Arlequin. A character in PLANCHÉ'S 'Love and Fortune' (q.v.).

Arlésienne (L'). See LOVE THAT KILLS.

Arline. The heroine of BALFE'S 'Bohemian Girl' (q.v.). She figures in, and gives the title to, the following burlesques of the opera:—(1) 'Arline; or, The Fortunes and Vicissitudes of a Bohemian Girl,' by the Brothers BROUGH, first performed at the Haymarket in April, 1851, with Miss Annie Romer as *Arline*, Miss P. Horton as *Thaddeus*, Bland as *Arnheim*, Buckstone as *Devilshoof*, H. Bedford as the *Gipsy Man*, and Mrs. L. S. Buckingham as *Florestine*. (2) 'Arline, the Lost Child; or, The Pole, the Policeman, and the Polar Bear,' by H. BELLINGHAM (q.v.) and W. BEST (q.v.), first performed at Sadler's Wells, London, on July 23, 1864.—*Arline* is also the chief cha-

racter in W. S. Gilbert's 'Merry Zingara' (*q.v.*) and H. J. Byron's 'Bohemian Gyurl' (*q.v.*).

"Arm, arm, arm, arm! the scouts are all come in." First line of a song in FLETCHER'S 'Mad Lover' (*q.v.*)—

"Keep your ranks close, and now your honours win."

Armada, The. "A romance of 1588," in five acts, written by H. HAMILTON and A. HARRIS, and first performed at Drury Lane Theatre, London, on September 22, 1888, with Leonard Boyne as the hero, Miss Winifred Emery as the heroine, Luigi Lablache as the "villain" (a Spanish don), Miss A. Neilson as *Queen Elizabeth*, and other rôles by Miss E. Bruce, Miss K. James, Miss M. Milton (as *Fame*), etc. In one of the scenes, Seymour Lucas's picture, 'The Game of Bowls on Plymouth Hoe,' was realized.

Armadales. A play by OLIVE LOGAN, adapted from the novel of the same name by Wilkie Collins, and first performed at the Broadway Theatre, New York, in December, 1866, with Miss Kate Reynolds as *Miss Gwilt*. The hero of this play, *Allan Armadales*, is also the hero of WILKIE COLLINS's dramatization of his own story—'Miss Gwilt' (*q.v.*).

Armadillo. A valet in BAYLE BERNARD'S 'Maiden's Fame' (*q.v.*).

Armado, Don Adrianode. A "fantastical Spaniard" in 'Love's Labour's Lost' (*q.v.*), said to have been intended as a portrait of John Florio, the philologist and lexicographer. His well-known dialogues with *Moth* are in act i. sc. 2, act iii. sc. 1. *Armado* also appears in act v. sc. 1. Boyet says of him (act iv. sc. 1)—

"This Armado is a Spaniard, that keeps here in court;
A phantasm, a Monarcho, and one that makes sport
To the prince, and his book-mates."

The allusion in 'Monarcho' is to an Italian lunatic who believed himself sovereign of the world.

Armand. (1) Chevalier de Vaudray, in OXFORD'S 'Two Orphans' (*q.v.*); in love with *Henriette* (*q.v.*). A character in (2) STIRLING COYNE'S 'Old Chateau' (*q.v.*), and (3) the drama of 'The Violet' (*q.v.*).

Armand; or, The Peer and the Peasant. A play in five acts, by ANNA CORA MOWATT (*q.v.*), first performed at the Park Theatre, New York, on September 27, 1847, with Davenport as the hero and the authoress as the heroine (*Blanche*); first played in London at the Marylebone Theatre on June 18, 1849, with Davenport and Mrs. Mowatt in their original parts, H. T. Craven as *Louis XV.*, J. Johnstone as *Richelieu*, J. W. Ray as *Duke D'Antin*, and Miss M. Oliver as *Jacqueline*.

Armgate. A dramatic poem by MARY ANNE CROSS (George Eliot), published in 1874.

Armin, Robert. Actor and dramatist,

born *circa* 1568, died *circa* 1611; apprenticed to a goldsmith, but afterwards *protégé* and pupil of Richard Tarlton, the actor (*q.v.*). In Tarlton's 'Jests and News out of Purgatory' (1611), Armin is called Tarlton's "adopted son." He appears to have made his *début* at the Globe. "He is believed to have joined the lord chamberlain's players in 1598, and to have accompanied them to Scotland in the following year." It is also thought that he played the part of *Dogberry* in succession to its first representative, William Kemp (*q.v.*). In 1603 he figured among the actors to whom James I. granted his patent. In 1610 he was a member of the original cast of 'The Alchemist' (*q.v.*). He also played *Mat. Flowerdale* in 'The London Prodigal' (*q.v.*). In 1609 he published his play entitled, 'The Two Maids of More Clacke' (*q.v.*). 'The Valiant Welshman' (*q.v.*) is also attributed to him. In John Davies' 'Scourge of Folly,' Armin is characterized as "honest" and "gamesome," testimony being given to both his private and his public worth. See Langbaine's 'Account of the English Dramatic Poets' (1691), Payne Collier's 'Principal Actors in the Plays of Shakespeare' (1846), 'Dictionary of National Biography' (1885), and Fleay's 'Biographical Chronicle of the English Drama' (1891).

Arminius. A tragedy by WILLIAM PATERSON, "cast" for performance, but not acted (1739-40). Paterson, as James Thomson's amanuensis, "had copied out his principal's 'Edward and Eleanor' (*q.v.*), and, as 'Arminius' was in the same hand, it was forbidden, as being probably an equally objectionable piece by the same author! The prohibition applied to Paterson was profitable, for he published his play by subscription, and gained £1000 by it, not for the reason that it was a good, but because it was a forbidden, drama" (Doran). (2) 'Arminius; or, The Champion of Liberty;' a tragedy by ARTHUR MURPHY (*q.v.*), printed in 1798, but not acted.

Armistice (The). A play by J. HOWARD PAYNE (*q.v.*), first performed at the Surrey Theatre in July, 1822, with John Reeve as *Peter Sinink* (*q.v.*), and Mdme. Vestris as *Ninette*. The part of *Peter* was a favourite with J. B. Buckstone (*q.v.*). Of late years the piece has been played under the name of 'Peter Smink.'

Armored of Lyonesse; or, The Cleverest Man in Town. A play adapted from Walter Besant's novel so-named, by W. HERON BROWNE and S. BOYLE LAWRENCE, Opéra Comique, London, December 30, 1890.

Armourer (The). (1) An opera, words by RICHARD CUMBERLAND (*q.v.*) and music by Warner, first performed at Covent Garden on April 4, 1793, with a cast including Quick, Munden, Inledon, Blanchard, Fawcett, Harley, Johnstone, Mrs. Martyr, and Mrs. Harlowe. 'The Armourer' was founded on a comic opera which Cumberland had written on the subject of Wat Tyler. The

licenser objected to the work, however, and the author accordingly remodelled it. (2) An historical drama, by R. DODSON, Britannia Theatre, London, March, 1876.

Armourer of Nantes (The). An opera in three acts, libretto (founded on Victor Hugo's 'Marie Tudor') by J. V. BRIDGEMAN, music by M. W. Balfe, first performed at Covent Garden Theatre, London, on February 12, 1863.

Armourer's Daughter (The). A fairy extravaganza by H. T. ARDEN (*q.v.*), first performed at Cremorne on August 11, 1866, with W. Corri as *Giles* and Miss C. Parkes as *Mark*.

Armourer's Escape (The); or, Three Years at Nootka Sound. A melodramatic sketch in two acts, by J. N. BARKER (*q.v.*), founded on fact, and first performed at Philadelphia in March, 1817.

Armroyd, Job and Nell. Characters in WATTS PHILLIPS' 'Lost in London' (*q.v.*).

Arms and the Man. A "romantic comedy" in three acts, by G. BERNARD SHAW (*q.v.*), first performed at the Avenue Theatre, London, on April 21, 1894, with a cast including Miss Alma Murray, Miss F. Farr, Mrs. C. Calvert, Yorke Stephens, B. Gould, and J. Welch.

Armstrong. A character in COLMAN'S 'Iron Chest' (*q.v.*).

Armstrong, John. Physician, dramatist, and poet, born at Castleton, Roxburghshire, about 1709, died September, 1779; author of 'The Forced Marriage,' a tragedy (printed 1770).

Armstrong the Shipwright. A play by J. T. HAINES (*q.v.*).

Armusia. One of the heroes of FLETCHER'S 'Island Princess' (*q.v.*), in love with *Quisara* (*q.v.*).

Army of the North (The). A melodrama by J. R. PLANCHÉ (*q.v.*), produced at Covent Garden Theatre, London, on October 29, 1831, with Miss Taylor (Mrs. Walter Lacy) in the principal female part.

Armytage, Clifford and Harold. Characters in SIMS'S 'Lights o' London' (*q.v.*).

Arnaud. (1) A Norman minstrel in R. LACY'S 'Robert the Devil' (*q.v.*). (2) A character in J. T. HAINES' 'Idiot Witness' (*q.v.*).

Arncliffe, Sir Harry. The husband in TOM TAYLOR'S 'Unequal Match' (*q.v.*).

Arne, Michael. Composer (born 1741, died about 1806); son of T. A. Arne (*q.v.*); wrote the music for the following pieces (*q.v.*):—'The Fairy Tale' (1763), 'Hymen' (1764), 'Almena' (1764), 'Cymon' (1767), 'The Fathers' (1778), 'The Belle's Stratagem' (1780), 'The Choice of Harlequin' (1781), 'The Positive Man' (1782), and 'Tristram Shandy' (1783).

Arne, Miss. Daughter of Michael Arne (*q.v.*), and vocalist; made her first appear-

ance at Drury Lane in 1795 as *Polly* in 'The Beggar's Opera' (*q.v.*).

Arne, Thomas Augustine, Mus. Doc. Composer (born 1710, died 1778); the librettist as well as composer of 'Artaxerxes' (1762), 'The Guardian Outwitted' (1764), 'The Rose' (1773), 'The Contest of Beauty and Virtue' (1773), 'A Pasticcio' (1773), and 'Phœbe at Court' (1776); also the reputed author and composer of 'Don Saverio' (1760), and 'The Cooper' (1772)—all of which see. Dr. Arne wrote the music for the following dramatic pieces (*q.v.*):—'Rosamond' (1733), 'The Opera of Operas' (1733), 'Dido and Æneas' (1734), 'The Fall of Phaeton' (1736), 'Zara' (1736), 'Comus' (1738), 'The Judgment of Paris' (1740), 'Alfred' (1740), 'The Blind Beggar of Bethnal Green' (1741), 'Britannia' (1743), 'Eliza' (1743), 'Thomas and Sally' (1743), 'The Temple of Dullness' (1745), 'King Pepin's Campaign' (1745), 'Neptune and Amphitrite' (1746), 'The Prophetess' (1759), 'The Sultan' (1759), 'Olympiade' (1765), 'The Ladies' Frolic' (1770), 'The Fairy Prince' (1771), 'Elfrida' (1772), 'Achilles in Peticcoats' (1773), 'May Day' (1775), and 'Caractacus' (1776). He at various times wrote incidental music for 'As You Like It' (1740), 'Twelfth Night' (1741), 'The Merchant of Venice' (1742), 'The Tempest' (1746), 'Romeo and Juliet' (1750), 'Love in a Village' (1762), 'King Arthur' (1770), 'The Tender Husband,' 'The Rehearsal,' 'The Rival Queens,' etc. Dr. Arne was appointed composer to Drury Lane in 1738, retained the post till 1742, and was reapointed to it in 1744. He was the brother of Mrs. Cibber (*q.v.*), and the father of Michael Arne (*q.v.*). See CATGUT, DR.; also, Grove's 'Dictionary of Music and Musicians' (1879), and 'Dictionary of National Biography' (1885). See ABEL; JUDITH.

Arnheim. A character in Lord BYRON'S 'Werner' (*q.v.*). (2) *Count Arnheim* is one of the *personæ* in 'The Bohemian Girl' (*q.v.*).

Arnold. Son of *Bertha*, and deformed, in Lord BYRON'S 'Deformed Transformed' (*q.v.*).

Arnold. The name of the author of a piece called 'The Secret; or, Nothing' (1807).

Arnold, Charles. Actor and vocalist, born at Lucerne, 1854; joined the stage in 1872, and, after two seasons at New York, had several years' experience in Canada (1874) and at San Francisco (1878), followed by a visit to the West Indies (1881) and a tour of the United States (1882). His first appearance in Great Britain was as *Tony* in 'My Sweetheart' (*q.v.*). He has since appeared as *Eugene* in 'Erminie' (*q.v.*), *Hans* in 'Hans the Boatman' (*q.v.*), and the hero of 'Rosedale' (*q.v.*).

Arnold, Cornelius. Author of 'Osman,' a tragedy, published in a volume of poems (1875).

Arnold, Henry Thomas. Dramatic writer, born 1840, died 1876; author of 'The Armourer's Daughter,' 'The Belle of the Barleymow,' 'Bluebeard,' 'An Injured Female,' 'Nell Gwynne; or, The King and

the Actress,' 'Princess Charming,' 'The Right-Fall Heir,' etc.; best known under the pseudonym of "H. T. Arden."

Arnold, Matthew. Poet and prose writer, born 1822; author of 'Empedocles on Etna' (1853) and 'Meropé' (1858), dramatic poems (*q.v.*). See also his essay on 'The French Play in London' ('Irish Essays and Others,' 1832), and some fugitive theatrical criticisms in the *Pall Mall Gazette*.

Arnold, Mrs. Vocalist; a great favourite at Covent Garden; afterwards sang in America, where she died.

Arnold of Benthuysen, in BEAUMONT and FLETCHER'S 'Beggars Bush' (*q.v.*), disguises himself as a beggar and is known as "Ginks."

Arnold of Winkelried; or, The Fight of Sempach. A drama in five acts, by MARK LEMON (*q.v.*), first performed at the Surrey Theatre, London, on July, 1836, with a cast including Butler as the hero, D. Pitt, R. Honner, and Mrs. R. Honner. It is written in blank verse.

Arnold, Samuel, Mus. Doc. Born in London, August 10, 1740; died October 22, 1802. He was appointed composer to Covent Garden Theatre in 1763, and brought out his first opera there in 1765. In 1769 he purchased Marylebone Gardens, for which he wrote and produced several burlettas, but from which his losses soon compelled him to retire. The following is a list of the dramatic compositions for which he furnished music:—'The Maid of the Mill' (1765), 'Rosamond' (1767), 'The Portrait' (1770), 'Mother Shipton' (1770), 'The Son-in-Law' (1779), 'Summer Amusement' (1779), 'Fire and Water' (1780), 'The Wedding Night' (1780), 'The Silver Tankard' (1780), 'The Dead Alive' (1781), 'The Castle of Andalusia' (1782), 'Harlequin Teague' (1782), 'Gretna Green' (1783), 'Hunt the Slipper' (1784), 'Two to One' (1784), 'Here, There, and Everywhere' (1784), 'Turk and No Turk' (1785), 'The Siege of Cuzzola' (1785), 'Inkle and Yarico' (1787), 'The Enraged Musician' (1788), 'The Battle of Hexham' (1789), 'New Spain' (1790), 'The Basket-Maker' (1790), 'The Surrender of Calais' (1791), 'Harlequin and Faustus' (1793), 'The Children in the Wood' (1793), 'Auld Robin Gray' (1794), 'Zorinski' (1795), 'The Mountaineers' (1795), 'Who Pays the Reckoning?' (1795), 'Love and Money' (1795), 'Bannian Day' (1796), 'The Shipwreck' (1796), 'The Italian Monk' (1797), 'False and True' (1798), 'Throw Physic to the Dogs' (1798), 'The Cambro-Britons' (1728), 'Obi; or, Three-fingered Jack' (1800), 'The Review' (1801), 'The Corsair' (1801), 'The Veteran Tar' (1801), 'The Sixty-third Letter' (1802), and 'The Fairies' Revels' (1802). See Grove's 'Dictionary of Music and Musicians' (1879).

Arnold, Samuel James. Theatrical manager and dramatic author; son of Dr. Samuel Arnold; born 1774, died August 16, 1852; joined his father in building the

Lyceum Theatre, of which he became manager, and afterwards erected the English Opera House at a cost of £80,000. After leaving the Lyceum, Arnold was for three years manager of Drury Lane Theatre. He married Matilda, daughter of H. J. Pye, the laureate, and, in collaboration with her, wrote the comedy called 'The Prior Claim' (1805). He was also the author of the following pieces:—'Auld Robin Gray' (1794), 'Who Pays the Reckoning?' (1795), 'The Shipwreck' (1796), 'The Irish Legacy' (1797), 'The Veteran Tar' (1801), 'Foul Deeds will rise' (1804), 'Up all Night' (1809), 'Britain's Jubilee' (1809), 'Man and Wife' (1809), 'The Maniac' (1810), 'Plots' (1810), and 'The Americans' (1811). Hazlitt wrote of him: "He does not get a single glimpse of life or nature, but as he has seen it represented on his own boards, or conned it over in his manuscripts. . . . His characters are the shadows of a shade; but he keeps a very exact inventory of his scenery and dresses. . . . He writes with the fewest ideas possible; his meaning is more nicely balanced between sense and nonsense than that of any of his competitors; he succeeds from the perfect insignificance of his pretensions, and fails to offend through downright imbecility" ('View of the Stage,' 1818).

Arnold, W. H. Author of 'The Devil's Bridge,' 'The Woodman's Hut,' and other dramatic pieces.

Arnoldo, in BEAUMONT and FLETCHER'S 'Custom of the Country' (*q.v.*), is affianced to *Zenocia* (*q.v.*).

Around the World in Eighty Days. A play produced at New York in June, 1835, and again in August, 1836. See ROUND THE WORLD.

Arpasia, in ROWE'S 'Tamerlane,' is betrothed to *Moneses* (*q.v.*), but forced to marry *Bajazet* (*q.v.*).

Arrah-na-Pogue; or, The Wicklow Wedding. A drama by DION BOUCICAULT (*q.v.*), first performed at the Theatre Royal, Dublin, on November 7, 1864, with the author as *Shawn the Post*, Rignold as *Beamish M'Coul*, J. Brougham as *Colonel O'Grady*, Reynolds as *Michael Feeny*, Mrs. B. White as *Fanny Power*, and Mrs. Boucicault as *Arrah Meelish*; first performed (in London) at the Princess's Theatre, on March 22, 1865, with Mrs. Boucicault in the title part, D. Boucicault as *Shawn the Post*, John Brougham as *Colonel O'Grady*, Dominick Murray as *Michael Feeny*, H. Vandenhoff as *the M'Coul*, Miss M. Oliver as *Fanny Power*, and F. Charles as *Major Coffin*; first performed in America at Niblo's Garden on July 12, 1865, with T. H. Glenney as *Shawn*, W. E. Sheridan as *Beamish*, and Miss Josie Orton as *Arrah*. In 1866 the play was represented in Paris, at the Gaieté, as 'Jean la Poste, ou les Nocees Irlandaises.' It was revived at the Adelphi in September, 1867; produced at Niblo's Theatre, New York, in 1869, with Miss Rose Eyttinge as *Arrah* and Dominick Murray as *Feeny*; revived at the

Gaiety in June, 1872, with Boucicault, Mrs. Boucicault, Shiel Barry (*Feeny*), and W. Rignold (*O'Grady*), and at the Adelphi in August, 1876, with J. C. Williamson and Miss Maggie Moore as *Shawn* and *Arrah*; reproduced at the Grand Opera House, New York, in 1879, with the author in the cast; revived at the Adelphi Theatre, London, in July, 1885, with C. Sullivan as *Shawn*, Miss M. Rorke as *Arrah*; played at New Orleans in 1887, with O. Tearle as *Shawn*; and revived at the Princess's Theatre, London, in August, 1891, with W. E. Shine as *Shawn*, Miss E. Terriss as *Arrah*, H. Neville as *O'Grady*, A. Dacre as *Beamish*, C. Ashford as *Feeny*, and Miss A. Roselle as *Fanny*. Henry Morley holds that it "is in the first two acts cleverly constructed and well written, but the interest does not pass into the third act, which is weak and strained, though it is supported by what is meant to be the great 'sensational' effect of a climb up an ivy-covered tower wall ('Journal of a London Playgoer,' 1866). See BETWEEN YOU AND ME AND THE POST.

Arraignment of London (The). A play by RICHARD DABORNE (*q.v.*) and CYRIL TOURNEUR (*q.v.*), mentioned by the former in letters to Henslowe, dated June, 1613.

Arraignment of Paris (The). A masque by GEORGE PEELE (*q.v.*), represented before Queen Elizabeth, by the children of her chapel, before 1582, and anonymously printed in 1584. Francis Nash (*q.v.*), writing in 1589, gave it as his opinion that this masque displayed Peele's "pregnant dexterity of wit and manifold variety of invention, wherein (me judice) he goeth a step beyond all that write." The work, according to Collier, "evinces much facility in the use of the English language," but, "in point of invention, does not deserve any extraordinary degree of praise, since Peele has done little more than dramatize, and put into agreeable and flowing verse, the apologue of the 'Judgment of Paris.' It derives the title of 'The Arraignment of Paris' from the circumstance that, towards the close, the Trojan shepherd is brought to trial before Jove for having adjudged the apple of discord to Venus." "Colin and Hobbino in it are, of course, Spenser and Harvey . . . Diggon, I think, Churchyard; Paris and Cœnone, Leicester and Lady Sheffield; Helen being the Countess of Essex" (Fleay).

Ar-Rivals (The). See RIVALRY, THE.

Arronge (L'). See WAY TO THE HEART.

Arrowsmith, William. An M.A. of Cambridge; author of 'The Reformation,' a comedy (1673). See Langbaine's 'Dramatic Poets.'

Arsaces. A character in MOTTLEY'S 'Antiochus' (*q.v.*).

Arsaces. A tragedy by WILLIAM HODSON; not acted, but printed in 1775. It is founded on the 'Ezio' of Metastasio.

Arsenic. "A dead take-in," in 'The Philosopher's Stone' (*q.v.*).

Arsinoe, Queen of Cyprus. An opera written by PETER MOTTEUX (*q.v.*), and composed by Clayton, performed at Drury Lane on January 16, 1705. This was the first effort to establish, in England, opera on the Italian model. "If this attempt," said the composer, "shall be a means of bringing this manner of music to be used in my native country, I shall think my study and pains very well employed." Mrs. Tofts was the *prima donna* in this instance. (2) 'Arsinoe; or, The Incestuous Marriage:' a tragedy by ANDREW HENDERSON; not acted, but printed in 1752.

Art. (1) A drama by CHARLES READE (*q.v.*), adapted from Fournier's 'Tiridate, ou Comédie et Tragédie,' and first performed at the St. James's Theatre, London, in February, 1855, with Mrs. Seymour as *Nance Oldfield*, and Miss E. Brunton (Robertson) in a minor part; revived, under the title of 'Nance Oldfield,' at the Lyceum in 1888, with Miss Genevieve Ward as *Nance* and W. H. Vernon as *Nathan Oldworthy*; again revived at the Lyceum in May, 1891, with Miss Ellen Terry as *Nance* and T. N. Wenman as *Nathan Oldworthy*. See ACTRESS by DAYLIGHT: COMEDY AND TRAGEDY; and TRAGEDY QUEEN. (2) A comediotta by CUNNINGHAM BRIDGMAN (*q.v.*), first performed at the Bijou Theatre, Paignton, in August, 1874.

Art and Artifice; or, Woman's Love. A drama in five acts, by JOHN BROUGHAM (*q.v.*), produced at New York, in June, 1859. As the preface says, "the leading incident in this drama is historic—namely, the abandonment by *Quentin Matsy*, of his trade of blacksmith in order to commence the study of painting, inspired by his love for a painter's daughter, whom he ultimately won." In the original cast, F. B. Conway was *Matsys* and Mrs. Conway *Alyt von Twilt*, the author playing *Moritz Wylde*.

Art and Love. A dramatic sketch in one act, by A. W. DUBOURG (*q.v.*), first performed at the Opéra Comique, London, on February 17, 1877; revived at the Avenue Theatre, London, on the afternoon of June 24, 1890, with Miss Wallis (Mrs. Lancaster) and Arthur Stirling in the cast.

Art and Nature. A comedy in five acts, by the Rev. JAMES MILLER, owing something to the 'Arlequin Sauvage' of D'Isle, the 'Flatun' of Rousseau, and Molière and first performed at Drury Lane on February 16, 1798, with Griffin as *Sir Simon Dupe*, Mrs. Mills as *Flaminia*, Mills as *Truemore*, Qui as *Courtilly*, and Cibber, jun., as *Julio*. The piece "was damned," says Genest, "on the first night. The templars had taken an unreasoning prejudice against Miller for his farce of 'The Coffee-House' [*q.v.*], and seen to have been determined to damn any piece that was known to be his." See ALPHABET GEWGAW.

"Art is a power that will not b

denied."—FLETCHER'S 'Humorous Lieutenant' (song).

Art of Acting, An Essay on the. A discourse in prose, by AARON HILL (*q.v.*), opening with the assertion that "the first dramatic principle" is as follows:—"To act a passion well, the actor never must attempt its imitation, 'till his fancy has conceived so strong an image, or idea, of it, as to move the same impressive springs within his mind, which form that passion, when 'tis undesigned, and natural." The writer then proceeds to explain, in detail, how an actor should express joy, grief, fear, anger, pity, scorn, hatred, jealousy, wonder, love; concluding with a series of questions and answers on the subject-matter of the essay. See ACTOR, THE.

Art of Acting (The). "Part I. Deriving Rules from a New Principle, for Touching the Passions in a Natural Manner. An Essay of General Use, to Those, who hear, or speak in Public, and to the Practisers of many of the Elegant Arts; As Painters, Sculptors, and Designers: But Adapted, in Particular, to the Stage: with view to quicken the Delight of Audiences, And form a Judgment of the Actors, in their Good, or Bad, Performances." A poem by AARON HILL (*q.v.*), published in 1746, with a dedicatory preface to the Earl of Chesterfield. The work is rather rhapsodical than methodical, the following being one of the most coherent passages:—

"Why was the Actor stain'd, by Law's Decree?
Lost Time's Recoverer! Truth's Awakener, He!
Passion's Refiner! Life's shoal Coast survey'd—
The wise Man's Pleaser, and the good Man's Aid:
Precept and Practice, in One Teacher join'd,
Bodied Resemblance of the copied Mind:
Nature confirms, Art dignifies his Claim,
And only Cant's low Crawl defiles his name.
If but by Comprehension we possess,
And every Greater Circle holds the Less,
No Rank's high Claim can make the Player's look small,
Since, acting Each, He comprehends 'em all."

See ACTOR, THE.

Art of Management (The); or, Tragedy Expelled. A farce in one act, by CHARLOTTE CHARKE (*q.v.*), "performed once at the Concert-room in York-buildings," in 1735. This farce was a bitter satire on Fleetwood, the manager of Drury Lane, with whom Mrs. Charke had quarrelled, and who is made to figure in the piece as *Squire Brainless*. *Headpiece* is Theophilus Cibber, and *Mrs. Tragic* is Mrs. Charke herself.

"Art thou poor, yet hast thou golden slumbers?" First line of a song in 'The Pleasant Comedy of Patient Gris-sell' (*q.v.*)—

"O sweet content!"

Artaban. Son of *Artemisia*, in ROWE'S 'Ambitious Stepmother' (*q.v.*).

Artabanes. Father of *Arbaces* (*q.v.*), in ARNE'S 'Artaxerxes' (*q.v.*).

Artan. A demon in 'The Imposture Defeated' (*q.v.*).

Artaxaminous. King of Utopia, in RHODES'S 'Bombastes Furioso' (*q.v.*).

Artaxerxes. (1) An opera in three acts, the libretto adapted from Metastasio, the music by Dr. T. A. ARNE (*q.v.*); first performed at Covent Garden Theatre on February 2, 1762, with Beard as *Artabanes*, Tenducci as *Arbaces*, Peretti as *Artaxerxes*, Miss Brent as *Mandane*, etc. *Artabanes*, having killed *Xerxes*, seeks to throw the guilt on his son *Arbaces*, whom he also accuses of seeking to poison *Artaxerxes*, *Artabanes* himself being in this case also the guilty person. Eventually *Artabanes* is banished. *Arbaces* is in love with *Mandane*, the sister of *Artaxerxes*. 'Artaxerxes' was an experiment, inasmuch as it was composed "after the Italian manner, with recitative instead of spoken dialogue." Arne, we read, "crowded many of the airs with florid divisions, particularly those in the part of *Mandane*, which he composed for his pupil, Miss Brent." 'Artaxerxes' was frequently revived in the latter years of the last, and the early years of the present, century—notably at Covent Garden in 1831, with Miss Sherriff as *Mandane* and Braham as *Artabanes*. (2) An opera translated from Metastasio by JOHN HOOLE, and printed in 1767.

Artaxerxes. Son of *Memnon*, and husband of *Amestris*, in ROWE'S 'Ambitious Stepmother' (*q.v.*).

Artemisa. The heroine of ROWE'S 'Ambitious Stepmother' (*q.v.*).

Artemisia. A character in PLANCHÉ'S 'An Old Offender' (*q.v.*).

Artful Cards. A farcical comedy by F. C. BURNAND (*q.v.*), adapted from 'La Clé' by MM. Duru and Labiche, and first performed at the Gaiety Theatre, London, in February, 1877, with J. L. Toole as *Spicer Rumford*, A. Bishop as *Sir Hare-cutt Shortleigh*, H. Westland as *Fred Flutter*, Miss Henderson as the *Countess Asteriski*, and Mrs. Leigh as *Mrs. Rumford*; revived at Toole's Theatre, London, in March, 1892. *Rumford* is "a weak gentleman with a foolish fondness for dissipation," who, unknown to his wife, visits the *Countess Asteriski*, a Polish adventuress, and loses a good deal of money at play. The *Countess's* friends are all swindlers, and, the police entering the house, these "artful cards" pretend to be engaged in musical performances.

Artful Dodge (The). A farce in one act, by E. L. BLANCHARD (*q.v.*), first performed at the Olympic Theatre, London, on February 2, 1842, with G. Wild as *Demos-thenes Dodge*, Fitzjames as the *Rev. Fred FitzFudge*, Turnour as *Gregory Grudge*, Miss Arden as *Susan Smudge*, Rogers as *Nudge*, and Walton as *Budge*; revived at Drury Lane (with other entertainments) for the benefit of Mrs. Blanchard, on the afternoon of June 2, 1890, with A. Williams as *Dodge*.

Artful Husband (The). A comedy by W. TAVERNER (*q.v.*), first performed at Lincoln's Inn Fields on February 11, 1717, with

Keene as *Winwife*, Mrs. Rogers as *Mrs. Winwife*, Mrs. Knight as *Lady Upstart*, Mrs. Thurmond as *Belinda*, and Elrington as *Sir Harry Freelove*. The piece has two concurrent plots. The first has to do with the extravagant doings of *Mrs. Winwife*. In order to cure her of them, *Winwife* pretends to be nearly ruined, and his wife at once offers to retire into the country. The idea of this was taken from Shirley's 'Lady of Pleasure' (*q.v.*). The second plot has for its centre *Lady Upstart*, who is induced to marry a *Sir Modish Pert*. *Sir Modish* is, however, only *Belinda* in disguise, and *Lady Upstart* is glad to dissolve the marriage for a consideration named by *Belinda*, who is in love with, and now marries, *Sir Harry*. This notion is borrowed from 'The Counterfeit Bridegroom' (*q.v.*). Among the other characters are *Stockwell*, *Frank Flash*, and *Decoy*, all of which see. Altered by Colman—the episode of *Winwife* and his spouse being wholly omitted—'The Artful Husband' was reproduced at the Haymarket on May 18, 1778, under the title of 'The Female Chevalier,' the new title being suggested probably by the case of the Chevalier d'Eon, then notorious. On May 1, 1795, Taverner's comedy was again reproduced, this time at Covent Garden, and under the new name of 'The Bank-Note; or, Lessons for Ladies,' W. Macready being the adapter. The piece was played at New York in 1797. See ARTFUL WIFE.

Artful Wife (The). A comedy by W. TAVERNER (*q.v.*), intended as a pendant to 'The Artful Husband' (*q.v.*), and first performed at Lincoln's Inn Fields on December 3, 1717-18, with Mrs. Rogers as *Lady Absent*, Bullock, jun., as *Sir Francis Courtal*, Keene as *Lord Absent*, etc. The "artful wife" is *Lady Absent*, who, neglected by her husband and pursued by *Sir Francis*, arranges that *Sir Francis* shall be discovered making love to her at a place of assignation. *Lord Absent's* jealousy is aroused, and *Sir Francis* is made to marry a girl whom he has wronged.

Arthiope. A character in DAYENANT'S 'Unfortunate Lovers' (*q.v.*).

Arthur; or, The Hi-diddle-diddles of the King. Henry Morley, writing in his 'Journal of a London Playgoer,' under date of April, 1860, says: "There is an appearance in advertisements of a burlesque by somebody of fashion, who has written 'Arthur; or, The Hi-diddle-diddles of the King.'"

Arthur and Emmeline. See ARTHUR, KING.

Arthur, John. Actor and dramatist, died April, 1772; performed at Covent Garden and Drury Lane between 1737 and 1758, and at Dublin in 1758-9. "In 1760 he seems to have been manager of the Bath company." Among his characters were *Shylock*, *Touchstone*, *Polonius*, *Shallow*, *Sir Hugh Evans*, *Stephano* (Dryden's 'Tempest'), *Fondlewife* ('The Old Bachelor'), *Lord*

Froth ('The Double Dealer'), *Scrub* ('The Beaux' Stratagem'), *Trappanti* ('She Would and She Would Not'), *Moneytrap* ('The Confederacy'), etc. He was "a very good copier of nature in some peculiarities of humour" (Genest). He was also the author of 'The Lucky Discovery' (*q.v.*). See Davies' 'Dramatic Miscellanies' (1783-4), the 'Biographia Dramatica' (1812), and Genest's 'English Stage' (1832).

Arthur, King. This famous legendary monarch has been the leading personage in many dramatic pieces:—(1) 'Arthur's Show,' an interlude, mentioned by *Justice Shallow* in 'King Henry IV.,' pt. 2, act iii. sc. 2; "very popular in Shakespeare's age," and probably based on Malory's 'Morte d'Arthur.' (2) 'The Misfortunes of Arthur' (1587) (*q.v.*). (3) 'The Life and Death of Arthur, King of England,' a play by RICHARD HATHAWAY (*q.v.*), "acted by the Lord Admiral's servants" at the Rose Theatre in April, 1598. Fleay suggests that this may be identical with 'Arthur's Show.' (4) 'King Arthur; or, The British Worthy,' a "dramatic opera," words by JOHN DRYDEN, music by Henry Purcell, acted at the Queen's Theatre in 1691, and printed in the same year. "This play is a kind of sequel to the 'Albion and Albanus' of the same author. . . . The whole affair of the Enchanted Wood and other wonders of Osmond's art, are borrowed from Tasso. . . . The contrast of character between *Philidel*, a gentle aerial spirit, and *Grimbald*, a fierce earthy goblin, engaged on the adverse party, is not only well disguised, but executed with the hand of a master" ('Biographia Dramatica'). Downes says that the work was "excellently adorn'd with scenes and machines. . . . The play and musick pleas'd the court and city" ('Roscius Anglicanus'). Altered by David Garrick, and with additional music by Dr. Arne, 'King Arthur' was revived at Drury Lane in 1770; in 1784 it was reproduced at that theatre in a revised form, under the title of 'Arthur and Emmeline,' and with Kemble and Miss Farren in the principal rôles; it was seen at the Lyceum Theatre, London, in July, 1827, when Purcell's music was given, and when the cast included Pearman, Thorne, Phillips, Miss Paton, and Miss Kelly; and there is further record of its being performed at Drury Lane Theatre in November, 1842, when the part of *Philidel* was taken by Miss P. Horton. (5) 'Arthur, Monarch of the Britons,' a tragedy by WILLIAM HILTON; not acted, but printed among the author's poetical works (1776). (6) 'King Arthur; or, The Days and Nights of the Round Table,' an extravaganza by WILLIAM BROUGH (*q.v.*), brought out at the Haymarket Theatre in 1863, with Miss Louise Keeley as the *King*, Miss Wright as *Guinevere*, Miss H. Lindley as *Sir Lancelot*, Miss Romer as *Vivien*, and Compton as *Sir Key*. In this piece *Guinevere*, before she is wedded to *Arthur*, is captured by *Cheldric*, the Saxon invader, from whom, however, she is recaptured by the aid of *Vivien* as the wielder

of Merlin's wand. (7) 'King Arthur:' a play in verse by J. COMYNS CARR (*q.v.*), Lyceum Theatre, London, January 12, 1895, with H. Irving as *Arthur*, Miss E. Terry as *Guinevere*, J. Forbes-Robertson as *Lancelot*, F. Cooper as *Mordred*, S. Valentine as *Merlin*, Miss G. Ward as *Morgan Le Fay*, Miss Ashwell as *Elaine*, etc. (8) 'King Arthur; or, Lancelot the Loose, Giver of the Square, and the Knights of the Round Table, and other Furniture:' a burlesque by W. M. AKHURST.—*King Arthur* is also a character in FIELDING'S 'Tom Thumb' (*q.v.*), E. L. BLANCHARD'S 'Three Perils,' H. J. BYRON'S 'Jack the Giant-Killer' (*q.v.*), the burlesque of 'The Lancashire Witches' (*q.v.*), PAULTON and PASCAL'S 'Cymbia' (*q.v.*), and RICHARD-HENRY'S 'Lancelot the Lovely' (*q.v.*).

Arthur, Prince, figures in SHAKESPEARE'S 'King John,' and G. A. A BECKETT'S burlesque 'King John (with the benefit of the Act)' (*q.v.*).

Arthur, The Misfortunes of. See MISFORTUNES OF ARTHUR, THE.

Arthur's Show. See ARTHUR, KING.

Art-i-chok. Caliph of Jerusalem, in PLANCHE'S 'Seven Champions of Christendom' (*q.v.*).

Article 7 (L'). See SHYLOCK AND CO.

Article 47 (L'); or, **Breaking the Ban**. A drama in three acts, adapted from the French of Adolphe Belot by HENRY L. WILLIAMS (*q.v.*), and produced at the Fifth Avenue Theatre, New York, on April 2, 1872, with H. Crisp as *Duhamel*, G. Parkes as *Mazilier*, L. James as *Delille*, J. Lewis as *Potain*, D. H. Harkins as the *Judge*, Miss Clara Morris as *Cora*, Miss Linda Dietz as *Marcelle*, and Mrs. G. H. Gilbert as *Mme. Duhamel*. See CORA.

Article 231 (L'). See LAST STRAW, THE.

Artifice (The). (1) A five-act comedy by Mrs. CENTLIVRE (*q.v.*), first performed on October 2, 1722, with Mrs. Younger as *Louisa*, Mills as *Ned Freeman*, Mrs. Horton as *Olivia*, Wilks as *Sir John Freeman*, W. Wilks as *Fainwell*, Mrs. Thurmond as *Mrs. Headless*, Harper as *Tally*, Mrs. Oldfield as *Mrs. Watchitt*, and Griffin as *Watchitt*. No fewer than three "artifices" are made use of in this play. One is that which is adopted by *Louisa*, who has been seduced by *Ned*, but who, by persuading him he is poisoned, induces him to marry her, and to hand over to his brother, *Sir John*, not only *Olivia*, but the estates which he has wrongfully withheld from him. The second artifice is that of *Fainwell*, who, by means of it, carries off the widow *Headless* from *Tally*; whilst the third is that adopted by *Mrs. Watchitt* in order to allow of her lover escaping from her husband. This last artifice, however, does not succeed. (2) A comic opera in two acts, by WILLIAM AUGUSTUS MILES (*q.v.*), first performed at Drury Lane

on April 14, 1780, with Parsons, Lamash, Bannister, etc., in the cast.

Artipadiades. The king in DANIEL'S 'Doctor Bolus' (*q.v.*); in love with *Poggy-lina* (*q.v.*).

Artist's Wife (The). A "petite comedy" in two acts, by GILBERT ABBOTT À BECKETT (*q.v.*), first performed at the Haymarket on July 28, 1838, with J. B. Buckstone as *Andrew*, the artist's servant. The title rôle, *Lady Charlotte Clermont*, was played by Miss Taylor. The comedy was produced at the Park Theatre, New York, in September, 1839.

Arts and Hearts. A prose comedy in three acts, by H. B. COOPER, adapted from Julian Hawthorne's story of 'Pauline,' and printed in 1882.

Arundel St., Strand; 117. See ONE HUNDRED AND SEVENTEEN.

Arva, The Knight of. See KNIGHT OF ARVA.

Arvedson. The fortune-teller in Auber's 'Gustavus III.'

Arvida. Friend of Gustavus Vasa, in BROOKE'S play of that name (*q.v.*).

Arviragus. (1) Younger son of *Cymbeline*, in Shakespeare's play (*q.v.*). (2) A character in 'The Successful Pirate' (*q.v.*).

Arviragus and Philicia. A play in two parts, by LODOWICK CARLELL (*q.v.*), acted at the Cockpit and Hampton Court in 1636, and printed in 1639. It was revived at Lincoln's Inn Fields in 1672, with a prologue by Dryden.

As de Trêfle (L'). See ACE OF CLUBS.

As Good as Gold. A comedietta by C. F. COGHLAN (*q.v.*), first performed at the Lyceum Theatre, London, on December 18, 1869.

As in a Glass. See OURANG-OUTANG, THE.

As in a Looking-Glass. (1) A play in four acts, founded by F. C. GROVE on F. C. Philips' novel of that name, and first performed at the Opéra Comique, London, on May 16, 1887, with Mrs. Bernard Beere as *Lena Despard*, H. Standing as *Captain Fortinbras*, C. Marius as *Count Dromiross*, A. Bucklaw as *Algie Balfour*, and Miss Eva Sothen as *Miss Vyse*; played in the English provinces in 1887, with Miss L. Villiers as *Lena*; first produced in America at Fifth Avenue Theatre, New York, September 19, 1887, with Mrs. Langtry as *Lena*; revived at Manhattan Opera House, New York, November 14, 1892, with Mrs. Beere and C. Marius in their original rôles, and W. Barrymore as *Fortinbras*. (2) Another adaptation, by T. SIDNEY, was produced at Frome, Dorsetshire, in August, 1887.—Two other dramatic versions of the story have been produced in America—one, by L. MARSTON, in 1889.

As it Should Be. A play by W. C. OULTON (*q.v.*), first performed at the Haymarket Theatre on June 3, 1789, with Powell and Mrs. Powell in the cast. The plot is taken from No. 1 of 'The Busy Body.' *Fidget* desires to marry his daughter *Celia* to *Lord Megrim*, but in the end she espouses her lover, *Winworth*. The play was first performed in America in 1791. See SPARKLE.

As Large as Life. A farcical piece in three acts, by ARTHUR SHIRLEY (*q.v.*); Terry's Theatre, London, May 13, 1890.

As Like as Two Peas. A farce in one act, by HERBERT LILLE, first performed at the Haymarket on June 30, 1854, with Buckstone, Compton, Mrs. Fitzwilliam, and Mrs. Buckingham, in the cast.

As Merry as May Be. A play by HATHAWAY, HOUGHTON, DAY, and SMITH, acted at Court in 1602.

As Plain as Can Be. A play performed before Queen Elizabeth and her Court between July 14, 1567, and March 3, 1568.

As the World Goes. A play by THOMAS HORDE, jun.

As-tu tué le Mandarin? See CASE OF CONSCIENCE.

As You Find It. A comedy by CHARLES, EARL OF ORRERY, first performed at Lincoln's Inn Fields in 1703, with Pack as *Jack Single*, Dogget as *Sir Abel Single*, Mrs. Lee as *Chloris*, Verbruggen as *Hartley*, Betterton as *Bevil*, Mrs. Bracegirdle as *Orinda*, Mrs. Barry as *Eugenia*, Powell as *Ledger*, and Bowman as *Sir Pert*. *Jack* marries *Chloris*, to the disgust of his father, *Sir Abel*, who has himself proposed to her. *Hartley* neglects his wife, but, meeting her by chance at a masked ball, reforms. *Bevil* marries *Orinda*.

As You Like It. A comedy by WILLIAM SHAKESPEARE (*q.v.*), founded, as regards the main features of the plot, upon T. Lodge's prose fiction, 'Rosalynde, Euphues' Golden Legacie,' which was published in 1590, and was itself based in part on the Cook's Tale of Gamelyn (wrongly ascribed to Chaucer). *Jacques*, *Touchstone*, and *Audrey* are wholly the creation of Shakespeare, who also modified Lodge's story in certain details. As the play is not mentioned by Meres in his 'Paladis Tamia' (1598), and as one of the lines in it ("Who ever loved, that loved not at first sight?") is quoted from Marlowe's 'Hero and Leander' (also published in 1598), it may be assumed that the work was not written till after that date. The reference to it in the Stationer's Register is supposed to apply to 1600, and its composition may, therefore, be referred to the interval between the two years named. It was first printed in the folio of 1623, and has been published frequently in a separate form. Theobald edited it in 1741, the Covent Garden stage version was issued in 1786, and Kemble's edition of it appeared in 1815. Of its early stage-history little is known. On January 9, 1723,

there was acted at Drury Lane an adaptation of the comedy, perpetrated by Charles Johnson, and called 'Love in a Forest,' with Cibber as *Jacques*, Wilks as *Orlando*, Booth as the banished Duke (here called Alberto), Mills as *Adam*, Thurmond as *Oliver*, Cory as *Amiens*, T. Cibber as *Le Beau*, Mrs. Booth as *Rosalind*, Mrs. Thurmond as *Celia*, etc. From this compilation, *Touchstone*, *Audrey*, *William*, *Corin*, and *Phoebe* were omitted, whilst passages from 'Richard II.,' 'Much Ado about Nothing,' and 'Twelfth Night,' together with the interlude from 'A Midsummer Night's Dream,' and lines from the adapter's own pen, were inserted. Among many alterations, *Jacques* was represented as making love to *Celia*, and marrying her in the end. The adaptation was published in the year of performance. Sixteen years later (1739) one "J. C." published a comedy called 'The Modern Receipt; or, A Cure for Love,' which he described as "altered from Shakespeare," and which was a species of modernized paraphrase of 'As You Like It.' The scene was laid in Liège and Arden, and *Rosalind*, *Orlando*, *Celia*, *Jacques*, and *Adam* appeared as *Camilla*, *Vincentio*, *Julia*, *Marcellus*, and *Fidelio* respectively. Shakespeare's lines were occasionally used, but generally re-written or amplified in prose. In this version, also, *Jacques*, as *Marcellus*, has combats with *Celia* (as *Julia*), and pairs off with her at the close. In 1856 George Sand translated and adapted the play to the French stage, following both Johnson and "J. C." in making *Jacques* the lover of *Celia*. An additional scene, written by Joseph Moser, is to be found in the *European Magazine* (1809). The play has been translated into many European languages. It was revived at Drury Lane in December, 1740, with Quin as *Jacques*, Woodward as *Sylvius*, Mrs. Pritchard as *Rosalind*, Mrs. Clive as *Celia*, and Mrs. Egerton as *Audrey*; at the same theatre in November, 1747, with Macklin as *Touchstone*, Shuter as *William*, and Mrs. Woffington as *Rosalind*; at the same theatre in October, 1767, with King as *Touchstone*, Palmer as *Orlando*, Mrs. Dancer (Mrs. Barry) [the first to sing the Cuckoo Song, taken from 'All's Well that Ends Well'] as *Rosalind*, and Mrs. Baddeley as *Celia*; at Covent Garden in April, 1771, with G. A. Stevens as *Touchstone*, Smith as *Orlando*, Mattocks as *Amiens*, and Mrs. Bulkeley (Mrs. Barresford) as *Rosalind*; at the same theatre in January, 1775, with Barry as *Jacques*, Lewis as *Orlando*, Shuter as *Touchstone*, and Mrs. Mattocks as *Celia*; at the same theatre in December, 1779, with Quick as *Touchstone*, Henderson as *Jacques*, and Miss Younge as *Rosalind*; at the Haymarket in July, 1783, with Edwin as *Touchstone*, Bensley as *Jacques*, Bannister, jun., as *Orlando*, J. Aickin as *Adam*, and Miss Frodsham as *Rosalind*; at Drury Lane in April, 1785, with Palmer as *Jacques*, J. Aickin as the banished Duke, and Mrs. Siddons as *Rosalind*; at the same theatre in April, 1787, with Kemble as *Orlando* and Mrs. Jordan as *Rosalind*; at Covent Garden in February, 1789, with Aickin as

Jacques and Miss Wallis as *Rosalind*; at the same theatre in November, 1789, with Harley as *Jacques*, Holman as *Orlando*, and Mrs. Pope as *Rosalind*; at Drury Lane in May, 1797, with Bannister, jun., as *Touchstone*, Barrymore as *Orlando*, Miss Mellon as *Celia*, and Miss Pope as *Audrey*; at Covent Garden in October, 1805, with Fawcett as *Touchstone*, Kemble as *Jacques*, C. Kemble as *Orlando*, Blanchard as *William*, Miss Smith as *Rosalind*, Miss Brunton as *Celia*, and Mrs. Matlocks as *Audrey*; at the Lyceum Theatre, London, in September, 1811, with Miss Duncan as *Rosalind* and Wroughton as *Jacques*; at the same theatre in 1828, with Miss Jarman (Mrs. Ternan) as *Rosalind*; at Drury Lane in October, 1842, with Macready as *Jacques*, Ryder as the exiled Duke, Anderson as *Orlando*, Phelps as *Adam*, Keeley as *Touchstone*, Mrs. Nisbett as *Rosalind*, Mrs. Stirling as *Celia*, and Mrs. Keeley as *Audrey*; at the Princess's Theatre, London, in February, 1845, with Miss Cushman as *Rosalind*; at the Haymarket Theatre, London, in November, 1845, with Miss H. Faucit as the heroine and J. Anderson as *Jacques*; at the City of London Theatre in 1845, with Vandenhoff and Miss Vandenhoff; at Drury Lane in January, 1850, with Vandenhoff as *Jacques* and W. H. Angel as *Touchstone*; at the Princess's in February, 1851, with Kean, Alfred Wigan, and Mrs. Kean; at the Marylebone Theatre, London, in October, 1854, with Mrs. Wallack as *Rosalind*, Miss Cleveland as *Celia*, Edgar as *Orlando*, and W. Wallack as *Jacques*; at the Haymarket Theatre, London, in June, 1855, with Barry Sullivan as *Jacques*; at the same theatre in September, 1856, with W. Farren as *Orlando*, W. H. Chippendale as *Adam*, Compton as *Touchstone*, Howe as *Jacques*, Miss Booth as *Rosalind*, Miss M. Oliver as *Celia*, and Mrs. Fitzwilliam as *Audrey*; at Sadler's Wells, London, in 1857, with Mrs. C. Young (Mrs. H. Vezin) as *Rosalind* and Phelps as *Jacques*; at the same theatre in September, 1860, with H. Vezin as *Orlando*, Miss Fanny Josephs as *Celia*, and L. Ball as *Touchstone*; at the Marylebone Theatre, London, on April 24, 1861, with Miss Marriott as *Rosalind*; at the Princess's Theatre, London, in February, 1862, with Miss C. Leclercq as *Rosalind*, Miss R. Leclercq as *Celia*, Miss M. Harris as *Audrey*, Widdicomb as *Touchstone*, and J. Ryder as *Jacques*; at the Queen's Theatre, London, in February, 1871, with Mrs. Rousby as *Rosalind*, W. Rousby as *Orlando*, H. Marston as *Adam*, and J. Ryder as *Touchstone*; at Drury Lane in December, 1871, with Miss Nelson as *Rosalind*, T. C. King as *Jacques*, J. B. Howard as *Orlando*, and Miss F. Addison as *Celia*; at the Opéra Comique, London, in February, 1875, with Mrs. Kendal as *Rosalind*, W. H. Kendal as *Orlando*, A. Cecil as *Touchstone*, H. Vezin as *Jacques*; at the St. James's Theatre, London, in February, 1878, with Miss Ada Cavendish as *Rosalind*, J. D. Stoyles as *Touchstone*, H. Forrester as *Jacques*, and Lin Rayne as *Orlando*; at the Haymarket Theatre, London, in 1879, with Miss A. Neilson as *Rosalind*; at Manchester

in 1879 (two performances), with Miss Faucit and Miss Wallis alternately as the heroine, L. Wingfield as *Orlando*, Tom Taylor as *Adam*, and H. Merivale as *Touchstone*; at the Imperial Theatre, London, on February 25, 1880, with Miss Litton as *Rosalind*, Miss Helen Cresswell as *Celia*, Miss Sylvia Hodson as *Audrey*, Kyrle Bellew as *Orlando*, Lionel Brough as *Touchstone*, H. Vezin as *Jacques*, and W. Farren as *Adam*; at the same theatre in September, 1882, with Mrs. Langtry as *Rosalind*, and in October, 1882, with Miss Calhoun as the heroine; at the Gaiety Theatre, London, in April, 1883 (*matinée*), with Miss Wallis as *Rosalind*, J. H. Barnes as *Jacques*, W. H. Stephens as *Adam*, C. Groves as *Touchstone*, and G. Alexander as *Orlando*; at Coombe House, Kingston-on-Thames (forest scenes only), in July, 1884, with Lady A. Campbell as *Orlando*; at the St. James's Theatre, London, in January, 1885, with Mrs. Kendal as *Rosalind*, Miss L. Diets as *Celia*, W. H. Kendal as *Orlando*, J. Hare as *Touchstone*, H. Vezin as *Jacques*, J. Maclean as *Adam*, and J. F. Young as the banished Duke (incidental music by Alfred Cellier); at Stratford-on-Avon in August, 1885, with Miss Mary Anderson as the heroine; at Charlton Park, Middlesex (forest scenes only), in July, 1886, with F. Rodney as *Orlando* and Miss A. Leighton as *Rosalind*; at the Crystal Palace in September, 1886 (*matinée*), with Miss Marie de Grey as *Rosalind* and H. B. Conway as *Orlando*; at the Shaftesbury Theatre, London, in October, 1888, with Miss Wallis as *Rosalind*, Miss A. Rose as *Celia*, Mrs. E. Saker as *Audrey*, Forbes Robertson as *Orlando*, A. Stirling as *Jacques*, W. Farren as *Adam*, W. Mackintosh as *Touchstone*; at the St. James's Theatre, London, on February 24, 1890, with Mrs. Langtry as *Rosalind*, L. Cautley as *Orlando*, F. Everill as *Adam*, C. Sugden as *Touchstone*, A. Bouchier as *Jacques*, Miss A. McNeil as *Celia*, and Miss M. Lea as *Audrey* [in this revival the Masque of Hymen was represented]; at the Shaftesbury Theatre, on the afternoon of June 18, 1891, with Mrs. P. Campbell as *Rosalind*, F. Worthing as *Orlando*, Nutcombe Gould as *Jacques*, and Miss A. Leighton as *Audrey*; and at Daly's Theatre, London, in April, 1894, with Miss A. Rehan as *Rosalind*, Miss S. Carlisle as *Celia*, Miss Catherine Lewis as *Audrey*, W. Farren as *Adam*, and J. Craig as *Orlando*. 'As You Like It' was played at New York in July, 1786; and again in June, 1796, with Hallam as *Touchstone*; in January, 1850, with Burton as *Touchstone*, Chippendale as *Adam*, and Miss Cushman as *Rosalind*; in June, 1853, with Wallack as *Jacques* and Miss Keene as *Rosalind*; in 1869, with Mrs. Scott Siddons as *Rosalind*, G. Clarke as *Orlando*, and D. H. Harkins as *Jacques*; in May, 1879, with Miss Ada Cavendish as *Rosalind*, J. Gilbert as *Adam*, and Miss Effie Germon as *Audrey*; in September, 1880, with Miss Rose Coghlan as *Rosalind*, H. M. Pitt as *Orlando*, and Osmond Tearle as *Jacques*; in 1886, with Mme. Modjeska as *Rosalind* and M.

Barrymore as *Orlando*; in 1887 (at the Union Square Theatre), with Miss Rose Coghlan as *Rosalind*; in 1889, with Louis James as *Orlando* and Miss Marie Wainwright as *Rosalind*; and in 1889-90 (at Daly's Theatre, New York), with Miss Ada Rehan as *Rosalind*, John Drew as *Orlando*, G. Clarke as *Jacques*, C. Fisher as *Adam*, and J. Lewis as *Touchstone* [this cast appeared at the Lyceum, London, in 1890]. 'As You Like It' was played entirely by women in New York in the autumn of 1893, and in London and the English provinces in the spring of 1894. In the latter instance the cast included Miss F. Ivor as *Rosalind*, Miss A. Ferrar as *Orlando*, Miss C. Moreland as *Adam*, Miss L. Belmore as *Audrey*, and Miss B. Selwyn as *Celia*. "In none of Shakespeare's plays," says Tom Taylor, "are romance, drama, and poem so exquisitely combined as in 'As You Like It'; none calls up such a series of rich and lovely pictures, ranging from palace to forest, with their animated groups of court wrestlers and woodland hunters; none dallies so charmingly with love-making, and so seasons the sauciness of its play with the fervour of its passion. Where else shall we look for such happy harmonizing of two moods of folly, like that of *Jacques*, the *blasé* sentimentalist and cynical Epicurean, with that of *Touchstone*, the sententious shooter of sharp bolts, the licensed whipper of affectations, the motley mocker of the time; such fine contrast of despotic injustice in the usurper, with philosophic use of adversity, and profitable study of nature, in the exile? Who ever so lovingly united adventurous gaiety, wit, humour, and resistless high spirits, with feminine gentleness, sweetness, affection, and good sense, as Shakespeare in *Rosalind* and *Celia*? so married love's jest and earnest as in *Rosalind* and *Orlando*? so beautifully brought out the devotion and faithful service in age, in contact with grateful and protecting affection in youth, as in *Adam* and his young master?" "To me," says Miss Helen Faucit (Lady Martin), "'As You Like It' seems to be essentially as much a love-poem as 'Romeo and Juliet,' with this difference—that it deals with happy love, while the Veronese story deals with love crossed by misadventure and crowned with death. It is as full of imagination, of the glad rapture of the tender passion, of its impulsiveness, its generosity, its pathos. No 'hearse-like airs,' indeed, come waiving by, as in the tale of those 'star-crossed lovers,' to warn us of their too early tragic 'overthrow.' All is blended into a rich harmonious music, which makes the heart throb, but never makes it ache."

Ascanio. Son of Don Henrique, in BEAUMONT and FLETCHER'S 'Spanish Curate' (*q.v.*).

Ascensio Domini. The title and subject of the twentieth of the Chester plays (*q.v.*).

Ascot. A farcical comedy in two acts, by PERCY FENDALL (*q.v.*), first performed at the

Theatre Royal, Oldham, on October 13, 1879; first played in London at the Novelty Theatre, on March 29, 1883, with Miss Florence Marryat and Gilbert Farquhar in the cast.

Ashbury, Joseph. Actor and theatrical manager; born in London, 1833; died 1870; was educated at Eton, and entered the army; took part in 1859 in the seizure of Dublin Castle for the king; was made a lieutenant at the Restoration, and in 1662 was appointed deputy master of the revels to the Lord Lieutenant of Ireland. Twenty years later he became master of the revels and the local theatrical patentee. In 1691 he played *Iago* with amateurs in Dublin, and in the following year revived 'Othello' at the Orange Street Theatre, with a London company which included Wilks. "By skilful management, and by encouraging promising histrionic talent, Ashbury," says Dutton Cook, "secured for the Dublin stage a great reputation. He himself was an excellent actor." "I had not the pleasure," says Chetwood, "of knowing this great man but till the latter part of his life; yet, notwithstanding his great age, I have seen him perform several parts with the utmost satisfaction. . . . I have seen him acquit himself in the part of *Careless*, in 'The Committee,' so well that his years never struck upon remembrance. And his person, figure, and manner in *Don Quixote* were inimitable." See Chetwood's 'General History of the Stage' (1749), Hitchcock's 'Historical View of the Irish Stage' (1780), and Genest's 'English Stage' (1832).

Ashby Manor. A play in two acts, by WILLIAM ALLINGHAM (*q.v.*), published in 1833.

Ashe, Nicholas. Author of 'Panthea,' a tragedy (1803).

Ashfield, Farmer, in MORTON'S 'Speed the Plough' (*q.v.*), is the husband of *Dame*, and father of *Susan, Ashfield*. "Behave pratty" is his favourite exhortation. His wife is the lady who displays so much anxiety as to what her neighbour, Mrs. Grundy (*q.v.*), will say. Leigh Hunt said of Emery's *Ashfield* that it was "manly and attractive of respect" ('Critical Essays,' 1807).

Ashford, Charles. Actor, born at Birmingham, 1850; made his first appearance on the stage at Nottingham in 1871. His London *début* took place in April, 1877, at the Olympic Theatre, as *Welsh* in Reade's 'Scuttled Ship.' Among his other "original" parts are *Neptune* in Lecocq's 'Sea Nymphs,' *Babillard* in Offenbach's 'Creole,' *Gobo* in Planquette's 'Cloches de Corneville,' *Poupard* in 'Les Mousquetaires,' *Picardeau* in 'La Belle Normande,' *Muffle* in Offenbach's 'La Boulangère,' *M'Gruder* in Solomon's 'Claude Duval,' and *Nicholas* in Bucalossi's 'Manteaux Noirs.' In 1877 he played *Sampson Burr* in 'The Porter's Knot' at the Criterion, London; in 1886 *Swaggerton* in 'Noah's Ark' at the Royalty; in 1891 *Michael Feeny* in 'Arrah-na-Pogue' at the Princess's;

and in 1893 *Perkyn Middlewick* in 'Our Boys' at the Vaudeville.

Ashley, Henry Jefferies. Actor, died 1890; made his *début* at Glasgow, and first appeared in London in 1860, at the St. James's Theatre, where he remained for two years. Subsequently he played a seven years' engagement at the Adelphi Theatre, creating, among other parts, that of *William* in Reade's 'Dora.' At the Criterion Theatre he was the original representative of *Geoffrey Gordon* in 'The Great Divorce Case,' *Joskin Tubbs* in 'Pink Dominos,' and similar rôles. He also "created" the parts of the *Marquis de Pont Sablé* in 'Madame Favart,' the *Duc des Ifs* in 'Olivette,' *Don Brasiero* in 'Manola,' *Brabazon Sikes* in 'The Merry Duchess,' *Tancred* in 'Falka,' *Jules Primitif* in 'La Cosaque,' *Sir Mulberry Mullitt* in 'Indiana,' *Vavasour* in Reece's 'Robinson Crusoe,' *Dr. D.* in Cotsford Dick's operetta of that name, *Walker Slope* in 'Vetah,' *Louis XV.* in Wills's 'Pompadour,' *Bicoquet* in Planquette's 'Paul Jones,' and *Col. Sombbrero* in Planquette's 'Captain Thérèse.' He was seen in the provinces as the hero of *Pinero's* 'Magistrate.'

Ashmore, Miss. See SPARKS, MRS.

Ashore and Afloat. A nautical drama in three acts, by C. H. HAZLEWOOD (*q.v.*), first performed at the Surrey Theatre, London, in 1864, with J. Fernandez as *Newton Barnard*, T. Thorne as *Billy Bilberry*, and Miss G. Pauncefort as *Ruth Ringrose*.

Ashton. The Ashton family, including *Sir William* and his wife, his son *Henry*, and his daughter *Lucy*, figure in the English versions of 'Lucia di Lammermoor,' J. W. CALCRAFT's 'Bride of Lammermoor' (*q.v.*), H. J. BYRON's 'Lucia di Lammermoor' (burlesque) (*q.v.*), PALGRAVE SIMPSON's 'Master of Ravenswood' (*q.v.*), and H. MERIVALE's 'Ravenswood' (*q.v.*).

Ashton, Robert. Dramatist, and native of Ireland; author of 'The Battle of Aughrim; or, The Fall of Monsieur St. Ruth' (1727), and an unacted comedy, 'Love is the Conqueror.'

Asinaria. A comedy by PLAUTUS (B.C. 254-184), translated into English blank verse by Thornton, Warner, and Colman (1769-74). See also the versions by Cotter (1827) and Riley (1852).

Ask no Questions. A burletta in two acts, by CHARLES SELBY (*q.v.*), adapted from Bayard and Picard's 'Mathias l'Invalide' (Variétés, Paris, 1837), and first performed at the Olympic Theatre, London, on October 24, 1838, with W. Farren as *Mathias*, Oxberry as *Gimblet*, and Mrs. Orger, Selby, and Vining in other parts; first played at New York in 1847.

Asmodeus. The chief personage in the following dramatic pieces: (1) 'Asmodeus in New York;' a "satirical squib," performed at New York in April, 1840, with Mitchell in the title part. (2) 'Asmodeus,

the Little Demon; or, The Devil's Share;' a comic drama in two acts, by THOMAS ARCHER (*q.v.*), adapted from Scribe's 'Part du Diable,' and performed at the Surrey Theatre, London, on June 12, 1843, with Mrs. R. Honner in the title part—that of *Carlo*, an orphan and wandering minstrel, assuming the character of *Asmodeus*; produced at New York in 1854, with Miss A. Robertson (Mrs. Boucicault) as *Carlo*, and in 1855 with Miss G. Hodson in that part. (3) 'Asmodeus, the Devil on Two Sticks; or, The Force of Friendship;' a burlesque produced at the Adelphi Theatre, London, on April 25, 1859, with J. L. Toole in the title part, Miss Woolgar as *Don Cleophas Zambullo*, Paul Bedford as *Don Fernando*, and Miss Kate Kelly, Miss Mary Keeley, and Miss Eliza Arden in other parts.

Asmodeus. A character in ALBERT SMITH'S 'Alhambra' (*q.v.*).

Asotus. Son of *Cleon* in MASSINGER'S 'Bondman' (*q.v.*).

Aspacia. A tragedy in three acts, by Mrs. HUGHES, printed in 'Moral Dramas intended for Private Representation' (1790).

Aspasia. A character in JOHNSON'S 'Irene' (*q.v.*).

Aspatia. The betrothed wife of *Amintor* (*q.v.*), in BEAUMONT and FLETCHER'S 'Maid's Tragedy' (*q.v.*). Her death gives the title to the play. Hazlitt says that the character is "a beautiful sketch of resigned and heart-broken melancholy." Lamb observes that "Aspatia is a character equally difficult, with *Helena*, of being managed with grace. She too is a slighted woman, refused by the man who had once engaged to marry her. Yet it is artfully contrived that while we pity we respect her, and she descends without degradation."

Aspen, House of. See HOUSE OF ASPEN.

Aspen. (1) *Miles G. Aspen* is the hero of BAYLE BERNARD'S 'Nervous Man' (*q.v.*). (2) *Sir Harry Aspen* figures in 'The Gazette Extraordinary.'

Aspic. A character in MORTON'S 'Education' (*q.v.*).

Aspin. A comic servant in SAVAGE'S 'Love in a Veil' (*q.v.*).

Aspinwall, Stanhope. Author of 'Rodogune; or, The Rival Brothers' (1765).

Asprand. A tragedy performed at the Salisbury Theatre, March 20, 1805.

A.S.S. A farce in one act, first performed at the Lyceum Theatre, London, on April 23, 1853, with F. Matthews as *Diogenes Hunter*, Mrs. Macnamara as *Mrs. Hunter*, and Miss Wyndham as *Sophia*; revived at the Criterion, August 13, 1887, with W. Blakeley as *Diogenes*.

Assassin (L'). See HUSH-MONEY.

Assassin Labourer (The). A play, performed in New York in 1847.

Ass-ass-ination. A serio-comic extravaganza by THEODORE HOOK (*q.v.*), performed privately at Orange Hall, near Windsor, on January 30, 1810.

Ass-Dealer (The). A comedy translated from Plautus by RICHARD WARNER, and printed in 1774; "taken from a Greek play called 'Onacos,' written by Demophilus."

Assembly (The); or, Scotch Reformation. A comedy by "a Scots gentleman" (Dr. Archibald Pitcairne), written in 1692, and first printed in 1722. It was reprinted in 1766, and Genest holds that "it is clear from the preface" to that edition "that it was composed by more than one person. The authors were Jacobites, and the comedy is a severe satire on the Presbytery. There is a love episode which enlivens the play."

Assignation (The); or, Love in a Nunnery. A comedy in five acts, by JOHN DRYDEN (*q.v.*), first performed at the Theatre Royal in 1672, with Mohun as the Duke of Mantua, Kynaston as Frederick (his son), Hart as Aurelian, Burt as Camillo, Cartwright as Mario, Mrs. Reeve as Ascenio, Haynes as Benito (*q.v.*), Mrs. James as Sophronia, Mrs. Marshall as Lucretia, Mrs. Knapp as Hippolita, Mrs. Boutell as Laura, and Mrs. Coxe as Violetta. "It succeeded ill in the representation," admits Dryden in his preface (1673). Langbaine endeavours to show that it owed something to the 'Roman Comique' of Scarron, but Saintsbury characterizes the charge as "preposterous." He adds: "Almost all the incidents are forced, the characters are feebly marked and hardly at all worked out, the dialogue is much below the level of 'Marriage à la Mode' or 'The Mock Astrologer,' and the song 'Long between Love and Fear' is almost the only redeeming feature in the play." The scene (satirized in the second edition of 'The Rehearsal') in which Frederick pretends to be ill, is in act iv. 'The Assignation' was revived at Drury Lane in July, 1716. (2) 'The Assignation': a comedy in five acts, by SOPHIA LEE (*q.v.*), first performed at Drury Lane on January 28, 1807. The cast included Elliston, Bannister, Wroughton, H. Siddons, Mathews, Miss Pope, Mrs. H. Siddons, etc. "It was only performed once, the public thinking that much of the satire was aimed at public characters, and therefore naturally evincing displeasure." (3) 'The Assignation; or, Right at Last': a musical piece in two acts, by FISHER, first performed at Drury Lane on December 12, 1812. The cast included Knight, Lovegrove, Miss Kelly, etc. In this piece a Spanish lady has two admirers, so like each other that she cannot distinguish one from the other. (4) 'The Assignation; or, What will my Wife say?' a drama in two acts, by GILBERT ABBOTT A BECKETT (*q.v.*), first performed at the St. James's Theatre, London, on September 29, 1837, with Harley, Miss Allison, and Mdm. Sala in the cast.

Assinico (or Assinego). A clown or

fool in the "extemporal" play 'Tamar Cam' (*q.v.*). The part was played by Gabriel Singer (*q.v.*).

Assommoir (L'). The English dramatizations of this famous work by M. Zola have been numerous. In 1879 there appeared two plays called 'L'Assommoir; or, The Curse of Drink'—one by W. SIDNEY, at Glasgow, in August; the other by J. FOOTE, at Dewsbury, in September. For other English adaptations, see the references to 'Del. Trem,' 'Destroyed by Drink,' 'Drink,' 'Gin,' 'Worship of Bacchus,' etc. AUGUSTIN DALY'S version of 'L'Assommoir' was produced at the Olympic Theatre, New York, in 1879, with Miss M. Granger as *Gervaise*, Miss Emily Rigl as *Virginie*, and Miss Ada Rehan as *Big Clemence* (afterwards as *Virginie*).

"Assume a virtue, if you have it not."—"Hamlet," act iii. sc. 4 (*Hamlet to the Queen*).

Assumption of the Virgin (The). A "mystery" performed in Lincoln Cathedral in June, 1483.

"Assurance doubly sure, I'll make."—"Macbeth," act iv. sc. 1.

"Assurance of a man, To give the world."—"Hamlet," act iii. sc. 4.

Astaroth. Spirit of the earth in Lord BYRON'S 'Manfred' (*q.v.*). See ASTOROTH.

Astarte, in Lord BYRON'S 'Manfred' (*q.v.*), is the lady beloved by the hero. She figures in A BECKETT'S 'Man-Fred' as *Ann Starkie* (*q.v.*).

Asteria. (1) The queen's confidante in DRYDEN'S 'Secret Love' (*q.v.*). (2) A character in J. S. COYNE'S 'All for Love' (*q.v.*).

Astley, Hamilton, actor, was in the original casts of 'Estranged' (1881), Gilbert's 'Foggerty's Fairy' (1881), 'Cupid in Camp' (1882), Nisbet and Rae's 'Cousin Johnny' (1885), 'The Skeleton' (1887), etc.

Astley, Philip. Equestrian and theatrical manager; born 1742, at Newcastle-under-Lyme; died in Paris, 1814. The son of a cabinet-maker, he was brought up to the trade, but when about seventeen joined the army, and became, we are told, "a rough-rider and breaker-in." After seeing service abroad, he obtained his discharge, and gave exhibitions of horsemanship at Lambeth and in various parts of the provinces, occasionally adding to his means by cabinet-making. In 1770 he erected in Lambeth a wooden unroofed circus, where performances were given during the daytime. The building, enlarged and otherwise improved, was named "The Amphitheatre Riding House," and opened in 1781 for evening representations. Two years afterwards Astley was imprisoned for not having a licence; but that was soon granted to him, and on receiving it he redecored his theatre and called it "The Royal Grove." Later he established a circus at Paris, but, the Revolution intervening, it

was utilized as barracks. About this time Astley rejoined the army, and whilst abroad was informed of the destruction of the Royal Grove by fire. He promptly engaged the old Lyceum for his performances, and began to rebuild his theatre. This was opened in 1794, and in 1798 rechristened, by permission, "Astley's Royal Amphitheatre." Unfortunately, it was burned down in 1803, at a loss of £25,000. A new building was opened in 1804, but Astley now retired from the enterprise in favour of his son, and turned his attention to the erection of an amphitheatre on the other side of the Thames. The result of his labours was the Olympic Pavilion, built on the site of the existing Olympic Theatre, and licensed for "music, dancing, burlettas, pantomimes, and equestrian exhibitions." By this, it is said, he was a loser to the amount of £10,000. In 1812 he let the pavilion to Elliston, and two years afterwards he died. His son (died 1821) was also a celebrated equestrian performer. His wife is described as "a minor actress of much merit." In 'Records of a Veteran' we read that "Poor old Astley used to talk of a 'krokudile wat stopped Halexander's army, and when cut hopen had a man in harmour in its hintellects." He (Astley) had two or three hard words that he invariably misapplied. 'Pestiferous' he always substituted for 'pusillanimous,' and he was wont to observe that he should be a ruined man, for his horses ate most *vociferously*." See De Castro's 'Memoirs' (1824), Brayley's 'Theatres of London' (1833), and 'Dictionary of National Biography' (1885).

Astley's Amphitheatre. See LONDON THEATRES.

Astolfo. Brother of *Leandro* in D. JERROLD'S 'Devil's Ducat' (*q.v.*).

Aston, Anthony. Actor, dramatist, and miscellaneous writer; was educated as an attorney, and became an actor towards the end of the reign of William III.; gave a musical and dramatic entertainment, called 'The Medley,' in the English provinces, and in 1717 performed at the Globe and Marlborough taverns in Fleet Street. He was announced to perform at Lincoln's Inn Fields Theatre in 1722. In 1735 he petitioned and spoke against the proposed bill for regulating the stage, and both petition and speech were printed in the same year. Chetwood, in his 'History' (1749), speaks of Aston as "travelling still, and as well known as the post-horse that carries the mail." Aston was the author of 'A Brief Supplement to Colley Cibber, Esq., his Lives of the Famous Actors and Actresses' (1745). He also wrote 'Love in a Hurry,' comedy (about 1709), and 'Pastora; or, The Coy Shepherdess' (1712). 'The Fool's Opera; or, The Taste of the Age' (printed about 1731) is attributed to him; it was prefaced by "a sketch of the life of Mr. Anthony Aston." See Chetwood's 'History of the Stage' (1749), 'The Thespian Dictionary' (1805), and Genest's 'English Stage' (1832).

Aston, Joseph. Dramatist, journalist, and miscellaneous writer; born in Manchester, 1762; died 1844; was the author of 'Conscience,' a comedy (1815); 'Retributive Justice,' a tragedy; and 'A Family Story,' a comedy. His other prose works related mainly to Manchester. See 'Dictionary of National Biography' (1885).

Aston, Walter. Author of 'The Restoration of King Charles the Second; or, The Life and Death of Oliver Cromwell,' an unacted ballad opera, printed 1733.

Astor Opera House. See NEW YORK THEATRES.

Astorax. King of Paphos in BEAUMONT and FLETCHER'S 'Mad Lover' (*q.v.*).

Astoroth. Spirit of fire and Prince of Grenada, in R. LACY'S 'Robert the Devil' (*q.v.*). See ASTAROTH.

Astounding Phenomenon (An). A farce, in which C. J. Mathews appeared.

Astrabel. Daughter of *Brazzo*, and married to *Beraldo*, in W. DUNLAP'S 'Italian Father' (*q.v.*).

Astræa. The name by which APHRA BEHN (*q.v.*) is alluded to by Pope (in his 'Imitations of Horace')—

"The stage how loosely does Astræa tread!"

Mrs. Behn herself adopted the name, which is the title of a French romance by D'Urfé (1610).

Astræa; or, True Love's Mirror. A play by LEONARD WILLAN, founded on D'Urfé's romance, and printed in 1651. (2) 'Astræa Appeared:' a dramatic piece, translated by FRANCIS OLIVARI from the Italian of Metastasio (*q.v.*).

Astragalus. "King of the Alps" in BUCKSTONE'S drama of that name (*q.v.*).

Astrago. A physician in DAVENANT'S 'Gondibert' (*q.v.*).

Astrologer (The). See ALBUMAZAR.

Astronomer (The). A farce by AMPHLETT, performed at Wolverhampton in 1802.

"At heaven's gates she claps her wings."—LYLY, 'Alexander and Campaspe.' "She" is the lark. So SHAKESPEARE—

"Hark, hark! the lark at heaven's gate sings.

And MILTON—

"Ye birds,
That singing up to heaven's gate ascend."

At Home. (1) An anonymous farce, first performed at Covent Garden on February 25, 1813, with Mathews as *Romeo Rantall*, Liston as *Captain Dash*, and other parts by Blanchard, Farley, Emery, Miss S. Booth, and Mrs. Davenport. *Captain Dash* gave an "At Home," at which Mathews burlesqued the well-known "amateur of fashion," "Romeo" Coates (*q.v.*), under the name of *Romeo Rantall* (*q.v.*). There is also a slight love story in the piece. See DRILL. (2) The title given by CHARLES MATHEWS

(*q.v.*) to entertainments started by him in 1818. See his 'Memoirs' (1839).

At Last. A play by PAUL MERRITT (*q.v.*), first performed at Wallack's Theatre, New York, on December 30, 1878, with a cast including Lester Wallack, C. F. Coghlan, Miss Rose Coghlan, and Miss Effie Germon. (2) 'At Last; or, A New Life' drama by L. CLARENCE, Great Grimby, September 17, 1883. (3) 'At Last:' comedieta by H. GOUGH and A. M. EDWARDS, Bristol, March 19, 1886.

At Sixes and Sevens. A comedieta in one act, by J. MADDISON MORTON (*q.v.*). The characters include *Colonel, Mrs.*, and *Hector Scrimmage*, and *Teddington Locke* (a barrister).

Atalanta; or, The Three Golden Apples. A burlesque by FRANCIS TALFOURD (*q.v.*), entitled, in full, 'An Entirely New Classical Love-Story, originally suggested by Ovid, under the name, or rather appellation, of Atalanta; or, The Three Golden Apples,' and first performed at the Haymarket Theatre, London, on April 31, 1857, with Miss M. Oliver in the title part, Miss M. Wilton as *Cupid*, Mrs. Poynter as *Missisarris*, Chippendale as *Schœnus*, Compton as *Paidagogos*. "I made a decided hit in my part," writes Mrs. Bancroft in her memoirs. The piece was revived at the Haymarket in July, 1870. (2) 'Atalanta:' a travesty on the same subject, by G. P. HAWTREY (*q.v.*), was produced at the Strand Theatre, London, on November 17, 1888, with W. F. Hawtreys as *Schœnus*, F. Wyatt as *Hippomenes*, Fleming Norton as *Socrates*, T. Squire as *Lysimachus*, Miss Alma Stanley as *Aphrodite*, and Miss M. Linden as *Atalanta*.

Atalanta in Calydon. A dramatic poem by ALGERNON CHARLES SWINBURNE (*q.v.*), published in 1864. Lowell says of this work that "the choosing a theme which Æschylus had handled in one of his lost tragedies is justified by a certain Æschylean flavour in the treatment. The chorus has often an imaginative lift in it, an ethereal charm of phrase, of which it is the highest praise to say that it reminds us of him who soars over the other Greek tragedians like an eagle."

"**Atalanta's better part.**"—'As You Like It,' act iii. sc. 2.

Ataliba. The Inca of Peru, against whom Pizarro, in SHERIDAN'S play (*q.v.*), wages war.

Atall. (1) *Sir Positive At-all* is one of "the impertinents" in SHADWELL'S 'Sullen Lovers' (*q.v.*). Sir Robert Howard is said to have been the original of this character. (2) *Sir Harry Atall*, and his son, figure in CIBBER'S 'Double Gallant' (*q.v.*).

Atar Gull. A play founded by G. ALMAR (*q.v.*) on a romance by Eugene Sue, and first performed at the Royalty Theatre, London, on November 12, 1861, with a cast

including Miss Ellen Terry and David James.

Atchi! A comedieta in one act, by J. MADDISON MORTON (*q.v.*), first performed at the Prince of Wales's Theatre, London, on September 21, 1863, with H. J. Montagu as *Lord Adonis Fickleton*, W. Blakeley as *Sir Martin Mayduke*, W. J. Hill as *Larkins*, Miss Carlotta Addison as *Lady Mayduke*, and Miss Augusta Wilton as *Emily Hargrave*. The piece derives its name from a new snuff which *Sir Martin Mayduke* has invented, and which makes everybody sneeze at the wrong moment.

Athaliah. (1) An unacted tragedy by W. DUNCOMBE, translated from the 'Athalie' (*q.v.*) of Racine, and printed in 1724 and 1726. (2) An unfinished tragedy by THOMAS BRERETON.

Athalie. A tragedy by RACINE (1690), translated into English by Knight (1822). See ATHALIAH.

Athanasia. A character in KENNEY'S 'Benyousky' (*q.v.*).

Atheist (The); or, The Second Part of the Soldier's Fortune. A comedy by THOMAS OTWAY (*q.v.*), first performed at Dorset Garden, and printed in 1684, when it was revived at the Theatre Royal, with Underhill as the hero (*Daredevil*), Beterton as young *Beaugard*, Leigh as old *Beaugard*, and other characters by Mrs. Barry, etc. "It is not a bad play," says Genest, "but very inferior to 'The Soldier's Fortune' [*q.v.*]. . . . The epilogue is a cut on the city and the Whigs."

Atheist's Tragedy (The); or, The Honest Man's Revenge. A play by CYRIL TOURNEUR (*q.v.*), acted, probably, in 1603, and printed in 1611 and 1792. The atheist is *D'Amville*, who helps *Charlemont*, his nephew, to go abroad, and then marries his son *Rousard* to *Charlemont's* lady-love, *Castabella*. Then, *Charlemont* being supposed to be dead, his father, *Montferrens*, makes a will in favour of *D'Amville*, who thereupon kills him and takes his estates. Eventually, *Charlemont* returns: *Rousard* dies, *D'Amville* accidentally kills himself, and *Charlemont* and *Castabella* are united. The underplot has to do with the love affairs of *Levidulcia*, the wife of *Elsforest*, and is taken largely from Boccaccio. See the *Retrospective Review*, vol. vii.

Atheling, Edgar. See EDGAR ATHELING.

Athelney, Dr. and Ted. A colonial bishop-elect, and his son, in GILBERT'S 'Charity' (*q.v.*)

Athelstan. A tragedy by Dr. JOHN BROWNE, first performed at Drury Lane on February 27, 1756, with Garrick in the title part, Murphy as *Gothmund*, Mrs. Cibber as *Thyra*, and Ross, Jefferson, etc., in other characters. *Thyra*, daughter of *Athelstan*, is captured by the Danes, whose commander,

Gothmund, threatens her virtue. *Athelstan*, going to *Thyra's* tent to kill *Gothmund*, stabs his daughter by mistake, and dies of a broken heart. See *ETHELSTAN* and *TURN-COAT*.

Athelwold. (1) A tragedy by *AARON HILL* (*q.v.*), first performed at Drury Lane on December 10, 1731, with Bridgewater in the title part, Mrs. Booth as *Elfrid*, and other rôles by Mills, Theophilus Cibber, and Mrs. Cibber. Hill had dealt with the subject in a previous play. See *ELFRID*. (2) A tragedy by *W. SMITH*, performed at Drury Lane in May, 1843, with *W. C. Macready* in the title part, Anderson as *Edgar*, Phelps as *Dunstan*, and Miss *H. Faucit* as *Elfrida*.

Athelwold. (1) A character in *MASON'S* 'Elfrida' (*q.v.*). (2) Earl of Northumberland, in adaptations of 'Catherine Howard' (*q.v.*).

Athenais. Daughter of *Moulinet*, and wife of *Duc de Bligny*, in 'The Ironmaster' (*q.v.*).

Athenian Captive (The). A tragedy in five acts, by *Sir T. N. TALFOURD* (*q.v.*), first performed at the Haymarket Theatre, April 28, 1838, with Miss *Helen Faucit* as *Creusa*, Mrs. *Warner* as *Ismene*, *Macready* as *Thoas*, *Warde* as *Creon*, Anderson as *Hyllus*, and *Howe* as *Lycus*. *Macready*, after reading the work, wrote (January, 1838): "No one could believe it to be by the author of 'Ion'; it has nothing of it but its faults of style exaggerated."

Athenian Coffee-house (The). An anonymous comedy mentioned in *Whincop's* catalogue, and supposed by the authors of the 'Biographia Dramatica' to be identical with the piece called 'The New Athenian Comedy' (in 'The British Theatre').

Atherly Court. A play by *JOHN BROUGHAM* (*q.v.*), produced at the Union Square Theatre, New York, in January, 1873, with *Mark Smith* as *Farmer Grace*.

Atherstone, Edwin. Poet and dramatist, born 1788, died 1872; wrote three dramatic works—'Pelopidas'; or, The Deliverance of Thebes,' 'Philip,' and 'Love, Poetry, Philosophy, and Fact'—published in 1838, with a preface by his daughter.

Atherton, Alice. Actress, died 1899; appeared in London in the following parts:—*Tessy* in *H. Paulton's* 'The Babes' (1884), *Charlie Cott* in 'Blackberries' (1886), *Tommy* in 'The Coming Clown' (1886), *Agatha* in *Warren's* 'Modern Wives' (1887), *Ivy* in *Melford's* play of that name (1887), *Katti* in *Fawcett's* play of that name (1888), the *Chevalier* in *Burnand's* 'Airey Annie' (1888), *Collie Parker* in *Coffin's* 'Run Wild' (1888), *Daisy* in 'Cycling' (1888), *Aladdin* in *Byron* and *Chevalier's* burlesque (1888), *Mimi Mayhew* in *Warren* and *Edouin's* 'Our Daughters' (1891), *Lady Betty Vane* in *Thomas* and *Barry's* 'A Night's Frolic' (1891), *Jessie* in 'Hans the Boatman' (1891-2), *Clairette* in 'Trooper Clairette' (1893), *Ruby* in 'Binks'

(1894), and *Jane Shore* in *Richard-Henry's* 'Jaunty Jane Shore' (1894).

Athlete (The). See *MAN AND WIFE*.

Athos. One of the "three musketeers" in *C. RICE's* play of that name (*q.v.*). He figures also in *J. and H. PAULTON's* burlesque, 'The Three Musket-Dears' (*q.v.*).

Atkins. Actor and manager at Belfast and Newry. Mrs. *Siddons*, *Cherry*, and other actors and actresses appeared under his auspices. See 'The Thespian Dictionary' (1805).

Atkins, Edward. Actor, born 1819, died April 8, 1883; made his *début* in London in 1861, at Drury Lane; played *Polyphemus* in 'Acis and Galatea' at the Olympic Theatre, London, in 1863; *Autolycus* in 'The Winter's Tale' at Drury Lane, in 1878; and the following original parts:—*James Dalton* in 'The Ticket of Leave Man' at the Olympic, in 1863; *David Michaelmas* in 'Black and White' at the Adelphi, in 1869; *Marat* in 'Corinne' at the Lyceum, in July, 1872; *Warwick* in *Du Terreaux's* 'Last of the Barons,' in the same year; and *Savage Mike* in 'The Detective' at the Mirror, in 1875, etc.

Atkins, Mrs. Actress and vocalist; daughter of Mrs. *Warrell* (*q.v.*); a pupil of *Rauzzini*, and admired at Bath before she made her *début* in London, at the Haymarket, in 1797. She was afterwards engaged at Covent Garden. See 'The Thespian Dictionary' (1805).

Atkins, Will, appears in the various burlesques of 'Robinson Crusoe' (*q.v.*).

Atkinson, Joseph. Dramatist, born in Ireland, 1743; died 1818; was for some time in the army; author of 'The Mutual Deception,' a comedy (1785), 'A Match for a Widow,' an opera (1787), and 'Love in a Blaze,' a comic opera (1800). See 'The Thespian Dictionary' (1805).

Atkinson, Miss. Actress; made her London *début* at *Sadler's Wells Theatre* in September, 1853, as the *Queen* in 'Hamlet.' She afterwards appeared there in the following parts:—The *Queen* in 'Pericles' (1854), *Hermione* in 'The Winter's Tale' (1855), *Katherine* in 'The Taming of the Shrew' (1856), *Olivia* in 'Twelfth Night' (1857), *Young Mrs. Lambert* in 'The Hypocrite' (1858), *Mrs. Woodville* in 'The Wheel of Fortune' (1858), *Francesca* in *Taylor's* 'Fool's Revenge' (1859), *Josephine* in 'Werner' (1860), *Emilia* in 'Othello' (1861), *Portia* in 'Julius Caesar' (1861), *Goneril* in 'King Lear' (1861), and *Elvira* in 'Pizarro' (1862). She was also seen at the New Westminster in 1863 as *Meg Murdockson* in 'The Trial of Effie Deans,' at Drury Lane in 1864 as *Duchess of Ferrara* in *Falconer's* 'Night and Morning' and the *Queen* in 'Cymbeline,' and at the same theatre in 1865 as *Constance* in 'King John.'

Atkinson, Thomas. Dramatist and

divine, born 1600, died 1639; presumably the author of the manuscript Latin tragedy called 'Homo' (*q.v.*). He held successively the livings of South Warnborough in Hampshire, and Islip in Oxfordshire (1637-8). He wrote two Latin poems. See Wood's 'Athenæ Oxonienses.'

Atonement. A romantic drama in a prologue and four acts, founded on Victor Hugo's 'Les Misérables' (*q.v.*) by W. MUSKERRY (*q.v.*), and first performed at the Victoria Theatre, London, on August 31, 1872; revived at Sadler's Wells on September 14, 1872; played at Manchester in 1877 in ten "tableaux."

Atreus and Thyestes. An unacted tragedy (1821), adapted by SINNETT from the French of Crebillon. See THYESTES.

Atrocious Criminal (An). A farce in one act, by J. PALGRAVE SIMPSON (*q.v.*), first performed at the Olympic Theatre, London, on February 18, 1867, with a cast including J. Clayton, Mrs. Stephens, Miss Amy Sheridan, and Miss E. Farren.

Atropos. One of the three destinies in Lord BYRON'S 'Manfred' (*q.v.*).

Attack of the Diligence (The). See AMHERST, G. A.

Attewell, George. Actor; a member of Henslowe's company, and perhaps the father of Hugh Atwell (*q.v.*).

Attic Story (The). A farce in one act, by J. MADDISON MORTON (*q.v.*); played at Drury Lane in 1842, with Selby as *Captain Carbine*, Keeley as *Gabriel Poddy*, Mrs. Selby as *Mrs. Carbine*, and Mrs. Keeley as *Mrs. Poddy*; performed at New York in the following year.

Attila, the Last of the Huns. A drama performed at the Bowery Theatre, New York, in April, 1839.

Attwood, Thomas. Musician, born in London, November 23, 1765; died 1838; furnished the music for 'The Prisoner' (1792), 'The Mariners' (1793), 'Caernarvon Castle' (1793), 'The Adopted Child' (1795), 'The Poor Sailor' (1795), 'The Smugglers' (1796), 'The Mouth of the Nile' (1798), 'The Devil of a Lover' (1798), 'A Day at Rome' (1798), 'The Castle of Sorrento' (1799), 'The Red Cross Knights' (1799), 'The Old Clothesman' (1799), 'The Magic Oak' (1799), 'True Friends' (1800), 'The Dominion of Fancy' (1800), 'Il Bondocani' (1801), 'St. David's Day' (1801), and 'The Curfew' (1807). See 'Dictionary of Music' (1879), and 'Dictionary of National Biography' (1885). See ESCAPES, THE; GUY MANNERING.

Atwell, Hugh. Actor; one of the "children of her Majesty's Revels" in 1609, and a member of the cast of Jonson's 'Epicene' in that year. He belonged also, at one time, to Alleyn's company. W. Rowley published in 1621 "a funeral elygy" on the death of Atwell, whom he described as "servant

to Prince Charles." The elegy concluded with the following epitaph:—

"Here lyes the man (and let no lyars tell),
His heart a Saints, his toung a silver bell;
Friend to his friend he stood: by Death he fell;
He changed his *Hugh*, yet he remains At-well."

The name is spell'd "Attawell" and "Atte-wel" (*q.v.*). See 'The Alleyn Papers' (1843), and Collier's 'Dramatic Poetry' (1831-79).

Auber, Daniel François Esprit. A French composer (1784-1871), some of whose operas have been performed in England, both in English and Italian; for example: 'Masaniello' (1829), 'Fra Diavolo' (1831), 'The Bronze Horse' (1836), 'The Crown Diamonds' (1844), and 'The Black Domino' (1861).

Auberge des Adrets (L'). See ROADSIDE INN, THE; ROBERT MACAIRE; TWO MURDERERS.

Aubert, Mrs. To this lady is ascribed 'Harlequin Hydaspes' (*q.v.*).

Aubin, Mrs. Author of 'The Merry Masqueraders' (*q.v.*).

Aubrey. (1) *Augusta Aubrey* is the heroine of CUMBERLAND'S 'Fashionable Lover' (*q.v.*). (2) *Madame Aubrey* is a leading character in P. EDWARDS and L. WALLACK'S 'Honour before Wealth' (*q.v.*). (3) *Mr. and Mrs. Aubrey* are characters in 'A Curious Case' (*q.v.*).

Aubrey, Kate. Actress, born at Stafford; made her first appearance at Derby in 1874. Her London *début* took place in December, 1876, at the Court Theatre, where, in 1878, she "created" the part of *Sophia* in Wills's 'Olivia.' She was in the first cast of Collier's 'Nell Gwynne.' Among the other rôles she has played are *Rosa Dartle* in 'Little Em'ly,' *Fanny Bunter* in 'New Men and Old Acres,' and *Pedro* in 'Giroflé-Giroflà.'

Auchindrane; or, The Ayrshire Tragedy. A play in three acts, by Sir WALTER SCOTT (*q.v.*), published in 1830 with a preface detailing the historical facts on which it is founded.

Auction (The). A farce by THEOPHILUS CIBBER (*q.v.*), adapted from Fielding's 'His torical Register'; played at the Haymarket and printed in 1757.

Auction of Pictures (The). A monologue by SAMUEL FOOTE (*q.v.*), given by him at the Haymarket in April, 1748. In the course of this entertainment, which was a satire on the prevailing rage for the antique, the comedian introduced imitation of several public characters, including the famous Orator Henley.

Audley, Lady and Robert, figur in the various dramatizations of MIS BRADDON'S 'Lady Audley's Secret' (*q.v.*). They are also among the *personæ* of H. J. BYRON'S *pièce d'occasion*, '1863' (*q.v.*).

Audran, Edmond. A French composer (died 1901), many of whose works hav

been performed in England. See CIGALE, LA; HILLETTE; GRAND MOGUL, LE; INDIANA; OLIVETTE; MASCOTTE, LA; MISS DECIMA; POUPÉE, LA; TOLEDAD, LA.

Audrey. A country wench in 'As You Like It' (*q.v.*). She first appears in act iii. sc. 3. "I am not fair," she says, "and therefore I pray the gods make me honest." She is beloved by *William*, but is espoused by *Touchstone*, who describes her as "an ill-favoured thing, sir, but mine own."

Aufait, Mr. Achilles. A character in R. B. PEAKE'S 'Lying in Ordinary' (*q.v.*).

Augarde, Amy. Actress and vocalist, born 1868; created the rôle of *Lady Anne Ferningham* in A. Cellier's 'Doris' (*q.v.*); was played in London *Lydia* in Cellier's *Dorothy* (*q.v.*), *Madame Lange* in 'La Fille le Madame Angot' (*q.v.*), etc.

Augier, Émile. The following works of his French dramatist (1820-1889) have been adapted to the English stage: 'Ciguë' (1844), *L'Aventurière* (1848), 'Gabrielle' (1849), *Le Genre de M. Poirier* (1855), 'Les Fourchambault' (1878), and 'Le Mariage l'Olympé' (1897)—all of which see. His *Lionnes Pauvres* (1858) was adapted under the title of 'A False Step,' but was refused a licence by the English censor (1878). 'M. Augier,' says Brander Matthews, 'inherits the best traditions of French comedy. He is a true child of Beaumarchais, a true grandchild of Molière. He has the Gallic thrust of the one, and something of the broad utterance of the other and greater' ('French Dramatists of the Nineteenth Century'). 'M. Augier,' says Dutton Cook, "is nothing if not didactic; he is witty and eloquent; the stage is to him something of a pulpit, and he finds in Paris attentive and admiring audiences of his moral essays by reason of the striking illustrations that accompany them" ('Nights at the Play'). See BARRISTER, THE.

Augurs, The Mask of, was performed at Court on Twelfth Night, 1622, and again on May 6, 1622. It was by BEN JONSON. "Prince Charles," says Fleay, "led the augurs. The prototype of Vangoose, the British born, who speaks all languages in all English, ought to be discoverable, but I cannot discover him."

Augusta. (1) The name under which London is personified in DRYDEN'S 'Albion and Albanus' (*q.v.*). (2) Mother of Gustavus Vasa, in BROOKE'S play of that name (*q.v.*). (3) A character in TAYLOR'S 'Our American Cousin' (*q.v.*).

Augusta; or, The Blind Girl. A drama in three acts, first performed at Drury Lane on January 14, 1823, with Cooper, Knight, S. Penley, Mrs. Davison, and Mrs. W. West in the cast.

Augustus Cæsar. A play printed in 1687. 'Augustus' is the name, also, of a tragedy by EDWARD BIDDLE, one act of which was printed in 1717.

Augustus and Gulielmus; or, The Villagers. A melodrama by W. A. HOLLAND, acted at the Haymarket in March, 1806.

Auld Acquaintance. A one-act play by JOSEPH DILLEY (*q.v.*), first performed at St. George's Hall, London, on March 23, 1878, with a cast including F. H. Macklin and Miss B. Henri; revived at the Vaudeville Theatre in 1880-1.

Auld Lang Syne. (1) A comedy-drama in three acts, by G. I. GORDON (*q.v.*), first performed at the Princess's Theatre, Edinburgh, in November, 1877; in London, at the Park Theatre, on May 27, 1878. (2) A play in one act, by LORMA LEIGH, Ladbroke Hall, London, June, 1891. (3) A comediotta by BASIL HOOD, Prince of Wales's Theatre, London, November 5, 1892.

Auld Man and his Wife (The). An interlude by Sir DAVID LINDSAY, printed in 1602.

Auld Robin Gray. (1) A musical piece in two acts, by SAMUEL ARNOLD (*q.v.*), first performed at the Haymarket Theatre, London, on July 29, 1794, with C. Kemble as *Jamie*, Miss Leak as *Jenny*, Suett as *Robin*, and other parts by Fawcett, Miss De Camp, and Mrs. Bland. The piece "ends with *Jamie's* return, rich and faithful, in time to prevent *Jenny's* marriage with the good old man." (2) A ballet, first performed at Drury Lane on May 13, 1814. (3) A musical piece by JONATHAN BLEWITT. (4) A drama in one act, adapted from Theuriet's 'Jean Marie' by GEORGE ROY, and first performed at the Imperial Theatre, London, on September 22, 1833. See DADDY GRAY.

Aulularia. A comedy by PLAUTUS (B.C. 254-184); played before Queen Elizabeth at Cambridge in 1564; translated into English blank verse by Thornton, Warner, and Colman (1769-1774). See also the translations by Cotter (1827) and Riley (1852).

Augier Street Theatre. See DUBLIN THEATRES.

Aunt Charlotte's Maid. See OUR FRENCH LADY'S MAID.

Aunt in Virginia (An). A farce performed at the Park Theatre, New York, in May, 1828, with Maywood as *Mrs. Clatterpenny*.

Aunt Jack. A farce in three acts, by RALPH R. LUMLEY (*q.v.*), first performed at the Court Theatre, London, on July 13, 1889, with Mrs. John Wood in the title rôle, and A. Cecil, Eric Lewis, W. Grossmith, Miss R. Filippi, and Miss F. Wood in other parts; produced in New York, at the Madison Square Theatre, on October 31, 1889, with Mrs. Agnes Booth in the title part, supported by J. H. Stoddart, E. M. Holland, F. Robinson, and L. Massen; revived at the Court Theatre, London, in November, 1891, with Mrs. J. Wood, supported by E. Righton, G. Giddens, H. Reeves-Smith, Seymour Hicks, Miss S. Vaughan, and Miss E. Matthews.

Auntie. A "farical piece" in three acts, by H. J. BYRON (*q.v.*), performed at Toole's Theatre on March 13, 1882, with J. L. Toole as *Bunny*, Miss Emily Thorne in the title part (*Mrs. Dragoonier*), and other rôles by E. W. Garden, E. D. Ward, J. Billington, Miss Winifred Emery, Miss Effie Liston, and Miss Eliza Johnstone.

Aunt's Advice. A comedietta, adapted from 'Livre III. Chapitre I' by E. A. SOTHERN (*q.v.*), and first performed at the Haymarket Theatre, London, in December 3, 1861, with the author as *Captain Leslie*, Howe as *Arundel*, and Miss M. Oliver as *Mrs. Arundel*; revived at the Shaftesbury Theatre, London, in 1889, with E. S. Willard and Mrs. Willard as *Captain Leslie* and *Mrs. Arundel*. See BOOK III. CHAPTER I.; NOVEL EXPEDIENT, A; SUBTERFUGE, A, etc.

Aura. A character in JOHNSON'S 'Country Lassess.'

Aurelia. (1) *Duchess of Pietro Jacomo* in MARSTON'S 'Malcontent' (*q.v.*). Hazlitt says that "the part of *Aurelia*, a dissolute and proud-spirited woman, is the highest strain of Marston's pen." (2) *Aurelia*, in MRS. CENTLIVRE'S 'Perjured Husband' (*q.v.*), is in love with *Count Bassino*.

Aurelio and Miranda. A play in five acts, by J. BOADEN (*q.v.*), founded on M. G. Lewis's novel 'The Monk,' and first performed at Drury Lane on December 29, 1798, with Kemble as *Aurelio*, Mrs. Siddons as *Miranda*, Mrs. Powell as *Agnes*, Barrymore as *Raymond*, and other parts by Bannister, jun., C. Kemble, Wewitzer, Archer, Mrs. Bland, etc. *Aurelio* is a monk, with whom *Miranda* has fallen in love, and whom she attends in the guise of a boy. When she reveals her sex, *Aurelio* reciprocates her affection, and, being released from his vows, is enabled to marry her. *Agnes* and *Raymond* are in love, and the adventures of *Agnes* in a nunnery form the underplot. "A ludicrous circumstance," says Genest, "took place on the first night. In the fifth act, when Mrs. Siddons took the child from Mrs. Powell, there happened to be some hissing. Mrs. Siddons, not liking this, made her exit more rapidly than usual. In her hurry she struck the wooden child so violently against the door she was going through, that the head came tumbling down the stage. Mrs. Powell had to say immediately, 'Immortal power, preserve my child.'"

Aurengzebe; or, The Great Mogul. A tragedy by JOHN DRYDEN (*q.v.*), probably acted in the spring of 1675, and printed in that year. The first cast included Hart as *Aurengzebe*, Mohun as the *Emperor*, Mrs. Marshall as *Nourmahal*, Kynaston as *Morat*, Mrs. Cox as *Indamora*, and Mrs. Corbet as *Melesinda*. The scene is in Agra in 1660. The *Emperor* desires his son *Aurengzebe* to resign to him *Indamora*, the captive queen with whom both are in love. *Aurengzebe* refuses, and the *Emperor* thereupon con-

nives with his other son *Morat*, and *Aurengzebe* is put in confinement. *Nourmahal*, the Empress, loves him, but he rejects her advances, and she attempts to poison him. The *Emperor* and *Morat* quarrel; the former makes friends with *Aurengzebe*, and the last-named defeats the forces of his brother, who dies of his wounds. His wife, *Melesinda*, commits suicide; *Nourmahal* poisons herself and dies mad; and *Aurengzebe* and *Indamora* are made happy. Davies describes the piece as the author's "last and most perfect rhyming tragedy. The passions are strongly depicted, the characters well discriminated, and the diction more familiar and dramatic than in any of his preceding pieces" ('Dramatic Miscellanies'). "The verse used," says Scott, "is of that kind which may be most easily applied to the purposes of ordinary dialogue." It is in this tragedy that we find the well-known description of life—

"When I consider life, 'tis all a cheat," etc.—

which is placed in the mouth of the hero "Nor," says Scott, "is the answer of *Nourmahal* inferior in beauty"—

"'Tis not for nothing that we life pursue," etc.

Praise is given by Scott to the lines on virtue also spoken by *Aurengzebe*—

"How vain is virtue, which directs our ways," etc.

'Aurengzebe' was revived at Drury Lane in February, 1708, with Powell as the hero Betterton as the *Emperor*, Booth as *Morat*, Mrs. Barry as *Nourmahal*, Mrs. Rogers as *Indamora*, and Mrs. Porter as *Melesinda* at the same theatre in November, 1709, with Mrs. Bradshaw as *Indamora*; and again at Drury Lane in December, 1721, with Wilk as *Aurengzebe*, Mills as the *Emperor*, Mr. Porter as *Nourmahal*, Mrs. Oldfield as *Indamora*, and Mrs. Younger as *Melesinda*. See PRINCE OF AGRA.

Auricomous. A character in BOUC CAULT and PLANCHE'S 'Babil and Bijou' (*q.v.*).

Aurora. A character in BURNAND'S 'Olympic Games' (*q.v.*).

Aurora Floyd. This novel by Miss Braddon has been dramatized several times in the form of (1) a play by C. S. CHELTNA (*q.v.*), produced at the Princess's Theatre London, on March 9, 1863, with Miss Ann Sedgwick in the title part, H. Vezin as *Joh Mellish*, G. Belmore as *Stephen Hargreave* and R. Roxby as *James Conyers*. (2) A play by B. WEBSTER, jun. (*q.v.*), first performed at the Adelphi Theatre on March 18, 1866 with Miss Avonia Jones as the heroine John Billington as *Mellish*, B. Webster as *Hargreaves*, and Paul Bedford, R. Rome J. L. Sefton, and Mrs. Billington in other parts. (3) A play by W. E. SUTER (*q.v.*), produced at the Queen's Theatre on April 1863, with C. Sennett as *Hargreaves*. (4) A play by C. H. HAZLEWOOD (*q.v.*), first performed at the Britannia Theatre on April 21, 1863. (5) A play by J. B. ASHLEY at

YRIL MELTON, produced at the Imperial Theatre in August, 1885.

Auster. Spirit of the storm, in Lord BYRON'S 'Manfred' (*q.v.*).

Austerlitz. (1) *Colonel Austerlitz* is a character in C. SELBY'S 'Marcelline' (*q.v.*). (2) *Sergeant Austerlitz* figures, in Mrs. BORE'S 'Maid of Croiszez' (*q.v.*).

Austerlitz; or, The Soldier's Bride. A melodrama in three acts, by JOHN THOMAS HAINES (*q.v.*), first performed at the Queen's Theatre, London; played at New York in January, 1845. See DEAD OR ALIVE.

Austin. Actor and manager; performed at Drury Lane under Garrick's management, and was afterwards manager at Chester. See 'The Thespian Dictionary' (1805), and Genest's 'English Stage' (1832).

Austin. The name adopted by the Lord of Clarinsal, in JEPHSON'S 'Count of Narbonne' (*q.v.*), when he became a monk of St. Nicholas.

Austin, Mrs. Elizabeth. Vocalist; born in England; made her *début* at Dublin, appeared at Drury Lane in 1822 as *Rosetta* in 'Love in a Village,' went to America in 1827, and left it in 1835. Among her parts were *Ariel*, *Rosina*, *Diana Vernon*, *Lucy Bertram*, *Clara* ('The Duenna'), and *Apollo* ('Midas'). See Ireland's 'New York Stage' (1866).

Australia; or, The Bushrangers. A drama of Colonial life, by A. G. STANLEY and W. ARCHER (*q.v.*), Grecian Theatre, London, on April 16, 1881.

Author (An) figures in PLANCHÉ'S 'Mr. Buckstone's Voyage Round the Globe' (*q.v.*).

Author (The). A comedy in two acts, by SAMUEL FOOTE (*q.v.*), first performed at Drury Lane on February 5, 1757, with Foote himself as *Cadwallader*, Bransby as old *Cape*, Ross as young *Cape*, Yates as *Vamp*, Mrs. Clive as *Mrs. Cadwallader*, and Miss Barton as *Arabella*. Young *Cape* is an author and in love with *Arabella*, whom he is not rich enough to marry. He believes his father to be dead, but old *Cape* "discovers himself," and the loving couple are united. In this piece Foote portrayed, in the persons of *Cape* and *Vamp* (*q.v.*), the relative positions held by the writers and the publishers of the time. As *Mr. Cadwallader*, he gave so perfect and so ludicrous an imitation of a Mr. Ap-Rice, a well-known Welsh gentleman, that the latter applied for and obtained the intervention of the lord chamberlain. The piece was first played in America in 1787, with Hallam as *Cadwallader*.

Author and the Bookseller (The). A "dramatic piece" by CHARLOTTE M'CARTHY, printed in 1765.

Author's Farce (The), and The Pleasures of the Town. A *pièce d'occasion* by HENRY FIELDING (*q.v.*), produced at

the Haymarket in March, 1730, and aimed at the prevailing craze for Italian opera. *Luckless*, the author, writes a "farce," called 'The Pleasures of the Town.' He dubs it "a puppet-show," and expresses the hope that it will expel opera and farce as they have expelled tragedy and comedy. "One of the scenes lies in the Court of Nonsense. *Signior Opera*, *Don Tragedio*, *Sir Farceical Comick*, *Dr. Orator*, *Monsieur Pantomime*, and *Mrs. Novel* pay their respects to *Nonsense*. She thanks them all, but gives the preference to *Signior Opera*." Among the characters in the farce are *Mrs. Moneywood*, *Witmore*, *Bookwright*, *Marplay*, etc. *Witmore* says: "When the theatres are puppet-shows and the comedians ballad-singers; when fools lead the town, wou'd a man think to thrive by his wit? If you must write, write Nonsense, write Operas, write Entertainments."

Author's Triumph (The); or, The Manager Managed. A farce which "should have been acted" at Lincoln's Inn Fields on April 14, 1737, in which year it was published. "*Dramatick* offers a play to a *Manager*. He rejects it without reading it. *Dramatick* complains to *Mecænas*. *Mecænas* gives the *Manager* and the players a jobation. At the conclusion *Dramatick* marries *Clara*" (Genest).

Authors (The). A dramatic satire in two acts, by LINDESIOUS JONES, printed in 1755.

"**Authors' Nights.**" It is not certain when English dramatists began to accept the "overplus" of a day's receipts as a portion of the payment for their work. We read that in 1613 Robert Daborne (*q.v.*) received for his 'Bellman of London' (*q.v.*) £12 and "the overplus of the second day;" and it would seem, from a passage in Denham's prologue to his 'Sophy' (*q.v.*)—produced about 1642—that, at that time, the author's "day" was either the second or the third.

"Gentlemen, if you dislike the play.
Pray make no words on't till the second day
Or third be pass'd."

By-and-by the third day came to be invariably devoted to the playwright, and eventually several days were assigned to him. "The first that had two nights," we are told, "was Southern; and the first that had three was Rowe." When Goldsmith produced his "Good-natured Man," the third, sixth, and ninth performances were "appropriated to the author," and the result was £400. "Authors' Nights" no longer exist. See Collier's 'Dramatic Poetry' (1879) and Dutton Cook's 'Book of the Play' (1876).

Autolycus. "A rogue" in 'The Winter's Tale' (*q.v.*). He enters in act iv. sc. 3, singing—

"When daffodils begin to peer,"

and describes himself as "a snapper-up of unconsidered trifles." Professor Dowden calls *Autolycus* "most charming of rogues," and says "the sly knavery of *Autolycus* has nothing in it that is criminal; heaven is his

accomplice. "If I had a mind to be honest, I see Fortune would not suffer me; she drops booties into my mouth." *Autolycus* also figures in W. BROUGH's burlesque 'Perdita' (*q.v.*).

Automaton (The). A piece played at Niblo's Garden, New York, in 1838.

Autreval, The Countess d'. See D'AUTREVAL, THESS.

"Autumn hath all the summer's fruitful treasure." First line of a song in NASH's 'Summer's Last Will and Testament' (*q.v.*)—

"Short days, sharp days, long nights come on apace;
Ah, who shall hide us from the winter's face?"

"Autumn leaves, autumn leaves,
lie strewn around us here." First line of a song in DICKENS'S 'Village Coquettes' (*q.v.*).

Aux Printemps. See SIX MONTHS AGO.

Avalanche (The); or, The Trials of the Heart. A romantic drama in three acts, by A. HARRIS (*q.v.*), first performed at the Surrey Theatre, London, on October 3, 1854, with Creswick as *François Martel*, H. Widdicombe as *Pierre*, and Voltaire as *Flashenhausen*; produced at the Bowery Theatre, New York, in 1855.

Avarice and Ostentation. A comedy "from Goldoni," printed in the *Theatrical Recorder*.

Avenger (The); or, The Moor of Sicily. A drama played at the Lafayette Theatre, New York, in August, 1826, with Burroughs as *John di Procida*. (2) 'The Avenger:' a play by GEORGE W. LOVELL (*q.v.*), first performed at the Surrey Theatre, London, in 1835, with Butler in the chief part. (3) 'The Avenger; or, Love's Trials:' a drama performed at the Bowery Theatre, New York, in September, 1850, with J. Wallack, jun., as *Blackbourn*, and Mrs. Wallack as *Philip*.

Avenger's Vow (The). A play by CHARLES P. CLINCH (*q.v.*), produced at New York in February, 1824, with Maywood as *Gonzago*.

Avengers (The). A play by RICHARD PENN SMITH, performed in America.

Aventurière (L'). A comedy by Émile Augier (*q.v.*), adapted by T. W. ROBERTSON (*q.v.*) under the title of 'Home' (*q.v.*), by L. S. OUTRAM under that of 'Late Love' (*q.v.*), by H. ST. MAUR under that of 'What a Woman' (*q.v.*), and by EDWARD ROSE under that of 'The Adventurers' (*q.v.*). It was performed (in the original French) at the Prince of Wales's Theatre, London, on May 11, 1880; Miss Genevieve Ward being the *Clorinde*, Miss Hébert the *Célie*, H. Beerbohm Tree the *Monte Prade*, H. Wigan the *Dario*, M. Marius the *Don Annibal*, and H. St. Maur the *Fabrice*.

Aventurine. A character in C. Z. BARNETT'S 'La Polka' (*q.v.*).

Avenue Theatre. See LONDON THEATRES.

Avery, Robert. Author of 'Britannia and the Gods in Council,' a dramatic piece, printed in 1756.

Aveugle (L'). A drama in five acts, by MM. ANCIET-BOURGOIS and D'ENNERY, first performed at the Gaîté, Paris, on March 21, 1857, with Laferrère as the son and Menier as the hunchback *Doctor*. This work has been adapted to the English and American stages under the titles of 'Blind,' 'Duprez and Son,' 'Fortune's Fool,' 'Four Stages of Life,' 'Struck Blind,' and 'Taken from Memory,' all of which see.

Avocat d'un Grec (L'). See RETAINED FOR THE DEFENCE.

Avondale, Lord. A character in MORTON'S 'School of Reform' (*q.v.*).

Avonmore, Lord. A character in FALCONER'S 'Family Secret' (*q.v.*).

Awakening. See TEARS, IDLE TEARS.

Awakening (The). A comedy in three acts, by ARTHUR BENHAM (*q.v.*), first performed at the Garrick Theatre, London, on October 1, 1892, with a cast including Miss E. Burney, Miss V. Featherstone, Miss N. Boucicault, H. Waring, Sant Matthews, and A. Elwood. (2) A play in four acts, by C. HADDON CHAMBERS (*q.v.*), St. James's Theatre, London, February 6, 1901, with a cast including G. Alexander, H. B. Irving, Miss Granville, Miss Julie Opp, Miss G. Kingston, and Miss Fay Davis.

Awaking. A one-act piece by CAMPBELL CLARKE (*q.v.*), founded upon the 'Marcel' of MM. Sandeau and De Courcelle, and first performed at the Vaudeville Theatre, London, on December 14, 1872, with John Clayton as *Victor Tremaine*, H. Wigan as *Dr. Merridew*, and Miss F. Brough as *Constance Tremaine*. In this piece, a father, having accidentally shot one of his children, loses his reason, and, in order to "awake" him from his melancholy state, those about him make believe that the catastrophe was but the creation of a fancy disordered by brain fever. See TEARS, IDLE TEARS.

"Away, delights; go seek some other dwelling." First line of a lyric in FLETCHER'S 'Captain' (*q.v.*).

Away with Melancholy. A farce in one act, founded by J. MADDISON MORTON (*q.v.*) on 'Un homme entre deux airs,' and first performed at the Princess's Theatre, London, on March 13, 1854, with David Fisher as *Windsor Brown*, and other parts by H. Saker, Miss M. Daly, etc.; played at Burton's Theatre, New York, in the same year.

Awful Rise in Spirits (An). An extravaganza by TOM TAYLOR (*q.v.*), first performed at the Olympic Theatre, London, on September 7, 1863. This was a skit on the "ghost" manifestations of Pepper and Dircks, who were burlesqued as *Kepper*

Atkins) and *Quirks* (H. Wigan). Among the other *personæ* were the *Bleeding Nun of Andenberg* (Miss Hughes), *Richardson's Host* (R. Soutar), *Mrs. Veal* (Mrs. Stephens), *Folly Brown* (Miss Lydia Foote), the *Shade of Shakespeare* (H. Neville), etc.

Awkward Mistake (An). A farce by JOSEPH DERRICK (*q.v.*).

Axalla. A character in ROWE'S 'Tamerlane' (*q.v.*).

Ayer, Harriet Hubbard. Adapter of 'The Widow,' a comedy (*q.v.*).

Ayliff, Mrs. Actress; was the original *fiss Prue* in Congreve's 'Love for Love' (1695).

Ayliffe, John. Comedian, born 1803, died 1847; played *Antimony* in Smith's *Lessons for Gentlemen*, *Bartolo* in *Punchet's 'Minerali'*, etc.

Aylmer de la Roche, in STOW'S *Templar* (*q.v.*).

Aylmer, Margaret. See ELMORE, MARGARET.

Aylmere; or, The Kentish Rebellion. A tragedy by R. T. CONRAD (*q.v.*), first performed at the Franklin Theatre, New York, in May, 1841, with Forrest as *Aylmere* (Jack Cade). The play was afterwards revised and brought out as 'Jack Cade.'

Aylmer, The Castle of. See CASTLE OF AYMON.

Aynesworth, Allan. Actor; made his *début* at the Haymarket in 1857. He has figured in the original casts of 'The Dean's Daughter' (1858), 'Aunt Jack' (1859), 'The Cabinet Minister' (1860), 'The Volcano' (1861), 'The Late Lamented' (1861), 'The Crusaders' (1861), 'A Bohemian' (1862), 'An American Bride' (1862), 'The Orient Express' (1863), 'The Lackey's Carnival' (1900).

Ayr [Scotland]. See 'Recollections of Ayr Theatricals,' by James Morris (1872).

Ayre, William. Translator of Tasso's *Amintás* (*q.v.*), and of 'Merope,' a tragedy (*q.v.*).

Ayres, James. Author of 'Sancho at Court' (*q.v.*), and 'The Kiss Accepted and Returned' (*q.v.*). See 'The British Theatre.'

Ayrshire Tragedy (The). See AUCHINDRANE.

Ayrton, William (born in London, 1777; died 1853), was the "honorary" literary and musical critic of the *Morning Chronicle* from 1813 to 1826, and wrote gratuitous musical notices for the *Examiner* from 1837 to 1851, besides contributing largely to the *Harmonicon* from 1823 to 1834. He was the author of articles on music in the 'Penny Cyclopædia,' the chapter on music in the *Pictorial History of England*, and the

musical explanations in the 'Pictorial Shakespeare.' He edited the 'Musical Library' (1834) and 'Sacred Minstrelsy.' See 'Imperial Dictionary of Biography' and 'Dictionary of Music and Musicians.'

Ayrton, Margaret, actress, who made her *début* at the Haymarket in 1834. has played *Susan Mountford* in a revival of Heywood's 'Woman Killed with Kindness' (1837), the title parts of 'Airey Annie' (*q.v.*) and 'Tra-la-la-Tosca' (*q.v.*), *Mrs. Christison* in Jones's 'Dancing Girl' (*q.v.*), etc.

Ayscough, George Edward. Dramatist, died October 14, 1779; son of Dean Ayscough, and at one time in the army; was the author of 'Semiramis,' a tragedy (1776) (*q.v.*). He also edited the works of Lord Lyttleton (1774). See the 'Biographia Dramatica' (1812) and Genest's 'Account of the English Stage' (1832).

Ayscough, Samuel. Librarian and index-maker, born 1745, died 1804; was the first to compile a concordance to Shakespeare's plays, in the form of a "copious index to the remarkable passages and words," printed at the end of an edition of the dramatic works published in 1790. The index was afterwards published separately, and was reissued at intervals until superseded by the 'Concordance' of Mrs. Cowden Clarke (*q.v.*). See Nichols' 'Literary Anecdotes.'

Ayton, Richard. Dramatist and miscellaneous writer, born in London, 1786; died 1823; was the author of two farces, produced at Covent Garden, and of various adaptations from the French, brought out at the English Opera House. See *Edinburgh Magazine*, vol. x. See, also, RENDEZVOUS.

Aytoun, William Edmonstone. Poet and prose writer (1813-1863); author of 'Firmilian' (1815), which see. See, also, the 'Life' by Martin (1867).

Azaël, the Prodigal. A drama, founded by E. FITZBALL (*q.v.*) on 'L'Enfant Prodigue' of Scribe and Auber, and first performed at Drury Lane Theatre, London, on February 19, 1851, with J. R. Anderson in the title part, Vandenhoff as *Reuben*, Miss F. Vining as *Jephthéle*, Emery as *Amenophis*, and Mrs. Walter Lacy as *Nefte*; produced at New York in June, 1851, with F. Conway as *Azaël*. *Azaël*, the son of *Reuben*, and cousin of *Jephthéle*, whom he loves, is living a happy pastoral life, when, by the arts of *Amenophis* and *Nefte*, he is lured away to Memphis. There, being found in the Sacred Temple, he is sentenced to death; but he escapes, and, after many wanderings, is induced by a dream to return to his home. Some of Auber's music was used at Drury Lane. Edmund Yates refers to the play, in his 'Recollections,' as "a tolerably close version of the scriptural story, in which John Cooper played a high priest with much pompous unction." (2) A burlesque of 'Azaël' was produced at the Olympic Theatre in November, 1851.

Azaziel. An angel in Lord BYRON'S 'Heaven and Earth' (*q.v.*), beloved by *Anah* (*q.v.*).

Azèma. A character in GILBERT'S 'Palace of Truth' (*q.v.*).

Azim al Barmeki. A romantic drama, produced at the National Theatre, New York, in September, 1858, with Mdme. Ponisi in the cast.

Azor and Zemira; or, The Magic Rose. An opera in three acts, by Spohr, adapted to the English stage, and produced at Covent Garden Theatre in April, 1831.

Azor, Prince. See BEAST, THE.

Azucena, a gipsy, figures not only in the English versions of Verdi's 'Il Trovatore' (*q.v.*), but in W. TRAVERS'S drama with that title (*q.v.*), and in H. J. BYRON'S burlesques on the subject (*q.v.*). A play called 'Azucena; or, The Gipsy's Oath,' was produced at Barnum's Museum, New York, in February, 1865.

Azurine. A spectacular play, produced at Niblo's Garden, New York, December 25, 1876.

Azurine. A character in PLANCHÉ'S 'King Charming' (*q.v.*).

B

"Bab, Lady." A maid-servant in 'High Life Below Stairs' (*q.v.*), who adopts and is known by the name of her mistress. She reads only one book, "which is Shikspur."

Bab-Ballad-Monger (The); or, The Mysterious Musician and the Duke of Dis-Guisebury. A burlesque by FRANK LINDO, introducing travesties of 'The Ballad-Monger' (*q.v.*) and 'The Dancing Girl' (*q.v.*), and first performed at the Opéra Comique, July 30, 1892.

Baba, Ali, the hero of the familiar nursery tale, figures in COLMAN jun.'s 'Forty Thieves' (*q.v.*) and A BECKETT'S 'Open Sesame' (*q.v.*). See ALI BABA.

Babble, Jeremiah. A character in Pocock's 'Anything New?' (*q.v.*).

Babble Shop (The). A travesty, by EDWARD ROSE (*q.v.*), of 'The Bauld Shop' (*q.v.*); produced at the Trafalgar Square Theatre, London, on March 30, 1893, with A. Playfair, W. H. Day, J. Willes, and Cyril Maude in the cast.

Babblebrook, in C. S. CHELTNAM'S 'Lesson in Love' (*q.v.*), is nicknamed 'The Newspaper,' because so full of gossip.

Babes (The). See BABES IN THE WOOD.

Babes and Beetles. See BABES IN THE WOOD (TOM TAYLOR).

Babes in the Wood (The). This familiar nursery tale has been the subject of many comic plays. Among these may be noted (1) 'The Babes in the Wood: pantomime by J. B. BUCKSTONE, 1856 (2) 'The Babes in the Wood and the Good Little Fairy Birds: burlesque by H. J. BYRON (*q.v.*), first performed at the Adelphi Theatre, London, on July 18, 1856, with Miss Woolgar as *Sir Rowland Macassar*, J. L. Toole and Miss Kate Kelly as *Tomm* and *Sally* (the babes), Paul Bedford as *Smith* (the first ruffian), W. H. Eburne as the *Family Physician*, and Mrs. Billington as *Lady Macassar*. (3) 'The Babes in the Wood: pantomime by G. A. BECKETT (*q.v.*) Covent Garden, December, 1867. (4) 'The Babes in the Wood: pantomime by (LANDER, Sadler's Wells, December, 187 (5) 'The Babes in the Wood: pantomime by T. MEAD, Elephant and Castle Theatre, London, December, 1873. (6) 'The Babes in the Wood: pantomime by C. RICE, Covent Garden, December, 1874, with F. Gould as *Sir Rollingsstone*, J. Wainwright as *Grubgrubber* the *Greedy*, Miss Annie Goodall as *Walter*, Miss Catherine Lewis as *Phoebe*, and Miss Rebecca Isaacs as *Mother Bunch*. (7) 'The Babes in the Wood: pantomime by C. MERION, Greenwich, December, 187 (8) 'The Babes in the Wood: burlesque by G. L. GORDON and G. W. ANSON, Prince of Wales's Theatre, Liverpool, April, 187 (9) 'Our Babes in the Wood' (*q.v.*), by F. BURNAND (1877). (10) 'The Babes in the Wood: pantomime by FRANK HALL, Phœnix Theatre, London, December, 187 (11) 'The Babes, or Whines from the Wood: an extravaganza by HARRY PAULT (*q.v.*), first performed at the Theatre Roy, Birmingham, on June 9, 1884; first produced in London at Toole's Theatre, on September 9, 1884, with W. Edonin and Miss Al Atherton as "the babes" (*Dolly* and *Tess*), L. Brough as *Bill Booty*, and Miss G. Hunt as *Ralph Reckless*; revived at the Novello Theatre, London, in January, 1886, with Edonin, L. Brough, and Miss Atherton in their original parts, and Miss H. Verrill as *Ralph*; again revived at the Strand Theatre, London, in February, 1895, with W. Edonin and Miss Atherton, D. James as *Rouland Buttre*, J. J. Dallas as *Booty*, and (12) 'The Babes in the Wood: burlesque by G. CAPEL (*q.v.*), Douglas, Isle of Man, July, 1884. (13) 'The Babes in the Wood: pantomime by G. THORN, Grand, Islington, December, 1890. (14) 'The Babes in the Wood: burlesque by T. RAMSDALE, Aldershot, Surrey, August, 1891. (15) 'The Babes in the Wood: burlesque by M. BYRON and B. WYKE, Rhyd, Wales, September, 1891. (16) 'The Babes in the Wood: burlesque by BOLD ROBIN HOOD: pantomime by G. LENNARD (*q.v.*), Crystal Palace, December, 1892. (17) 'The Bonnie Babes in the Wood: pantomime by T. CRAVEN, Peckham, Surrey, December, 1894. (18) 'The Babes in the Wood: pantomime by

WILTON JONES, Pavilion Theatre, London, December, 1894.

Babes in the Wood (The). A comedy in three acts, by TOM TAYLOR (*q.v.*), first performed at the Haymarket Theatre, London, on November 10, 1860, with J. B. Buckstone as *Jeremiah Beetle*, H. Compton as *Slidell*, Chippendale as *the Earl of Lazenby*, W. Farren as *Frank Rushton*, Miss A. Sedgwick as *Lady Blanche Rushton*, and Mrs. Wilkins as *Mrs. Beetle*. "As first performed," says Henry Morley, "the play was a good deal longer than 'Hamlet.'" It was performed for the first time in America at the New Metropolitan Theatre, New York, in April, 1861, with J. S. Clarke as *Beetle*, J. H. Stoddart as *Lord Lazenby*, and Mrs. F. S. Chanfrau as *Mrs. Beetle*. It was revived with W. H. and Mrs. Kendal as *Frank* and *Lady Blanche*; also as 'Babes and Beetles,' at the Strand Theatre, in 1877, with J. S. Clarke as *Beetle*, W. H. Vernon as *Frank*, J. G. Grahame as *Sir George Loosestrife*, Miss L. Venne as *Lady Blanche*, and Miss Sallie Turner as *Mrs. Beetle*; again at the Strand Theatre in December, 1882, under the title of 'Eloped; or, Babes and Beetles,' with J. S. Clarke as *Beetle*, R. C. Carton as *Frank*, Miss Turner as *Mrs. Beetle*, T. P. Haynes, F. Mervin, etc.

Babet. A character in DIBDIN'S 'Bonifacio and Bridgetina' (*q.v.*).

Babil and Bijou. A "fantastical spectacle in eighteen tableaux, divided into five acts and a prological scene," by DION BOUCICAULT (*q.v.*) and J. R. PLANCHÉ (*q.v.*), first performed at Covent Garden Theatre, London, on August 29, 1872, with Miss Annie Sinclair as *Bijou*, Mrs. Howard Paul as *Mistigris*, Miss Helen Barry as *Princess Fortinbras*, Joseph Maas as *Phassilis* (Prince of Lutetia), L. Brough as *Auricomus*, and Wainwright as *Typocompos*; revived at the Alhambra in 1882, with Miss Constance Loseby and Harry Paulton in the cast.

Babillard. (1) A bombardier in R. B. PEAKE'S 'Comfortable Lodgings' (*q.v.*). (2) A character in OFFENBACH'S 'Creole' (*q.v.*).

Babirole. An opera in three acts, written by MM. Clairville and Gastineau, composed by Laurent de Rillé, and first performed at the Bouffes Parisiens in January, 1878; produced, with libretto by R. REECE (*q.v.*), at the Prince's Theatre, Manchester, on March 10, 1879, with Miss Pattie Laverne in the title part, H. Hallam as *Alain*, E. Rosenthal as *Casimir de Perigneux*, and W. G. Bedford, J. E. Beyer, and H. Collier in other parts.

Baby. (1) A farcical comedy in three acts, by R. SOUTAR and F. HERBERT, Alexandra Theatre, Southend, July 17, 1890. (2) 'Baby; a Warning to Mesmerists;' a farce in one act, by Lady GREVILLE, founded on one of Max Adeler's "Elbow Room" stories; Theatre Royal, Brighton, October 31, 1890; played at Terry's Theatre, London, in April, 1891, as 'The Baby.' (3) 'Baby;' farce in

one act, by J. E. COWELL, Eastbourne, December 24, 1892.

Babylon, New. See NEW BABYLON.

Baccarat; or, The Knave of Hearts. A play by W. E. SUTER (*q.v.*), first performed at Sadler's Wells on March 4, 1865, with T. Mead as *Roussell* (the chief Knave of Hearts), Walter Joyce as *Henri*, Miss Marriott as *Baccarat*, Miss E. Beaufort as *Violante*, and Miss L. Willmore as *Cerise*.

Baccastoppa, Easa di. Captain of a steamer in the brothers BROUGH'S 'Enchanted Isle' (*q.v.*).

Bacchæ (The). A tragedy translated from Euripides by R. POTTER (1781). See BACCHANALIANS.

Bacchanalians (The). A tragedy translated from Euripides by MICHAEL WODHULL (1782). See BACCHÆ.

Bacchides. A comedy translated from Plautus by THORNTON, WARNER, and COLMAN (1760-74).

Bacchus, the god of wine, figures in W. LEMAN REDE'S 'Cupid in London' (*q.v.*), H. J. BYRON'S 'Cupid and Psyche' (*q.v.*), and J. GRAVES'S 'Cupid' (*q.v.*). See FEAST OF BACCHUS.

Bacchus and Ariadne. A ballet first produced at Drury Lane on May 9, 1798.

Bach, Emil. See IRMENGARDA.

Bachelette. The niece of the curé in W. T. MONCRIEFF'S 'Perourou' (*q.v.*).

Bachelor of Arts (The). A comic drama in two acts, translated from the French by AUGUSTUS HARRIS, sen., and adapted to the English stage by C. J. MATHEWS, under the *nom de guerre* of 'Pelham Hardwick' (*q.v.*); first performed at the Lyceum Theatre, London, on November 23, 1853, with C. J. Mathews as *Harry Jasper*, and other parts by F. Matthews, Basil Baker, and Miss Frances Hughes; produced at Wallack's Theatre, New York, in January, 1854, with Lester Wallack as *Jasper*; revived at the Criterion Theatre, London, in May and June, 1888, with C. Wyndham as *Jasper*.

Bachelor's Buttons. A farce in one act, by E. STIRLING (*q.v.*), first performed at the Strand Theatre, London, on May 29, 1837, with Mrs. Stirling as *Emily Witton*, who, during the piece, assumes the characters of a female romp, a maid-of-all-work (*Dolly Dumps*), and a sportsman. The piece was played at the Park Theatre, New York, in August, 1839, with Mrs. W. Creswick as *Emily*.

Bachelor's Hall. A farce by G. L. GORDON (*q.v.*), first performed at the Prince of Wales's Theatre, Liverpool, on January 13, 1877; revived at the Opéra Comique, London, on April 21, 1877.

Bachelor's Torments. See RODWELL, J. T. G.

Bachelor's Vow (A). A play by Mrs. ALFRED PHILLIPS (*q.v.*).

Bachelor's Wife (A). A comedy by FREDERICK WATSON (*q.v.*), performed at Burton's Theatre, New York, on January 11, 1858, with Brougham as *Maywood*, C. J. Mathews as *Rigby*, and Mrs. Davenport (Mrs. Mathews) as *Mrs. Rigby*. See BACHELORS' WIVES.

Bachelors. (1) A farcical comedy, in a prologue and three acts, by A. A. ALDRED; produced at New Cross Hall, London, on June 18, 1884. (2) A comedy in three acts, by HERMANN VEZIN (*q.v.*) and ROBERT BUCHANAN (*q.v.*), adapted from Benedix's 'Ein Lustspiel,' and first performed at the Haymarket Theatre, London, on September 1, 1884, with C. Brookfield as *Beethoven Bromley*, H. B. Conway as *Charles Lovelace*, and C. Coote, Miss K. Munroe, Miss J. Gwynne, and Miss M. A. Victor in other parts; revived at the Opéra Comique on August 9, 1886, with H. Vezin as *Bromley*, W. Herbert as *Lovelace*, and Miss F. Chalgrove, Miss Sothorn, and Mrs. W. Sidney. See BACHELORS, THE; OUR BACHELORS.

Bachelors (The). (1) A play translated from the German of Iffland; unacted, but printed in 1799. (2) A comic opera, words by C. H. M. WHARTON, music by A. Taylor, performed at the Prince's Theatre, Manchester, June 8, 1855.

Bachelors, The Island of. See ISLAND OF BACHELORS, THE.

Bachelors' Wives; or, The English at Brussels. An operetta, the words by S. BEAZLEY (*q.v.*), the music by Kears, first performed at the Lyceum Theatre, London, on July 16, 1817. (2) 'Bachelors' Wives': a farce in three acts, by F. BOUSFIELD, Strand Theatre, London, December 15, 1886. See BACHELOR'S WIFE, A.

"Back and side go bare, go bare."
First line of a song in Bishop STILL'S 'Gammer Gurton's Needle' (*q.v.*).

"But belly, God send thee good ale enough,
Whether it be new or old."

The song, says Warton, "has a vein of ease and humour which we should not expect to have been inspired by the simple beverage of those times." Whether it was, or was not, written by Bishop Still, is not certain. Dyce, in his edition of Skelton's works, prints a song, very similar, which he ascribes to a date earlier than that of the printing of the comedy. The differences between the two songs are, says Robert Bell, "very curious and interesting, but the most striking point of variance is the omission [in Dyce's version] of the verse referring to Tyb, Gammer Gurton's maid, which suggests the probability that the song may have been originally an independent composition, of which Bishop Still availed himself, adapting it to the comedy by curtailments and a new verse with a personal allusion."

Back in Five Minutes. A comedietta

by H. T. JOHNSON; Parkhurst Theatre, Holloway, London, February 16, 1891.

Backbite, Sir Benjamin. Nephew of *Crabtree*, in SHERIDAN'S 'School for Scandal' (*q.v.*).

Backing the Varmints. A farce by G. L. GORDON (*q.v.*), produced at the Opéra Comique, London, August 7, 1875.

Backwoodsman (The); or, The Gamecock of the Wilderness. was produced at the Park Theatre, New York, on March 12, 1846, with Marble as *Sampson Hardhead*.

Bacon, Delia. American writer, born 1811, died 1859; author of 'The Bride of Fort Edward,' a drama (1839); also of 'The Philosophy of the Plays of Shakspeare Unfolded' (1857). "She died a lunatic," says R. Grant White, "and I believe in a lunatic asylum." See Hawthorne's 'Our Old Home' and Mrs. Farrar's 'Recollections.' Also, BACON-SHAKESPEARE CONTROVERSY.

Bacon, James. Author of 'The American Indian' (1795).

Bacon, Mrs. See POOLE, MISS.

Bacon, Phanael, D.D. Dramatic writer and poet, born 1700, died 1783; vicar of Bramber (Sussex) and rector of Balden (Oxfordshire); author of the following plays (*q.v.*):—'The Taxes,' 'The Insignificants,' 'The Trial of the Time-Killers,' 'The Moral Quack,' and 'The Oculist,' all printed in 1757, and published in a volume under the collective title of 'Humourous Ethics.' See 'Biographia Dramatica' (1812), Wait's 'Bibliotheca Britannica' (1824), Genest's 'English Stage' (1832), and the 'Dictionary of National Biography' (1885).

Bacon-Shakespeare Controversy (The). The theory that Francis Bacon Viscount St. Alban's, was really the author of the plays hitherto ascribed to William Shakespeare was first broached by Miss Delia Bacon (*q.v.*) in *Putnam's Magazin* for January, 1856. It was afterwards elaborated by her in a volume called 'The Philosophy of Shakspeare's Plays Unfolded' (1857), for which Nathaniel Hawthorne wrote a preface, without, however, approving the "philosophy." For some years the theory languished, but it was once more advocated by Nathaniel Holmes in 'The Authorship of Shakespeare' (1867), by Appleton Morgan in 'The Shakespearean Myth' (1881), and Mrs. Pott in 'The Promus of Formulari and Elegancies of Francis Bacon, illustrated and elucidated by passages from Shakspeare' (1883). Then in 1883 came 'The Great Cryptogram,' by Ignatius Donnelly, who argued that Bacon's claim to the plays was asserted by that writer in the form of a cryptogram running through the text of the dramas. Among subsequent books on the subject may be named 'The Bacon-Shakespeare Question,' by C. Stopes (1888), Sir Martin's 'Shakespeare or Bacon' (1888), Wigston's 'Bacon v. Phantom Shakespeare'

(1891), Mrs. Pott's 'Bacon and his Secret Society' (1891) and 'Did Francis Bacon write "Shakespeare"?' (1893), Owen's 'Bacon Cipher Story' (1893), and 'The Shakespeare-Secret,' translated from the German of Edwin Bormann by Harry Brett (1895). See, further, the books by W. H. Smith (1856 and 1884), Mrs. Windle (1881), W. D. O'Connor (1886), C. C. Cattell (1888), E. Reed (1891), G. James (1893), O. Loosen (1893), T. S. E. Dixon (1895), Mrs. Gallup (1900), G. C. Bompas (1902), and Lord Penzance (1902). The controversy is thus summed up by Richard Grant White: "It is as certain that William Shakespeare wrote (after the theatrical fashion and under the theatrical conditions of his day) the plays which bear his name, as it is that Francis Bacon wrote the 'Novum Organum,' the 'Advancement of Learning,' and the 'Essays.' The notion that Bacon also wrote 'Titus Andronicus,' 'The Comedy of Errors,' 'Hamlet,' 'King Lear,' and 'Othello,' is not worth five minutes' serious consideration by any reasonable creature" (*Atlantic Monthly*, April, 1883).

Bad Bargain (A). A comediotta by SYDNEY GRUNDY, played in the English provinces in 1879.

Bad Boys. A comedy in three acts, adapted by CLEMENT SCOTT (*q.v.*) from MM. Gondinet and Civrac's 'Clara Soleil' (Vaudeville, Paris, February, 1885), and first performed at the Comedy Theatre, London, on April 29, 1885, with C. D. Marius, R. C. Carton, A. Roberts, E. Rose, P. Compton, Miss Violet Cameron, Miss M. Bell, Miss Tilbury, Miss C. Grahame, and Miss L. Claremont in the cast; afterwards transferred to the Opéra Comique.

Bad Lot (A). (1) A farcical comedy in three acts, by HARRY PAULTON and "MORTYNN TEDDE," Opera House, Northampton, June 24, 1887. (2) A play by CHARLES FOSTER.

Bad Penny (A). A drama in one act, by W. LESTOCQ, first performed at the Vaudeville Theatre, London, on the afternoon of July 13, 1882.

Baddeley, Robert. Actor, born (it is said) 1732, died 1794; was at different times cook to Lord North and Foote, the actor (*q.v.*), and afterwards valet to a private gentleman. During his travels with the last-named he acquired a knowledge of foreign languages which was afterwards of much use to him as a performer, enabling him to take "broken-English" parts with much success. He appeared at Drury Lane previous to 1761, in which year he played at the Smock Alley Theatre, Dublin. In 1763 he again went to Drury Lane, with which theatre, and with the Haymarket, he remained connected till his death. He was married to Sophia Snow in 1764. He was the original representative of *Canton* in 'The Clandestine Marriage,' *Fulmer* in 'The West Indian,' *Dr. Druid* in 'The Fashionable Lover,' *Spruce* in 'The School for Wives,' *Lory* in 'The

Trip to Scarborough,' *Moses* in 'The School for Scandal,' *Frolick* in 'The Humourist,' *Medium* in 'Inkle and Yarico,' *Crotchet* in 'The Box-Lobby Challenge,' etc. Among his other parts were *Sir Francis Grife* in 'The Busybody' (1761-2), *Polonius* (1763-4), *Dr. Caius* (1763-4), *Surly* in 'The Alchemist' (1766-7), *Brainworm* in 'Every Man in his Humour' (1767-8), *Papillon* in 'The Lyar' (1767-8), *Fag* in 'The Rivals' (1776-7), *Vamp* in 'The Author' (1781), *Puff* in 'The Patron' (1781), and *Fuellen* (1789-90). Wewitzer says that "the first character he happened to appear in, it was necessary he should wear a sword. Foote, seeing him thus equipped, immediately exclaimed, 'Ha, Baddeley, I am heartily glad to see you in the way of complete transmigration—you have turned your *spit* into a sword already!'" Michael Kelly says: "He had a habit of smacking his lips always when speaking. In allusion to this, Charles Bannister said to him one day, 'My dear Baddeley, everybody must know that you have been a cook, for you always seem to be tasting your words.'" In 'The Theatre' (1771) we read that

"Baddeley can never miss
A crouching Frenchman or a flattering Swiss;"

and Hugh Kelly, in 'Thespis' (1766), is equally flattering about his "foreign footmen." On the other hand, Williams, in his 'Children of Thespis' (1786), speaks of the actor as being "slovenly" and "rushing through his parts." By his will, dated 1792, he left a house at Moulsey "to be used as an asylum for decayed actors and actresses," with a provision that when the property was worth £360 a year pensions were to be bestowed. He also bequeathed money to the fund for the relief of indigent persons connected with Drury Lane Theatre, and £3 per annum for the purchase of cake and wine to be dispensed to the Drury Lane company on Twelfth Night—a ceremony which is still performed. See Genest's 'English Stage' (1832), Dutton Cook's 'Hours with the Players' (1880), the *Theatre* for September, 1880, etc.

Baddeley, Sophia (*née* Snow). Actress and vocalist, wife of R. Baddeley; born 1745, died 1786; is thought to have made her *début* in 1764, probably as *Cordelia*. She appeared at Drury Lane in 1765 as *Ophelia*, and in 1767 as *Desdemona* and *Dame Kately*; and among her other parts were *Hero*, *Jessica*, *Miranda*, *Olivia*, *Celia*, *Portia* ('Julius Cæsar'), the *Lady* in 'Comus,' *Mrs. Beverley* ('The Gamester'), *Leonora* ('The Revenge'), *Statira* ('Alexander the Great'), *Julia* ('The Rivals'), *Rosetta* ('Love in a Village'), *Clarissa* ('Lionel and Clarissa'), etc. She was the original *Harriett* in 'The School for Rakes,' *Miss Marchmont* in 'False Delicacy,' and *Miss Willoughby* in 'A Word to the Wise.' Boaden says that as *Imogen* "her beautiful countenance used to excite the greatest interest," while George III. and Queen Charlotte were so delighted with her *Fanny* in 'The Clandestine Marriage' that they ordered Zoffany to paint her in

that character. Hugh Kelly, in 'Thespis,' speaks of

"The gentle Baddeley, whose form,
Sweet as her voice, can never fail to charm."

As a singer she was popular at Ranelagh and Vauxhall. Her moral irregularities led to her being separated from her husband, and she was so extravagant in money matters that she frequently had to fly from her creditors. In her later years she took to drinking laudanum, the quantity she consumed being, says Wilkinson, "incredible." Towards the end she became, physically, a wreck—a fact alluded to by Pasquin (*q.v.*) in his "poem," 'The Children of Thespis' (1787). She left the London stage in 1781, and her last appearances were at York in 1783 and Edinburgh in 1783-4. See, also, Mrs. Baddeley's 'Memoirs' (1781), Wilkinson's 'Wandering Patentee' (1795), Galt's 'Lives of the Players' (1831), Genest's 'English Stage' (1832), Dutton Cook's 'Hours with the Players' (1881), etc.

Baddeley, W. St. Clair. Author of the following poetical dramas:—'George Villiers, Duke of Buckingham' (1878), 'The Daughter of Jephthah' (1879), and 'John Dudley, Duke of Northumberland' (1879).

Badger, Squire. A character in FIELDING'S 'Don Quixote in England' (*q.v.*). See SQUIRE BADGER.

Badoura. The heroine of BELLINGHAM and BEST'S 'Prince Camaralzaman' (*q.v.*), and of H. J. BYRON'S 'Camaralzaman' (*q.v.*).

Badroulbador, the *Princess*, figures in plays on the subject of 'Aladdin' (*q.v.*).

Bag of Gold (The). A play, first performed at the Olympic Theatre, London, on June 27, 1852, with a cast including W. Farren, Diddiear, Hoskins, Shalders, and Mrs. Walter Lacy.

Bagatelle. (1) The valet in J. O'KEEFE'S 'Poor Soldier' (*q.v.*). (2) A prima donna in FARNIE'S 'Loo' (*q.v.*).

Baggs. (1) A steward, afterwards a money-lender, in BAYLE BERNARD'S 'Farmer's Story' (*q.v.*). (2) A postman in B. BERNARD'S 'St. Mary's Eve' (*q.v.*). (3) A clerk in STIRLING COYNE'S 'Wanted, 1000 Young Milliners' (*q.v.*). (4) A character in SULLIVAN'S 'Beggars on Horseback' (*q.v.*). (5) *The Great Baggs*, in ALBERY'S 'Apple Blossoms' (*q.v.*), is "a travelling comic singer, who delights in practical jokes and slang witticisms."

Bagot. A "creature" of 'Richard II.' in SHAKESPEARE'S play of that name.

Bagot, A. G. Dramatic writer; author of 'Which?' (1886) and 'The Widow' (1890); also co-author, with F. R. Bagot, of 'The Rubber of Life' (1885).

Bags, Jem. The "wandering minstrel" in H. MAYHEW'S farce of that name (*q.v.*).

Bagshaw. A character in J. M. MOR-

TON'S 'Grimshaw, Bagshaw, and Bradshaw' (*q.v.*).

Bagshot. A thief in FARQUHAR'S 'Beaux' Stratagem' (*q.v.*). (2) *Baron Bagshot*, in PLANCHÉ'S 'Puss in Boots' (*q.v.*), is "Great Grand Huntsman and Lord High Gamekeeper."

Bailey, Abraham. Lawyer, and author of 'The Spightful Sister,' a comedy (1667).

Bailey, Master, figures in E. STIRLING'S 'Martin Chuzzlewit' (*q.v.*). "The chaps calls me Old Bailey and Top Boots" (act i. sc. 5).

Baillie (The) is a prominent figure in the 'Cloches de Corneville' (*q.v.*).

Baillie Nicol Jarvie. See JARVIE, BAILIE NICOL.

Bailiff (The). A comedietta in one act, by FRED. W. BROUGHTON, Theatre Royal, Bath, April 5, 1890; at the Royalty, London, in May, 1890; and at Toole's, London, in July, 1890.

Baillie, Joanna. Dramatic writer and poet, born at Bothwell, Lanarkshire, 1762, died 1851; published the following:—'A Series of Plays,' including 'Count Basil,' 'The Tryal,' and 'De Montfort' (1798); 'A Series of Plays,' including 'The Election,' 'Ethwald,' and 'The Second Marriage' (1802); 'Miscellaneous Plays,' including 'Rayner,' 'The Country Inn,' and 'Constantine Paleologus' (1804); 'The Family Legend' (1810); 'A Series of Plays,' including 'Orra,' 'The Dream,' 'The Siege,' and 'The Beacon' (1812); 'The Martyr' (1826); 'The Bride' (1828); and 'Dramas,' including 'Romero,' 'The Alienated Manor,' 'Henriquez,' 'The Separation,' 'The Stripling,' 'The Phantom,' 'Enthusiasm,' 'Witchcraft,' 'The Homicide,' 'The Match,' 'The Martyr,' and 'The Bride'—the two last being reprints (1836). Of the above plays (all of which see), the following have been performed:—'Constantine Paleologus' (re-christened 'Constantine and Valeria'), 'De Montfort,' 'The Election,' 'The Family Legend,' 'Hatred,' 'Henriquez,' and 'Separation,' all of which see. Miss Mitford ascribed to Miss Baillie's tragedies "a boldness and grasp of mind, a firmness of hand, and resonance of cadence that scarcely seem within the reach of a female writer" ('Recollections'). "Miss Baillie," wrote Hazlitt, "has much of the power and spirit of dramatic writing, and not the less because, as a woman, she has been placed out of the vortex of philosophical and political extravagances." Sir Walter Scott spoke highly of the 'Plays on the Passions' (*q.v.*); and Byron, when he said that woman could not write, excepted Miss Baillie. A complete edition of the plays (and poems was published in 1851. See Genest's 'English Stage,' vol. viii. (1832), the 'Annus Register' (1851), and the various biographical dictionaries.

Baillie, Dr. John. Physician, die

1743; author of 'The Married Coquet,' a comedy (1746).

Baillie, John. Scotch advocate; author of 'The Patriot' (1736).

Bait, Lady. A character in PALMER'S 'Life' (q.v.).

Bajazet. Sultan of Turkey in ROWE'S 'Tamerlane' (q.v.). (2) *Apollo Bajazet* is a character in J. B. BUCKSTONE'S 'Isabelle' (q.v.). His prototype, the author admits, is to be found in the *Rossignol* of Paul de Kock's novel, 'André le Savoyarde' (q.v.).

Baker. Actor; at Bath in 1820, when he played *Spatterdash* in 'The Young Quaker' (February 28), and *Norfolk* in 'Henry VIII.' (April 10). Of the latter impersonation, Genest says: "A ludicrous circumstance took place in the third act, when Baker had to say *Ego et Rex meus*; he pronounced *meus* as one syllable" ('The English Stage,' vol. ix.).

Baker, Alexina (née Fisher). American actress, born at Frankfort, Kentucky, in 1821; died at Philadelphia, 1887; appeared on the boards when a mere baby, and played the child in 'Pizarro' when only fourteen. After an engagement at the Bowery, New York, she went to the Park Theatre in 1831, to play "lead." Leaving the city in 1840, she returned to it in 1850, and played comedy at the Old Broadway. After another interval of absence she was seen at Burton's Theatre in 1855, and in 1862 she figured at the Winter Garden Theatre as *Ophelia*, *Desdemona*, etc. She was married to John Lewis Baker in 1851.

Baker, Benjamin A. Actor, manager, and playwright, born at New York, 1818; made his *début* as an actor in 1837; was engaged at the Olympic Theatre, New York, from 1829 to 1850; in 1851 became co-manager of the Harvard Athenæum, Boston; and afterwards managed several theatres in New York. He wrote the 'Wretch,' 'Amy Lee' (1843), 'New York in 1848' (afterwards expanded into 'A Glance at New York,' q.v.), and also adapted 'Love and Murder' (q.v.) to the American stage. See Brown's 'American Stage' (1870).

Baker, Betsy. See BETSY BAKER.

Baker, David Erskine. Born in London, 1730, died 1767; is best known as the author of the 'Companion to the Playhouse,' (q.v.), published in 1764, and afterwards edited and republished under the title of 'Biographia Dramatica.' He also wrote a dramatic poem, 'The Muse of Osian' (q.v.), and translated from the Italian a comedy in two acts, 'The Maid the Mistress' (q.v.). The 'Biographia Dramatica' (1782 and 1812) says that he was at one time in business as a silk-throwster, but failed. He is also said to have been a strolling player. See Nichols' 'Literary Anecdotes' (1812-15), 'Biographia Dramatica' (1782 and 1812), Watt's 'Bibliotheca Britannica' (1824), and the 'Dictionary of National Biography' (1885).

Baker, Henry Barton. Author of 'Our Old Actors' (1878), 'The London Stage' (1889), and various contributions to the magazines on theatrical subjects.

Baker, Mrs. Theatrical manager; was in early life a dancer, but afterwards owned theatres at Canterbury, Rochester, Maidstone, Tunbridge Wells, Faversham, Deal, etc. See T. Dibdin's 'Memoirs' (1827), Grimaldi's 'Life' (1838), and Dutton Cook's 'Book of the Play' (1873).

Baker, Robert. Author of 'The Mad House,' a burlesque ballad opera (1757).

Baker, Thomas. Dramatic writer; author of 'The Honour of the Age' (1791), 'Tunbridge Walks' (1793), 'Act at Oxford' (1794), 'Hampstead Heath' (1796), and 'The Fine Lady's Airs' (1799). See 'Biographia Dramatica' (1812).

Bal Costumé (Le). A farce played at the Olympia Theatre, New York, in 1845.

Balaclava. A drama in three acts by J. B. BUCKSTONE (q.v.), Standard Theatre, London, June 10, 1878.

Balamira; or, The Fall of Tunis. A tragedy by R. SHEIL (q.v.), first performed at Covent Garden in 1818, with W. C. Macready as *Amurath*, and Young, C. Kemble, Terry, and Miss O'Neill in other parts.

Balance. (1) *Justice Balance* is father of *Sylvia* in FARQUHAR'S 'Recruiting Officer' (q.v.). (2) *Mr. Counter Balance* is a character in F. HAY'S 'Chops of the Channel' (q.v.).

Balance of Comfort (The); or, To Marry or not to Marry? A "petite comedy" in two acts, by R. J. RAYMOND (q.v.), first performed at the Adelphi Theatre, London, in 1835, with Buckstone as *Felix Fusby*, Webster as *Pigeon*, Vining as *Frank Timewell*, Miss Daly as *Dorothy Dimple*, Mrs. Honey as *Mrs. Pigeon*, etc. (2) 'The Balance of Comfort:' a "petite comedy" by BAYLE BERNARD (q.v.), first performed at the Haymarket on November 23, 1854, with Howe as *Torrington*, Miss Reynolds as *Mrs. Torrington*, and other parts by Rogers, Clark, Braid, Coe, Miss Grantham, and Miss E. Chaplin; first performed at New York in 1855, with G. Jordan as *Torrington*; revived at the Haymarket in 1864.

Balderdash, The Baron. A character in H. J. BYRON'S 'Cinderella' (q.v.).

Balderstone, Caleb, the old servant of *Edgar of Ravenswood*, figures in PALGRAVE SIMPSON'S 'Master of Ravenswood' (q.v.), J. W. CALCRAFT'S 'Bride of Lammermoor' (q.v.), and H. C. MERIVALE'S 'Ravenswood' (q.v.).

Baldwin. Tutor of *Rollo* and *Otto* in BEAUMONT and FLETCHER'S 'Bloody Brother' (q.v.). (2) *Count Baldwin*, in

SOUTHERN'S 'Isabella; or, The Fatal Marriage' (*q.v.*), is the father of *Biron* (*q.v.*).

Baldwin, Joseph. Actor, born in London, 1787; made his first appearance in America at New York, in April, 1816, as *Sam* in 'Raising the Wind.' He died in 1820. Ireland says he "possessed considerable merit as a low comedian" ('New York Stage').

Baldwin, Mrs. Charlotte. See WALSTEIN, MRS.

Bale, John. Bishop of Ossory, born November, 1495, at Cove, Suffolk; died 1563; was the author of the following dramatic works, printed in the years named:—'A Brefs Comedy or Enterlude of Johan Baptystes Freachynge in the Wyldernesse, openynge the crafty Assaultes of the Hypocrytes with the gloryouse Baptysme of the Lorde Jesus Christ' (1538); 'A Tragedye or Enterlude, Manyfestyng the chefe promyses of God unto Man, in all ages of the olde lawe from the Fall of Adam to the Incarnacyon of the Lorde Jesus Christ' (1538); 'A Brefs Comedy or Enterlude, concernynge the temptacyon of our Lorde and Saver Jesus Christ by Sathan in the desert' (1538); and 'New Comedy or Enterlude concerning the Three Lawes of Nature, Moses, and Christe, corrupted by the Sodomytes, Pharisees, and Papystes' (1558). In his 'Scriptorum illustrium majoris Britanniae Catalogus' (1548-59), the bishop claims, further, to have written plays on the following subjects:—'Of Christ when he was Twelve years old,' 'Of Baptism and Temptation,' 'Of Lazarus raised from the Dead,' 'Of the Councells of Bishops,' 'Of Simon the Leper,' 'Of the Lord's Supper and washing the Feet,' 'Of the Passion of Christ,' 'Of the Sepulture and Resurrection,' 'Upon both Marriages of the King,' 'Against Momus's and Zoilus's,' 'The Treacheries of the Papysts,' 'Against those who adulterate the Word of God,' 'Of John King of England,' 'Of the Impostures of Thomas Becket,' 'Corruptions of the Divine Laws,' and 'The Image of Love.' "His dramas," writes Bishop Creighton, "were moralities, or scriptural plays setting forth the reformed opinions and attacking the Roman party. . . . The plays of Bale are doggerel, and are totally wanting in decorum." For biography, see 'The Vocacyon of Johan Bale to the Bishoprick of Ossorie' (1553), the Memoir by the Rev. H. Christmas prefixed to the 'Select Works' (1849), Cooper's 'Athenae Cantabrigienses' (1858-61), 'Dictionary of National Biography' (1885).

Bale, Mr. A merchant in R. T. WEAVER'S 'Red Rover.'

Balfe, Michael William. Musical composer and vocalist, born at Dublin, May, 1808; died October, 1870; "composed, at ten years old, a ballad afterwards sung by Mdme. Vestris in the comedy of 'Paul Pry,' under the title of 'The Lover's Mistake,'" and while in his teens was employed in the orchestra at Drury Lane; made his *début* as a singer (baritone) at the Norwich

Theatre, as *Caspar*, in 'Der Freischutz' (about 1826), afterwards studying singing abroad. His first opera ('I Rivali di se stessi') was performed at Palermo in 1830. In 1835 he sang at concerts in London, and in the same year produced there his first English opera, 'The Siege of Rochelle' (*q.v.*). The following is a chronological list of the operas produced by him in London after this date:—'The Maid of Artois' (1836), 'Catherine Grey' (1837), 'Joan of Arc,' in which he appeared as *Theodore* (1837), 'Diadeste' (1838), 'Falstaff' (1838), 'Keolanthe' (1840), 'The Bohemian Girl' (1843), 'The Daughter of St. Mark' (1844), 'The Enchantress' (1844), 'The Bondman' (1846), 'The Maid of Honour' (1847), 'The Sicilian Bride' (1852), 'The Devil's in it' (1852), 'The Rose of Castile' (1857), 'Satanella' (1858), 'Bianca' (1860), 'The Puritan's Daughter' (1861), 'The Armourer of Nantes' (1863), and 'Blanche de Nevers' (1863). 'Il Talismano' (*q.v.*) was brought out in London in 1874. Balfe wrote, also, 'The Sleeping Queen,' an operetta (*q.v.*). He was in the original cast of John Barnett's 'Farinelli' (*q.v.*). Early in life he married Mdme. Lina Rosa, already well known on the Continent as an operatic vocalist. In August, 1839, Mdme. Balfe (under her husband's management) made her English *début* at the Lyceum as *Amina* in 'La Sonnambula,' and in March, 1846, she figured at the same theatre as the heroine of her husband's 'Keolanthe' (*q.v.*). Balfe's second daughter, Victoire (successively Lady Crampton and Duchesse de Frias), had many successes as a prima donna in Italian opera, both in London and on the Continent, between 1857 and 1860. See Kenney's 'Life of Balfe' (1865), Barrett's 'Balfe and his Works' (1882), 'Dictionary of Music and Musicians' (1879), 'Dictionary of National Biography' (1885).

Balfour of Burley, John. figures in FARLEY'S 'Battle of Bothwell Brigg,' and in WESTLAND MARSTON'S 'Strathmore' (*q.v.*).

Ball, Edmund. Author of 'The Beautiful Armenian,' a comedy (1778); "probably also," says the 'Biographia Dramatica,' "the author of 'A Bloody Plot Discovered,'" a tragedy (1780).

Ball, Edward. See FITZBALL, EDWARD.

Ball, Lewis. Actor, born at Builth, South Wales, October 31, 1820; appeared, as a child, with Miss F. H. Kelly, Aldridge, and Mdme. Celeste; was trained, as a youth, under S. Butler, R. Roxby, Charles Rice, and Prince Miller; and played *Touchstone* to Miss Faucit's *Rosalind*, *Mauveorn* to W. Farren's *Dr. Cantuwell*, and *Pistol* with G. V. Brooke. In August, 1852, he opened at Sadler's Wells (under Phelps) as the original *Matthew Fagg* in Daly's 'Young Husbands,' and afterwards played such parts as *Fuellen* in 'Henry V.,' *Grumio* in 'The Taming of the Shrew,' and *Costard* in 'Love's Labour's Lost.' In June, 1855, he began an engagement at the Olympic, during which, with other things, he

"created" *Mr. Breezely* in Wooler's 'Twice-Told Tale,' and *Mr. Dotts* in Williams's 'I've written to Browne;' still later, at the Marylebone, he played *Jack Sheppard* to Tom Robertson's *Blueskin*. After this came a second engagement at Sadler's Wells, and various provincial tours and stock seasons, previous to joining, in 1881, Edward Compton's comedy company, in connection with which Lewis Ball has played *Sir Toby Belch*, *Dogberry*, *Adam*, *Sir George Thunder*, *Sir Robert Bramble*, *Job Thornberry*, old *Dornaton*, *Dan Douglas*, *Hardcastle*, *Tom Noddy*, *Sir Anthony Absolute*, *Sir Peter Teazle*, and *Graves*, besides "creating" *John Middleton* in 'True Love' (*q.v.*), *Morgan Evans* in 'The Actor' (*q.v.*), and *Israel Jones* in 'The Mayflower' (1892).

Ball (The). A comedy in five acts, by GEORGE CHAPMAN (*q.v.*) and JAMES SHIRLEY (*q.v.*), licensed in 1632, acted "at the private house in Drury Lane," and printed in 1639. "Sir *Ambrose Lamount*, *Sir Marmaduke Travers*, *Mr. Bostocke*, and *Colonel Winfield* are suitors to *Lady Lucina*, who is a rich widow. She jeers them all, and at last marries the *Colonel*. The piece concludes with a ball" (Genest).

Balladino, Antonio, "pageant poet" to the City of Milan, in JONSON'S 'The Case is Altered' (*q.v.*), is a caricature portrait of Anthony Munday, the dramatist (*q.v.*), who was "poet" to the City of London, and for many years directed the pageants which took place on festivals and holidays.

Ballad-Monger (The). A romantic play in one act, adapted by Sir WALTER BESANT and WALTER H. POLLOCK, from Theodore de Banville's 'Gringoire' (*q.v.*), and first performed at the Haymarket Theatre, London, September 15, 1887, with H. Beerbohm Tree as *Gringoire*, C. H. Brookfield as *King Louis*, C. Allan as *Olivier*, Stewart Dawson as *Simon*, and Miss Marion Terry as *Loyse*; first performed in America at Abbey's Theatre, New York, January 28, 1895. See 'Henry IV.,' Pt. I., act iii. sc. 1: "These same ballad-mongers."

Ballad-Singer (The). A musical comedy-drama in three acts, by TOM CRAVEN (*q.v.*), Gaiety Theatre, Hastings, July 16, 1891; Elephant and Castle Theatre, London, March 13, 1893.

Ballet is a character in PLANCHÉ'S 'Camp at the Olympic' (*q.v.*).

Ballet (The) belongs to the sphere of music rather than to that of drama. On the English stage it has taken two forms; it has figured as a species of appendage to operatic representations, or it has been a separate item in performances mainly dramatic. In the latter case it has dealt pantomimically as well as musically with some more or less intelligible story. It is, in fact, as musical pantomime that the ballet has been most familiar to English playgoers. As such, it has called for occasional record in this volume, only the most notable examples

being mentioned. Of late years, in London, the *ballet d'action* has been confined almost wholly to the "variety" houses, its connection with the drama becoming proportionately distant. See Dutton Cook's 'Book of the Play' and 'On the Stage;' also, Grove's 'Dictionary of Music.'

Balloon (The). A farcical comedy by J. H. DARNLEY (*q.v.*) and G. MANVILLE FENN (*q.v.*), first performed at Terry's Theatre, London, on the afternoon of November 13, 1888, with Charles Glenney as *Dr. Glynn*, Charles Groves as *Aubrey Fitzjohn*, Forbes Dawson as *Captain Cameron*, Sam Whitaker as *David*, Miss Florence Wood as *Grace Wentworth*, Miss Gabrielle Goldney as *Miss Vere*, and Miss S. Vaughan as *Mrs. Rippendale*; revived at the Strand Theatre, London, in February, 1889, with George Giddens as the doctor, Alfred Maltby as *Fitzjohn*, Miss E. Terriss as *Grace*, Miss Rose Saker as *Mrs. Rippendale*, and Forbes Dawson and Miss Goldney in their original parts; first performed in America in September, 1889, with a cast including W. H. Crane and Harry Braham.

Balloonacy; or, A Flight of Fancy. An extravaganza, words by F. C. BURNAND (*q.v.*) and H. P. STEPHENS (*q.v.*), music by E. Solomon, first performed at the Royalty Theatre, London, on December 1, 1879, with a cast including Charles Groves, Philip Day, H. Saker, P. Desmond, Miss Amalia, Miss M. Williams, and Miss Edith Blande.

Balls, J. S. Actor, born in England, 1799; first appeared in London in 1829, as *Fickle* in 'The Hunchback,' and at New York in 1835, as *Vapid* in 'The Dramatist.' He left America for England in 1840, and died at Dublin in 1844.

Balthazar. (1) A merchant in 'The Comedy of Errors' (*q.v.*). (2) The name adopted by *Portia* in 'The Merchant of Venice' (*q.v.*). (3) Servant to *Romeo* in 'Romeo and Juliet' (*q.v.*). (4) Servant to *Don Pedro* in 'Much Ado about Nothing.' (5) Father of *Juliana*, *Volante*, and *Zamora* in TOBIN'S 'Honeymoon' (*q.v.*).

Baltimore, U.S.A. The Adelphi Theatre was erected in 1830 for Booth and Duff, but, says J. N. Ireland, "in consequence of its poor location, it soon gained the unenviable title of the Mud Theatre." It was opened with a performance of 'Isabella,' with J. R. Duff and Mrs. Duff in the chief rôles. About 1831 it was leased by the elder Booth.

Balurdo. A character in MARSTON'S 'Antonio's Revenge' (*q.v.*).

Bambini, The Marquis. A character in 'La Fille du Tambour Major' (*q.v.*).

Bamboozilus. A railway director in TOM TAYLOR'S 'Diogenes and his Lantern' (*q.v.*).

Bamboozle, Frank. See BAMBOOZLING.

Bamboozling. A farce by T. EGERTON WILKS, first performed at the Olympic Theatre, London, on May 16, 1842, with J. S. Balls as *Frank Bamboozle*, A. Young as *Sir Marmaduke Meadows*, Romer as *Doiley*, and Miss Daly as *Emily*; first performed at New York in March, 1844, with Barry as *Bamboozle*, and revived there in December, 1850, with Brougham in the cast. In this piece "a young married lady unexpectedly meets her uncle at an hotel, and, in order to explain her husband's absence, prevails upon a stranger to take his place for half an hour."

Bampfylde Moore Carew; or, The Gypsy of The Glen. A romantic melodrama in three acts, performed at the Surrey Theatre, with Rayner in the title part, and Dibdin, Pitt, Vale, Almar, Asbury, and Osbaldiston (the *Gypsy*) in other parts.

Bancroft, John. Dramatic writer, died 1696; author of 'Sertorius,' a tragedy (1678-9). Two other plays—'King Edward the Third' (1691) and 'Henry the Second, King of England' (1692), both of which see—are ascribed to him by different authorities. Both are to be found in 'Six Plays written by Mr. Mountfort' (1720). See Langbaine's 'English Dramatic Poets' (1691), 'Biographia Dramatica' (1812), and Genest's 'English Stage' (1830).

Bancroft, Squire Bancroft. Actor and theatrical manager; born in Surrey, May 14, 1841; began his professional career at the Theatre Royal, Birmingham, in January, 1861, his first rôle being that of *Lieutenant Manly* in Bayle Bernard's 'St. Mary's Eve' (*q.v.*). From Birmingham (whence he paid short professional visits to Cork and Devonport) he went successively to Dublin and to Liverpool, where (in 'Court Favour') he acted for the first time with his future wife, Miss Marie Wilton. During the four years and four months covered by his provincial experience, he played no fewer than three hundred and forty-six parts, a complete list of which is given in the *Theatre* magazine for August, 1888. When Miss Wilton became manageress of the Prince of Wales's Theatre, London, she engaged S. B. Bancroft, who made his London *début* there on April 15, 1865, in Wooler's 'A Winning Hazard' (*q.v.*). At this theatre he "created" also the following parts:—*Mark* in P. Simpson's 'A Fair Pretender' (1865), *Captain Thistleton* in Byron's 'War to the Knife' (1865), *Sidney Daryl* in Robertson's 'Society' (1865), *Gerald Goodwin* in Byron's '£100,000' (1866), *Angus Macalister* in Robertson's 'Ours' (1866), *Captain Havtree* in Robertson's 'Caste' (1867), *John Smith* in Gilbert's 'Allow me to Explain' (1867), *Beecher Sprawley* in Boucicault's 'How She Loves Him' (1867), the *Chevalier Browne* in Robertson's 'Play' (1868), *Mortimer Wedgwood* in Yates's 'Tame Cats' (1868), *Jack Poyntz* in Robertson's 'School' (1869), *Talbot Piers* in Robertson's 'M.P.' (1870), *Mr. Speedwell* in Collins's 'Man and Wife' (1873), *Bob*

Blewitt in Byron's 'Wrinkles' (1876), *Sir George Ormond* in Scott and Stephenson's 'Peril' (1876), and *Count Orloff* in Scott and Stephenson's 'Diplomacy' (1878). He was also seen at the Prince of Wales's in the following rôles:—*Tom Stylus* in 'Society' (1868), *Hugh Chalcot* in 'Ours' (1870), *Sir Frederick Blount* in 'Money' (1872), *Joseph Surface* in 'The School for Scandal' (1874), the *Prince of Morocco* in 'The Merchant of Venice' (1875), *Mr. Honeyton* in 'A Happy Pair' (1875), *Triplet* in 'Masks and Faces' (1875), *Dazzle* in 'London Assurance' (1877), and *Blenkinsop* in 'An Unequal Match' (1877). After his marriage with Miss Marie Wilton (1868), S. B. Bancroft became co-manager with her of the Prince of Wales's Theatre, which they vacated in 1879, to undertake the control of the Haymarket. At the latter theatre he created *Lord Henry Trevene* in Sardon's 'Odette' (1882), *Jean de Striez* in Sardon's 'Fédora' (1883), and *Tom Jervoise* in Pinero's 'Lords and Commons' (1883); he was also seen there as *Harry Spreadbrow* in 'Sweethearts' (1879), *George Clarke* in 'The Vicarage' (1880), *Fouché* in T. Taylor's 'Plot and Passion' (1881), *Tom Dexter* in Taylor's 'Overland Route' (1882), *Dr. Thornton* in 'Peril' (1884), *Faultland* in 'The Rivals' (1884), and *Henry Beauclerc* in 'Diplomacy' (1884). In 1889 he was induced to return to the stage, to play the *Abbé Latour* in a revival of Watts Phillips's 'Dead Heart' at the Lyceum. In 1893 he reappeared at the Garrick Theatre, London, as *Count Orloff* in 'Diplomacy,' and in 1894 (for a benefit) as *G. Clarke* in 'The Vicarage' (*q.v.*). In 1897 he received the honour of knighthood. See 'Mr. and Mrs. Bancroft on and off the Stage' (1888) and 'Actors and Actresses' (New York, 1886).

Bancroft, Lady (Marie Effie Wilton). Actress; daughter of Robert Pleydell Wilton; born at Doncaster about 1840; played children's parts, first on the Norwich circuit, next at Manchester (where she appeared as *Mamillius* in 'The Winter's Tale,' *Hymen* in 'As You Like It,' *Fleance* in 'Macbeth,' and *Arthur* in 'King John,' etc.), and afterwards on the Bristol and Bath circuit. Her London *début* was made at the Lyceum Theatre on September 15, 1856, as *Henri*, the boy in 'Belphegor,' and *Perdita* in W. Brough's burlesque so named (*q.v.*). She was engaged successively at the Haymarket (1857), the Adelphi (1857-8), and the Strand (1858-64), with occasional appearances elsewhere. In April, 1865, she became co-lessee and manager, with H. J. Byron, of the Prince of Wales's (formerly the Queen's) Theatre, London. In April, 1867, Byron retired, and in the following year (December 28), Miss Wilton married Squire Bancroft Bancroft (*q.v.*). She and her husband remained managers of the theatre till 1879, when they left it to become, in January, 1880, managers of the Haymarket. Here they continued till July, 1885, when they retired from management. Mrs. Bancroft has "created" (besides Brough's *Perdita*) the following

parts:—At the Lyceum: *Serena* in W. Brough's 'Conrad and Medora' (1856), and *Lemondrop* in 'My Friend from Leatherhead' (1857). At the Haymarket: *Cupid* in F. Talfourd's 'Atalanta' (1857). At the Adelphi: *Cupid* in 'Cupid and Psyche' (1857). At the Strand: *Peppo* in H. J. Byron's 'Maid and the Maggie' (1858), *Raleigh* in Halliday's 'Kenilworth' (1858), *Juliet* in Halliday's 'Romeo and Juliet' (1859), *Albert* in F. Talfourd's 'Tell' (1859), *Karl* in Byron and Talfourd's 'Miller and his Men' (1860), *Aladdin* in Byron's burlesque (1861), *Gringoire* in Byron's 'Esmeralda' (1861), *Myles-na-Coppaleen* in Byron's 'Miss Eily O'Connor' (1861). At the St. James's: *Geordie* in Brough's 'Great Sensation Trial' (1864). At the Strand: *Orpheus* in Byron's 'Orpheus and Eurydice' (1863), *Florence* in Troughton's 'Unlimited Confidence' (1864), *Mazourka* in Byron's burlesque (1864). At the Prince of Wales's: *Alessio* in Byron's 'La! Sonnambula' (1865), *Susanna* in P. Simpson's 'A Fair Pretender' (1865), *Mrs. Delacour* in Byron's 'War to the Knife' (1865), *Edgar* in Byron's 'Lucia di Lammermoor' (1865), *Maud Hetherington* in Robertson's 'Society' (1865), *Little Don Giovanni* in Byron's burlesque (1865), *Alice Barlow* in Byron's '£100,000' (1866), *Mary Netley* in Robertson's 'Ours' (1866), *Polly Eccles* in Robertson's 'Caste' (1867), *Atalanta* in Boucicault's 'How She Loves Him' (1867), *Rosie Fanquehere* in Robertson's 'Play' (1868), *Mrs. Langley* in Yates's 'Tame Cats' (1868), *Naomi Tighe* in Robertson's 'School' (1869), *Cecilia Dunscombe* in Robertson's 'M.P.' (1870), *Blanche Lundie* in Wilkie Collins's 'Man and Wife' (1873), *Jenny Northcott* in W. S. Gilbert's 'Sweethearts' (1874), *Winifred Piper* in Byron's 'Wrinkles' (1876), *Mrs. Haygarth* in C. Scott's 'Vicarage' (1877), and the *Countess Zicka* in Scott and Stephenson's 'Diplomacy' (1878). At the Haymarket: *Kate Reeve* in Burnand's 'Lesson' (1881), *Lady Walker* in Sardou's 'Odette' (1882), the *Countess Olga Soukareff* in Sardou's 'Fédora' (1883), and *Miss Maplebeck* in Pinero's 'Lords and Commons' (1883). She has also represented the following:—At the Lyceum: *Virginia* in Knowles's play (1857). At the Strand: *Carlo* in 'Asmodeus' (1858), *Gertrude* in 'The Little Treasure' (1858), and *Lucy Merton* in Planché's 'Court Favour' (1858). At the Prince of Wales's: *Georgina Vesey* in Lytton's 'Money' (1872), *Lady Teazle* (1874), *Lady Franklin* in Lytton's 'Money' (1875), *Peg Woffington* in Read's 'Masks and Faces' (1875), *Pert* in Boucicault's 'London Assurance' (1877), *Hester Grazebrook* in T. Taylor's 'Unequal Match' (1877), *Nan* in Buckstone's 'Good for Nothing' (1879). At the Haymarket: *Mrs. Sebright* in T. Taylor's 'Overland Route' (1882), and *Lady Henry Fairfax* in Scott and Stephenson's 'Diplomacy' (1884). She reappeared in the last-named part at the Garrick Theatre, London, in 1893, and in 1894 she reappeared at an afternoon performance as *Mrs. Haygarth* in 'The Vicarage' (q.v.). See 'Mr. and Mrs. Bancroft on and off the Stage, written by

Themselves' (1888), 'Actors and Actresses' (New York, 1886), and the *Century* magazine for January, 1881. Lady Bancroft is the author of three dramatic pieces: 'A Riverside Story' (1890), 'My Daughter,' an adaptation (1892), and 'A Dream' (1903).

Band, Cuff, and Ruff; A Merry Dialogue between. "Done by an excellent wit, and lately acted in a shew;" printed in 1615. On the title-page of the second edition same year, the dialogue is entitled 'Exchange Ware at the Second Hand,' and the "shew" is said to have taken place "in the famous universitie of Cambridge."

Bandanna, Mrs. A character in A. WIGAN'S 'Loan of a Wife' (q.v.).

Bandit (The). See EDWIN AND ANGE-LINA.

Bandit King (The). A melodrama in five acts, first played in America, with Miss Marie Hillforde as *Kobemah*; produced at the Queen's Theatre, Manchester, September 16, 1895; at the Pavilion Theatre, London, December 2, 1895.

Bandit Merchant (The). See MAID OF GENOA.

Bandit of the Blind Mine (The). A play by H. M. MILNER (q.v.), performed at the Bowery Theatre, New York, in 1845-6, with Cary and Blanchard in the cast.

Banditti (The); or, A Lady's Distress. A play by T. DURFEX (q.v.), licensed in March, 1685-6, and acted at the Theatre Royal, with Kynaston as *Don Antonio*, Williams as *Don Fernand*, Mrs. Barrer as *Lawra*, James Nokes as *Megara*, and Griffin as *Leon*. The "lady" is *Lawra*, who, being suspected by *Antonio* of an intrigue with *Fernand*, seeks refuge with *Megara*. *Megara's* husband, *Leon*, leader of the banditti, is about to ravish *Lawra*, when she is saved by *Fernand*. Ultimately *Antonio* and *Lawra* are reunited. Part of the plot is taken from Shirley's 'Sisters.' See CATCALL, SIR CRITIC. (2) 'The Banditti; or, Love's Labyrinth': a comic opera, words by JOHN O'KEEFE, music by Dr. Arnold; acted at Covent Garden on October 27, 1781, and condemned at the first performance. Altered and re-entitled 'The Castle of Andalusia,' it was brought out at Covent Garden on November 2, 1782, with Mattocks as *Ferdinando*, Edwin as *Pedrillo*, Quick as *Spado*, and Miss Harper as *Victoria*, and was highly successful. It was afterwards again altered by the author, and revived at Covent Garden in 1788, 1799, and 1826. Also at the Haymarket on July 6, 1884, and at the same theatre (for a "run") on September 18, 1894, with a cast including Weiss, Buckstone, Compton, Chippendale, W. Farren, Louise Keeley, etc. The humours of the piece consist mainly in *Ferdinando's* changing position and clothes with his servant *Pedrillo*. He is in love with *Victoria*. *Spado* is one of the banditti.

Bandmann, Daniel Edward. Actor, born at Cassel, Germany; made his professional *début*, at the age of eighteen, at the Court Theatre of New Strelitz. After considerable experience on the Continent, he acted for the first time in English on January 15, 1863, at Niblo's Garden, New York, sustaining the rôle of *Shylock*. In September of the same year he appeared at the same theatre as *Narcisse* (*q.v.*) in an adaptation from the German. He remained in the States for a few years, during which he played *Hamlet* and various other leading rôles. His first appearance in England was made at the Lyceum Theatre, London, on February 17, 1868, as *Narcisse*. He next "created" the part of *Vvyan* in Lord Lytton's 'Rightful Heir' (Lyceum, October 3, 1868), and was afterward seen as *Othello* (Lyceum, November 30, 1868). A visit to Australia (1869) was followed by a tour in the United States (1870-1), and by a second visit to London (June, 1871), where, in July, 1872, he appeared as *De Maurienne* in Tom Taylor's 'Dead or Alive' (*q.v.*). After a series of Shakespearian performances in the English provinces came, in February, 1873, some appearances as *Hamlet* at the Princess's Theatre, London. In March, 1888, D. E. Bandmann was seen as *Dr. Jekyll* and *Mr. Hyde* at Niblo's Garden, in an adaptation of Stevenson's story (*q.v.*) made by himself—a piece which he produced at the Opéra Comique, London, in the following August, assuming the aforesaid dual rôle. In addition to this piece, the following plays by D. E. Bandmann have been performed in England:—'Only a Player' (1873), 'Tom's Revenge' (1874), 'The Cross and the Crescent' (1876), 'Madeline Morel' (1878), and 'Marie Jeanne' (1879).

Bandmann-Palmer, Mrs. [Milly Palmer]. Actress, born at Lancaster; made her professional *début* at Liverpool when fourteen years of age, her first appearance in London taking place at the Strand Theatre in November, 1864, when she figured as *Pauline* in 'Delicate Ground' (*q.v.*). At the Strand she remained till the end of the 1864-5 season, among the parts "created" by her being those of *Mrs. Bubble* in Craven's 'One Tree Hill' (*q.v.*), *Laura Goodman* in Parselle's 'Cross Purposes' (*q.v.*), and *Eva* in Wooler's 'Laurence's Love Suit' (*q.v.*). In October, 1866, at the Olympic, she was the first representative of *Grace Dwyer* in Tom Taylor's play, 'The Whiteboy' (*q.v.*), and in December of the same year she played *Grace Harkaway* at the same theatre. At the Lyceum, in November, 1867, she appeared as *Juliet* to Mdlle. Vestvali's *Romeo*; in February, 1868, as *Doris Quinault* in 'Narcisse' (*q.v.*); and in October, 1868, as the original *Eveline* in Lord Lytton's 'Rightful Heir' (*q.v.*). In February, 1869, she married Daniel E. Bandmann (*q.v.*), with whom she toured (in 1869) in Australia and (in 1870-1) in the United States, appearing as *Beatrice*, *Portia*, *Pauline* ('Lady of Lyons'), etc. Her London *retrée* was made in July, 1872, at the Queen's Theatre. In February, 1873,

she played *Lady Macbeth* at the Princess's. In the course of subsequent tours in the English provinces, Mrs. Bandmann impersonated *Ophelia*, *Desdemona*, *Mrs. Haller* and *Lady Teazle*. In April, 1878, at the Adelphi, she was the original *Valentine* in 'Proof' (*q.v.*). She afterwards revisited America. Sent to Germany, by-and-by, for the benefit of her health, she learned the language, and in December, 1886, played *Lady Teazle* in German at the Residen Theatre, Dresden. Returning to England in 1888, she reappeared at the Olympic London, on May 3, as *Lady Macbeth* to the *Macbeth* of E. S. Willard. In 1889 she added to her repertory the "Mary Stuart" of Schiller, and in April of the following year played the title part at the Grand Theatre, Islington. In 1892 she appeared for the first time as *Hamlet*, a rôle which she has since performed very frequently both in London and in the English provinces. She has adapted to the English stage (1892) the 'Catherine Howard' (*q.v.*) of Victor Hugo.

Bane, Allan. An old minstrel in the drama of 'The Lady of the Lake' (*q.v.*).

Bang. (1) *Dr. Bang* is a character in M. MORTON'S 'Englishman's House is in Castle' (*q.v.*). (2) *M. Etocle Bang* figures in C. S. CHELTNAM'S 'Slowtop's Engagements' (*q.v.*).

Bangs, Francis C. Actor, born in Virginia, 1837; made his *début* at Washington in 1852; first appeared in New York 1858 at Laura Keane's Theatre; was engaged at Wallack's in 1858-9, and at the Win Garden in 1860. He reappeared at Washington in 1865, and at New York in 1868. *Old Tom* in 'After Dark'. In 1869 he played *Ham Peggotty* in 'Little Em'ly' at Niblo's, and the *Duke of Alva* in 'Patrie' at the Grand Opera House, New York. Among his other parts may be mentioned *Antony*, *Sardapalus*, and *Dan'l Druce*.

Bangles, Joe. A character in G. BERT'S 'Randall's Thumb' (*q.v.*).

Banim, John. Novelist, born 1791, died 1842; wrote several dramatic pieces: 'Sylla' (1826), 'The Sergeant's Wife' (1828), 'Damon and Pythias,' 'The Prodigal,' 'The Turgestus,' all of which see. See, also, 'Life' by Murray (1857).

Banished Duke (The); or, The Tragedy of Infortunatus. A political pamphlet, written in dramatic form, and published in 1690. It is directed against James II., who figures as *Romanus Infortunatus* is the Duke of Monmouth, and *Pauline* the queen. According to the 'Biographical Dramatica,' the piece was acted "at the Theatre Royal" in the above-named year. See **ABBICATED PRINCE, THE.**

Banished Star (The). A comedy by J. B. BUCKSTONE (*q.v.*), produced at New York in December, 1840, with Mrs. Elizabeth William as *Mdlle. Fanny Nonpareil*, in which character she gave imitations of *Lilibran* and *Rubini*.

Banishment of Cicero (The). A tragedy by RICHARD CUMBERLAND (*q.v.*), printed in 1761, but not acted. "*Clodia*," says Genest, "is in love with *Frugi*. He is in love with *Tullia*, the daughter of *Cicero*. He rejects the solicitations of *Clodia*. She instigates *Clodius*, who is her brother, to kill *Frugi*. *Clodius* kills *Volumnius*, thinking him to be *Frugi*. *Clodia* stabs herself. *Frugi* is killed fighting. *Clodius* says of *Cicero*—

'Be it my task to cast this exile forth.'

See the 'Biographia Dramatica.'

Banister, John. Musical composer, born 1680, died 1679; wrote music to Dr. C. Davenant's tragedy of 'Circé' (1676) and (in conjunction with Pelham Humphrey) to 'The Tempest' (1676).

Banister, Rev. James, published the following translations from Euripides:—'*Iphigenia in Aulis*,' '*Orestes*,' '*Phænissæ*,' and '*Troades*,' all in 1780.

Bank-Note, The; or, Lessons for Ladies. See ARTFUL HUSBAND, THE.

Banker (The). An adaptation by J. SCHONBERG (*q.v.*) of Miss Braddon's novel, '*Henry Dunbar*' (*q.v.*), produced at New York in June, 1890.

Banker of Rouen, The. A play produced at the Lafayette Theatre, New York, in November, 1826, with Maywood and Walstein in the cast.

Banker's Daughter, The. (1) A drama by W. C. FOSTER, produced at North Shields, May 24, 1876. (2) A comedy by BRONSON HOWARD (*q.v.*), first performed at the Union Square Theatre, New York, in 1873, with Charles Thorne in the chief male part, Miss Sara Jewett in the title rôle, Miss Maud Harrison as *Mrs. Brown*, J. B. Polk as *Washington Phipps*, W. T. Le Moyne. In the following year it was adapted by J. ALBERY (*q.v.*) to the English stage, and produced in London as '*The Old Love and the New*' (*q.v.*).

Banker's Wife (The). A play produced at the Broadway Theatre, New York, in May, 1852, with Miss Cushman as *Augusta*.

Bankrupt (The). (1) A comedy in three acts, by SAMUEL FOOTE, first performed at the Haymarket Theatre, London, on July 21, 1773, with a cast including the author as *Sir Robert Riscouter*, J. Aikin, *Mrs. Williams*, *Mrs. Jewell*, Miss Ambrose, Lamash, and other actors as *Margin*, *Pillage*, and *Resource*. The threatened bankruptcy of *Sir Robert*—said to have been suggested by a contemporary incident in commercial circles—is not a leading feature of the piece, but brings in *Pillage* and *Resource*, whose advice is invited but rejected by *Sir Robert*. *Margin* is a printer. (2) A domestic drama produced at the Broadway Theatre, New York, in December, 1855, with C. Fisher and W. A. Chapman in the cast.

Bankruptcy. The title given to an American adaptation of BJORNSSON'S play, 'En Fallit.'

Banks, George Linnæus. Miscellaneous writer, born 1821, died 1881; wrote two dramas—'*The Swiss Father*' (in which Creswick appeared) and '*The Slave King*' (for Ira Aldridge); also, two burlesques—'*Old Maids and Mustard*' and '*Ye Doleful Wives of Windsor*'—and a volume entitled '*All About Shakspeare*' (1864). See 'Dictionary of National Biography' (1885).

Banks, John. Dramatic writer, born about 1650; was a member of the New Inn; and wrote the following five-act tragedies—'*The Rival Kings*' (1677), '*The Destruction of Troy*' (1678), '*The Unhappy Favourite*' (1682), '*The Innocent Usurper*' (1683), '*The Island Queens*' ['*Albion Queens*'] (1684), '*Virtue Betrayed*' (1692), and '*Cyrus the Great*' (1696)—all of which see. See Cibber's '*Apology*' (1740) and Genest's '*English Stage*' (1832).

Banks of Allan Water, The. See BARNETT, C. Z.

Banks of Killarney, The. See EILY O'CONNOR.

Banner. A character in BUCKSTONE'S '*Two Queens*' (*q.v.*).

Bannian Day. A musical entertainment in two acts, words by GEORGE BREWER, music by S. Arnold; first performed at the Theatre Royal, Haymarket, on June 11, 1796, with a cast including Fawcett (*Batch*), Suett (*Bobby Notice*), and Mrs. Bland.

Bannister, Charles. Actor and vocalist; father of John Bannister; born in Gloucestershire in 1738, died 1804; after some experience as an amateur, made his professional *début* on the Norwich circuit, and his first appearance in London in 1762, as *Will* in '*The Orators*,' at the Haymarket (*q.v.*). There he distinguished himself as an imitator of Tencucci and other singers. After singing at Ranelagh and elsewhere, he appeared at Drury Lane in 1767, going thence to Covent Garden in 1782, returning to Drury Lane in 1785, and joining the Royalty company in 1787. Some country engagements followed, and then sundry appearances at the "Lane," the "Garden," etc. The '*Thespian Dictionary*' says "his voice was a strong clear bass, with one of the most extensive falsettos ever heard." Dibdin held him to be "in many respects superior to any singer that perhaps ever lived. The body and volume of voice which he possessed were only equalled by its sweetness and interest." "His *Steady* ['*The Quaker*'], etc., were good," says Genest; "his *Caliban* and *Grimbald* were excellent." See the '*Thespian Dictionary*' (1805), Genest's '*English Stage*' (1832), Dibdin's '*History of the Stage*' (1800), and Adolphus' '*Memoirs of John Bannister*' (1838).

Bannister, John. Actor, son of

Charles Bannister; born at Deptford, 1760, died in London, 1836; appeared at Drury Lane as early as 1772, but made his regular *début* at the Haymarket in 1778, as *Dick* in 'The Apprentice' (*q.v.*); appeared at Drury Lane in the same year as *Zaphna* in 'Mahomet' (*q.v.*), and at Covent Garden in 1779 as the *Prince of Wales* in 'Henry IV.' He next played at Birmingham, returning to town to "create" *Don Feroto Whiskerandos* ('The Critic') at Drury Lane (1779). Among his other original parts were *Dabble* in 'The Humourist,' *Scout* in 'The Village Lawyer,' *Inkle* in 'Inkle and Yarico,' *Sir David Dunder* in 'Ways and Means,' *Gondibert* in 'The Battle of Hexham,' *Robin* in 'No Song, No Supper,' *Walter* in 'Children in the Wood,' *Jack Crotchet* in 'The Box-Lobby Challenge,' *Sylvester Daggerwood* in 'New Hay at the Old Market,' *Wilford* in 'The Iron Chest,' *Motley* in 'The Castle Spectre,' and *Rolando* in 'The Honeymoon.' His other parts included *Almaviva* ('Spanish Barber' and 'Follies of a Day'), *Brisk* ('The Double Dealer'), *Ben* ('Love for Love'), *Brass* ('The Confederacy'), *Lissardo* ('The Wonder'), *Scrub* ('The Beaux' Stratagem'), *Trappant* ('She Would and She Wouldn't'), *Sir Anthony Absolute*, *Tony Lumpkin*, *Bob Acres*, *Colonel Feignwell* ('A Bold Stroke for a Husband'), *Marplot* ('The Busybody'), *Job Thornberry* ('John Bull'), *Dr. Pangloss* ('Heir at Law'), and *Dr. Ollapod* ('The Poor Gentleman'). He also played *Hamlet*, *Shylock*, *Orlando*, *Mercurio*, *Parolles*, *Speed*, and *Touchstone*. In 1783 he married Miss Harper. In 1807 he began the delivery of a dramatic and musical monologue called 'Bannister's Budget,' and in 1815 retired from the stage. "Mr. Bannister," wrote Leigh Hunt (1807), "is the first low comedian on the stage. Let an author present him with a humorous idea, whether it be of jollity, of ludicrous distress, or of grave indifference, whether it be mock heroic, burlesque, or mimicry, and he embodies it with an instantaneous felicity." "Bannister," says Hazlitt, "did not go out of himself to take possession of his part, but put it on over his ordinary dress, like a *surtout*, snug, warm, and comfortable. He let his personal character appear through; and it was one great charm of his acting. . . . His *Scrub*, his *Son-in-law*, his part in the 'Grandmother,' his *Autolycus*, his *Colonel Feignwell*, and his *Walter* in 'The Children in the Wood,' were all admirable" ('On Play-going'). "I have seen," says Boaden, "no actor at all near him where he was fully himself." "He was the best actor on the stage," says Oxberry. See 'Secret History of the Green-Room' (1795), Leigh Hunt's 'Performers of the London Theatres' (1807), Kelly's 'Reminiscences' (1826), Oxberry's 'Dramatic Biography' (1826), F. Reynolds's 'Reminiscences' (1826), Genest's 'English Stage' (1832), 'Memoirs of John Bannister,' by Adolphus (1838), Robson's 'Old Playgoer' (1846), W. Donaldson's 'Recollections' (1865), C. R. Leslie's 'Autobiography' (1865), Haydon's 'Correspondence' (1876), and Lamb's 'Essays of Elia.'

Bannister, J. Actor; "created" the rôles of *Mr. Kerry* in 'Light and Shade' (1879) and *Sir Harry Widgeon* in Merivale's 'Lord of the Manor' (1880). He was also seen at the Imperial Theatre, London, as *Foigard* in 'The Beaux' Stratagem' (1879), *Stephen Harrowby* in 'The Poor Gentleman' (1879), and *William* in 'As You Like It' (1880).

Bannister, Nathaniel Harrington. American actor and playwright, born 1813, died 1847; made his *début* at Baltimore in 1829, and played afterwards at the Chatham and Bowery Theatres, New York. He was the author of the following dramas:—'*Caius Silius*' (*q.v.*), 'England's Iron Days,' 'The Gentleman of Lyons' (*q.v.*), 'Infidelity' (*q.v.*), 'The Marriage Contract,' 'Murrell, the Land Pirate' (*q.v.*), 'Psalmeticus,' 'Putnam' (*q.v.*), 'Robert Emmett' (*q.v.*), 'The Two Spaniards' (*q.v.*), and 'The Wandering Jew' (*q.v.*). He also adapted 'Titus Andronicus.' See Ireland's 'New York Stage' and Brown's 'American Stage.'

Bannister, Mrs. N. H. (*née* Green). Actress, and wife of the above; made her *début* at Pittsburg, Pennsylvania, in 1817. She was long known at the Bowery and other theatres as Mrs. Stone, but in 1837 reappeared in New York as Mrs. Bannister, having married in the interval. She played *Cissy* in 'Uncle Tom's Cabin' at the National Theatre in 1853. See Ireland's 'New York Stage.'

Bannister, T. B. Dramatic writer; author of 'Geraldine's Ordeal' (1871), 'A Theft for a Life' (1877), 'Mistaken Identity' (1882), 'False Lights' (1886), 'The Wheel of Time' (1892), 'The Gladiators' (1893).

Banquo, in 'Macbeth' (*q.v.*), is "a general of the king's army" and father of *Fleance*. He enters first in act i. sc. 3, and is murdered in act iii. sc. 2. His ghost appears in the scene following.

Bantam. (1) *Captain and Mrs. Bantam* are characters in J. M. MORTON'S 'Cousin Lambkin' (*q.v.*). (2) *Nicholas Bantam* figure in DOUGLAS JERROLD'S 'Time works Wonders' (*q.v.*). (3) *Squire Bantam* is a character in T. J. WILLIAMS' 'Lion-Slayer' (*q.v.*); and (4) there is a *Squire Bantam* in CELLIER'S 'Dorothy' (*q.v.*).

Banter. (1) *Mrs. Banter* is a gay widow in J. V. MILLINGEN'S 'Ladies at Home' (*q.v.*). (2) *Mrs. and Miss Banter* figure in H. T. CRAVEN'S 'My Preserver' (*q.v.*).

Bantry Bay. A musical interlude by G. N. REYNOLDS, based on the attempt of the French to land in Bantry Bay, and first performed at Covent Garden on February 18, 1797, with Johnstone in the cast. It was played at New York in 1863, with W. I. Blake as *Billy Bluff*.

Banville, Théodore de. See BALLAUMONGER; GRINGOIRE; KISS, THE.

Baptism and Temptation, Of. Two comedies by Bishop BALE (*q.v.*).

Baptista. Father of *Katherine* and *Bianca* in 'The Taming of the Shrew' (*q.v.*).

Baptistes. See TYRANNICAL GOVERNMENT.

Barabas. (1) The chief character in MARLOWE'S 'Jew of Malta' (*q.v.*). Charles Lamb has said of him that Marlowe's Jew "does not approach so near to Shakespeare's, as his 'Edward the Second' does to 'Richard the Second.' *Barabas* is a mere monster brought in with a large painted nose to please the rabble. He kills in sport, poisons whole nunneries, invents infernal machines. He is just such an exhibition as a century or two earlier might have been played before the Londoners 'by the royal command,' when a general pillage and massacre of the Hebrews had been previously resolved on in the cabinet." The part was in the repertory of Edmund Kean, who, it is recorded, relieved its monotony by introducing a song! (2) *Barabas* is a character in 'The Thirst of Gold' (*q.v.*).

Baradas. Favourite of Louis XIII., in Lord LYTTON'S 'Richelieu' (*q.v.*).

Barak Johnson; or, The Blind Witness. A drama in one act, by WILLIAM REEVE, first performed at the Surrey Theatre, London, on April 8, 1844, with N. T. Hicks in the title part, Heslop as the witness, and Vale and Mrs. H. Vining in the other parts.

Barataria; or, Sancho turned Governor. See QUIXOTE, DON.

Barbara. A one-act play, by JEROME K. JEROME, first performed at the Globe Theatre, London, on June 19, 1836, with Miss Cissy Grahame in the title part.

Barbara. A character in COLMAN'S 'Iron Chest' (*q.v.*). Oxberry says that "Miss Poole, once playing *Barbara*, in the scene where she parts from *Wilford* before his trial, omitted the song of 'Down by the River,' and proceeded thus—'Poor *Wilford* has been dragged to prison, but never can I forget *Merrily*, oh! merrily every bosom boundeth!'"

Barbara Allen. A burletta by CHARLES DIBDIN, jun., founded on the famous ballad included by Allan Ramsay in his 'Tea-Table Miscellany' (1724) and by Bishop Percy in his 'Reliques' (1765).

Barbarossa. A tragedy by Dr. BROWNE (*q.v.*), first performed at Drury Lane on December 17, 1754, with Garrick as *Achmet*, Mossop as *Barbarossa*, Havard as *Othman*, Mrs. Cibber as *Zaphira*, and Miss Macklin as *Irene*. *Achmet* is really *Selim*, the son of the King of Algiers, whom *Barbarossa*, the corsair, has murdered and dethroned. *Barbarossa* has hired a certain *Omar* to kill *Selim*; but *Selim* has slain *Omar*, and, by means of a ring, passes himself off upon *Barbarossa* as a friend of the dead man. He tries to stab *Barbarossa*, but fails, and is about to be tortured on the

rack, when he is rescued by *Othman*. *Barbarossa* is killed, and his daughter, *Irene*, becomes the bride of *Selim*. *Zaphira* is the mother of *Selim*. The play was revived at Drury Lane and Covent Garden in 1804, with Master Betty as *Achmet*; and at Drury Lane in 1817, with Kean as *Achmet*. It was played in New York in 1793, with Sir Richard Crosby in the chief part; at the Bowery in August, 1846, with Booth, jun., as *Barbarossa* and Chanfrau as *Sadi*.

Barbazon; or, The Fatal Peas. An operetta, words by ARTHUR MATHISON (*q.v.*), and music by F. Wallerstein; first performed at Drury Lane on September 22, 1877, with the author, Miss H. Coveney, Miss C. Jecks, Miss Stembridge, and E. J. George in the cast.

Barbe-Bleue. An opera bouffe, in three acts and four tableaux, music by Jacques Offenbach, libretto by Henri Meilhac and Ludovic Halévy, Paris Variétés, 1866; first performed in America at Niblo's Garden in July, 1868; first performed in London at the St. James's Theatre, in French, in 1869; produced, with an English libretto, at the Gaiety Theatre, London, in July, 1870, with Miss Julia Matthews as *Bonlotte*; in the English provinces in 1877, with Miss Patti Laverne as *Boulotte*; at the Avenue Theatre, London, June 16, 1883, with Miss Florence St. John as *Boulotte*, Miss Lottie Venne as *Fleurette*, Miss Maria Davis as the *Queen*, C. Marius as *Popolani*, H. Bracy as *Barbe-Bleue*, T. G. Warren as the *Count*, J. J. Dallas as the *King*, and Arthur Williams as *Sapphire*; revived at the Comedy Theatre, London, on January 16, 1885, with Miss St. John as *Boulotte*. See BLUEBEARD RE-PAIRED.

Barbe Bleue, Abomelique de. See ABOMELIQUE DE BARBE BLEUE.

Barbeaud, Landry, figures in 'Fanchette' (*q.v.*), 'Fanchon' (*q.v.*), 'The Grasshopper' (*q.v.*), and other English versions of George Sand's 'Fadette.'

Barber, James. Dramatic writer; author of 'The Black Law of Martinique,' 'La Dame de St. Tropez' (1845), 'Jonathan' (1845), 'The Memoirs of the Devil' (1842), 'Rebecca,' 'The Weaver of Lyons' (1844), 'Which is the Thief?' etc.

Barber and his Brothers (The). A musical burletta, taken from 'The Arabian Nights,' and first performed at the Adelphi Theatre, London, in 1826, with a cast including Terry, Yates, Wrench, Reeve, T. P. Cooke, and Mrs. Bower.

Barber and the Bravo (The); or, The Princess with the Raven Locks. A farcical drama by ISABELLA VERNIER, first performed at the Surrey Theatre, London, in October, 1846, with Neville as *Abomelique the Second*, Prince of Piombino; E. F. Saville as *Popilique*, the barber; and Mrs. E. F. Saville as *Kalydora*, the Princess.

Barber Baron (The); or, The Frank-

fort Lottery. A farce, adapted from 'Le Barbier Chatelain,' by T. J. THACKERAY, and first performed at the Haymarket Theatre, London, on September 8, 1828, with Farren in the title part (*Frissac*), Blindal as *Colonel D'Ormsberg*, Mrs. T. Hill as the *Countess Olivia*, and J. Reeve as *Peters*.

Barber Bravo (The). A play performed at Princess's Theatre, London, in 1846, with C. J. Mathews in the cast, and in the same year at the Bowery Theatre, New York.

Barber of Bagdad (The). (1) A farce by E. FITZBALL (*q.v.*), first performed at the Surrey Theatre, London, November 20, 1826. (2) An opera by Peter Cornelius, performed, with an English libretto by Rev. MARMADUKE E. BROWNE, by students of the Royal College of Music, at the Savoy Theatre, London, December 9, 1891.

Barber of Bath (The). An operetta, words by H. B. FARNIE (*q.v.*), music by J. Offenbach (*q.v.*), performed at the Olympic Theatre, London, on December 18, 1879.

Barber of Seville (The). (1) Under this title, Beaumarchais' comedy, 'Le Mariage de Figaro' (1775), was translated into English by Mrs. Griffiths, published in 1776, but not acted. Then came (2) COLMAN'S adaptation from Beaumarchais, entitled 'The Spanish Barber' (*q.v.*), and performed in 1777. This was revived at Covent Garden in October, 1818—"with the addition of one scene and many songs," says Genest—under the title of (3) 'The Barber of Seville: a comic opera in two acts,' with Liston as *Figaro*, Jones as *Count Almaviva*, Fawcett as *Dr. Bartholo*, Simmons as *Argus*, Blanchard as *Talbot*, Mrs. Dickson as *Rosina*, and Mrs. Sterling as *Marcellina*. (4) 'The Barber of Seville' was the title given to an opera—dialogue by FAWCETT, lyrics by Terry, and music by Mozart (from 'Le Nozze de Figaro')—brought out at Covent Garden in 1824, with Duruset as *Figaro*, Jones as *Almaviva*, Fawcett as *Bartholo*, and Miss M. Tree as *Rosina*. (5) Rossini's opera, 'Le Barbier de Seville,' was performed at the Lyceum Theatre, London, in 1824, with additions by Mozart, Fioravanti, Dibdin, and Phillips, and with Chapman as *Figaro*, Bartley as *Bartholo*, and Phillips as *Almaviva*. See MARRIAGE OF FIGARO.

Barbers at Court. A play, performed in America in 1837, with the Keeleys in the leading parts; at Niblo's, New York, in June, 1843, with Burton as *Hogslesh* and Walcot as *Charles II.*

Barbers of Bassora (The). A comic opera in two acts, by J. MADDISON MORTON (*q.v.*), first performed (with music by John Hullah) at Covent Garden on November 11, 1837, with Leffler and H. Phillips as *Mustapha* and *Kadib*, the barbers; Miss Shirreff as *Beda*, and Bartley as *Mahmoud*.

Barclay, James M. Author of 'A Lesson in Love,' comedy (1836).

Bardash. An effeminate footman in LEIGH'S 'Kensington Gardens' (*q.v.*).

Bardell v. Pickwick. (1) A farcical sketch in one act, founded by JOHN HOLLINGSHEAD on the trial in 'Pickwick,' and first produced at the Gaiety Theatre, London, on January 24, 1871. (2) An operetta in two acts, words by T. H. GEM, music by Frank Spinney, published at Leamington in 1881. See GREAT PICKWICK CASE and PICKWICK PAPERS.

Bardolph, in 1 and 2 'Henry IV.' and 'The Merry Wives of Windsor,' is a corporal in Sir John Falstaff's company, and in 'Henry V.' is promoted to lieutenant.

Barefaced Impostors. A farce in one act by "John Doe, Richard Roe, and John Noakes, Esquires," first performed at the Theatre Royal, Canterbury, on August 15, 1854.

Barefoot, Little. See LITTLE BAREFOOT; MITCHELL, MAGGIE.

Barford, R. Author of 'The Virgin Queen,' a tragedy (1728). See Pope's 'Epistle to Dr. Arbuthnot,' lines 55, 56, *et seq.* Barford had displeased Pope by utilizing the latter's "sylph" machinery in a poem called 'The Assembly.'

Barker, J. N. American dramatist; author of 'America,' a masque (1805), 'Tears and Smiles' (1807), 'The Embargo' (1808), 'The Indian Princess' (1808), 'Marmion' (1812), 'The Armourer's Escape' (1817), 'Superstition' (1824), and 'How to Try a Lover' (not acted), all of which see. Ireland characterizes Barker as "one of the earliest and best of American authors" ('New York Stage'). See Dunlap's 'American Theatre' (1832).

Barkins, sen. and jun. (1) Characters in BLANCHARD JERROLD'S 'Cool as a Cucumber' (*q.v.*). (2) A *Barkins, sen.*, and a *Barkins, jun.*, figure also in W. W. HARTOPP'S 'Eclipsing the Son' (*q.v.*).

Barksted, William. Actor and poet—belonged, in the reign of James I., to the company known as "children of the queen's revels." In 1606 he appeared in Jonson's 'Epicene,' and in 1613 in Beaumont and Fletcher's 'Coxcomb' (1613). He was the author of poems called 'Mirrha' (1607) and 'Hiren' (1611). See Henslowe's 'Diary,' Collier's 'Memoirs of Actors in Shakespeare's Plays' (1846), and 'Dictionary of National Biography' (1885).

Barlow. (1) The *Rev. Wm. Barlow* i 'Vicar of Bray,' in GRUNDY and SOLOMON'S opera so named (*q.v.*). (2) The *Barlows*, i H. J. BYRON'S 'Hundred Thousand Pounds' (*q.v.*), include *Joe*, his wife, and *Alice*.

Barmaid (The). A comedy in three acts, by GEORGE DANCE (*q.v.*), first performed at the Comedy Theatre, Manchester on August 31, 1891. See NEW BARMAID.

Barmecide, The. A "dramatic romance" in three acts, by H. M. MILNER (*q.v.*).

first performed at Drury Lane on November 3, 1813, with H. Kemble as *Giafar*, the hero, H. Johnston as *Haroun Al Raschid*, Mrs. Orger as *Zaida*, Harley as *Goodman*, and Bengough as *Aboucassem*. The play was performed in New York in 1819 and 1830.

Barn Burners (The). A play by W. LEMAN REDE (*q.v.*).

Barnaby Rudge; or, A Wife at her Wits' End. A farce, adapted from BETTERTON'S 'Amorous Widow' (*q.v.*), with suggestions from MRS. CENTLIVRE'S 'Artifice,' and from 'Greenwich Park;,' first performed at Covent Garden on April 18, 1781, with Quick as *Barnaby*, Mrs. Mattocks as *Mrs. Brittle*, Edwin as *Jeremy*, and other performers as *Lovemore*, *Clodpole*, and *Lady Pride*; performed in America in 1797.

Barnaby Rudge. The story by Charles Dickens has formed the basis of, and given the title to, the following dramatic pieces:— (1) A domestic drama in three acts, adapted by C. SELBY (*q.v.*) and C. MELVILLE, and first performed at the English Opera House on June 23, 1841, with Miss Fortescue in the title part, Mrs. Selby as *Mrs. Rudge*, Granby as *Gabriel Varden*, Mrs. Granby as *Mrs. Varden*, Miss Fitzjames as *Dolly Varden*, Robson as *Geoffrey Haredale*, Selby as *Chester*, Searle as *Simon Tappertit*, S. Smith as *Black Hugh*, and Mrs. Harris as *Miggs*; played at the Chatham Theatre, New York, in September, 1841, with Mrs. C. Thorne in the title part, C. Thorne as *Black Hugh*, Kirby as old *Rudge*, and Mrs. Blake as *Mrs. Rudge*. (2) Another version was produced at the Adelphi in December, 1841, with Yates as *Chester* and *Miss Miggs*, Mrs. Yates as *Mrs. Rudge*, Miss Chaplin as *Barnaby*, Paul Bedford as *Gabriel*, "O." Smith as *Hugh*, and Edward Wright as *Tappertit*. (3) A play in three acts, by THOMAS HIGGIE (1856). (4) A play by WATTS PHILLIPS (*q.v.*) and F. VINING (*q.v.*), first performed at the Princess's Theatre, London, on November 12, 1866, with Miss Katherine Rodgers in the title part, Miss Augusta Thompson as *Dolly Varden*, S. Calhaem as *Tappertit*, C. Horsman as *Black Hugh*, J. G. Shore as *Sir John Chester*, Mrs. John Wood as *Miss Miggs*, etc. (5) A drama in four acts, produced at the Marylebone Theatre on November 4, 1876. See also DOLLY VARDEN.

Barnacle, Ben. The bo'sun in STEPHENS and SOLOMON'S 'Billee Taylor' (*q.v.*).

Barnard, John. Musical director and composer, born 1812, died 1895; was, in his time, orchestral conductor at Drury Lane, the Lyceum, the Olympic, and other London theatres, for which he wrote a good deal, in the way of songs, dances, *melodrame*, and so forth. Among other things, he supplied music for stage productions of 'Macbeth,' 'Comus,' Byron's 'Manfred,' etc.

Barnardine. "A dissolute prisoner" in 'Measure for Measure' (*q.v.*). Hazlitt describes the character as "one of the finest (and that's saying a bold word) in all Shake-

spere. He is what he is by nature, not by circumstance, 'careless, reckless, and fearless of past, present, and to come.'"

Barnardo and Fiamata. A piece performed at the Rose Theatre on October 29, 1595. See Henslowe's 'Diary.'

Barnes, Betty. See WORKMAN, MRS.

Barnes, Charlotte. See CONNER, MRS.

Barnes, James, who died in 1838, was "an admired pantaloon in Grimaldi's time" (Dutton Cook).

Barnes, John. Actor, died 1841; made his *début* at the Haymarket in 1811; first appeared in America in 1816, at the Park Theatre, New York; was manager for a time of the Richmond Hill Theatre in that city. "He was truly eminent," says Ireland, "in such characters as *Sir Anthony Absolute*, *Sir Abel Handy*, *Lord Duberty*, *Cosey*, etc.; and in *Old Rapid*, *Brummagem*, *Delph*, and *Nipperkin* we have never seen his equal" ('New York Stage.') Among his other parts were *Sir Peter Teazle* and *Lingo*. See Brown's 'American Stage.' See, also, BARNES, MRS. JOHN.

Barnes, Mrs. John (Mary). Actress, born in London, 1780, died at New York, 1864; made her *début* at the Haymarket in 1811, and appeared at Drury Lane in 1815. Her first appearance in America took place in 1816, at the Park Theatre, New York (as *Juliet*); her last, in 1851, at Philadelphia (as *Lady Randolph*). "She excelled principally," says Ireland, "in the youthful heroines of tragedy, though few ladies have given us high comedy with equal finish, and no roguish boy was ever better personated than by Mrs. Barnes. In melodrama and pantomime her action was always graceful, spirited, and correct" ('New York Stage'). Among her characters were *Evadne*, *Fenella*, *Aladdin*, and the dumb Savoyard. She was the mother of Mrs. Conner (*q.v.*). See Brown's 'American Stage.'

Barnes, J. H. Actor; made his stage *début* at the Lyceum Theatre, London, in November, 1871, in 'The Bells' (*q.v.*). He has since played the following original parts:—*Captain Lewis* in Halliday's 'Lady of the Lake' (1872), *Gordon Lockhart* in Byron's 'Old Soldiers' (1873), *Geoffrey Greville* in Byron's 'American Lady' (1874), *Henri* in Harvey's 'Mother' (1879), *Leonide Noirmont* in Simpson's 'Zillah' (1879), *King René* in Will's 'Iolanthe' (1880), *Captain Crosstree* in Will's 'William and Susan' (1880), *Stephen Clinton* in 'Pluck' (1882), *Richard Orchardson* in Buchanan's 'Storm-Beaten' (1883), *Rigaud* in 'Antoinette Rigaud' (1886), *Phedaspes* in Miss Graves' 'Nitocris' (1887), *Michael Dennis* in Frith's 'Her Advocate' (1895), *Dan Graham* in Jerome's 'Rise of Dick Halward' (1895), and Professor *Jogram* in 'Rosemary' (1896). J. H. Barnes has furthered figured in London as *Chateau Renaud* in 'The Corsican Brothers' (1876), *Sir Leicester Dedlock* in

'Jo' (1876), the *Duke* in 'Lucrezia Borgia' (1879), *Captain FitzHardinge* in 'The Iron Chest' (1879), *Peter Fletcher* in Byron's 'Uncle' (1879), *Henry IV.* (1879), *Bassanio* in 'The Merchant of Venice' (1879), *Frank Troy* in 'Far from the Madding Crowd' (1882), *Macduff* in 'Macbeth' (1882), *Essex* in 'Elizabeth' (1882), *Pugmalion* in 'Pygmalion and Galatea' (1883), *Ingomar* (1883), *Claude Melnotte* in 'The Lady of Lyons' (1884), *Macbeth* (1886), *Tom Cooper* in 'Shadows of a Great City' (1887), *Nicolai Neigoff* in 'Siberia' (1887), *Brian Fitzgerald* in 'The Mysteries of a Hansom Cab' (1888), *Pierre Lorance* in 'Proof' (1889), *Geoffrey Blount* in 'A Convict's Wife' (1890). In the course of 1874 he played "lead" at the Theatre Royal, Edinburgh; in 1875 he accompanied Miss Neilson to America, afterwards touring in Canada; in 1878 he played *Julian Beauclerc* in 'Diplomacy' in the English provinces; in 1886 he "created" at Birmingham the part of *Harry Oakley* in 'By Land and Sea'; and in 1888 he paid a second visit to America.

Barnett, Alice. Actress and vocalist, granddaughter of Henry Kemble (*q.v.*); began her stage career at the Prince of Wales's Theatre, Liverpool, in April, 1879, as *Little Buttercup* in 'H.M.S. Pinafore' (*q.v.*). In November of the same year she went to New York, where (at the Fifth Avenue Theatre) she created for American audiences the part of *Ruth* in 'The Pirates of Penzance' (*q.v.*). In 1880 she returned to England, and took up the rôle of *Ruth* at the Opéra Comique until the production of 'Patience' (*q.v.*), in which she was the original *Lady Jane* (1881). She was the first representative of the *Queen of the Fairies* in 'Iolanthe' (1882), and of *Dame Courtlandt* in Gilbert and Carr's 'His Excellency' (1894).

Barnett, Benjamin. Actor; brother of Morris Barnett (*q.v.*); was playing at the Lyceum Theatre, London, circa 1855.

Barnett, C. Z. Dramatic writer; author or librettist of the following pieces:—'The Phantom Bride' (1830), 'The Youthful Days of William IV.' (1831), 'Dominique' (1831), 'Victorine' (1831), 'The Dream of Fate' (1838), 'Oliver Twist' (adapted, 1838), 'Farinelli' (1839), 'The Loss of the Royal George' (1840), 'The Bohemians of Paris' (1843), 'The Christmas Carol' (adapted, 1844), 'Don Cesar de Bazan' (1844), 'La Polka' (1844), 'Midnight' (1845), 'Mrs. Caudle' (1845), 'The Minute Gun at Sea' (1845); also, 'The Bravo', 'The Bell-ringer of Notre Dame', 'Bier Kroeg', 'The Banks of Allan Water', 'Cesar Borgia', 'The Coroner's Inquest', 'The Catteran's Son', 'Claude Lorraine', 'Fair Rosamond', 'Hugh the Gypsy', 'Linda', 'Mariette Duval', 'The Mariner's Dream', 'The Pearl of Savoy', 'Quasimodo', 'The Rise of the Rothschilds', 'Swing', 'The Skeleton Hand', 'Stella Rittersdorf', 'Titus Cæsar', 'The Vow of Silence.'

Barnett, John. Musical composer, born July, 1802; was the son of Bernhard Beer, a Prussian, who, settling in England,

took the name of Barnett Barnett. John Barnett sang, as a boy, at the Lyceum under S. J. Arnold, and, having studied under C. E. Horn (*q.v.*), began to write for the stage in 1825, when Peake's 'Before Breakfast' (*q.v.*), for which he had provided music, was brought out at the above-named theatre. After this came his share in 'Charles XII.' (1828), 'The Carnival of Naples' (1830), 'The Pet of the Petticoats' (1831), 'Olympic Revels' (1831), and other pieces. In 1832 he was made orchestral director of the Olympic Theatre, under Madame Vestris, and, while there, furnished music for many of her productions. His more important works for the theatre include 'The Mountain Sylph' (1834), 'Fair Rosamond' (1837), and 'Farinelli' (1838), all of which see. His minor productions include the music written for 'Blanche of Jersey' (1837), 'Country Quarters', 'Court of Queen's Bench', 'The Deuce is in her', 'Married Lovers', 'Monsieur Mallet', 'The Paphian Bower', 'The Picture-show', 'Robert the Devil', 'The Soldier's Widow', 'Two Seconds.'

Barnett, John Francis. Musical composer, nephew of J. Barnett, born 1838; author, among many works for the orchestra, of an overture to 'The Winter's Tale' (1873).

Barnett, Morris. Actor, dramatist and musical critic, born 1800, died at Montreal, Canada, March 18, 1856; made his *début* as an actor at Brighton; in 1832 he played at Drury Lane, appearing as *Tom Drops* in Douglas Jerrold's 'Schoolfellows' (*q.v.*); in 1837 he was at the St. James' playing *Monsieur Jacques* in his own piece in 1842 he was again at Drury Lane; in 184 he figured at the Princess's in the title character of 'The Old Guard' (*q.v.*); and in September, 1854, before going to America he gave some farewell performances at the Adelphi. He wrote the following pieces for the stage:—'Tact' (1830), 'The Yellow Kids' (1835), 'The Spirit of the Rhine' (1835), 'Monsieur Jacques' (1836), 'Power and Principle' (adapted 1850), 'Lilian Gervais' (adapted, 1853), 'The Married Unmarried' (1854); also, 'The Bold Dragoons', 'Borrowed Feathers', 'Circumstantial Evidence', 'The King and his Croney', 'Mrs. G. of the Golden Pippin', 'Richard Turpin and Tom King', 'Supper Over', 'Sarah the Creole' ('Sarah Blangi'), 'The Serious Family', 'The Yankee Pedler with B. Barnett, 'Out on the Loose' (1850 and, with C. J. Mathews, 'Serve him Right' (1850). G. A. Sala describes him as "remarkably clever man—a Hebrew of the Hebrews, with a pronounced musical faculty and extraordinary powers of mimicry ('Life and Adventures')."

Barney Brallaghan. A play performed at the Park Theatre, New York, January, 1831, with Master Burke as the hero, Placide as *Weatherproof*, Mrs. Walla as *Judy O'Callaghan*.

Barney Rourke. A play performed

the Olympic Theatre, New York, March, 1841.

Barney the Baron. A farce, played at the National Theatre, New York, in September, 1850, under the first title of 'Fortune's Whims,' with B. Williams as *Barney O'Toole*.

Barnum, Phineas T. Theatrical manager and general entrepreneur; born at Danbury, Connecticut, July, 1810; was lessee successively of Niblo's Garden (1835), Vauxhall Garden (1840-1), Lyceum and Museum, Philadelphia (1849), Winter Garden Theatre, New York (after 1865), etc. It was under his auspices that the Bateman children (*q.v.*) appeared in London in 1851. See his *Autobiography* (1889).

Barnum's Museum. See NEW YORK THEATRES.

Barnwell, George. See GEORGE BARNWELL.

Baron (The). A comedy "from Celenio" by FANNY HOLCROFT; printed in 'The Theatrical Recorder' (*q.v.*).

Baron, Robert. Dramatic writer, born, according to Langbaine, in 1630; author of 'Mirza,' a tragedy (*q.v.*). Winstanley, in his 'Lives of the English Poets,' also ascribes to him 'Don Quixote; or, The Knight of the Ill-favoured Countenance,' 'The Destruction of Jerusalem,' 'Deorum Dona,' 'Gripus and Hegio,' and other dramatic pieces. See Langbaine, Winstanley, Phillips's 'Theatrum Poetarum,' 'Biographica Dramatica' (1812), Halliwell Phillips's 'Dictionary of Old Plays' (1860), 'Dictionary of National Biography' (1885).

Baron Golosh. An opera-bouffe in two acts, adapted from Maurice Ordonneau and Edmond Audran's 'L'Oncle Celestin,' with additional numbers by Meyer Lutz; first performed at the Star Theatre, Swansea, April 15, 1895, and produced at the Trafalgar Square Theatre, London, on April 25, 1895, with E. J. Lonnen in the title part, and other characters by Harry Paulton, Scott Russell, Frank Wyatt, Miss Florence Perry, Miss Sylvia Grey, and Miss M. A. Victor.

Baron Kinkvervankotsdorsprakingatchdern. A musical comedy in three acts, founded by MILES PETER ANDREWS (*q.v.*) on a novel by Lady Craven, and first acted at the Haymarket on July 9, 1781, with Digges as the *Baron*, Edwin as *Pangloss*, and Palmer, Wewitzer, Baddeley, and Mrs. Webb in other parts. *Van Boterham*, a tradesman, proposes that his son *Franzel* shall marry the *Baron's* daughter *Cecil*. The *Baron* indignantly refuses, and locks his daughter up; but *Cecil*, who loves *Franzel*, escapes from duration, and the couple are secretly married by *Pangloss*, the curate, whom the *Baron* has turned out of doors, and who thus repays the insult.

Baron Rudolph. A serio-comic drama in four acts, by BRONSON HOWARD (*q.v.*), first performed at the Theatre Royal, Hull,

August, 1881; produced at Fourteenth Street Theatre, New York, in 1887.

Baron's Wager (The). A play in one act, by Sir CHARLES YOUNG (*q.v.*), first performed at Scarborough, February 7, 1881, by the author and Lady Monckton; performed at New York in January, 1887.

Baroness (The). (1) A play by T. B. de WALDEN (*q.v.*), performed at the Fifth Avenue Theatre, New York, in 1872. (2) A comic opera in three acts, written and composed by COTSFORD DICK, Royalty Theatre, London, October 5, 1892.

Baronet (The). A comedy drama by E. HOWARD VINCENT, first performed at the Theatre Royal, Bury, on July 3, 1885.

Baronet Abroad (The) and the Rustic Prima Donna. A musical drama in one act, by F. J. HORNE, first performed at the St. James's Theatre, London, on November 9, 1864, with F. Mathews as *Sir Fitful Green*, the baronet, and Miss Constant Roden as *Susette*, the prima donna.

Barrack-Room (The). A comedieta by THOMAS HAYNES BAYLY (*q.v.*), first played in America at the Park Theatre, New York, in 1836, with Miss E. Tree as *Clarisse*. Mrs. Maeder played *Clarisse* in New York in 1840.

Barresford, Mrs. (née Wilford). Actress, known for some years as Mrs. Bulkeley; died at Dumfries, 1792; performed at Covent Garden between 1764 and 1780; went to the Haymarket in 1782, thence to Drury Lane in 1782-84, returning to the Haymarket in the last-named year. She left London in 1789, and acted in Edinburgh till 1791. She created, among other parts, those of *Mrs. Richland* in 'The Good-natured Man,' *Charlotte* in 'Man and Wife' (1769-70), *Emily* in 'Cross Purposes,' *Miss Hardcastle* in 'She Stoops to Conquer,' *Julia* in 'The Rivals,' and *Letty* in 'Tit for Tat.' Among her other rôles were *Cordelia*, *Portia* ('Merchant of Venice'), *Rosalind*, *Beatrice*, *Viola*, *Dame Kiteley*, *Imogen*, *Mrs. Ford*, *Mrs. Page*, *Mrs. Oakley* ('The Jealous Wife'), *Lady Townley* ('The Provoked Husband'), *Lady Betty Modish* ('The Careless Husband'), and *Hypolita* ('She Would and She Would Not').

Barrett, George Edward. Actor, brother of Wilson Barrett (*q.v.*); born December, 1849, died 1894; made his *début* at the Theatre Royal, Durham, in 1866, in 'The Woman in Red,' and had acted in many provincial towns before, in 1872, he made his first appearance in London. This took place at the St. James's Theatre in the rôles of *Dr. Brown* in Robertson's 'Progress' (*q.v.*), and of *Nave* in the comic opera, 'Vert Vert' (*q.v.*). He afterwards made successes as *Bullock* in 'East Lynne' (*q.v.*) and the *Ghost* in a travesty of 'Hamlet' (*q.v.*). After a visit to India, where he supported C. J. Mathews, he came back to

London, where he appeared at the Criterion, the Folly, and the Globe. He was in the original casts of Matthiison's 'Mary's Secret' (1876) and Reece's 'The Lion's Tail' (1877). Under his brother's management at the Princess's he created the following parts:—*Jarvis* in 'The Lights o' London' (1881), *Boss Knivett* in 'The Romany Rye' (1882), *Daniel Jaikes* in 'The Silver King' (1882), *Belos* in 'Chautian' (1883), *Nat Boaden* in Jones's 'Clatterton' (1884), *Bob Atkins* in 'The Colour Sergeant' (1884), *Ben Chibbles* in 'Hoodman Blind' (1885), *Tribulation Tizaack* in 'The Lord Harry' (1886), and *Dick Vinpany* in 'The Noble Vagabond' (1886). Among other parts created by him in London are—*George* in 'Christina' (1887), the title rôle in 'The Alderman' (1887), *Pengelly* in 'The Golden Band' (1887), *Samuel Peckaby* in 'The Golden Ladder' (1887), *Davy* in 'Ben My Chree' (1888), *Coldbath Joe* in 'Good Old Times' (1889), *Dick Darling* in 'Nowadays' (1889), *Gabriel* in 'The People's Idol' (1890), *Flip-Flap* in 'The Acrobat' (1891), *Bob Tranter* in 'Fate and Fortune' (1891), and *Douglas* in 'The Wedding Eve' (1892). He played the *First Gravedigger* in 'Hamlet' at the Princess's in 1884, *Colonel Damas* in 'The Lady of Lyons' at the Globe in 1888, *Peter* in 'The Stranger' at the Olympic in 1891, *Grinnidge* in 'Miami' (*q.v.*) at the Princess's in 1891, and *Don Whiskerandos* at the Haymarket in 1892. In the later seventies, he appeared in the English provinces as *Brisket* in 'Pink Dominos,' and the *Bailie* in 'Les Cloches de Corneville' (*q.v.*). He was one of the representatives of *Sir Joseph Trent* in 'The Book-maker' (*q.v.*). In 1886 he played in America as a member of his brother's company.

Barrett, George H. Actor, son of Giles L. Barrett (*q.v.*); born at Exeter, 1794; died at New York, 1860; appeared at the Park Theatre, New York, in 1806, as *Young Norval*, and at the same theatre, in 1822, as *Beleour* in 'The West Indian'; was married to Mrs. Henry in 1825; was assistant stage manager of the Bowery Theatre in 1823; played at Burton's Theatre in 1854-5; and bade farewell to the stage at New York in the latter year. He was the father of Georgina and Mary Barrett, and was familiarly known as "Gentleman George." Ireland ('New York Stage') describes him as "an intellectual and discriminating actor." Among his best parts were *Sir Andrew Aquecheek*, *Flute* ('Midsummer Night's Dream') and *Bobadil*.

Barrett, Mrs. George (Mrs. Henry). Actress, born at Philadelphia, 1801; died at Boston, 1853; first appeared on the stage in 1813, at Boston, U.S.A., as a dancer; married W. C. Drummond in 1817; made her New York *début* in 1824 as *Letitia Hardy*; married George H. Barrett in 1825; last appeared at New York in 1850 and at Boston in 1853. Among her parts were *Mrs. Oakley* ('The Jealous Wife'), *Lady Teazle*, *Lady Gay Spanker*, and *Clara Douglas* ('Money'). "In the lines of gay, graceful, and refined comedy she has been seldom equalled" (Ireland, 'New York Stage').

Barrett, Giles Leonard, actor, after performing in the English provinces, made his first appearance in America at Boston, in 1796, as *Ranger* in 'The Suspicious Husband' (*q.v.*). He made his *début* in New York (as *Don Felix* in 'The Wonder') in 1797, acting there as late as 1808. He died in 1809. He was the father of George H. Barrett (*q.v.*). See Ireland's 'New York Stage' and Brown's 'American Stage,' Bernard's 'Recollections' and Dunlap's 'American Theatre.'

Barrett, Mrs. Giles Leonard, actress, was a pupil of Macklin (*q.v.*), and made her *début* in London as *Portia*. She was known in England as Mrs. Rivers. She first appeared in America at Boston, in 1797, as *Mrs. Beverley* in 'The Gamester' (*q.v.*), and played at New York theatres in 1798, 1821, and 1826. She died in 1832. Ireland ('New York Stage') calls her "a skilful and accomplished actress." See, also, Brown's 'American Stage' (1870).

Barrett, Laurence [Larry Brannigan] Actor, born, according to one authority, in 1832; according to another, in 1836 (at New York), and, according to a third, in 1838 (at Paterson, New Jersey, U.S.A.); made his professional *début* at Detroit, Michigan, in 1853. Thence he went to Pittsburg, St. Louis, Chicago, etc.; and at last, in 1856, to New York, where he made his first appearance as *Sir Thomas Clifford* in 'The Hunchback' in February, 1857, he began an engagement at the Metropolitan Theatre, where he was seen in such parts as *Florizel* in 'A Winter Tale' and *Fagin* in 'Oliver Twist.' In the autumn of 1858 he went to the Boston Museum, opening as *Frederick Bramb* in 'The Poor Gentleman,' and remaining there two years, after which he migrated to the Howard Athenæum in the same city. Next came engagements at Philadelphia, Washington, and New York, at the last named of which he figured as *Iago*. He then became co-manager of the Varieties, New Orleans, where he revived 'Rosadul' (*q.v.*), playing the chief character. During a season at San Francisco, in 1867-8, appeared as *Hamlet*. In 1868 he visited England, and acted for six nights at Liverpool as *Hamlet*, *Richard III.*, and *Claude Montreuil*. In January, 1869, he became, for time, co-manager with John McCulloch of the California Theatre, San Francisco. In 1870 he appeared as an actor at Nibbl Garden and Booth's Theatre, New York. At the last-named house he played *Leon* in 'The Winter's Tale,' and was the first representative in America of *James H. Bell* in 'The Man o' Airlie' (*q.v.*). In twelve months he directed the Varieties Theatre, New Orleans (1871-2). In 1872 he appeared at Booth's Theatre, New York, as *Cassius* in 'Julius Cæsar'—a performance which he repeated at the same theatre in 1875. To 1876 belongs his appearance at New York as *King Lear*, which was followed by his *Dan'l Druce* (the first in America) in 1877. In 1878 he "created" at New York the title part in Howells's 'Yorick's Love' (*q.v.*), and in 1881 that of *King Arthur*.

Young's 'Pendragon' (*q.v.*). In 1882 he played *Lanciotto* in Boker's 'Francesca da Rimini' at the Chestnut Street Theatre, Philadelphia, reviving the piece next year at the Star Theatre, New York. A professional visit to London in 1884 presented him, at the Lyceum, as *Yorick* (April 12) and as *Richelieu* (April 28). At New York in 1887 he played *Rienzi* in Miss Mitford's tragedy. He died on March 20, 1891. For biography, see 'Actors and Actresses of New York' (1886), and for criticism, William Winter's 'Shadows of the Stage' (second series). "Laurence Barrett," says Winter, "was always conspicuously fine in the felicity with which he grasped his author's ideal, and the fidelity with which he conveyed it. . . . No figures have stood upon the stage that are more sharply individualized, more distinct, more formidable, more readily remembered than those of *Cassius*, *Harebell*, *Yorick*, *Lanciotto*, and *King James V. of Scotland*, as presented by Laurence Barrett. . . . He saw them comprehensively; he invested himself with their distinct personalities; he made them actual men, while at the same time he sustained the element of charm in them by poetry of treatment in the expression of their characters. To that group he added, in the same lofty spirit, and with the same fine skill, the figure of *Ganelon*."

Barrett, W. A. Musical critic; author of the libretto of 'Moro' (*q.v.*) (1882); also of a 'Life of Michael William Balfe' (1882).

Barrett, Wilson. Actor, playwright, and theatrical manager; made his *début* as an actor at Halifax in 1864, appearing afterwards at Leeds, Liverpool, Nottingham, Aberdeen, and other provincial centres. Having married Miss Caroline Heath (*q.v.*), he toured with her for some years in 'East Lynne' and other pieces. His first appearance in London was at the Surrey Theatre as *Tom Robinson* in 'It is Never too Late to Mend.' His first experience of theatrical management was at Halifax. In 1874 he became lessee and manager of the Amphitheatre, Leeds, where he produced Wills's 'Jane Shore' (*q.v.*), playing *Henry Shore* himself. In 1877 he assumed the direction of the Theatre Royal, Hull, and in the following year the control of the Grand Theatre, Leeds, which he opened on November 18 with 'Much Ado about Nothing,' in which he played *Benedick*. September, 1879, saw him lessee and manager of the Court Theatre, London, where he began with an adaptation of Sardou's 'Fernande,' in which he represented *Pomerol*. Here, too, he figured as the first representative of *De Courcy* in H. J. Byron's 'Courtship' (1879), as *Mercutio* in 'Romeo and Juliet' (1881), and as the original *Friar John* in Wills's 'Juana' (1881). In June, 1881, Wilson Barrett, having left the Court, undertook the management of the Princess's, London, which he retained for five years. Here he appeared first as *Henri de Sartorys* in 'Frou-Frou' (1881) and *John Stratton* in 'The Old Love and the New' (1881). Then

came a succession of original rôles—*Harold Armytage* in 'The Lights o' London' (1881), *Jack Hearne* in 'The Romany Rye' (1882), *Wilfrid Denver* in 'The Silver King' (1882), *Claudian* in the drama so named (1883), and *Chatterton* in the one-act play so named (1884). Next came a revival of 'Hamlet,' with himself in the title part (October, 1884); after which came some further "creations"—*Lucius Junius* in Lord Lytton's 'Junius' (1885), *Jack Yeulett* in 'Hoodman Blind' (1885), *Lord Harry Bendish* in 'The Lord Harry' (1886), and *Clito* in the play so named (1886). Barrett's next London management was at the Globe Theatre, where he appeared in 1887 as the original *Frank Thornhill* in 'The Golden Ladder,' and in 1888 as *Claude Melnotte*. In May, 1888, he began a second occupancy and direction of the Princess's Theatre, producing 'Ben My Chree,' with himself as *Dan* (1888), 'The Good Old Times,' with himself as *John Langley* (1889), and 'Nowadays,' with himself as *John Sexton* (1889). In December, 1890, he became lessee and director of the Olympic Theatre, opening it with 'The People's Idol' (*q.v.*), in which he was the original *Laurence St. Aubrey*. Here, in 1891, he played the name-part in 'The Stranger,' and two original rôles—the name-part in 'Father Buonaparte' (*q.v.*), *Louis Belphegor* in 'The Acrobat' (*q.v.*), and also the *Miser* in S. W. Mitchell's one-act drama so named (*q.v.*). During subsequent provincial tours he played, in 1891, *Othello*; in 1892, the name-part in 'Pharaoh' (*q.v.*); and in 1894, *Pete* in 'The Manxman' (*q.v.*). While in America, in 1895, he produced 'The Sign of the Cross,' in which he was the original *Marcus Superbus*—a rôle first played by him in London in 1896. Wilson Barrett is the author of the following dramatic pieces (some of them named above):—'Twilight' (1871), 'Nowadays' (1889), 'The Acrobat' (1891), 'Jenny the Barber' (1891), 'Pharaoh' (1892), 'The Manxman' (1894), 'The Sign of the Cross' (1895), 'The Christian King,' in which he "created" the rôle of *King Alfred* (1902), 'In the Middle of June,' in which he also appeared (1903), 'The Never Never Land' (1904), etc. He is also part-author, with Clement Scott, of 'Sister Mary' (1886); with H. A. Jones, of 'Hoodman Blind' (1885) and 'The Lord Harry' (1886); with Sydney Grundy, of 'Clito' (1886); with G. R. Sims, of 'The Golden Ladder' (1887); with Hall Caine, of 'Ben My Chree' (1888) and 'The Good Old Times' (1889); with Victor Wildnell, of 'The People's Idol' (1890); and with C. Hannan, of 'Our Pleasant Sins' (1893).

Barricade (The). A drama in a prologue and four acts, by CLARENCE HOLT (*q.v.*), founded on Victor Hugo's 'Les Misérables' (*q.v.*); first performed at Croydon in October, 1869; first produced in London on September 7, 1878, at the Duke's Theatre, with the author as *Valjean*, Mrs. Digby Willoughby as *Fantine* (and *Cosette*), and Miss May Holt as *Eponine*. See YELLOW PASSPORT and VALJEAN.

Barrie, James Matthew. Dramatic and miscellaneous writer, born 1860; author of the following plays:—'Ibsen's Ghost' (1891), 'Walker, London' (1892), 'The Professor's Love-Story' (1892), 'Becky Sharp,' an adaptation (1893), 'The Little Minister' (1897), 'The Wedding Guest' (1900), 'Quality Street' (1902), 'The Admirable Crichton' (1902), and 'Little Mary' (1903); also part-author, with H. B. Marriott-Watson, of 'Richard Savage' (1891), and, with A. Conan Doyle, of 'Jane Annie' (1893).

Barrington Rutland [George Rutland Barrington Fleet]. Actor, vocalist, dramatic writer, and theatrical manager, born 1853; made his professional *début* on September 1, 1874, at the Olympic Theatre, London, as *Sir George Barclay* in 'Lady Clancarty' (*q.v.*). In 1875-7 he took part in entertainments given in London by Miss Emily Faithfull and in the English provinces by Mrs. Howard Paul. Thence he went to the Opéra Comique, where he was the first representative of *Dr. Daly* in 'The Sorcerer' (1877), *Captain Corcoran* in 'H.M.S. Pinare' (1878), *The Sergeant of Police* in 'The Pirates of Penzance' (1880), and *Grosvenor* in 'Patience' (1881); thence, again, to the Savoy Theatre, where he was the original *Earl of Mountararat* in 'Iolanthe' (1882), *King Hildebrand* in 'Princess Ida' (1884), *Pooh-Bah* in 'The Mikado' (1885), and *Sir Despard Murgatroyd* in 'Ruddigore' (1887). In 1885 he had 'created' the part of *Dr. Dozey* in 'The Silver Shield' (*q.v.*). He was the judge in 'Trial by Jury' at the Lyceum in 1887, *Chrysois* in 'Pygmalion and Galatea' at the same theatre in 1888. In the last-named year he played *Mr. Barnes* in 'To the Death' (*q.v.*) at the Olympic. In 1888, also, he became lessee of the St. James's Theatre, where he produced, in October, 'The Dean's Daughter' (*q.v.*), in which he played the *Dean*; and in November, 'Brantingham Hall' (*q.v.*) by W. S. Gilbert, in which he represented *Mr. Thursby*. After this he was in the cast of 'Merry Margate' (*q.v.*) and 'Penelope' (*q.v.*) at the Comedy (1889). Then came the following original parts—*Admiral Erabazon* in 'The Inheritance' (*q.v.*), *Colonel Percival* in 'A Chance Interview' (*q.v.*), and *Admiral Vincent* in 'Faithful James' (*q.v.*)—all in 1889, to which year belongs also his *Christopher* in 'Locked In' (*q.v.*). In 1889 he returned to the Savoy to "create" *Giuseppe Palmieri* in 'The Gondoliers,' the *Rajah* in 'The Nautch Girl' (1891), *Sir James Hanbury* in 'Bartonmere Towers' (*q.v.*) (1892), and to play the *Rev. W. Barlow* in the revived 'Vicar of Bray' (*q.v.*) (1892). Later original parts there were his *Rupert Vernon* in 'Haddon Hall' (1892), his *Proctor* in 'Jane Annie' (1893), his *King Paramount* in 'Utopia Limited' (1893), and his *Ludwig* in 'The Grand Duke' (1896). He was in the original casts of 'A Greek Slave' (1898), 'San Toy' (1899), 'A Country Girl' (1902), 'The Cingalee' (1904). He is the author of two plays named above—'To the Death' (*q.v.*), and 'Bartonmere Towers' (*q.v.*); he has also

written the "book" of 'A Knight Errant' (1894) of 'Water Babies' (1902), and of some other small musical pieces.

Barringtons (The). A drama in four acts, by A. J. ADAIR FITZGERALD and J. H. MERRIFIELD, Novelty Theatre, London, March 6, 1884.

Barrister (The). (1) A play in two acts, adapted from the 'Gabrielle' of Augier (*q.v.*), and first performed at the Surrey Theatre, London, on March 1, 1852, with Creswick as *Claremont* (the barrister), and H. Widdicombe as *Yellaboy* (a lawyer). The piece was revived at the Princess's on November 30, 1859, under the title of 'Home Truths,' with G. Melville as *Claremont*, J. G. Shore as *Maitland*, F. Matthews as *Yellaboy*, Mrs. C. Young as *Mrs. Claremont*, and Miss C. Leclercq as *Mrs. Yellaboy*. When the original play was produced in Paris, Regnier played the title part and Samson the lawyer. The adaptation has been printed under the name of 'Good for Evil.' (2) A comedy in three acts, by J. H. DARNLEY and G. MANVILLE FENN; first performed at the Grand Theatre, Leeds, March 19, 1887; first time in London a Comedy Theatre, September 6, 1887, with J. H. Darnley in the title part (*Arthur Maxwell*), and other rôles by Walter Everard, F. Mervin, Miss H. Leyton, Miss A. Verity, Miss S. Vaughan, etc.; played in America in the same year; revived at the Royalty Theatre, London, in May, 1890.

Barron, Charles. See MORAL CRIME, A

Barrow, Mrs. See BENNETT, JULIA.

Barry, Elizabeth. Actress, born 1673, died 1713; is said to have been the daughter of a barrister (afterwards known as Colon Barry), and to have been at one time under the care of Lady Davenant. Anton Aston says that, when the Earl of Rochest secured her appearance on the stage she was "woman" to Lady Shelton Norfolk. Certain it is that her *débüt* was made at Dorset Garden about 1673, *Queen of Hungary* in 'Mustapha,' and thence at first she was by no means a success. "S" was, at the end of the first year, discharged the company, among others that he thought to be a useless expense to it. However, she appeared again in 1675, a thence continuously till 1682, when she figured at the Theatre Royal. With that establishment she was associated till 1678 when she made her *entrée* at Lincoln's Inn Fields. In 1705 she went to the Haymarket going to Drury Lane in 1708, and returned to the Haymarket in 1709-10. In the latter year she withdrew from the stage. It would seem that she was the first distinguished English performer for whose benefit a performance was given. She was the mistress not only of Rochester but of Sir George Etherege, and her moral character generally is described as of the worst. Among her original rôles (which were very numerous) were *Monimia* in 'The Orphan,' *Belvidera* in 'Venice Preserved,' *Alcmena* in 'Amj-

tryon,' *Cassandra* in 'Cleomenes,' *Lady Touchwood* in 'The Double Dealer,' *Zara* in 'The Mourning Bride,' *Isabella* in 'The Fatal Marriage,' *Lady Brute* in 'The Provoked Wife,' *Arpasia* in 'Tamerlane,' *Altemira* in the tragedy so named, *Calista* in 'The Fair Penitent,' *Clarissa* in 'The Confederacy,' *Phædra* in the tragedy so named, and *Rodogune* in 'The Royal Convert.' Among her other parts were *Mrs. Page*, *Queen Katherine* ('Henry VIII.'), *Lady Macbeth*, *Cordelia* (in Tate's 'Lear'), *Panthea* ('King and No King'), *Evadne* ('Maid's Tragedy'), *Cleopatra* ('All for Love'), *Roxana* ('Alexander the Great'), *Mrs. Frail* ('Love for Love') and *Lady Easy* ('The Careless Husband'). "With all her enchantment," writes Antony Aston, "this fine creature was not handsome; her mouth opening most on the right side, which she strove to draw the other way; and at times composing her face as if to have her picture drawn. She was middle-sized, had darkish hair, light eyes, and was indifferent plump. She had a manner of drawing out her words, which suited her. . . . In tragedy she was solemn and august; in comedy alert, easy, and genteel; pleasant in her face and action, filling the stage with a variety of gesture." "In characters of greatness," says Cibber, "she had a presence of elevated dignity; her mien and motion superb and gracefully majestic; her voice full, clear, and strong, so that no violence of passion could be too much for her; and when distress or tenderness possessed her, she subsided into the most affecting melody and softness. In the art of exciting pity she had a power beyond all the actresses I have yet seen." Dryden, in one of his prefaces, speaks of Mrs. Barry as "always excellent." See Gildon's 'Comparison between the Two Stages' (1702), Curll's 'History of the Stage' (1741), Aston's Supplement to T. Cibber's 'Lives of Actors and Actresses' (1753), C. Cibber's 'Apology' (1740), Davies' 'Dramatic Miscellanies' (1784), C. Dibdin's 'History' (1800), Genest's 'English Stage' (1832).

Barry, Helen. Actress, born in Kent; made her *début* at Covent Garden Theatre in August, 1872, as the *Princess Fortinbras* in 'Babil and Bijou' (*q.v.*). Since then she has been the first representative of the following rôles:—*Queen Selene* in 'The Happy Land' (1873), *Edith Dombey* in Halliday's 'Heart's Delight' (1873), the *Countess Armande* in Boucicault's 'Led Astray' (1874), *Aouda* in 'Round the World in Eighty Days' (1875), *Constance* in Mortimer's 'Heartsease' (1875), *Mrs. Clarkson* in 'L'Étrangère' (1876), *Diana Carmen* in Marston's 'True till Death' (1876), *Ethel* in 'Ethel's Revenge' (1876), *Mrs. Buster* in Boucicault's 'Forbidden Fruit' (1880), *Mabel Huntingford* in 'The World' (1880), *Mrs. Mandeville* in 'A Woman of the World' (1886), *Catherine Marston* in 'Her Trustee' (1887), and *Clara* in 'Held Asunder' (1888). She has also appeared in London as *Lady Clancarty*, the *Countess* in 'The Two Orphans' (1878), *Lady Helen* in 'Twine the

Plaiden' (1878), *Eve de Malvoisie* in 'Youth' (1881), the *Countess D'Autreval* in 'The Ladies' Battle' (1888), *Madge Obiphant* in 'After' (1888), and *Rachel* in 'The Esmondes of Virginia' (1888). She was the first representative of *Margaret* in Taylor's 'Arkwright's Wife' (Leeds, 1873), and of *Eleanor* in 'Caryswold' (Liverpool, 1877). Helen Barry's first visit to the United States was paid in May, 1883, when she appeared at the Union Square Theatre, New York, as *Margaret* in 'Arkwright's Wife.' In April, 1884, she "created" at the Union Square Theatre, New York, the rôle of the heroine of 'The Fatal Letter' (*q.v.*). Her repertory includes, further, *Lady Macbeth*, *Katherine* ('Taming of the Shrew'), *Lady Teazle*, *Lydia Lanquish*, *Lady Gay Spanker*, *Suzanne* ('A Scrap of Paper'), *Lady Isabel* ('East Lynne'), and *Mrs. Sutherland* ('A Lesson in Love'). She is part-author with Gus Thomas of 'A Night's Frolic' (*q.v.*).

Barry, Ludowick. Dramatic writer; "of ancient and honourable family in Ireland;" author of 'Ram Alley' or, *Merry Tricks* (*q.v.*), a comedy first printed in 1611. See Wood's 'Athenæ Oxonienses' (1813-20), Langbaine's 'Dramatic Poets' (1691), Whincop's 'List of English Dramatic Poets' (1747), the 'Biographia Dramatica' (1812), Genest's 'English Stage' (1832).

Barry, Shiel. Actor, born in County Kildare, Ireland; made his *début* in Australia in 1859. After considerable experience there and in the English provinces, he made his first bow to a London audience at the Princess's Theatre in September, 1870, as the *Doctor* in Boucicault's 'Rapparee' (*q.v.*) and *Paddy Murphy* in 'The Happy Man' (*q.v.*). These were followed by appearances in 'Peep o' Day' (*Barney O'Toole*), 'Arrah-na-Pogue' (*Michael Feeney*), 'The Colleen Bawn,' and other dramas of Irish life and character, in which he subsequently appeared in the United States, Canada, and the West Indies. Returning to England in 1875, he was the first representative in London of *Harvey Duff* in 'The Shaughraun' (*q.v.*). Then came, in 1878, his highly successful *Gaspard*, the miser, in 'Les Cloches de Corneville' (*q.v.*)—a rôle which he sustained for a long time at the Folly and Globe Theatres and in the country. It was followed by his *Wild Murtoth* in a London revival of 'Green Bushes' (1880). He was not seen again in the English metropolis till Christmas, 1889, when he figured as *Scroogina* in the pantomime of 'Cinderella' at the Haymarket. In 1890 he represented *Chickanague* in the opera of 'The Black Rover' (*q.v.*) at the Globe.

Barry, Spranger. Actor, born at Dublin, 1719, died 1777; was brought up as a silversmith, became bankrupt, and took to the stage. His *début* was made at the Smock Alley Theatre, Dublin, in February, 1744, and he continued to perform there till October, 1746, when he made his first London appearance as *Othello* at Drury Lane. Here he remained, sharing the best parts with

Garrick, till 1750, when he went to Covent Garden, where, for the next eight years, he was the acknowledged rival of his great contemporary. In 1754-5 he paid a flying visit to Dublin. In 1759 he went thither with Woodward to open the Crow Street Theatre, which they had built; and the partners, two years later, started another venture—a new theatre at Cork. Woodward returned to London in 1762, but Barry remained in management till 1767, when he appeared at the Haymarket. In the same year he was re-engaged at Drury Lane, with which he was associated till 1774, the remainder of his professional career being passed at Covent Garden. He was married to Mrs. Dancer in 1768 (see CRAWFORD, MRS.). Among his original rôles were *Mahomet* in 'Irene,' *Young Norval* in 'Douglas,' *Ronan* in 'The Fatal Discovery,' *Tancred* in 'Almida,' *Aubrey* in 'The Fashionable Lover,' and *Evander* in 'The Grecian Daughter' (*q.v.*). His repertory also included *Lear* (1744-5), *Henry V.* (1744-5), *Macbeth* (1746-7), *Hotspur* (1746-7), *Hamlet* (1746-7), *Antony* ('Julius Cesar,' 1746-7), *Romeo* (1748-9), *Richard III.* (1756-77), *Jacques* (1774-5), *Castalio* in 'The Orphan' (1745-6), *Attamont* in 'The Fair Penitent' (1745-6), *Lord Townly* in 'The Provoked Husband' (1746-7), *Lothario* in 'The Fair Penitent' (1750-1), *Bajazet* ('Tamerlane'), *Oroonoko*, *Pierre*, and *Jaffier* ('Venice Preserved'), *Captain Plume* ('The Recruiting Officer'), and *Captain Macheath*. Davies said that "of all the tragicactors who have trod the English stage for these last fifty years, Mr. Barry was unquestionably the most pleasing. Since Booth and Wilks, no actor had shown the public a just idea of the hero or the lover; Barry gave dignity to the one and passion to the other. In his person he was tall without awkwardness; in his countenance he was handsome without effeminacy; in his uttering of passion, the language of nature alone was communicated to the feelings of an audience. If any player deserved the character of an unique, he certainly had a just claim to it." O'Keefe gave it as his opinion that Barry was "the finest actor in his walk that has appeared on the English stage;" and Murphy wrote—

"Harmonious Barry! with what varied art
His grief, rage, tenderness, assail'd the heart!
Of plaintive Otway now no more the boast!
And Shakspeare grieves for his *Othello* lost!"

Churchill, in the 'Rosciad,' was less flattering. See Davies' 'Life of Garrick' (1780), Hitchcock's 'Irish Stage' (1788-94), Kelly's 'Reminiscences' (1826), O'Keefe's 'Recollections' (1826), Bernard's 'Retrospections' (1830), Genest's 'English Stage' (1832), Donaldson's 'Recollections' (1865).

Barry, Mrs. Spranger. See CRAWFORD, MRS.

Barry, Thomas. Actor, died in England, 1857; made his first appearance in America at the Park Theatre, New York, in 1826, as the hero of 'The Stranger.' He was stage-manager of the Park till 1833; manager of the Tremont Theatre, Boston, from 1833 to 1839; manager of the Bowery

in 1840; stage-manager of the Park from 1841 onwards; assistant-manager of the Broadway from 1850 to 1854; and afterwards manager of the new Boston Theatre. See Ireland's 'New York Stage.' See BARRY, MRS. THOMAS.

Barry, Mrs. Thomas. Actress; made her first appearance in America at the Park Theatre, New York, in 1827, as *Juliet*, afterwards playing *Belvidera* and *Juliana*. She performed at Boston in 1833-39, and in 1841 returned to the Park, where she played for the last time in 1848. She died in 1854. See Ireland's 'New York Stage.'

Barrymore, Earl of. See AMATEUR ACTING.

Barrymore, Maurice. Actor; appeared at the Haymarket Theatre in 1884-86, creating two parts—*Dr. Basil North* in 'Dark Days' (1885) and *Paul Devereux* in 'Nadjezda' (1886), and figuring also as *Count Orloff* in 'Diplomacy' (1884), *Ernest Vane* in 'Masks and Faces' (1885), *Angus Macallister* in 'Ours' (1885), *Belvauncey* in 'Engaged' (1886), and *Louis Percival* in 'Jim the Penman' (1886). In 1887 he played the title part in 'Lagadère' (*q.v.*) at Niblo's, New York. He is the author of two dramatic pieces—'Honour,' an adaptation (1881), and 'Nadjezda' (1886).

Barrymore, William. Actor and dramatic writer; made his *début* at Drury Lane in 1827 as *Ramiro* in 'The Guerill Chief;' appeared in 1831 at the Park and Bowery Theatres, New York, whence he went to Boston, dying there in 1845. He was much esteemed in melodrama and stage management. "'Orsino,' by Mr. Barrymore what a full Shakespearian sound it carries how fresh to memory arise the image and the manner of the gentle actor" (Charles Lamb). Robson, in 'The Old Playgoer' (1846), speaks of Barrymore as "'The Tyrant Murderer, Usurper of the drama. . . . He was a sound, useful actor. . . . You will find his name in a highly respectable line of characters for a great many years." Among his dramatic pieces were 'El Hyder' (1818), 'The Fatal Snowstorm,' 'The Foul Slave,' 'The Foulahs,' 'Gilderoy,' 'McMarnock,' 'The Secret,' 'A Slave's Revenge,' 'Trial by Battle,' and 'Wallace.' See BARRYMORE, MRS. WILLIAM.

Barrymore, Mrs. William. Actress "was known on the English stage as early as 1803, as Miss Adams, a dancer, and after her marriage attained distinction as a melodramatic actress of the highest grade (Ireland). She played at the Park and Bowery Theatres, New York, in 1831, and Boston from 1832 onwards. Returning to England, she died in 1862.

Barsanti, Miss (Mrs. Lisley). Actress of an Italian family, and a pupil of J. Burney; appeared at Covent Garden from 1772 to 1776, and at the Haymarket in 1777. She was the original representative of *Lily Languish* in 'The Rivals,' and among her other parts were *Portia* ('Merchant

Venice'), *Mrs. Ford* ('Merry Wives'), *Estifania* ('Rule a Wife'), *Mrs. Oakley* ('The Jealous Wife'), *Charlotte Rusport* ('The West Indian'), *Mrs. Frail* ('Love for Love'), *Lady Fanciful* ('The Provoked Wife'), *Lady Tounly* ('The Provoked Husband'), *Widow Bellmour* ('The Way to Keep Him'). Becoming a widow, she married Richard Daly, manager of the Smock Alley Theatre, Dublin, "and was," says Genest, "the great support of his theatre. She was a very good actress." O'Keefe considered her "capital" in all Mrs. Abington's parts. See O'Keefe's 'Recollections' (1826) and Genest's 'English Stage' (1832).

Bartholo, Dr. A character in 'The Spanish Barber' (*q.v.*). See BARTOLO.

Bartholomew, Anne Charlotte (*née* Fayermann). Dramatist, died 1862; author of 'The King: or, The Farmer's Daughter' (1829), and 'It is only my Aunt,' a farce (1849).

Bartholomew Fair. A comedy by BEN JONSON (*q.v.*), first performed at the Hope Theatre, London, on October 31, 1614, by "the Lady Elizabeth's servants"—the Lady Elizabeth being the daughter of James I. The play, says Gifford, "was always a favourite with the people," no doubt because of "the ridicule with which it covers the Puritans." "It was revived immediately after the Restoration, and was frequently honoured with a royal command by Charles, whom tradition represents as greatly delighted with the character of *Cokes*, which was, indeed, excellently played by Winterset, and afterwards by Nokes." Among the other *personæ* are *John Littlewit*, *Win-the-fight Littlewit*, *Zeal-of-the-land Busy*, *Winwife*, *Tom Quarlous*, *Humphrey Wasse*, *Adam Overdo*, *Edgeworth*, *Lantern Leatherhead*, *Nightingale*, *Mooncalf*, *Dan Jordan Knockem*, *Trouble-all*, *Bristle*, *Filcher*, *Puppy*, *Dame Purecraft*, *Grace Wellborn*, *Joan Trash*, etc. Gifford commends the play as abounding in "powerful satire, no less than in wit and humour." "The characters, numerous as they are, are all kept distinct from one another." 'Bartholomew Fair' was revived at the Haymarket in August, 1707, with Bullock as *Cokes*, Johnson as *Wasse*, Pack as *Busy*, Keen as *Justice Overdo*, Norris as *Littlewit*, Mills as *Quarlous*, Booth as *Edgeworth*, and Mrs. Porter as *Mrs. Wellborn*; at Drury Lane in June, 1715, with Johnson, Mills, and Norris in their former parts, Mrs. Saunders as *Littlewit*, and Miss Willis as *Mrs. Wellborn*; and at Drury Lane in October, 1731, with Cibber, jun., as *Cokes*, Johnson as before, and Miss Rafter as *Littlewit*.

Bartley, George. Actor, born at Bath, 1782; made his *début* there as the page in 'The Purse.' In 1800 he played *Orlando* at Cheltenham, and, repeating the assumption at Margate, attracted the attention of Mrs. Jordan, who recommended him for an engagement at Drury Lane. There he made his first appearance, in the same character, in 1802, remaining a member of the company

till 1804, when he went to the Haymarket, afterwards appearing at various towns in the provinces, as well as at Drury Lane as *Falstaff*, etc. He next went as stage-manager to the English Opera House, resigning his appointment in 1818. In the same year he appeared at the Park Theatre, New York, as *Falstaff*, and, returning by-and-by, was seen at Covent Garden (in 1822) as *Sir Toby Belch* and in other characters. He took his farewell of the stage in 1853, and died in 1858. During his later years "he derived his greatest fame from his personation of the veterans of the stage, such as *Falstaff* (in which he was for many years unrivalled), *Polonius*, *Sir Peter Teazle*, *Sir Anthony Absolute*, *Sir David Dunder*, *Job Thornberry*, *Colonel Damas*, *Max Harkaway*, etc." Of the last-named character he was the original exponent. Oxberry praises his *Old Mirabel*, *Sir Christopher Curry*, *Eustache de Saint Pierre*, *Fitzharding* ('Iron Chest'), *Jobson*, *Joe Standfast*, etc. Hazlitt wrote of him, "There is a thinness in his voice, and a plumpness in his person, neither of which is to our taste." Planché, on the other hand, characterized him as "a sensible, unaffected actor, without any pretension to genius, but thoroughly dependable to the extent of his ability." See 'The Thespian Dictionary' (1802-5), Oxberry's 'Dramatic Biography,' Ireland's 'New York Stage' (1866), Brown's 'American Stage' (1870). See BARTLEY, MRS. G.

Bartley, Mrs. George (*née* William-son). Actress, born at Liverpool, 1783; died in London, 1850; after appearing at Salisbury and Bath, made, in 1805, her *début* at Covent Garden as *Lady Tounly* in 'The Provoked Husband.' Playing at Dublin in 1807, she reappeared at Covent Garden in the following year, being afterwards engaged for three years at Drury Lane. In 1815 she married George Bartley, and in 1818 performed with him at the Park Theatre, New York, her opening part being that of the heroine in 'Isabella' (*q.v.*). Tours in the English provinces followed, and in 1823 she resumed her position at Covent Garden. As a tragic actress she ranked high. Donaldson says that she "was formed by nature for the higher walk of her profession. She had a noble and expressive face, full, strong, and melodious voice, capable of any intonation, and an original conception of her author." See Ireland's 'New York Stage' (1866) and Brown's 'American Stage' (1870).

Bartoldo. A wealthy old miser in MILMAN'S 'Fazio' (*q.v.*).

Bartolo, Dr., figures in the various versions and adaptations of 'The Barber of Seville' (*q.v.*).

Bartolozzi, Lucy Elizabeth. See VESTRIS, MDME.

Bartolus. A lawyer, husband of *Amaranta* in BEAUMONT AND FLETCHER'S 'Spanish Curate' (*q.v.*).

Barton. Actor, born in London; was playing at Brighton about 1820. Both in England and Scotland "he enjoyed considerable repute as a leading actor in tragedy and in the better range of melodrama." In 1832 he was "starred" at the Bowery Theatre, New York, and in 1833 appeared at Philadelphia. Returning to England, he died there in 1848. See Ireland's 'New York Stage' (1866) and Brown's 'American Stage' (1870).

Barton, Fanny. See ABINGTON, Mrs.

Bartonmere Towers. A comedy in three acts, by RUTLAND BARRINGTON (*q.v.*), first performed at the Savoy Theatre, London, on the afternoon of February 1, 1893, with a cast including the author.

Barwise's Book. A comedy in two acts by H. T. CRAVEN (*q.v.*), first performed at the Theatre Royal, Edinburgh, on April 13, 1870; first produced in London at the Haymarket Theatre, on April 25, 1870, with a cast including E. A. Sothorn, W. H. Chippendale, H. Compton, W. H. Kendal, J. B. Buckstone, Miss Robertson (Mrs. Kendal), Miss F. Gwynne, and Mrs. F. Matthews.

Base Impostor (A). A play by HORACE WIGAN (*q.v.*).

Bashaw and the Bear. See BRUNO.

Bashful Irishman (The), by MARK LEMON (*q.v.*), was performed at the Olympic Theatre, New York, in 1846.

Bashful Lover (The). A tragic-comedy, by PHILIP MASSINGER (*q.v.*), licensed on May 9, 1636, and acted at "the private house in Black-Fryars." "It was extremely well received at its first appearance, and continued to be a favourite." It was printed in 1655. The bashful lover is *Hortensio*, who, though enamoured of *Matilda*, the daughter of *Gonzaga*, does not proclaim his passion. *Lorenzo* demands her hand in marriage, and *Gonzaga* refuses. There is a battle, and Mantua is captured, whilst *Matilda*, attempting to escape, is seized, but rescued by *Hortensio*. Both, however, are taken prisoners. *Lorenzo* (having restored her father to his dukedom) renews his suit, and *Hortensio*, very disinterestedly, advises *Matilda* to accept it. She replies by declaring her love for *Hortensio*. *Lorenzo* gives her up; and *Gonzaga* consents to her marriage with her bashful lover, who, his brother having just died, is now Duke of Milan. The play, altered by Hull, was revived at Covent Garden in May, 1798, under the title of 'Disinterested Love,' with Pope as *Hortensio*, Holman as *Lorenzo*, Murray as *Gonzaga*, and Mrs. Pope as *Matilda*.

Bashful Man (The). A comic drama by W. T. MONCRIEFF (*q.v.*), first performed in 1857. *Blushington* is the bashful man, and *Dinah Friendly* is the girl to whom, inspired by wine, he eventually finds courage to propose.

Basil, Count. See COUNT BASIL.

Basil's Faith, by A. W. DUBOURG (*q.v.*).

Basilio. The clerical bigot in 'The Barber of Seville' (*q.v.*) and 'Marriage of Figaro' (*q.v.*).

Basilisco. A boasting but cowardly knight in 'Soliman and Perseda' (*q.v.*). He is alluded to by Philip the bastard in 'King John,' act i. sc. 1.

Basket-Maker (The). A musical farce in two acts, words by JOHN O'KEEFE, music by Samuel Arnold; first performed at the Haymarket Theatre on September 4, 1790, with Bannister as *Simon Rochefort*, Bannister, jun., as *Wattle*, and Mrs. Bannister as *Claudine*. *Wattle* is a basket-maker, to whom *Rochefort*—who has been deprived of his lands by the Governor of Canada, and has been elected King of the Iroquois—has entrusted the custody of his son *William*. The last named has been taught the trade of basket-making, and by means of his skill in it propitiates the Indians into whose hands he falls. In the end, *Rochefort* is restored, and *William* marries *Claudine*. The piece was revived, with alterations, in 1820, at Covent Garden, under the title of 'Iroquois; or, The Canadian Basket-maker.'

Basket-Maker's Wife (The). See DEVIL TO PAY, THE.

Basoché (The). A comic opera in three acts, libretto by Albert Carré, music by André Messager, produced at Opéra Comique, Paris, May 30, 1890; first performed in England (in a version by Sir A. HARRIS and EUGENE OUDIN) at the Royal English Opera House, London, on November 3, 1891, with Ben Davies as *Clément Marot*, C. Kenningham as *L'Eveillé*, D. Bispham as the *Duc de Longueville*, W. H. Burgon as *Louis XII.*, Miss E. Palliser as *Marie d'Angleterre*, Miss Lucille Hill as *Colette*, and other parts by J. Le Hay, Miss Esmé Lee, etc.; first performed in America at Chicago in January, 1893.

Bass, Charles. Actor, born in London 1803, died in Canada, 1863; made his first appearance in New York at Park Theatre in August, 1845, as *Colonel Damas* in 'The Lady of Lyons.'

Basset, Count, in CIBBER'S 'Provoked Husband' (*q.v.*), is a swindler, with no right to the title he has assumed.

Basset-Table (The). A comedy by Mrs. CENTLIVRE (*q.v.*), first performed at Drury Lane on November 20, 1705, with Mrs. Oldfield as *Lady Reveller*, Mills a *Lord Worthy*, Wilks as *Sir James Courth*, Bickerstaff as *Ensign Lively*, Mrs. Roger as *Lady Lucy*, and Mrs. Mountfort as *Valerie*. *Lady Reveller* (who keeps a basset-table is beloved by *Lord Worthy*, but slights him. He rescues her from the pretended passion of *Sir James*, and she thereupon marries him. *Sir James* marries *Lady Lucy*, an *Lively* espouses *Valerie*. The cast include

Sago, a druggist, and his wife; a *Sir Richard Plainman* and a *Captain Hearty*.

Bassianus, in 'Titus Andronicus' (*q.v.*), is in love with *Lavinia* (*q.v.*).

Bassino, Count. The "perjured husband" in Mrs. CENTLIVRE'S play of that name (*q.v.*).

Bassoon. A servant of *Cantato*, in 'Bays' Opera' (*q.v.*).

Bastard (The). (1) A tragedy, printed in 1652, and attributed to COSMO MANUCHE (*q.v.*), though Genest gives reasons for doubting if the play was the work of that writer. In the prologue we read—

"Translation is no crime; we here impress
A Spanish bastard in an English dress."

Genest notes that the author has borrowed several speeches from 'Romeo and Juliet' and 'Richard III.,' as well as some lines from '2 Henry VI.' The Bastard is one *Gaspar*, who, refused by *Mariana*, kills her, her father, and then himself. "At the conclusion, eight of the principal characters lie dead on the stage." (2) A tragedy by ROBERT LOVETT, which, "if ever acted, appeared only on the Irish stage" ('Biographia Dramatica').

Bastien and Bastienne. An operetta, music by Mozart, performed, with English libretto, at Daly's Theatre, London, in December, 1894.

Bastille (The). A one-act piece from the French, first performed at the Haymarket Theatre, London, in December, 1842, with Mdme. Celeste as *Ninon*, Webster as *Fricandeau*, and H. Hull as *Louis XIV.*

Bastion, General. A blind veteran in COLMAN, jun.'s, 'We fly by Night' (*q.v.*).

Bataille de Dames. See LADIES' BATTLE.

Bachelors (The). See BACHELORS, THE.

Bate, Henry. See DUDLEY, HENRY BATE.

Bateman, Ellen. Actress, daughter of H. L. and S. F. Bateman (*q.v.*), and sister of Kate Bateman (*q.v.*); born at Baltimore, U.S.A., in 1845; acted in America and England between 1849 and 1860, when she married and left the stage.

Bateman, H. L. Actor and theatrical manager, born 1813, died March, 1875; made his *début* at New York in December, 1849, as *Mr. Wilton* in 'Old and Young.' He was seen at the Adelphi Theatre, London, in June, 1865, as *David Ruthin* (an old Welsh harper) in his wife's drama, 'Geraldine' (*q.v.*). He became lessee and manager of the Lyceum Theatre, London, in September, 1871, retaining the position until his death. He was the father of Kate, Ellen, Isabel, and Virginia Bateman, all of which see.

Bateman, Isabel. Actress, daughter of H. L. and S. F. Bateman (*q.v.*); born in Cincinnati, 1854; appeared, as a child, at Her Majesty's Theatre, London, as *Diggory*

Dawdlegrass in 'Little Daisy' (December, 1865). Her formal *début*, as an adult, was made at Edinburgh (May, 1871), and afterwards at the Lyceum Theatre, London (September, 1871), as the heroine of her mother's play, 'Fanchette' (*q.v.*). Other original parts played by her at the Lyceum were those of *Queen Henrietta Maria* in Wills's 'Charles I.' (1872), *Ruth Meadows* in Wills's 'Eugene Aram' (1873), *Marie* in Aidé's 'Philip' (1874), and *Thekla* in Wills and Fitzgerald's 'Vanderdecken' (1878); she further figured there as *Julie* in 'Richelieu' (1873), *Ophelia* (1874), *Desdemona* (1876), *Letitia Hardy* in 'The Belle's Stratagem' (1876), *Jeannette* in 'The Lyons Mail' (1877), and *Lady Anne* in 'Richard III.' (1877). In 1880 she played *Juliet*, and *Sophia* in 'The Road to Ruin' (*q.v.*), at Sadler's Wells Theatre. In 1883 at the Adelphi she was the original *Ruth Herrick* in Sims and Pettitt's 'In the Ranks' (*q.v.*), and at Drury Lane in 1885 she "created" *Nellie Temple* in Pettitt and Harris's 'Human Nature' (*q.v.*), besides appearing as *Susan* in 'It's Never too Late to Mend' (*q.v.*). She has also created the title part in Wills's 'Clarissa Harlowe' (Birmingham, 1889). Of late years she has added to her repertory *Juliet*, *Frou-Frou*, *Leah*, *Mary Warner*, *Miami*, *Jeanie Deans*, *Jane Shore* (Wills), the heroines of Piner's 'Squire' (*q.v.*) and 'Profligate' (*q.v.*).

Bateman, Kate Josephine [Mrs. Crowel. Actress, daughter of H. L. and S. F. Bateman (*q.v.*); born 1843 [at Baltimore in October, 1842]; made her professional *début* at Louisville, U.S.A., in 1846; appeared in New York at the Broadway Theatre in December, 1849, with her younger sister, Ellen (*q.v.*), playing *Richmond* to Ellen's *Richard III.*, *Tag* to her *Little Pickle* (in 'The Spoiled Child'), *Portia* to her *Shylock*, and *Artaxaminous* to her *Bombastes*; appearing also as *Lady Macbeth*. In the autumn of 1851 the sisters appeared at the St. James's Theatre, London, in acts and scenes from Shakespeare, etc., and some comment on their performances may be read in Henry Morley's 'Journal of a London Playgoer.' "Though the younger actor," wrote Morley, "has perhaps the more whimsical turn for comic and farcical play, the elder seems to be the better actress of the two. Her first scene [in Scribe's 'Young Couple'] showed not a few of the qualities of impulsive and natural acting." In April, 1852, the sisters acted ("admirably," says E. L. Blanchard) at the Surrey Theatre, London, in 'The Young Couple' and in Bayle Bernard's 'The Old Style and the New' (*q.v.*). In the same year they re-appeared at the Broadway, New York. In 1860 Kate Bateman was seen at the Winter Garden in that city as *Geraldine* in her mother's play (*q.v.*), *Evangeline*, and *Leah*. Her *début* in London as an adult was made in the last-named character (*q.v.*) on October 1, 1863, at the Adelphi Theatre. ["Find the child has grown up a fine young

woman," wrote E. L. Blanchard.] In January, 1865, she appeared there as *Julia* in 'The Hunchback' (*q.v.*); in May, as *Bianca* in Milman's 'Fazio' (*q.v.*); and, in June, as *Geraldine*. At Her Majesty's Theatre, in December, she figured as *Juliet* in Shakespeare's tragedy. In 1866 she appeared at Niblo's Garden, New York, as *Pauline*, *Parthenia*, etc., and in the same year married Dr. George Crowe. To December, 1868, belongs her appearance at the Haymarket as *Pietra* in Dr. Mosenthal's tragedy (*q.v.*), and to June, 1869, her creation there of the rôle of *Mary Warner* in Tom Taylor's play so named (*q.v.*). In July, 1872, she was the original representative (at the Lyceum) of the heroine in Wills's 'Medea in Corinth' (*q.v.*), and in October, 1873 (at Liverpool), of the heroine in A. W. Dubourg's 'Bitter Fruit' (*q.v.*). At the Lyceum, London, she played in 1875 *Lady Macbeth*, in 1876 *Emilia* in 'Othello' (*q.v.*) and *Queen Mary* (her original part) in Lord Tennyson's play so named, and in 1877 *Queen Margaret* in 'Richard III.' (*q.v.*), and *Sarah Leeson* (her original part) in 'The Dead Secret' (*q.v.*). When, in October, 1879, her mother opened Sadler's Wells Theatre, Miss Bateman appeared there as *Helen Macgregor* in 'Rob Roy' (*q.v.*), and in April, 1881, she was seen there as the creator of *Margaret Field* in H. A. Jones's 'His Wife' (*q.v.*). After a long interval of retirement Miss Bateman returned to the London stage in September, 1891, to play the *Marquise de Bellegarde* in H. James's 'American' (*q.v.*). Since then she has been the original representative of *Mrs. Hjorne* in 'Karin' (May, 1892), and of *Mrs. Grenfell* in 'David' (November, 1892). See CROWE, SIDNEY.

Bateman, Lord. A character in BROUGH'S 'Overland Journey' (*q.v.*) and H. J. BYRON'S 'Beautiful Haidée' (*q.v.*). See LORD BATEMAN.

Bateman, Sidney Frances. Theatrical manageress and dramatic writer, daughter of Joseph Cowell (*q.v.*) and wife of H. L. Bateman (*q.v.*); born 1825, died January, 1881; was for some time lessee and director of Sadler's Wells Theatre, which she opened in October, 1879, with 'Rob Roy.' She was the author of two plays—'Geraldine; or, The Master Passion' (*q.v.*) and 'Fanchette' (*q.v.*).

Bateman, Virginia. See COMPTON, MRS. EDWARD.

Bateman; or, The Unhappy Marriage. Played at Bartholomew Fair in August, 1703, with Dogget as *Sparrow*.

Bates. (1) A soldier in 'King Henry V.,' one of those with whom the monarch holds colloquy before the battle of Agincourt (act iv. sc. 1). **(2)** A character in MOORE'S 'Gamester' (*q.v.*). **(3)** *Charley Bates*, a pickpocket, figures in various adaptations of DICKENS'S 'Oliver Twist' (*q.v.*).

Bates, William. Actor; for some time connected at Drury Lane; made his

début in America in 1793; first appeared in New York in 1798. See Bernard's 'Recollections' (1830) and Dunlap's 'American Theatre' (1833).

Bath (Somersetshire). The earliest notices of the drama in Bath are to be found in the municipal archives, which show that between 1577 and 1612 the city was constantly visited by companies of actors associated with the Court or the nobility. Of performances by strolling players of less distinction, Bath, like every other large country town, probably had known many. The representations would take place in inn-yards or in any large room that could be rented; the Town Hall would also be available for the better class of entertainments, as we find recorded of it under date 1673. The first regular theatre in Bath was that which was built by subscription in 1705 on the site now occupied by the Royal Mineral Water Hospital. This was managed by an actor named Hornby. A reference to the Bath Stage as it was in 1725 may be read in Defoe's 'Tour through Great Britain.' In 1738 the theatre made way for the aforesaid hospital, and thereafter, for a time, theatrical performances were given both in a large apartment below the Assembly Rooms (called "Mr. Simpson's Theatre") and in a similar room in Kingsmead Street, of which latter we hear nothing after 1751. In 1748 John Palmer, a local brewer and tallow-chandler, made public proposals for the erection of a new theatre, with the result that a suitable building was erected in Orchard Street, the opening taking place in October, 1750. During the next fifty-five years the drama flourished exceedingly in Bath, then at the height of its prosperity as a fashionable resort. For some time Palmer's enterprise suffered from rivalry in connection with the revived Assembly Rooms, which, however, he eventually took over. The theatre was enlarged in 1755 and reconstructed in 1767. In 1768 Palmer obtained for it the first patent granted to a provincial house, and it thus became a Theatre Royal. In 1785 he surrendered the direction to two of his actors, Keasberry and Dimond, the latter of whom became sole manager about 1790. The last dramatic performance in the building (now a Masonic Hall) took place on July 13, 1805. In this theatre Henderson had made his stage *début* in 1772, and Elliston his in 1790. Edwin and Didier were also *débutants* at Bath, where Mrs. Siddons spent a good deal of her novitiate. A new and more commodious Theatre Royal, rendered necessary by the growth of public patronage, and erected in Beaufort Square, was opened in October, 1805. In 1812 Dimond died, and his wife followed him in 1823, when his sons disposed of their proprietary rights to Colonel Palmer, a son of John Palmer. The theatre was then managed successively by Charlton, Bellamy (1827), Barnett (1833), Woulds, backed by Macready (1834), Davidge (1840), Newcombe and Bedford (1841), Hay (1841), Hooper (1843), Mrs. Macready (1845), and J. H.

Chute (1853). Up to this time, the theatres in Bath had been served by stock companies, which "supported" the famous "stars" arriving successively from London or elsewhere. In 1854 C. J. Mathews and Mdme. Vestris brought with them to Bath the whole Lyceum company, preluding a number of similar excursions from the metropolis. Nevertheless, between 1853 and 1862, the stock actors included such well-known artists as Miss Marie Wilton, Miss Henrietta Hodson, Miss Madge Robertson, Arthur Stirling, William and George Rignold, Arthur Wood, J. F. Cathcart, and so on. In April, 1862, the Theatre Royal was burned down, but it was speedily rebuilt (from the designs of C. J. Phipps), and opened on March 4, 1863, with a production of 'A Midsummer Night's Dream,' in which C. F. Coghlan was the *Demetrius* and Miss Ellen Terry the *Titania*. Its managers have included (since J. H. Chute) H. Nelson King (1868), W. Duck (1869), B. Ellis and F. Kenyon (1875), F. Kenyon (1876), F. Neebe (1877), F. Emery (1884), and William Lewis (1885). For further particulars, see Mainwaring's 'Annals of Bath,' 'Municipal Records of Bath,' Genest's 'English Stage' (which gives details of Bath theatricals during 1776-7, 1786-8, and 1789-1830), and 'The Bath Stage,' by Belville S. Penley (1892).

Bath (The); or, **The Western Lass.** A comedy by THOMAS D'URFEY, first performed at Drury Lane in 1701, with Mrs Verbruggen as *Gillian Homebred* (the western lass), Cibber as *Crab*, Mrs. Rogers as *Sophronia*, Griffin as *Lord Lovehace*, and Mrs. Knight as *Lydia*. The first scene is laid in the King's Bath. *Crab*, "a sharp-witted country fellow," passes himself off as a captain of militia, and marries *Gillian*. *Sophronia*, who is in love with *Transport*, is married to *Lord Lovehace*, who has an intrigue with *Lydia*. See SIMILE, SIR SACKFULL.

Bath Unmasked (The). A comedy by GABRIEL ODINGSSELS (*q.v.*), first performed at Lincoln's Inn Fields on February 27, 1725, with Mrs. Egleton as *Lady Ambs-ace*, Mrs. Bullock as *Liberia*, Mrs. Vincent as *Honorata*, Boheme as *Lord Wiseman*, Walker as *Count Fripon*, Egleton as *Pander*, Mrs. Legar as *Miss Whiffle*, Hippisley as *Sir Captious Whiffle*, Ryan as *Sprightly*, and Mrs. Parker as *Cleora*. Odingsseles "meant by the title to imply that he had described the humours of Bath" (Genest).

Bathilda. A character in GRATTAN'S 'Ben Nazir' (*q.v.*).

Bathing. A farce in one act by JAMES BRUTON, first performed at the Olympic Theatre, London, on January 31, 1842, and played at the Olympic Theatre, New York, in the same year. It sets forth the complications arising from four people getting their clothes changed while bathing.

Bathing Girl (The). A "comedy-opera" in three acts, libretto by RUPERT

HUGHES, music by Robert Coverley, performed at the Fifth Avenue Theatre, New York, on September 2, 1895.

Bathing Machine (The). A musical interlude performed at Brighton in 1790.

Bathos. A character in DOUGLAS JERROLD'S 'Bean Nash' (*q.v.*).

Bathos, Sulky. See BATTLE OF THE POETS.

Batifol. A character in MALTYBY and MANSELL'S 'La Belle Normande' (*q.v.*).

Batifole. A character in E. STIRLING'S 'Industry and Indolence' (*q.v.*).

Batilda. The "old woman of the cavern" in DIBDIN PITT'S 'Jersey Girl' (*q.v.*).

Baton, Colonel. A character in 'Love in the East' (*q.v.*).

Battams, Scott. Dramatic writer; author of 'Sister Grace' (1884), 'After' (1887), 'A Mock Doctress' (1887), and 'The Parson's Play' (1889).

Battersby, Mrs. See STICKNEY, MRS.

Battersea, Norval de. A character in COYNE and TALFOURD'S 'Leo the Terrible' (*q.v.*).

Battle of Actium (The). See SERPENT OF THE NILE.

Battle of Alcazar (The), with the death of Captain Stukeley. An anonymous historical tragedy, acted by "the Lord High Admiral's servants," and printed in 1594. *Muly Mahomet*, King of Barbary, is dethroned by *Abdilmelec*, his uncle, and asks aid from *Sebastian*, King of Portugal. *Stukeley*, "Marquis of Ireland," forced by stress of weather to land in Portugal, is induced to join his forces with those of *Sebastian* against *Abdilmelec*. The battle of Alcazar takes place, and *Sebastian* and the two Moorish kings are slain, *Stukeley* dying of his wounds. Shakespeare ridicules a passage of this play in '2 Henry IV.,' act ii. sc. 4. It has also been suggested that Dryden took the hint for his 'Don Sebastian' from this tragedy. Dyce includes 'The Battle of Alcazar' in his edition of the works of George Peele, on the ground that some lines in it are attributed to Peele in 'England's Parnassus' (1600), and because sundry other lines can be paralleled very closely by passages in undoubted works by Peele. Malone, too, believed that Peele was the author of the play.

Battle of Aughrim (The); or, **The Fall of St. Ruth.** A tragedy by ROBERT ASHTON, published about 1727. It describes, in dramatic form, the defeat of the Irish, under the French general St. Ruth, at Aughrim, Connaught, in July, 1691, by the royal forces under General Ginkle.

Battle of Austerlitz (The). A play performed at New York in 1839.

Battle of Blenheim (The). A play by J. T. HAINES (*q.v.*).

Battle of Bothwell Brigg (The). A play, adapted by FARLEY, the actor (*q.v.*), from Sir Walter Scott's 'Old Mortality,' and first performed at Covent Garden on May 22, 1800, with the author as *John Balfour of Burley*, Abbott as *Henry Morton*, Duruset as *Lord Evandale*, Blanchard as *Major Bellenden*, Emery as *Cuddie Headrigg*, Mrs. Davenport as *Lady Margaret Bellenden*, and Miss M. Tree as *Miss Edith Bellenden*. Farley made considerable alterations in the story, and introduced seven songs. The play was produced at New York in March 1827, with Haywood as *Cuddie Headrigg*.

Battle of Chevy Chase (The). A drama performed at the Tyne Theatre, Newcastle, March 29, 1875.

Battle of Eddington (The); or, British Liberty. An historical tragedy in three acts, by JOHN PENN, printed in 1792, and first performed at Covent Garden on July 19, 1824. In the battle from which the drama takes its name, *Alfred the Great* defeats the Danes under *Ceoluph*, and rescues the queen and his son, *Ceoluph* being slain.

Battle of Eutaw Springs (The). A play, performed at Charleston, U.S.A., in 1817.

Battle of Hastings (The). A tragedy by RICHARD CUMBERLAND (*q.v.*), first performed at Drury Lane on January 24, 1778, with Henderson as *Edgar Atheling*, Bensley as *King Harold*, Miss Younge as *Matilda*, Mrs. Yates as *Edwina*, and Palmer and J. Aickin in other parts. It is desired that the claims of *Harold* and *Edgar* to the crown may be combined by the marriage of the latter to the former's daughter, *Matilda*, who is in love with *Edgar*. But *Edgar*, loving *Edwina*, refuses the offer, and *Harold* condemns him to death. He is pardoned through the intercession of *Matilda*, and *Harold* being killed at the battle of Hastings, *Edgar* is proclaimed king. See WILLIAM THE CONQUEROR.

Battle of Hexham (The); or, Days of Old. A play in three acts, by COLMAN, jun. (*q.v.*), first performed (with music by Dr. S. Arnold) at the Haymarket Theatre, on August 11, 1789, with Bannister, jun. as *Gondibert*, Mrs. Goodall as *Adeline*, Edwin as *Gregory Gubbins*, Mrs. S. Kemble as *Queen Margaret*, with J. Aickin, R. Palmer, Bannister, and Baddeley in other parts. *Gondibert*, a supporter of the house of Lancaster, has left home and become captain of a band of robbers; and his wife *Adeline*, accompanied by her servant *Gubbins*, goes in search of him. Meanwhile, *Queen Margaret*, defeated at the battle of Hexham, falls into the hands of *Gondibert*, who, when he knows who she is, secures her safety. *Adeline* and *Gondibert* are then reuni ed. The play was performed at the John Street Theatre, New York, in October, 1796, with

Jefferson as *Gregory Gubbins* and Hallam as the *Fool*.

Battle of Lake Champlain (The). A play produced at the Green Street Theatre, in Albany, U.S.A., in 1815. In this piece the action took place on real ships floating in real water. Andrew Jackson Allen played a negro, and sang what is believed to have been the first negro song heard on the American stage.—'The Battle of Lake Erie' is the title of another American play.

Battle of Life (The). A story by Charles Dickens on which several plays have been founded:—(1) A drama in three acts, by ALBERT SMITH (*q.v.*), first performed at the Lyceum Theatre, London, on December 21, 1846, with Mrs. Keeley as *Clemency Newcome*, Keeley as *Benjamin Britain*, F. Matthews as *Dr. Jeddler*, Leigh Murray as *Alfred Heathfield*, F. Vining as *Michael Warden*, Meadows as *Snitchey*, and Miss Daly as *Grace*. (2) A drama in three acts, by EDWARD STIRLING, first performed at the Surrey Theatre, London, in January, 1847, with H. Webb as *Ben*, Mrs. Vining as *Marion*, Mrs. E. F. Saville as *Grace*, J. T. Johnson as *Alfred*, Miss E. Terrey as *Clemency*, etc. (3) In the same month an adaptation was produced at the City of London Theatre, with Mrs. R. Honner as *Clemency*. (4) An adaptation was performed at New York in the same year. (5) An adaptation in three acts, by C. DICKENS, jun., was first performed at the Gaiety Theatre, London, on December 26, 1873, with Miss Carlisle as *Marion*, Miss C. Loseby as *Grace*, Miss E. Farren as *Clemency*, J. L. Toole as *Ben*, L. Brough as *Snitchey*, and C. Harcourt as *Michael*.—(6) 'The Battle of Life' was the title given to an adaptation of 'Le Paillassé' (*q.v.*), produced at the Standard Theatre, London, on May 22, 1893. (7) 'The Battle of Life:' a four-act drama, by A. W. PARRY and T. DOBB, Adelphi Theatre, Liverpool, August 6, 1894.

Battle of Luncarty (The). An historical play by GEORGE GALLOWAY, published in 1806, but not acted.

Battle of Mexico (The). A play performed at the Bowery Theatre, New York, in 1848.

Battle of New Orleans (The). A drama, founded on the war of 1812, and first performed at the Park Theatre, New York, in July, 1816.

Battle of Poitiers (The); or, The English Prince. See EDWARD THE BLACK PRINCE.

Battle of Pultawa (The); or, The King and the Czar. An historical drama in two acts, adapted from the French, and first performed at Covent Garden on February 23, 1829, with C. Kemble as *Charles XII.*, Warde as *Peter the Great*, and other parts by Egerton, Duruset,

Raymond, Bartley, Keeley, O. Smith, Mrs. Chatterley, and Miss Goward (Mrs. Keeley).

Battle of Sedgmoor (The). (1) A short farce, unacted, and attributed to the Duke of BUCKINGHAM (1707-14). It was written in ridicule of the Earl of Faversham, James II.'s general. (2) A drama in three acts, by G. ALMAR (*q.v.*), first performed at the Pavilion Theatre, London, February, 1837. See SEDGMOOR.

Battle of the Heart (The). A drama in four acts, by JOHN WILKINS (*q.v.*), first performed at the Duke's Theatre, London, on March 13, 1880, with a cast including Miss F. Brough and Clarence Holt.

Battle of the Poets (The); or, The Contention for the Laurel. A "new act," played at "the Little Theatre in the Haymarket," on January 1, 1731, in the form of a few scenes introduced into 'Tom Thumb' (*q.v.*). The contention is between *Comment Profound*, *Sulky Bathos*, *Noctifer*, *Fopling Fribble*, etc., and the object of the pseudonymous author, 'Scriblerus Tertius,' appears to have been to satirize the authors of the day, and especially Cibber under the name of *Fopling Fribble*.

Battle of Waterloo (The). A military melodrama in three acts, by J. H. AMHERST (*q.v.*), performed at Astley's Amphitheatre.—A drama with this title was performed at the Lafayette Theatre, New York, in May, 1828, with Kinloch as *Napoleon*.

Battle Royal (A). See THREAD OF SILK.

Battle Royal (The). A farce, "altered from Sir JOHN VANBRUGH," and performed at the Haymarket in 1785. (2) 'A Battle Royal': a comedy in three acts, by ARTHUR MATTHISON, first performed at the Alexandra Theatre, Liverpool, on November 25, 1878.

Battledore and Shuttlecock. A play by CONWAY EDWARDES (*q.v.*).

Bauble Shop (The). A play in four acts, by HENRY ARTHUR JONES (*q.v.*), first performed at the Criterion Theatre, London, on January 26, 1893, with Charles Wyndham as *Lord Clivebrooke*, S. Valentine as *Stoach, M.P.*, C. W. Somerset as *Lord Sarum*, W. H. Day as *Matthew Keber*, Miss Mary Moore as *Jessie Keber*, and Miss Fanny Enson as *Lady Kate Ffennell*; first performed in America at the Empire Theatre, New York, September 11, 1894. See BABBLE SHOP.

Baudin, Eustache. See EUSTACHE BAUDIN.

Bavarian Girl (The); or, The Black Helmet. A drama in four acts, by W. E. SUTER; Sadler's Wells, November 13, 1869.

Baxter's Tragedy. A play, acted in 1602.

Bay of Biscay (The). The part of

Tom Tunnell in this piece was played by Henry Irving at Edinburgh, 1856-59.

Bayadère (La). A ballet opera, music by Auber, performed at New York in December, 1836, with Mdlle. Augusta in the title part.

Bayes. The author of the mock tragedy which figures in 'The Rehearsal' (*q.v.*), and the prototype of *Puff* in 'The Critic' (*q.v.*). The character, as originally drawn, was called *Bilboa*, and was intended to ridicule Sir Robert Howard (*q.v.*); but, before the production of the piece, "*Bayes*" was substituted for "*Bilboa*," and the satire was turned mainly against John Dryden (*q.v.*), though with occasional references to other playwrights of the time.

Bayes in Petticoats. A farce by CATHERINE CLIVE (*q.v.*), adapted from the French of MARIVAUX.

Bayes' Opera. An "opera" by GABRIEL ODINGSSELS (*q.v.*), first performed at Drury Lane on March 30, 1730, with Cibber, jun., as *Eays*. "This," says the 'Biographia Dramatica,' "is one of the many musical pieces to which the 'Beggars' Opera' gave birth." In the course of it an opera is rehearsed, including characters of the name of *Cantato*, with his daughter *Duleda*, and his servants *Bassoon* and *Crowdero*; *Pantomime*, with his daughter *Farcia*, and his chief minister *Harlequin*; *Tragedo*, and various others. *Tragedo* was played by Charke.

Bayly, Thomas Haynes. Dramatist, poet, and novelist, born 1797, died 1839; produced the following pieces for the stage: 'Perfection' (1830), 'Comfortable Service' (1836), 'Forty and Fifty' (1836), 'How do you Manage?' (1836), 'One Hour' (1836), 'The Daughter' (adapted 1836), 'The British Legion' (1838), 'Mr. Greenfinch' (1838), 'My Little Adopted' (1838), 'The Spitalfields Weaver' (1838), 'Tom Noddy's Secret' (1838), 'You can't marry your Grandmother' (1838), 'The Barrack Room,' 'The Culpit,' 'The Ladder of Love,' and 'The Swiss Cottage,' all of which see. See also, the 'Memoir' prefixed to his 'Works' (1844).

Baynham, Walter. Actor and theatrical critic; made his *début* at Weymouth in 1853; first appeared in London at the Haymarket as *Glavis* in 'The Lady of Lyons'; played afterwards at Brighton, Dublin, and Glasgow, retiring from the stage in 1864. He was at one time stage-manager of the Theatre Royal, Glasgow. Among his chief parts were *Charles Surface*, *Modus*, *Alfred Evelyn*, *John Mildmay* ('Still Waters'), *Hawkshaw* ('Never too Late to Mend'), and *Saugfroid* ('Delicate Ground'). From 1873 to 1893 he was theatrical critic of the *North British Daily Mail*; he has contributed to the *Theatre* magazine; and his book on 'The Glasgow Stage' appeared in 1892.

Baynham, Mrs. Walter (Fanny Maskell). Actress; made her first appear-

ance at the Liverpool Amphitheatre, and her London *début* at the Strand Theatre, opening in 'The Artist's Wife' (*q.v.*). Returning to Liverpool, she went thence to the Adelphi, London, where she played, with other parts, *Geraldine* in 'Green Bushes' (*q.v.*). In 1854 she joined the Olympic Theatre company, and was included—as *Mrs. Mildmay*—in the original cast of 'Still Waters run Deep' (*q.v.*). In 1856 she married Walter Baynham, with whom she acted at Brighton, Dublin, and Glasgow, leaving the stage with him in 1864.

Bayswater, The Duke of, figures in G. A. BECKETT'S 'Last of the Legends' (*q.v.*). See DUCHESS OF BAYSWATER.

Bazan, Don César and Don Saluste de. See DON CÉSAR DE BAZAN.

B. B. A farce in one act by MONTAGU WILLIAMS (*q.v.*) and F. C. BURNAND (*q.v.*), first performed at the Olympic Theatre, London, on March 22, 1860, with Horace Wigan as *Bob Rattles*, a retired prize-fighter; F. Robson as *Benjamin Bobbin*, an agent, and Mrs. Stephens as *Mrs. Puncheon*, the landlady of a public-house. 'B. B.' are the initials of *Bobbin*, "a mild and somewhat timid gentleman," who, arriving at an inn in Northumberland, is, to his horror and discomfiture, mistaken for "the Benicia Boy," an American prize-fighter who was a source of great interest at the time of the production of the piece.

Beacon (The). A musical drama in two acts by JOANNA BAILLIE (*q.v.*), published in 1812. The piece takes its name from the fire which *Aurora*, the heroine, causes to be lighted every night on a rock, as a guide to her lover, *Ermingard*, should he return safe from the wars.

Beacon of Liberty (The). A drama founded on history, and produced at the Covent Garden, on October 8, 1823, with Bennett as *William Tell*, Egerton as *Gessler*, Miss Foote as *Theresa* (Tell's wife), and Yates, Duruset, Abbott, and Miss Love in other parts. See TELL, WILLIAM.

Beaconsfield, Earl of. Benjamin Disraeli, born 1805, died 1881; author of 'Alarcos,' a tragedy (*q.v.*).

Beadle of the Parish (The). See JOHANNOT.

Beagle, Sir Harry. A sporting squire in COLMAN'S 'Jealous Wife' (*q.v.*).

Beale, Thomas Willert ["Walter Maynard"]. Musician, born 1831, died 1894; author of 'The Enterprising Impresario' (1867) and of a volume of reminiscences called 'The Light of Other Days' (1890).

Beamish. (1) *Mr. Bounceby Beamish* in C. SELBY'S 'Chamber Practice' (*q.v.*) is an "embryo barrister." (2) *Mrs. Beamish* is "the lively friend" in STIRLING COYNE'S 'Man of Many Friends' (*q.v.*). (3) There is a *Sir Peregrine Beamish* in H. LESLIE and N. ROWE'S 'Orange Girl' (*q.v.*).

Beanstalk. A farmer in DOUGLAS JERROLD'S 'Rent Day' (*q.v.*).

Bear a Brain. A play thus entitled by Henslowe, and attributed to DEKKER (*q.v.*), was performed at the Rose Theatre in August, 1599. "Another case," says Fleay, "of an old play of doubtful authorship." The title is obviously corrupt.

Bear and Forbear. A "trifle," adapted from the German, by S. BELL.

Bear-hunters (The); or, The Fatal Ravine. A melodrama in two acts, by J. B. BUCKSTONE (*q.v.*), first performed at the Victoria Theatre, with the author as *Nicolon*, Davidge as *Muskito Bluebelle*, and Miss Watson as *Aline*; played in New York in 1829, with G. Barrett as *Caribert* and Mrs. G. Barrett as *Aline*.

Beard, John. Actor and vocalist, born 1716 (?), died 1791; made his stage *début* at Drury Lane on August 30, 1737, as *Sir John Loverule* in 'The Devil to Pay' (*q.v.*). He was engaged there till 1743, when he appeared at Covent Garden as *Macheath* in 'The Beggar's Opera' (*q.v.*). At the latter theatre he remained till 1748, when he reappeared at Drury Lane. In 1759 he married (*en secondes nocés*) Charlotte Rich, daughter of the manager of Covent Garden, of which theatre, after Rich's death, he undertook, in November, 1761, the management. He was the original representative of *Hawthorne* in Bickerstaff's *Love in a Village* (*q.v.*), in which part, on May 23, 1767, he bade farewell to the boards. His first appearances as a platform singer had been made in the performances conducted by Handel at Covent Garden in 1736. "To form an estimate of his abilities as a singer, it is only necessary to remember that Handel composed for him the great tenor parts in 'Israel in Egypt,' 'Messiah,' 'Samson,' 'Judas Maccabæus,' and 'Jephthah.'" Charles Dibdin says: "I consider Beard, taken altogether, as the best English singer. He was one of those you might fairly try by Shakspeare's speech to the actors. He did not mouth it, but his words came trippingly from his tongue; he did not out-Herod Herod, but he begot a temperance that gave his exertions smoothness; he never outstepped the modesty of nature, nor made the judicious grieve. . . . He was very valuable as an actor. In the 'Jovial Crew,' 'Love in a Village,' 'Comus,' and 'Artaxerxes' he gave proof of this in a degree scarcely inferior to anybody." See Dibdin's 'History of the Stage' (1800), 'The Thespian Dictionary' (1802-5), Genest's 'English Stage' (1832), Grove's 'Dictionary of Music' (1879), etc.

Bearding the Lion. A comedietta, by CHARLES S. FAWCETT, Prince's Theatre, Manchester, February 25, 1834.

Bèarnaise (La). A comic opera, libretto by MM. LÉTIERRIER and VANLOO, music by André Messager; first produced in England (with libretto by ALFRED MURRAY) at the Grand Theatre, Birmingham, on

September 27, 1886, with Miss Florence St. John as the heroine (*Jaquette*), Miss M. Tempest as *Bianca*, G. H. Snazelle as *Captain Perpignac*, J. J. Dallas as *Pomponio*, E. J. Lonnen as *Girafio*, and S. Harcourt as the *Duke of Como*; first represented in London at the Prince of Wales's Theatre, on October 4, with the same cast as above.

Bears not Beasts. A farce by H. M. MILNER, first performed at the Coburg Theatre, London, in 1822; played at New York in 1827, with Placide as *Snappall*.

Beast and the Beauty (The); or, No Rose without a Thorn. A burlesque by F. C. BURNAND (*q.v.*), first performed at the Royalty Theatre, London, on October 4, 1869.

Beat, Job. A policeman in F. HAY'S 'Caught by the Cuff' (*q.v.*).

Beata. A domestic drama in three acts, by AUSTIN FRYERS, first performed at the Globe Theatre, London, on April 19, 1892, with Miss Frances Ivor as the heroine, Miss Estelle Burney as *Rebecca West*, Miss S. Vaughan as *Helseth*, Leonard Outram as *Rosmer*, Henry Vernon as *Kroll*, George Hughes as *Mortensgard*, and R. Soutar as *Dr. West*. In this play the author tells the story of the married life of *Rosmer* and *Beata*, on the basis of the account given of it by Ibsen in 'Rosmer of Rosmersholm' (*q.v.*), to which, consequently, 'Beata' forms a prologue or introduction.

Beatrice. (1) Niece of *Leonato* in 'Much Ado about Nothing' (*q.v.*). (2) Daughter of *Count Cenci* in SHELLEY'S 'Cenci' (*q.v.*).

Beatrice, Mlle. [Marie Beatrice Binda]. Actress, daughter of the Chevalier Binda; born at Lucca, August, 1839; died in London, December, 1878; was educated at the Conservatoire, Paris, and made her earliest appearances on the stage at the Odéon and the Vaudeville in that city. She made her *début* in England (and as an English-speaking artist) at the Haymarket on October 3, 1864, as the heroine of Fanny Kemble's 'Mlle. de Belle Isle' (*q.v.*). This was followed by her *Mrs. Haller* at the same theatre in November, in which month she also figured there as the original *Hilda* in J. V. Bridgman's 'Sunny Vale Farm' (*q.v.*). In April, 1865, she was seen at the Lyceum Theatre as *Madeleine* in a revival of 'Belphégor' (*q.v.*). In the English provinces she appeared in 1867 as *Mary Stuart* in Fanny Kemble's version of Schiller's play, in 1868 as the heroine of Palgrave Simpson's 'Marie Antoinette' (*q.v.*), and in 1869 as the original *Grace* in Cheltnam's 'Shadow of a Crime' (*q.v.*). She subsequently figured in the metropolis as *Madame Caussade* in 'Our Friends' (*q.v.*) and *La Silva* in Palgrave Simpson's 'Broken Ties' (*q.v.*) at the Olympic (1872); as the original (English) *Blanche de Chelles* in 'The Sphinx' (*q.v.*) and *Gilberte* in 'Frou-Frou' (*q.v.*) at the Haymarket (1874); as *Raymonde de Montaignin* in 'Love and Honour' (*q.v.*) at the Globe

(August, 1875); and as *Marie* in 'The Woman of the People' (*q.v.*) at the Olympic (August, 1878). She also created the title character of 'John Jasper's Wife' (*q.v.*). From 1867 until her death, Mlle. Beatrice was a great favourite with provincial playgoers, in whose interests she brought and held together a "company of comedians" (including, at one time, T. N. Wenman and Miss Charlotte Saunders) remarkable for the excellence of its *ensemble*. This troupe, after Mlle. Beatrice's death, was maintained for many years under the direction of Frank Harvey (*q.v.*).

Beatty-Kingston, W. Author and journalist; wrote the libretti for the following operas:—'The Beggar-Student' (1834), 'Frivoli' (1886), 'Irmengarda' (1892).

Beau (Le). A courtier in 'As You Like It' (*q.v.*), act i. sc. 2.

Beau Austin. A comedy in four acts, by W. E. HENLEY (*q.v.*) and R. L. STEVENSON (*q.v.*), first performed at the Haymarket Theatre, London, on November 3, 1890, with H. Beerbohm Tree in the title character, C. Brookfield as *Monteith* (his valet), E. Maurice as *Anthony Musgrave*, F. Terry as *John Fenwick*, Miss R. Leclercq as *Miss Evelina Foster*, Miss Aylward as *Barbara*, and Mrs. Beerbohm Tree as *Dorothy Musgrave*. In the prologue W. E. Henley wrote—

" 'To all and singular,' as Dryden says,
We bring a fancy of those Georgian days,
Whose style still breathed a faint and fine perfume
Of old-world courtliness and old-world bloom."

The scene is at Tunbridge in 1820. *Dorothy*, now engaged to *John*, has been seduced by the *Beau*, and confesses the fact to her lover. Appealed to by *John*, the *Beau* undertakes to marry her, but she refuses him. In the end, *Austin* having behaved generously to young *Musgrave*, who has publicly insulted him, *Dorothy* accepts the *Beau*.

Beau Brummell, the King of Calais. A drama in two acts, by BLANCHARD JERROLD (*q.v.*), first performed at the Lyceum Theatre, London, on April 11, 1859, with Emery in the title part; performed at the Fifth Avenue Theatre, New York, in October, 1893. See COPY and PETIPAIN. (2) 'Beau Brummell': a comedy by CLYDE FITCH (*q.v.*).

Beau Defeated (The); or, The Lucky Younger Brother. A comedy, partly translated from the French, ascribed both to Mrs. PIX and to a THOMAS BARKER, acted at Lincoln's Inn Fields, and printed about 1700.

Beau Demolished (The). See BEAU DEFEATED.

Beau Ideal (The). A farce first played at New York in 1837, with Mrs. Maeder as *Jessie Howard*.

Beau in the Suds (The). A farce first played in America in 1750.

Beau Nash, the King of Bath. A comedy in three acts, by DOUGLAS JERROLD (*q.v.*), first performed at the Haymarket Theatre, London, on July 16, 1834, with W. Farren in the title part, Vining as *Derby*, Shepherd as *Wilton*, Strickland as *Ald. Beetle*, Buckstone as *Claptrap*, Webster as *Jack Baxter*, Brindal as *Lavender Tom*, Mathews as *Bathos*, Mrs. Nisbett as *Belinda*, and Mrs. Humby as *Slipper*. Amongst other characters are *Dropper*, *Casket*, *Monsieur Pas*, *Skillet*, *Twang*, and Mrs. Coral.

Beau's Adventures (The). A farce by PHIL. BENNETT, printed in 1733.

Beau's Duel (The); or, A Soldier for the Ladies. A comedy by Mrs. CENTLIVRE (*q.v.*), first performed at Lincoln's Inn Fields on October 21, 1702, with Booth as *Captain Bellmain*, Powell as *Topper*, Fieldhouse as *Careful*, Pack as *Ogle*, Bowman as *Sir Wm. Mode*, Cory as *Colonel Manly*, Mrs. Prince as *Clarinda*, Mrs. Lee as *Mrs. Plotwell*, and Mrs. Porter as *Emilia*. The duel is between *Ogle* and *Mode*. Some of the piece is borrowed from Mayne's 'City Match' (*q.v.*).

Beauchamp, John. Actor; after experience in the provinces, made his London debut at the Princess's Theatre in January, 1879, as *Hawes* in 'It's Never too Late to Mend' (*q.v.*). Since then he has been in the original cast of the following pieces (among many):—'Drink' (1879), as *Poisson*; 'The Lights o' London' (1881), as *Marks*; 'The Silver Shield' (1885), as *Sir Humphrey Chetwynd*; 'The Dean's Daughter' (1888), as *Sir Henry Craven*; 'Karin' (1892), as *Mr. Milden*; 'The Amazons' (1893), as the *Hon. R. Minchin*; 'A Question of Memory' (1893), as *Hayman*; 'Tom, Dick, and Harry' (1893), as *Gen. Stanhope*; 'The New Boy' (1894), as *Dr. Candy*; 'Jedbury Junior' (1896), as *Jedbury, sen.* J. Beauchamp has also appeared in revivals of 'Hamlet', 'Richelieu', and 'The Fool's Revenge' (1880), 'A Midsummer Night's Dream' (1886), 'Proof' (1889), 'Leah' (1891), 'The Jealous Wife' (1892), etc.

Beaucherc, Henry and Julian. Brothers, respectively a diplomatist and a soldier, in 'Diplomacy' (*q.v.*).

Beaudet, Louise. Actress and vocalist of French-Spanish extraction; sang in America in 1879, as a child, in juvenile light opera companies; when not yet twelve, played the little *Duchess* in 'The Little Duke' with Aimée (*q.v.*); toured with that actress for several years; then became a member of the stock company at Baldwin's Theatre, San Francisco, where she played *Lady Macbeth*, *Ophelia*, *Desdemona*, *Jessica*, *Pauline Deschappelles*, *Doris* ('*Narcisse*'), etc.; afterwards starred in Australia and India, playing *Juliet*, *Inogen*, *Rosalind*, *Beatrice*; appeared later as *Portia*, *Ariel*, *Lady Teazle*, *Julia* ('*Hunchback*'), *Parthenia*, *Gilberte*, *Leah*, etc.; has represented *Paola* in Jakobowski's opera, *Elizabeth* in McLellan's 'Puritania' (1892), and *Progress* in Kiralfy's 'America'; after which she toured with her own company in French

opera bouffe till May, 1895. She has been seen in England as *Sybil* in 'Dr. Jekyll and Mr. Hyde' (1888), and as *Adèle* in 'An Artist's Model' (1895).

Beaufort. The name of three characters in Shakespeare's plays: (1) Henry, Bishop of Winchester, in '1 and 2 Henry VI.', and (2, 3) John, Earl of Somerset, and Thomas, Duke of Exeter, in '1 Henry VI.' (4) *Beaufort*, in MURPHY'S 'Citizen' (*q.v.*), is in love with and beloved by *Maria Wilding* (*q.v.*).

Beauforts (The). A play adapted by Charlotte Birchpfeiffer from Bulwer's story, 'Night and Morning,' translated into English by ALFRED AYRES, and performed at Niblo's Garden, New York, on March 6, 1865, with D. E. Bandmann in the principal male rôle.

Beaufoy, Lord, in ROBERTSON'S 'School' (*q.v.*), is in love with and beloved by *Bella* (*q.v.*), whom in the end he marries.

Beaugard, Captain. *Lady Duncce's* lover in OTWAY'S 'Soldier's Fortune.'

Beaujouis the Necromancer. A play by H. T. HIPKINS and GASTON MURRAY (*q.v.*).

Beaumanoir, Lucas de. Grand Master of the Templars in T. DIBDIN'S 'Ivanhoe' (*q.v.*).

Beaumelle. Daughter of *Rochford* and wife of *Charalois* in MASSINGER and FIELD'S 'Fatal Dowry' (*q.v.*).

Beaumont, Allen. Actor; has "created" the following, among many, parts:—*Northumberland* in 'A Nine Days' Queen' (1880), *Sir Henry Auckland* in 'Impulse' (1882), *John Mabel* in 'The Rocket' (1883), *Abdallah* in 'Our Diva' (1886), *Ranulf* in 'The Amber Heart' (1887), and *Roger of York* in 'Becket' (1893). He was also the first representative in London of *Mr. Marsland* in 'The Private Secretary' (1884), and has been seen in revivals of 'The Merchant of Venice' (1879), 'The Belle's Stratagem' (1881), 'M.P.' (1883), etc.

Beaumont and Fletcher. FRANCIS BEAUMONT (*q.v.*) and JOHN FLETCHER (*q.v.*) appear to have become acquainted about 1607. They soon grew intimate. Aubrey says of the former, "There was a wonderful consistency of phansy between him and Mr. Jo. Fletcher, which caused that dear-ness of friendship between them. . . . They lived together on the Banke side, not far from the playhouse, lay together. . . . the same cloaths and cloake, etc., between them." The result of their joint labours is to be found, according to the latest criticism, in the following plays, of which we give the date of publication:—'The Knight of the Burning Pestle' (1613), 'Cupid's Revenge' (1615), 'The Scornful Lady' (1616), 'The Maid's Tragedy' (1619), 'A King and No King' (1619), 'Philaster' (1620), 'Four Plays' (1647), and 'The Coxcomb' (1647). These, and other plays which have been ascribed at various times to the combined pens of

Beaumont and Fletcher, are dealt with under their respective headings (*q.v.*). The 'Comedies and Tragedies' of Beaumont and Fletcher were published in folio in 1647. Modern issues of their 'Works' include those edited and annotated by Theobald, Ward, and Symson (1750), by G. Colman and others (1778), by H. Weber (1812), by G. Arley (1840), by A. Dyce (1843-6), and by A. Bullen (1904). Certain of their plays were edited for the 'Mermaid Series' by J. St. John Strachey (1887). Selected passages from the 'Works' were published by H. Guile in 1834, Leigh Hunt in 1846, and J. Fletcher in 1887. For criticism, see Dryden's 'Dramatic Poetry,' Schlegel's 'Dramatic Literature,' Hallam's 'Literature of Europe,' Lamb's 'Dramatic Poets,' Hazlitt's 'Age of Elizabeth,' Leigh Hunt's 'Imagination and Fancy,' S. T. Coleridge's 'Remains,' H. Coleridge's 'Notes and Marginalia,' Macaulay's 'Essays,' J. M. Mason's 'Comments on the Plays' (1798), and W. M. Mitford's 'Cursory Notes on the Texts' edited by A. Dyce (1856). Says A. H. Bullen: "Aubrey states, on the authority of Earle, that Beaumont's 'main business was to correct the overflowings of Mr. Fletcher's witte,' and Dryden declares that Beaumont was 'so accurate a judge of plays' that Ben Jonson 'submitted all his writings to his censure.' Little weight can be attached to these statements; but the age tradition that Beaumont was superior in judgment to Fletcher, is supported by sound criticism. In the most important plays they wrote together Beaumont's share outweighs Fletcher's, both in quantity and quality. Beaumont had the firmer hand and statelier manner; his diction was more solid; there was a richer music in his verse. Fletcher excelled as a master of brilliant dialogue and sprightly repartee" ('Dictionary of National Biography,' 1889). "Beaumont and Fletcher," writes J. A. Symonds, "were not dramatists so much as great dramatic rhetoricians. . . . Their rhetoric possesses real charm. And, what is more, it suits their choice of the romantic rather than the strictly tragic or comic method. While reading them, we experience the pleasure that attends impassioned improvisation. . . . Thought, feeling, sentiment, language, metre; all the elements of their art are vivid, copious, untrammelled, poured forth from a richly abundant vein. But the dramatic tension is comparatively slack, and the poetic touch comparatively tame. . . . What I have termed dramatic rhetoric, as opposed to genuine dramatic poetry, betrayed Beaumont and Fletcher into their most serious faults as playwrights. Its want of absolute sincerity led them to violate truth, propriety, and probability, both in their fables and their characters. What the French writers call *emphase* is ever spoiling the effect of their most passionate scenes" ('In the Key of Blue,' 1893). See the tributes in verse by Jasper Mayne, Herrick, G. Daniel—

"So long as Sock or Buskin treads the Stage,
Beaumont and Fletcher shall enrich the Age"—

A. Brome, Keats (whose 'Bards of Passion and of Mirth' was written on a blank page before 'The Fair Maid of the Inn,' *q.v.*), and A. C. Swinburne (Sonnet and 'In the Bay,' xxiv.).

Beaumont, Francis. Dramatic writer, son of Sir Francis Beaumont, Justice of the Common Pleas; born 1584, died in London, March 9, 1616; was admitted a gentleman-commoner at Oxford in 1596, and in 1600 became a member of the Inner Temple, for which, in February, 1612-13, he wrote a 'Masque.' He also wrote commendatory poems for Jonson's 'Fox' (1605), 'Silent Woman' (1609), and 'Catiline' (1611). See, further, his rhythmical 'Letter to Ben Jonson.' His poems were published in 1640 and 1653. See G. C. Macaulay's 'Francis Beaumont: a Critical Study' (1883), A. B. Grosart in the 'National Dictionary of Biography' (1885), and A. C. Swinburne in the 'Encyclopædia Britannica'; also, the poetical praise of Beaumont by Ben Jonson, T. Heywood, G. Daniel, and Wordsworth. See, further, BEAUMONT AND FLETCHER.

Beaumont, Mrs. De Jersey, actress, after appearing at Covent Garden, went to America, figuring at Philadelphia in 1810 as *Isabella* in the 'Fatal Marriage,' and at New York in 1814, making her *début* in *Euphrasia* and *Roxalana*. "Her *Isabella*, *Madame Clermont*, *Jane Shore*, etc., were justly considered very superior performances" (Ireland). Among her other parts may be named *Lady Macbeth*, *Mrs. Haller*, and *Lady Bell Bloomer* (*q.v.*).—Her husband, "though her inferior as a performer, was handsome and showy in person" (Phelps). He made his *début* in New York in 1814 as *Kolla* in 'Pizarro.'

Beaupré. (1) Son of *Vertaigne* and brother of *Lamira*, in BEAUMONT and FLETCHER'S 'Little French Lawyer' (*q.v.*).—This surname has been borne by a number of other characters in English plays, notably by (2) *Adrienne de Beaupré* in LESLIE'S 'Adrienne,' (3) the *Baron de Beaupré* in MADDISON MORTON'S 'Husband to Order,' (4) *Honoré de Beaupré* in BAYLE BERNARD'S 'Robespierre,' (5) *Oscar de Beaupré* in TOM TAYLOR'S 'Retribution,' and (6) *Claire de Beaupré* in PINERO'S 'Ironmaster' (all of which see).

Beaurepaire, Josephine and Rose de. The heroines of READE'S 'Double Marriage' (*q.v.*).

Beauseant, the rejected lover of *Pauline*, in LYTON'S 'Lady of Lyons' (*q.v.*), figures also in all the travesties of that play.

Beausex, Sir Brian de. A character in J. M. MORTON'S 'Rights and Wrongs of Women' (*q.v.*).

Beautiful Armenia (The); or, The Energy and Force of Love. A comedy by EDMUND BALL, mainly translated from the 'Eunuch' (*q.v.*) of Terence, and printed in 1778. See BLOODY PLOT.

Beautiful for Ever. (1) A farce in one act, by F. HAY (*q.v.*), first performed at the Prince of Wales's Theatre, Liverpool, in September, 1868, with a cast including T. Thorne, Miss Newton, and Miss Bella Goodall. (2) A farce by G. S. HODGSON (*q.v.*), brought out at the Surrey Theatre, London, in October, 1868.

Beautiful Haidée; or, The Sea Nymph and the Sallee Rovers. An extravaganza by H. J. BYRON (*q.v.*), first performed at the Princess's Theatre, London, on April 6, 1863, with Miss M. Oliver as the heroine, Miss Murray as *Lord Bateman*, and G. Belmore as *Desperado*.

Beauty. A play by G. F. ROWE (*q.v.*), performed at Wallack's Theatre, New York, in 1885, with Miss Agnes Thomas in the cast.

Beauty, The Birth of. See BIRTH OF BEAUTY.

Beauty, The Masque of. See MASQUE OF BEAUTY.

Beauty, The Triumphs of. See TRIUMPHS OF BEAUTY.

Beauty Abroad. A play by CLINTON STUART (*q.v.*), performed in America in 1888.

"Beauty, alas! where wast thou born?" First line of a song in GREENE'S 'Looking-glass for London and England' (*q.v.*).

Beauty and Booty. A play by J. D. PHILLIPS, performed in America.

Beauty and the Beast. A nursery tale which has been dramatized in many forms. In 1781 there was printed a comedy called 'The Beauty and the Monster,' translated from the French of the Countess de Genlis. Among acted pieces on the subject are: (1) 'Beauty and the Beast,' a fairy extravaganza in two acts, by J. R. PLANCHÉ (*q.v.*), first performed at Covent Garden on April 12, 1841, with Madame Vestris as *Beauty*, W. Harrison as *the Beast* (Prince Azor), J. Bland as *Sir Aldgate Pump*, Harley as *John Quill*, and Miss Rainforth as *Dressalinda*; first played in New York at the Olympic Theatre in 1843. (2) A fairy burlesque, played at the Bowery Theatre, New York, in 1843, with Wallack, jun., as *the Beast*. (3) A pantomime by H. J. BYRON (*q.v.*), produced at Covent Garden on December 26, 1862, with Mrs. Aynsley Cook as *Prince Perfect* (the Beast), and Miss L. Laidlaw as *Beauty*. (4) 'The Beast and the Beauty' (*q.v.*), by F. C. BURNAND (*q.v.*). (5) 'Beauty and the Beast,' pantomime by E. L. BLANCHARD (*q.v.*), Drury Lane, December, 1869. (6) 'Beauty and the Beast,' pantomime by J. C. BRENNAN, Greenwich, December, 1871. (7) 'Beauty and the Beast,' by the Brothers GRINN (*q.v.*), Princess's Theatre, London, December, 1874. (8) 'Beauty and the Beast,' pantomime by F. W. GREEN (*q.v.*), Pavilion Theatre, London, December, 1877. (9) 'Beauty and the Beast,' pantomime by

R. WALDEN, Park Theatre, London, December, 1879. (10) 'Beauty and the Beast,' pantomime by J. T. DENNY (*q.v.*), Marylebone Theatre, December, 1884. (11) 'Beauty and the Beast,' pantomime by AUGUSTUS HARRIS and WILLIAM YARDLEY, Drury Lane, December, 1890. (12) 'Beauty and the Beast,' a burlesque by WALTER STRATFORD, Town Hall, Buckingham, January 25, 1894.

Beauty and the Monster (The). See BEAUTY AND THE BEAST.

Beauty and Virtue. A serenata performed at Drury Lane in 1762.

"Beauty, arise, shew forth thy glorious shining." First line of a song in 'The Pleasant Comedy of Patient Grissell' (*q.v.*).

"Beauty clear and fair." First line of a song in FLETCHER'S 'Elder Brother' (*q.v.*).

Beauty in a Trance. A play by JOHN FORD (*q.v.*), entered on the books of the Stationers' Company in September 9, 1653, and among the dramas destroyed by Warburton's servant.

Beauty in Distress. A tragedy, by P. MOITEUX (*q.v.*), acted at Lincoln's Inn Fields in 1698, with Mrs. Bracegirdle as *Placentia*, and other parts by Verbruggen, Betterton, Kynaston, Mrs. Prince, Mrs. Moore, and Mrs. Barry. The play was highly praised by Dryden in the prologue.

Beauty of Lyons (The). See LADY OF LYONS; PEROUROU, THE BELLOW; MENDER.

Beauty or the Beast. A farce in one act by JOHN OXFORD (*q.v.*), adapted from 'Ma Nièce et Mon Ours' (*q.v.*), and first performed at Drury Lane in November, 1863, with a cast including Miss Rose Leclercq as *Hetty*. Among the characters are *Wadding Higgins*, *Wiggins*, and *Figgins*.

Beauty the Conqueror; or, The Death of Marc Antony. The title given to an altered version of Sir CHARLES SEDLEY'S 'Antony and Cleopatra' (*q.v.*).

Beauty's Toils. A farcical comedy in three acts, by CHARLES S. FAWCETT, first performed at the Strand Theatre, London, December 21, 1893, with Miss Miriam Clements as *Beauty*, and G. Giddens, W. Edonin, G. Moore, H. Ross, Miss M. Whitty, Miss A. Goward, and Mrs. Dion Boucicault in other parts.

Beauty's Triumph. A masque by J. DUFFET, played in private, and printed in 1676.

Beauval, Horace de. The hero of 'The Poor Young Man' (*q.v.*)

Beaux' Stratagem (The). A comedy in five acts, by GEORGE FARQUHAR (*q.v.*), first performed at the Haymarket on March 8, 1707, with Wilks as *Archer*, Mills as *Amwell*, Norris as *Scrub*, Bowen as *Foigart*

ullock as *Boniface*, Verbruggen as *Sullen*, Gibber as *Gibbet*, Boman as *Count Bellair*, seen as *Sir Charles Freeman*, Mrs. Oldfield as *Mrs. Sullen*, Mrs. Bicknell as *Cherry*, and Mrs. Bradshaw as *Dorinda*. "This play," the *Biographia Dramatica*'s records, was begun and ended in six weeks, the author labouring all the time under a rattled illness, which carried him off during the run of his piece." He had received £70 from Tonson for the right of printing it, in addition to the price paid by the managers. The comedy was a great success. Hazlitt characterizes it as "the best of his plays as a whole; infinitely lively, bustling, and full of point and interest. The assumed disguise of the principal characters, *Archer* and *Aimwell*, is a perpetual amusement to the mind." The play was performed in February, 1786, with Mrs. Abington as *Scrub* (*q.v.*). It was revived at the Haymarket in July, 1847, with J. B. Buckstone as *Scrub*; at the Haymarket in January, 1856, with W. H. Chippendale as *Sullen*; and at the Imperial Theatre, London, in September, 1879, with Miss Litton as *Mrs. Sullen*, Miss Meyrick as *Dorinda*, Miss C. Addison as *Cherry*, Mrs. Stirling as *Lady Countiful*, Lionel Brough as *Scrub*, W. Warren as *Archer*, E. F. Edgar as *Aimwell*, Ryder as *Sullen*, W. H. Denny as *Freeman*, Bannister as *Foigard*, Everill as *Boniface*, and K. Bellow as *Gibbet*. It was performed at New York in 1750; again, in 1767, with Hallam as *Archer*, Henry as *Aimwell*, and Miss Hallam as *Dorinda*; in 1792, with Hallam as *Scrub* and Henry as *Foigard*; in 1793, with Hodgkinson as *Archer*; and in 1841, with the Misses Cushman as *Mrs. Sullen* and *Dorinda*.

Beaux without Belles. A farce by AVID DARLING, acted at Petersburg, Va.

Beazley, Samuel. Dramatic writer and architect, born 1786, died October, 1851; wrote a farce when only twelve years old. His pieces for the stage include *Five Hours at Brighton*; or, *The Boarding House* (1811), *Is he Jealous?* (1816), *Old Customs* (1816), *My Uncle* (1817), *Fire and Water* (1817), *Jealous on all Sides* (1818), *Philandering* (1824); also, *Bachelors' Wives*, 'The Bull's Head,' *Bretina Green*, 'Hints to Husbands,' *Knights of the Cross*, 'The Lottery Ticket,' *Love's Dream*, 'The Scapegrace,' *The Steward*, and the libretti of three operas—'The Queen of Cyprus,' *Robert the Devil*, and *La Sonnambula*. His work as an architect lay largely in the construction of theatres. He designed the Lyceum, the St. James's, the City of London, and two in Dublin, as well as the Strand front of the Adelphi and the colonnade of Gury Lane. See the *Gentleman's Magazine* for 1829 and 1851, and *Planché's 'Recollections'* (1872). Beazley, according to *Planché*, suffered considerably a short time before his decease, and, his usual spirits occasionally forsaking him, he one day wrote so melancholy a letter, that the friend to whom it was addressed, observed, in his reply, that

it was 'like the first chapter of Jeremiah.' 'You are mistaken, my dear fellow,' retorted the wit; 'it is the last chapter of Samuel.'" Beazley wrote his own epitaph—

"Here lies Samuel Beazley,
Who lived hard and died easily."

Bébé. See Betsy.

Becassine, Mr. Bertrand Bagatelle Beautemps. A character in C. SELBY'S 'Guardian Sylph' (*q.v.*).

Beeceley, Mrs., made her first appearance in America at New York in September, 1753, as *Phyllis* in 'The Conscious Lovers' (*q.v.*). She was "the singing actress and soubrette" of Hallam's company.

Becher, Lady. See O'NEILL, ELIZA.

Becher, Martin. Dramatic writer; author of 'A Crimeless Criminal,' 'A Domestic Hercules,' 'In Possession,' 'Number 6, Duke Street,' 'Painless Dentistry,' 'A Poetic Proposal,' 'Rule Britannia' (1870), etc.

Beck, Mr. and Mrs. Crossley. Characters in STEPHENSON and SCOTT'S 'Peril' (*q.v.*).

Becket, Andrew. Author of 'Socrates,' a dramatic poem (1806).

Becket, Thomas, Chancellor of England and Archbishop of Canterbury in the reign of Henry II., figures in a tolerably long list of English dramas. (1) Of these, the first of which there is any record is one 'Of the Impostures of Thomas Becket,' of which Bishop Bale (*q.v.*) announces himself as the author. The next is (2) the 'Henry II.' (*q.v.*) of W. H. IRELAND (*q.v.*), published in 1799. (3) We have the 'Thomas à Becket' (*q.v.*) of DOUGLAS JERROLD (*q.v.*), performed in 1829. Next (4) comes 'Becket: a Historical Tragedy,' by R. CATERMOLE, printed in 1832. After this we have (5) the 'Thomas à Becket' (*q.v.*) of GEORGE DARLEY (*q.v.*), published in 1840. (6) The 'King Henry the Second' (*q.v.*) of Sir ARTHUR HELPS (*q.v.*), printed in 1843. (7) The 'Henry II.' of GEORGE WIGHTWICK, published in 1851. (8) The 'King Henry II.' of Dr. CHARLES GRINDROD, which dates from 1874, though not printed till 1883. (9) The 'St. Thomas of Canterbury' (*q.v.*) of AUBREY DE VERE (*q.v.*), published in 1876. Finally (10), the 'Becket' of ALFRED, Lord TENNYSON, printed in 1884. An adaptation of this work, by E. W. GODWIN, consisting mainly of the scenes relating to *Rosamond de Clifford*, was performed, under the title of 'Fair Rosamond,' in Cannizaro Woods, Wimbledon, in the summer of 1886, with Lady Archibald Campbell as *Rosamond*, Bassett Roe as *Henry II.*, F. H. Macklin as *Becket*, Miss Maud Millett as *Margery*, and Miss Genevieve Ward as *Queen Eleanor*. The play itself, arranged for representation by Sir Henry Irving, was brought out on February 6, 1893, at the Lyceum Theatre, London, with Sir Henry in the title part, W. Terriss as *Henry II.*, Miss

Ellen Terry as *Rosamond*, Miss Genevieve Ward as *Queen Eleanor*, Miss Kate Phillips as *Margery*, Master Leo Byrne as *Geoffrey*, W. J. Holloway as *Edward Grim*, Frank Cooper as *Sir Reginald Fitzurse*, H. Howe as *Philip de Eleemosyna*, etc.; performed in the English provinces in 1904, with H. Irving as before, Miss M. Hackney as *Rosamond*, and Mrs. Cecil Raleigh as *Eleanor*. It was first performed in America at San Francisco in September, 1893, with Sir Henry Irving in his original rôle.

Beckett, Harry. Comedian, born in England; died in London, October, 1880; son of an actress, who educated him as a violinist. He made his *début* at Manchester, where "he was a great favourite of Charles Mathews, who, whenever any small part in one of his pieces required to be done with neatness and certainty, would cry, 'Where is little Beckett?'" By-and-by he joined the Exeter circuit, and thence went to Birmingham. In 1868 he left England for America, first appearing in New York in 'To Oblige Benson.' Then came a few years' varied experience in different parts of the States, followed by an engagement at Wallack's Theatre. His last appearance was at the Haymarket in 1880 as *Persimmons* in 'A Bridal Tour' (*q.v.*). His range of parts (wrote Brander Matthews) "extends from burlesque to melodrama, including farce and comedy old and new" (*Scribner's Magazine* for 1879). He was specially excellent as *Tony Lumpkin*, *Bob Acres*, *Graves* ('Money'), and *Mark Meddle* ('London Assurance'). Lawrence Hutton describes him as "exceedingly comic, as well as refined and artistic, in such parts as *Minerva* in 'Ixion,' *Hassarac* in 'The Forty Thieves,' the *Widow Twankie* in 'Aladdin,' *Maid Marian* in 'Robin Hood,' and *Queen Elizabeth* in 'Kenilworth,' long before he became the established low comedian of Mr. Wallack's company."

Beckingham, Charles. Dramatic writer, born 1699, died 1731; author of two historical tragedies (*q.v.*)—'*Scipio Africanus*' (1718) and '*Henry IV. of France*' (1719); also of memorial verses on Nicholas Rowe (*q.v.*). See 'The Thespian Dictionary' (1805), the '*Biographia Dramatica*' (1812), and Genest's '*English Stage*' (1832).

Becky Sharp. A one-act play, adapted by J. M. BARRIE from Thackeray's '*Vanity Fair*,' and first performed at Terry's Theatre, London, on June 3, 1893, with Miss Janet Achurch in the title part.

Bed of Roses (A). A comedieta by H. A. JONES (*q.v.*), first performed at the Globe Theatre, London, on January 26, 1882, with Arthur Dacre, Arthur Wood, H. Hamilton, and Miss Goldney in the cast.

Beda. The heroine of J. M. MORTON'S '*Barbers of Bassora*' (*q.v.*).

Bedamar. The Spanish Ambassador in OTWAY'S '*Venice Preserved*' (*q.v.*).

Beddoes, Thomas Lovell. Dramatic poet, born 1803, died 1849; author of '*The Bride's Tragedy*' (1822), '*Death's Jest-Book*, or '*The Fool's Tragedy*' (1850), and two dramatic fragments—'*The Second Brother*' and '*Torrismond*.' His 'Poems' were published, with a memoir, in 1851, and again in 1890, with an introduction by Edmund Gosse. See the '*Dictionary of National Biography*' (1885), also *LAST MAN, THE*; and *LOVE'S ARROW POISONED*. "Of all the myriad poets and poeticles who have tried to recover the lost magic of the tragic blank verse of the Elizabethans, Beddoes," says Gosse, "has come nearest to success. If it were less indifferent to human interests of every ordinary kind, the beauty of his dramatic verse would not fail to fascinate. To see how strong it is, how picturesque, how admirably fashioned, we have only to compare it with what others have done in the same style—with the tragic verse, for instance, of Barry Cornwall, of Talfourd, of Horne. But Beddoes is what he himself has called 'a creeper into worm-holes.' He attempts nothing personal; he follows the very tricks of Marston and Cyril Tourneau like a devoted disciple."

Bede, Adam. See ADAM BEDE.

Bedells, James. Actor; low comedian playing "on circuit" in the west of England and Channel Islands; afterwards at Covent Garden and Astley's; father of Mrs. Thomas Barry (*q.v.*) and Mrs. Charles Calvert (*q.v.*) died in America.

Bedford, Henry. Actor; made his professional *début* at the Surrey Theatre and scored his first West End success a *Scum Goodman* in the revival of '*Lad Clancarty*' at the St. James's in 1857. He has since figured in the original casts of '*As Large as Life*' (1890), '*My Mother*' (1890), '*The Solicitor*' (1890), '*The Penalty*' (1890), '*Fate and Fortune*' (1891), '*He Oath*' (1891), '*The Life we Live*' (1892), '*Strathlogan*' (1892), etc.

Bedford, Paul John. Actor and vocalist, born at Bath, about 1792; died at Chelsea, January, 1871; made his professional *début* at Swansea, and, after considerable experience in the English provinces, appeared in London for the first time on November 1824, at Drury Lane as *Hawthorn* in '*Lo in a Village*' (*q.v.*) of the *Rosetta* of his wife (Miss Green, died 1833). He remained Drury Lane as singing comedian till 1835 when he migrated in the same capacity to Covent Garden, where he figured in various operatic representations. He began in 1835 that connection with the Adelphi Theatre by which he is, and always will be, remembered. He was the original *Blueskin* in '*Jack Sheppard*' (1839), *Tom Codlin* in '*Stirling's Old Curiosity Shop*' (1840), *Joseph Bowley* in '*The Chimes*' (1844), *Jó Gong* in '*The Green Bushes*' (1845), *Kchin Cove* in '*The Flowers of the Forest*' (1847), *Viscount Chateaumargaux* in '*The Marble Heart*' (1854), *Glauce* in Lemo

Medea' (1856), *Don Fernando* in 'Asmodeus' (1859), *Reboul* in 'The Dead Heart' (1859), *Baron Witz* in Byron's 'Nymph of the Lurleyberg' (1859), *Peter Pantile* in Vatts Phillips's 'Paper Wings' (1860), *Cootles*, sen., in 'My Wife's Maid' (1864), *Tachas* in Burnand's 'Helen' (1866), and *Jack Longbones* in 'Lost in London' (1867). He was also in the first cast of 'The Crown Diamonds' (1844), 'Mr. Webster at Home' (1853), 'Number Nip' (1854), Brough's 'Bona-fide Travellers' (1854), 'Lucifer Matches' (1856), 'Love and Hunger' (1859), Vatts Phillips's 'Story of '45' (1860), 'Pipkin's Rural Retreat' (1866), etc., besides appearing in revivals of 'Victorine' (1855), 'Valentine and Orson' (1855), 'Welcome, Little Stranger' (1858), 'Guy Mannering' (1859), 'Rip Van Winkle' (1865), and others. In May, 1868, at the Queen's Theatre, London, he was the recipient of a "benefit," in connection with which he appeared for the last time as the *Kinchin Cove*. For biography, see Genest's 'English Stage' (1832), his own 'Recollections and Wanderings' (1864), and the *Era* for January 5, 1871. "Paul Bedford's size and rotundity, his odd utterances of slang sayings, his stolid imperviousness to the imperinence with which in the due course of all the dramas he was assailed by Wright, made him," says Edmund Yates, 'a favourite with the Adelphi public, and gave him a *raison d'être*. He had not the slightest claim to be considered an actor, played every part in exactly the same fashion, had not the faintest notion of impersonation, and was fundamentally stupid and ignorant. But in his earlier days he sang 'Jolly Nose,' and in later years he said, 'I believe you, my boy!' and these accomplishments, with his reputed jollity, his social reputation for full-flavoured anecdotes, and his position as Wright's professional butt, carried him successfully through a long life."

Bedlam. A burglar in MERIVALE'S 'He's a Lunatic' (q.v.).

Bedloe, Captain William, who was implicated in the Popish plots of Charles II.'s reign, and the story of whose 'Life and Death' was published in 1681, is said to have been the author of a tragedy called 'The Excommunicated Prince' (q.v.).

Bedroom Window (The). A farce in one act, by EDWARD STIRLING (q.v.), first performed at the Olympic Theatre, London, on March 18, 1847.

Bee and the Orange Tree (The). An extravaganza by J. R. PLANCHÉ (q.v.), produced at the Haymarket at Christmas, 1845, with Tilbury as *King Block*, Hudson as *Prince Amiable*, Clark as *Baron Sprout*, Miss Julia Bennet as the *Princess Amy*, J. Bland as *Ravagio*, Miss P. Horton as the *Princess Linda*, Mrs. Caulfield as *Countess Kurtzelow*, and Mrs. L. S. Buckingham as the *Fairy Trufo*. The piece was first played at New York in September, 1846, with Mrs. Timm as *Prince Amiable*.

Beef Tea. An operetta, written by HARRY GREENBANK, composed by Wilfrid Bendall, and first performed at the Lyric Theatre, London, on October 27, 1892.

Beefington, Milor. An English nobleman in CANNING'S burlesque of 'The Rovers' (q.v.).

Beehive (The). A musical farce in two acts, adapted by Dr. MILLINGEN (q.v.) from Pigault Le Brun's 'Riveaux d'Euxmèmes,' and composed by Horn; first performed at the Lyceum on January 19, 1811, with a cast including Mathews, Wrench, Lovegrove, Mrs. Mountain, and Miss Kelly; played at New York in 1811, and again in 1841, with Burton and Miss S. Cushman in the cast. The title is derived from the name of the inn in which the action takes place.

Beelzebub. One of Satan's "nephews" in E. STIRLING'S 'Devil's Daughters' (q.v.); also, the hero of 'Satan on Earth' (q.v.).

Beerbohm Tree. See TREE, BEER-BOHM.

Beere, Mrs. Bernard (née Whitehead). Actress; made her professional *début* at the Opera Comique, London. In 1877-8 she was a member of the company at the St. James's Theatre, where she appeared as *Emilia* in 'Othello,' *Lady Snerwell* in 'The School for Scandal,' *Julia* in 'The Rivals,' and *Grace Harkaway* in 'London Assurance.' Her first original rôle appears to have been that of *Lady Mantonville* in 'Scandal' (q.v.), at the Royalty in 1878, in which year she also played in old English comedy at the Crystal Palace. To 1878-9 belongs a tour in the English provinces with Mrs. Chippendale. On her return to town she "created," in March, 1879, the part of *Lisa* in W. S. Gilbert's 'Gretchen' (q.v.). Since then she has been the original representative of the following characters:—Mrs. Douglas in 'Campaigning' (1879), *Sangarre* in 'Michael Strogoff' (1881), *Lady Maude* in 'Mimi' (1881), *Dora Steer* in 'The Promise of May' (1882), *Jane Eyre* in Will's drama (1882), Mrs. Devenish in 'Lords and Commons' (1883), *Lena Despard* in 'As in a Looking-Glass' (1887), the heroine of 'Ariane' (1888), and Mrs. *Arbutnot* in 'A Woman of No Importance' (1893). Mrs. Beere has also been the original English representative of the heroines of 'Fédora' (1883) and 'La Tosca' (1889). Among the other parts which she has undertaken in London may be named *Lydia Lanquish* (1879), *Lady Teazle* (1879), *Julia* in 'The Hunchback' (1879), *Constance* in 'The Love Chase' (1879), *Pauline* in 'The Lady of Lyons' (1879), *Julie* in 'Richelieu' (1879), *Geraldine* in 'Green Bushes' (1880), *Princess de Bouillon* in 'Adrienne Lecouvreur' (1881), *Bathsheba* in 'Far from the Madding Crowd' (1882), *Lady Ormond* in 'Peril' (1884), *Julia* in 'The Rivals' (1884), *Countess Zicka* in 'Diplomacy' (1884), *Peg Woffington* in 'Masks and Faces' (1888), Mrs. *Sternhold* in 'Still Waters' (1889), and *Lady Gay Spanker* (1890). In 1892-3 Mrs.

Beere gave some performances in Australia and America, her *début* in the United States being made in November, 1892, at the Manhattan Opera House, New York, as *Josephine Eve-Allen* in 'The Fringe of Society' (*q.v.*).

Beeston, William, actor, was for some years at the head of "the Queen's Players"—a post he resigned in 1637 to undertake the charge and instruction of a company of juvenile performers, called "The King's and Queen's Young Company." We read that, about 1640, he received official authority "to continue the house called Salisbury Street Playhouse" as a playhouse.

Beeswing. (1) Landlord of an hotel in C. SELBY'S 'Hour at Seville' (*q.v.*). (2) A character in DOUGLAS JERROLD'S 'Wedding Gown' (*q.v.*). (3) A servant in WATTS PHILLIPS'S 'Paul's Return' (*q.v.*).—(4) *Bacchus Beeswing*, in SHIRLEY BROOKS'S 'Daughter of the Stars' (*q.v.*), is a butler. (5) *Charles Beeswing*, in 'Taming a Tiger' (*q.v.*), is a "traveller in wines."

Beethoven. A drama in one act, by GUSTAV HEIN, Her Majesty's Opera House, Aberdeen, October 17, 1879. (2) 'Beethoven's Romance': a play in four acts, by SUSIE RAPHAEL, Royalty Theatre, London, December 1, 1894. See ADELAIDE.

Beetle. (1) The name of an alderman and his daughter in DOUGLAS JERROLD'S 'Beau Nash' (*q.v.*). (2) *Jeremiah Beetle* figures in TOM TAYLOR'S 'Babes in the Wood' (*q.v.*).

Before Breakfast. A farce by R. B. PEAKE (*q.v.*), first performed, with music by John Barnett, at the Lyceum Theatre, London, in 1825, with Mathews as *Trefoil*, Keeley as *John*, Bartley as *Sir Wm. Buffer*, and Miss Boden as *Fanny*. It was played at New York in May, 1827.

Before the Dawn. A play in one act, by HENRY BYATT, Opéra Comique Theatre, London, April 15, 1895.

Before the Mast. A nautical drama in four acts, by FRED. W. BROUGHTON, Olympic Theatre, London, March 8, 1884.

Beggar my Neighbour; or, A Rogue's a Fool. A comedy in three acts, by T. MORTON (*q.v.*); founded in part on Iffland's 'Nephew,' and performed at the Haymarket on July 10, 1802, with a cast including C. Kemble, Suett, Emery, Fawcett, Mrs. Mountain, etc. (2) 'Beggar my Neighbour: a Blind Man's Bouffe': an operetta, adapted by F. C. BURNAND from 'Les Deux Aveugles' (*q.v.*), and first performed at the Gallery of Illustration, London, March 28, 1870, by T. German Reed and Arthur Cecil.

Beggar of Bethnal Green (The). See BEGGAR'S DAUGHTER OF BETHNAL GREEN.

Beggar of Brussels (The). A play by J. B. BUCKSTONE (*q.v.*).

Beggar of Cripplegate (The). A play by W. T. MONCRIEFF (*q.v.*).

Beggar on Horseback (The). A farce in two acts, by JOHN O'KEEFE (*q.v.*), first performed at the Haymarket on June 16, 1785, with Edwin as *Corny Buttercup*, Parsons as *Codger*, Bannister, jun., as *Horace*, Baddeley as *Cosey*, R. Palmer as *Scout*, Mrs. Webb as *Mrs. Mummery*, and Mrs. Wells as *Nancy Buttercup*. *Codger* falls in love with *Nancy*, and consequently allows her brother *Corny* (the beggar on horseback) to take great liberties with him and his household. *Mrs. Mummery* is a strolling actress. (2) 'A Beggar on Horseback': a comedy in five acts, by ROBERT SULIVAN (*q.v.*), first performed at the Haymarket on March 21, 1846, with Webster as *Simon Fozall*, W. Farren as *Morecraft*, T. F. Mathews as *Baggs*, Clark as *Spavin*, H. Widdicombe as *Jolt*, and other parts by H. Holl, J. Bland, Brindal, Mrs. Glover, Mrs. Seymour, and Miss Julia Bennett.

Beggar-Student (The). A comic opera in four acts, music by Carl Millöcker, libretto by W. BEATTY-KINGSTON, first performed (in England) at the Alhambra Theatre, London, on April 12, 1884, with Miss Fannie Leslie in the title part (*Simon Romanovich*), H. Hallam as *Conrad*, F. Mervin as *General Ollendorf*, Aynsley Cook as *Schnapps*, Miss Marion Hood as *Laura*, Miss Irene Verona as *Stephanie*, and Miss Madge Stavart as *Countess Palmatica*, the cast including also Miss Marie Williams, Miss Alma Stanley, and Miss Emily Duncan. The opera was performed in the English provinces in 1884, B. Davies being the *Simon J. Wilson* the *Conrad*, G. H. Snazelle the *Ollendorf*, Miss Georgina Burns the *Laura* Miss Bensburg the *Stephanie*, and Miss Marian Burton the *Countess*; and again in 1886, with Miss Lucy Frankline, H. Bracy J. Child, and F. Mervin; also at Wallack Theatre, New York, in July, 1887.

Beggar's Daughter of Bethna Green (The). A comedy in three (?) acts by J. SHERIDAN KNOWLES (*q.v.*), first performed at Drury Lane on November 22, 1822, with Aitken as the beggar (*Albert*), Miss I. Tree as *Bess* (his daughter), Mrs. Knight as *Elizabeth* (his wife), Cooper as *Lord Wilford*, Vining as *Lord Willoughby*, W. Farren as *old Small*, Harley as young *Small*, Liston as *Peter*, Mrs. Faucit as *Queen Elizabeth*, Mrs. Jones as the *Hostess*, and Mrs. Orger as *Kat*. The prologue was written by Charles Lam! The play was afterwards altered, rechristened 'The Beggar of Bethnal Green,' and performed at the Victoria Theatre, London, in 1834, with the author as *Lord Wilford*, Miss Jarman as *Bess*, Miss P. Horton as *Kate*, Mrs. Egerton as the *Queen*, Abbott as young *Small*, and Chippendale as *Strap*. was first produced at New York in December of the same year, with the author in the above-named part. See BLIND BEGGAR OF BETHNAL GREEN.

Beggar's Opera (The). A dramatic piece in three acts, written by JOHN G. in prose, with sixty-nine brief lyrics, adapt

(by Dr. Pepusch) to popular airs. Offered to and rejected by Cibber (for Drury Lane), it was accepted for production by John Rich, and first performed at Lincoln's Inn Fields on January 29, 1728, with Chapman as the *Beggar*, who is supposed to be the author of the piece, and Milvard as the *Player*, with whom, in the introduction, he holds colloquy; with Hippisley as *Peachum* (a receiver of stolen goods), Mrs. Martin as *Mrs. Peachum* (his wife), and Miss Lavinia Fenton as *Polly* (their daughter); Hall as *Lockit* (a jailor), and Mrs. Egleton as *Lucy Lockit* (his daughter); and Walker as *Macheath* (captain of a gang of robbers). The robbers themselves were represented thus—*Filch*, by Clark; *Jemmy Twitcher*, by H. Bullock; *Robin of Bagshot*, by Lacy; *Mat of the Mint*, by Spiller; *Ben Budge*, by Morgan. Of the "women of the town" who complete the *personæ*, Mrs. Martin was *Diana Trapes*; Mrs. Holiday, *Mrs. Coaxer*; Mrs. Rice, *Mrs. Vixen*; Mrs. Clarke, *Jenny Diver*; Mrs. Morgan, *Mrs. Stammekin*. The piece was intended both as a "skit" upon the methods of Italian opera and as a social and political satire. In the introduction the *Beggar* says: "I have introduced the similes that are in all your celebrated operas: the Swallow, the Moth, the Bee, the Ship, the Flower, etc. Besides, I have a prison scene, which the ladies always reckon charmingly pathetic. As to the parts, I have observed such a nice impartiality to our two ladies, that it is impossible for either of them to take offence [an allusion to the feud between Cuzzoni and Faustina in 1727]. . . . I hope I may be forgiven that I have not made my opera throughout unnatural like those in vogue; for I have no recitative. Throughout the whole piece you may observe such a similitude of manners in high and low life, that it is difficult to determine whether (in the fashionable vices) the fine gentlemen imitate the gentlemen of the road, or the gentlemen of the road the fine gentlemen." "No one," says Gay's latest editor (1893), "could fail to see that *Robin of Bagshot* was designed to represent Sir Robert Walpole's unrefined manners, convivial habits, and alleged robbery of the public. *Macheath* was provided with both a wife and a mistress, to indicate to the public that Lady Walpole had a rival in Miss Skerrett." In Spence's 'Anecdotes' Pope is represented as giving the following account of the origin of the piece: "Dr. Swift had been observing once to Mr. Gay what an odd pretty sort of thing a Newgate Pastoral might make. Gay was inclined to try such a thing for some time; but afterwards thought it would be better to write a comedy on the same plan. This was what gave rise to 'The Beggar's Opera.' He began on it; and when he first mentioned it to Swift, the doctor did not much like the project. As he carried it on, he showed what he wrote to both of us, and we now and then gave a correction or a word or two of advice, but it was wholly of his own writing." "Quin," says Genest, "had so happy an ear for music, and was so famous for singing

with ease a common ballad or catch, that Gay was persuaded to offer him the part of *Macheath*; but after a short trial he gave it up, from despair of acquitting himself with the dissolute gaiety and told vigour of deportment necessary to the character. It was then given to Walker; and the ease and gaiety with which he acted *Macheath* established his reputation." At the first representation "everybody concerned was in fear as to the ultimate fate of the play. Quin afterwards said that it was long in a dubious state; that there was a disposition to damn it, and that it was saved by the song, 'Oh, ponder well! be not severe.'" In one of the notes to 'The Duciad' we read: "It was acted in London sixty-three [sixty-two] days uninterrupted [save for actors' benefit performances], and received the next season with equal applause. It spread into all the great towns of England. . . . It made its progress into Wales, Scotland, and Ireland. . . . The ladies carried about with them the favourite songs of it in fans, and houses were furnished with it in screens. The person who acted *Polly*, till then obscure, became all at once the favourite of the town. Furthermore, it drove out of England (for that season) the Italian opera, which had carried all before it for ten years." "The total sum realized by the initial set of performances was," says Gay's latest editor, "£5351 15s. Of this Gay received for four author's nights—the third, sixth, ninth, and fifteenth—£693 13s. 6d. He sold the copyright of the opera (together with that of the 'Fables') for ninety guineas, and consequently made in all nearly eight hundred pounds." It was said of the piece that it had made "Gay rich and Rich gay." Rich might well be jubilant, for his profits amounted to £4000. The opera was acted by children at Dublin in 1727 and at Lincoln's Inn Fields in 1729. It was revived at Drury Lane in 1738, with Beard as *Macheath*, Macklin as *Peachum*, Mrs. Clive as *Polly*, and Mrs. Pritchard as *Lucy*; at Covent Garden in 1745, with Mrs. Clive as *Lucy*; at Drury Lane in 1747, with Mrs. Cibber as *Polly*; at the Haymarket in 1767, with Berry as *Macheath*, Shuter as *Peachum*, Bannister as *Mat*, and Mrs. Dancer as *Polly*; at Drury Lane in 1777, with Baddeley as *Lockit* and Mrs. Baddeley as *Polly*; at the Haymarket in 1781 (under the management of Colman), with the male characters by women, and the female by men—Mrs. Cargill as *Macheath*, Mrs. Lefevre as *Peachum*, Mrs. Webb as *Lockit*, Mrs. Wilson as *Filch*, Bannister as *Polly*, Edwin as *Lucy*, Wewitzer as *Diana Trapes*, etc.; at the same theatre, under the same conditions, in 1784, with Mrs. Wells as *Macheath* and Mrs. Inchbald as *Ben*; at Covent Garden in 1783, with Bannister as *Macheath*, Blanchard as *Filch*, Mrs. Billington as *Polly*, Mrs. Abington as *Lucy*; at the Haymarket in 1791 (for a benefit), with Mrs. Edwards as *Macheath*, Johnstone as *Lucy*, Wewitzer as *Mrs. Vixen*, Bannister, jun., as *Mrs. Stammekin*; at Covent Garden in 1796 (for a benefit), with Inledon as *Macheath*, Munden as *Peachum*,

Mrs. Martyr as *Filch*, Fawsett as *Lucy*, and Mrs. Davenport as *Mrs. Peachum*; at Covent Garden in 1813, with Miss Stephens as *Polly*; at Covent Garden in 1816, for Mathews' benefit, with the beneficaire as *Macheath*; at the Lyceum in the same year, with Miss Kelly as *Lucy* and Miss L. Kelly as *Polly*; at the Haymarket in 1820, with M^{de}. Vestris as *Macheath*, Terry as *Peachum*, and Mrs. C. Kemble as *Lucy* [twelve performances]; at Drury Lane in the same year, "with an additional scene," representing Marylebone Gardens as they were about 1728 [*Macheath* is betrayed here instead of in a tavern]; at the Lyceum in 1821, with Miss Forde as *Polly*; at St. James's in 1836-7, with Braham as *Macheath*, Miss Rainforth as *Polly*, Strickland as *Peachum*, and J. P. Harley as *Filch*; at the Lyceum Theatre in 1840; at the Lyceum in 1848, with M^{de}. Vestris as *Lucy*, Miss Fitzwilliam as *Polly*, W. H. Harrison as *Macheath*, Harley as *Filch*, F. Mathews as *Peachum*, Granby as *Lockit*, and Mrs. C. Jones as *Mrs. Peachum*; at the Strand in 1853, with Mrs. Howard Paul as *Lucy*, Miss Rebecca Isaacs as *Polly*, Leffler as *Macheath*, and Harrison as *Mat of the Mint*; at the Marylebone in 1853; at the Haymarket in 1854; at Sadler's Wells in 1855; at the Gaiety in 1870, with Beverley as *Macheath*, Miss C. Loseby as *Polly*, Miss A. Tremaine as *Lucy*, Aynsley Cook as *Mat*, J. D. Stoye as *Filch*, and T. Maclean as *Peachum*; at the Alexandra Palace, London, in 1876, with Wilfred Morgan as *Macheath*, T. A. Palmer as *Peachum*, G. Fox as *Mat*, Miss Annie Goodall as *Lucy*, Miss Everard as *Mrs. Peachum*, and M^{de}. Cave-Ashton as *Polly*. The piece has been performed in England of late years with J. Sims Reeves as *Macheath*. There is record of its being produced in Edinburgh in 1733, and it was represented at the Nassau Street Theatre, New York, in December, 1750, with Thomas Kean as *Macheath*. A burlesque of it, written by HUBERT JAY MORICE and called 'The Beggar's Uproar,' was brought out at the Surrey Theatre, London, in May, 1870. See MACHEATH and POLLY.

Beggar's Pantomime (The). See BEGGAR'S OPERA.

Beggar's Petition (The); or, A Father's Love and a Mother's Care. A drama in three acts, by G. DIBDIN PITT (*q.v.*), first performed at the City Theatre, London, on October 18, 1841, with Shepherd as *Robert Brightwell* (the beggar), H. Widdicombe as *Jemmy Links*, Mrs. Shepherd as *Mrs. Brightwell* and Mrs. E. Yarnold as *Jane Brightwell*.

Beggar's Uproar (The). See BEGGAR'S OPERA.

Beggar's Wedding (The). A ballad opera in three acts, by CHARLES COLLEY (*q.v.*), first performed at Dublin and afterwards (in 1729) at the Haymarket. Reduced to one act, and entitled 'Phebe,' it was played at Drury Lane in July, 1729, with Bridgewater as *Chaunter*, Cibber, jun., as *Cant*, Fielding as *Justice Quorum*, Miss

Rafter as *Phebe*, Mrs. Roberts as *Hunter*. "Chaunter is the king of the beggars. *Hunter* is his reputed son; *Phebe* is the reputed daughter of *Quorum*. *Hunter* and *Phebe* are mutually in love. *Hunter* turns out to be *Quorum*'s son. *Quorum* says *Phebe* is not his daughter, and consents to her union with *Hunter*. The Beggar's Wedding is then celebrated. *Grigg* is the bridegroom, and *Tib Tatter* the bride" (*Genest*).

Beggars' Bush (The). A tragic-comedy, first printed in 1647. Though the scene is laid in Flanders, the play is named after a well-known tree, called the "Beggars' Bush," situated on the road between Huntingdon and Coxton. It is ascribed by Dyce to JOHN FLETCHER, and by Fleay to JOHN FLETCHER (*q.v.*) and PHILIP MASSINGER (*q.v.*). The latter favours 1615 as the date of its first performance; the former, 1622. Langbaine speaks of having seen it acted several times with applause, and Downes mentions it as having been revived between 1665-1682. Slightly altered, and with the title of 'The Royal Merchant,' it was played at Drury Lane in 1705, with a cast including Wilks, Mills, Bullock, Estcourt, Norris, Mrs. Cox, and Mrs. Rogers. In 1767 the piece was once more "adapted" and produced again, as 'The Royal Merchant,' at Covent Garden as a comic opera, with Mattocks, Bensley, Shuter, Yates, and Mrs. Mattocks in the cast. Altered once more, by the Hon. — Kinnaird, and entitled 'The Merchant of Bruges,' the piece was performed at Drury Lane in December, 1815, with Kean as *Goswin* (Florez), Munden as *Vandunke*, Oxberry as *Higgin*, Harley as *Prigg*, Holland as *Clause* (Gerrard), Mrs. Horn as *Gertrude* (Bertha), and Miss L. Kelly as *Jaculin*.

Begone Dull Care; or, How will it End? A comedy in five acts, by F. REYNOLDS (*q.v.*), first performed at Covent Garden on February 9, 1808, with Lewis as *Modern*, Miss Smith as *Selina*, Pope as *Sir Arthur St. Albyn*, Brunton as *Danvers*, and other parts by Emery, C. Kemble, Fawcett, and Mrs. Davenport; first played at New York in November of the same year.

Begum (The). An opera by REGINALD DE KOVEN (*q.v.*).

"Behave Pratty." See ASHFIELD, FARMER.

Behind a Mask. A comedy in three acts, by BERNARD H. DIXON and ARTHUR WOOD (*q.v.*), first performed at the Royalty Theatre, London, on March 8, 1871, with Miss H. Hodson, Miss Rachel Sanger, Arthur Wood (as a country theatrical manager) Alfred Bishop, C. Flockton, and F. Seymour in the cast.

Behind the Curtain. A drama in four acts, by GEORGE ROBERTS (*q.v.*), first performed at the Holborn Theatre, London, on April 18, 1870, with a cast including J. Billington (*Bob Olive*), Arthur Wood (*Vamp*), J. C. Cowper, W. McIntyre, Miss Desborough, etc.

Behind the Scenes; or, Actors by Lamplight. A "serio-comic burlesque burletta" in one act, by CHARLES SELBY (*q.v.*), first performed at the Strand Theatre, London, on September 12, 1839, with the author as *Goosequill*, Oxberry as *Mr. Spooney Negus*, G. Cooke as *Wiggles*, Mrs. Selby as *Mrs. St. Clair*. (2) 'Behind the Scenes;' a farcical comedy in three acts, adapted by FELIX MORRIS (*q.v.*) from 'Le Père de la Débutante' (*q.v.*), and first performed at Brooklyn, U.S.A., on February 25, 1895, with the author as *Achille Talma Dufard*; produced at the Comedy Theatre, London, on the afternoon of July 4, 1896, as the work of F. MORRIS and G. P. HAWTREY.

Behind Time. A farce in one act, by B. WEBSTER, jun. (*q.v.*), first performed at the Adelphi on December 26, 1865, with J. L. Toole as *Jeremiah Fluke*.

Behn, Aphra, dramatic and miscellaneous writer, was the daughter of John Johnson, a barber, and was baptized (as "Ayfara") at Wye, Kent, in July, 1640. When a child she went to live with her parents at Swinam, where she became acquainted with Oronooko (*q.v.*), the Indian chief whom she subsequently made the hero of a prose romance. About 1650 she returned to England, where she married, shortly afterwards, a merchant named Behn, who died before 1666. Later came a visit to the Low Countries on secret Government business, for which, apparently, she received no recompense. Certain it is that, from this time, she devoted herself to a literary career. She had already had some experience of Court life, and she now cultivated the acquaintance of persons connected with the Theatre, notably Edward Ravenscroft, "with whom," says Edmund Gosse, "there is reason to believe that her relations were very close." The first play she wrote was a tragedy in verse, 'The Young King,' adapted from a French story. The play by her which first saw the footlights was 'The Forc'd Marriage' (*q.v.*), produced in 1671. After this came, in succession, 'The Amorous Prince' (1671), 'The Dutch Lover' (1673), 'Abdelazer' (1676), 'The Rover' (1677), 'The Debauchee' (1677), 'The Town Fop' (1677), 'Sir Patient Fancy' (1678), a continuation of 'The Rover' (1681), 'The Roundheads' (1682), 'The City Heiress' (1682), 'The False Count' (1682), 'The Lucky Chance' (1687), and 'The Emperor of the Moon' (1687), all of which see. She died in April, 1689, and after her decease two more dramatic pieces by her appeared—'The Widow Ranter' (*q.v.*) (produced 1690), and 'The Younger Brother' (*q.v.*) (printed 1696). To the latter a short memoir of her was prefixed. Her poems had been collected in 1684, and her novels (with a memoir) in 1698. Her plays were brought together in printed form in 1702. "Her genius and vivacity," says Edmund Gosse, "were undoubted; her plays are very coarse, but very lively and humorous, while she possessed an indisputable touch of lyric genius" ('Dictionary of National Biography, 18:5). See AGNES DE CASTRO; ASTREA.

Bel Demonio. A "love story," in four acts, by JOHN BROUGHAM (*q.v.*), founded on 'L'Abbaye de Castro,' and first performed at the Lyceum Theatre, London, on October 31, 1863, with the author as *Cardinal Montalto*, Fechter as *Angelo*, Emery as *Renuccio*, G. Jordan as *Count Campireali*, Miss K. Terry as *Lena*, and other parts by F. Charles, Miss Elsworth, etc.; first performed in America at Niblo's Garden, New York, May 17, 1864, with Felicita Vestvali as *Angelo* and Rose Eyttinge as *Lena*. 'Bel Demonio' is the name assumed by *Angelo* when he puts himself at the head of a band of Zingari, with the view of enforcing his claim to the hand of *Lena* (daughter of *Campireali*). He is thought to be plebeian, but is really of noble birth, and, in the end, carries off his lady-love from the midst of a multitude of dangers. See BROKEN VOW, THE.

Belarius, in 'Cymbeline' (*q.v.*), is a British nobleman and soldier, who, being wrongly banished, in revenge steals the king's sons (*Guiderius* and *Arviragus*), but in the end surrenders them.

Belasco, David. Dramatic writer; author of 'La Belle Russe' (1886), 'The Heart of Maryland' (1895), and other pieces; also, co-author, with H. C. De Mille, of 'The Senator's Wife' (1892) and 'Man and Woman' (1893), and, with Franklyn Fyles, of 'The Girl I Left Behind me' (1893). See LOST PARADISE.

Belavoir. The *Prince* in PLANCHÉ'S 'Discreet Princess' (*q.v.*).

Belch, Sir Toby. Uncle of *Olivia* in 'Twelfth Night' (*q.v.*).

Belchier, Daubridgcourt, who took his B.A. degree at Oxford in 1600, afterwards settled in the Low Countries, and died there in 1621, translated from the Dutch the dramatic piece entitled 'Hans Beer-Pot, his Invisible Comedie of See me and See me Not' (1618). See Wood's 'Fasti Oxonienses' (1721), Whincop's 'List of Dramatic Poets' (1747), 'Biographia Dramatica' (1812), and 'Dictionary of National Biography' (1885).

Belcore, Sergeant, figures in all the English versions, adaptations, and burlesques of 'L'Elisir d'Amore' (*q.v.*).

Belcour, in CUMBERLAND'S 'West Indian' (*q.v.*), is the son of *Stockwell* and the adopted son of *Mr. Belcour*. William Lewis (*q.v.*) was so successful in this part that he became known as "Belcour Lewis." (2) *Eustache Belcour*, in W. E. SUTER'S 'First Love' (*q.v.*), has been the betrothed of *Camille*.

Beleses. A soothsayer and satrap in BYRON'S 'Sardanapalus' (*q.v.*).

Belfield. The name of "the brothers" in CUMBERLAND'S play so called (*q.v.*).

Belfile, Mrs. Actress; made her first appearance at Hull as *Lady Paragon*, and in 1784 "played a good line of business in the

Norwich company." She represented *Belinda* in 'All in the Wrong' at Covent Garden in 1786, performed for a season at York, and died in 1787.

Belford. (1) *Major Belford*, in COLMAN sen.'s 'Deuce is in him' (*q.v.*), is engaged to *Mlle. Florival* (*q.v.*). (2) *Philip* and *Hetty Belford* are characters in BUCHANAN'S 'Clarissa Harlowe' (*q.v.*).

Belford, William Rowles. Actor, born near Bristol, 1824; died June 2, 1881; began his professional career in 1847, at the Theatre Royal, Glasgow, as *Sir Thomas Clifford* in 'The Hunchback' (*q.v.*), and, after some experience in the provinces, joined Phelps's company at Sadler's Wells, London, in 1851, starting as *Sir Charles Cropland* in 'The Poor Gentleman' (*q.v.*). Among the parts played by him at this theatre were *Lucius* in 'Timon of Athens' (1856), *Lucentio* in 'The Taming of the Shrew' (1856), *Fabian* in 'Twelfth Night' (1857), *Guiderius* in 'Cymbeline' (1857), *Brush* in 'The Clandestine Marriage' (1857), and *Darney* in 'The Hypocrite' (1858). We find him in 1861 playing the *King* in 'Hamlet' with the Keans at Drury Lane. In the following year he "created" at the Strand the part of *Dundreary* in Oxenford's 'Sam's Arrival' (*q.v.*), and at the same theatre in 1865 he was the original *Mr. Bubble* in 'One Tree Hill' (*q.v.*). Among his other original rôles may be mentioned *Caderousse* in 'Monte Cristo' (1868), *Higgles* in Burnand's 'Morden Grange' (1869), *Sir John Hartington* in 'Twixt Axe and Crown' (1870), *Randall* in 'Randall's Thumb' (1871), *William* in Richards' 'Cromwell' (1872), and *Old Nollekins* in 'Old London' (1873). In 1874-5, at the Gaiety, he played *Mr. Page* in 'The Merry Wives of Windsor'; and in 1876 toured in the English provinces as *Henry VIII.* For occasional criticisms on his performances, see Dutton Cook's 'Nights at the Play.'

Belforest. Husband of *Levidulcia* in TOURNEUR'S 'Atheist's Tragedy' (*q.v.*).

Belfour, Hugo John. Clergyman, born 1802, ordained 1826, died 1827; published, under the pseudonym of "St. John Dorset," two five-act tragedies, entitled respectively 'The Vampire' (1821) and 'Montezuma' (1822).

Belgravia. A character in PLANCHÉ'S 'New Haymarket Spring Meeting' (*q.v.*).

Believe as you List. A comedy by PHILIP MASSINGER (*q.v.*), licensed in May, 1631, and entered at Stationers' Hall in September, 1653, and June, 1660. This was one of the plays destroyed by Warburton's servant.

Belinda. (1) "An affected lady" in CONGREVE'S 'Old Bachelor' (*q.v.*). (2) A girl in TAVERNER'S 'Artful Husband' (*q.v.*), who masquerades as *Sir Modish Pert*. (3) Niece of *Lady Brute* in VANBRUGH'S 'Provoked Wife' (*q.v.*). (4) Daughter of *Mr. Blandford* in MURPHY'S 'All in the Wrong.' (5) The heroine of T. HOOK'S 'Soldier's Return' (*q.v.*). (6) The heroine of J. OXEN-

FORD'S 'Rape of the Lock' (*q.v.*). (7) The heroine of W. S. GILBERT'S 'Engaged' (*q.v.*). (8) The "slavery" in BYRON'S 'Our Boys' (*q.v.*).

Belisarius. (1) A tragedy by W. PHILIPS (*q.v.*), founded on history, and first performed at Lincoln's Inn Fields on April 14, 1724, with Boheme as the hero, Mrs. Brett as *Almira*, Mrs. Parker as *Valeria*, Ryan as *Justinian*, Quin as *Hermogenes*, etc. (2) A tragedy ascribed to J. P. KEMBLE (*q.v.*), performed at Hull in 1778 and at York in 1779. (3) A tragedy by H. DOWNMAN, M.D., performed at Exeter, and printed in 1786 and 1792. (4) A scene from a play of this name appeared in 'The Oracle' in October 17, 1795. (5) A tragedy, in five acts and in verse, by Mrs. FAUGERES, not acted, but published in America in 1795.

Beliza. A character in Mrs. CENT-LIVRE'S 'Love at a Venture' (*q.v.*).

Bell. (1) *Jessie Bell* is a country girl in HALLIDAY'S 'Daddy Grey' (*q.v.*) (2) *Nelly Bell* is the heroine of H. T. CRAVEN'S 'Our Nelly' (*q.v.*). (3) *Baron Billy* and *Lady Nancy Bell* are characters in F. C. BURNAND'S 'Lord Lovel and Lady Nancy Bell' (*q.v.*).

Bell, Archibald. Sheriff-depute of Ayrshire, born 1755, died 1854; published in 1841 two tragedies in verse, entitled 'Count Clermont' and 'Caius Toranius.'

Bell, Mrs. Hugh. Dramatic writer; author of 'A Chance Interview' (1889), 'A Lost Thread' (1890), 'Time is Money' (1890), 'A Joint Household' (1891), 'Nicholson's Niece' (1892), 'The Masterpiece' (1893), 'Jerry-BUILDER Solness' (1893), 'In a Telegraph Office' (1893), 'The Great Illusion' (1895), 'The Bicycle' (1896); also, co-author with C. H. E. Brookfield, of 'An Underground Journey' (1893); and translator of 'Karin' (1892).

Bell, Minnie. Actress and dramatic writer; was in the original casts of 'Estranged' (1881), 'Bad Boys' (1885), 'The Other Little Lord Fondlebov' (1887), etc. as well as in those of the following pieces: adapted by herself—'Is Madam at Home?' (1887), 'The Gavotte' (1890), and 'Lady Browne's Diary' (1892).

Bell, Peter. See PETER BELL TH WAGGONER.

Bell, Robert. Dramatic and miscellaneous writer, born at Cork 1800, died 1867; author of three comedies, entitled 'Marriage' (1842), 'Mothers and Daughters' (1843), an 'Temper' (1847) (*q.v.*); and two other dramatic pieces—'Double Disguises' and 'Comic Lectures'; and editor of a volume of 'Songs from the Dramatists.'

Bell in Campo. A tragedy in two parts, by MARGARET, Duchess of NEWCASTLE (*q.v.*); never acted, but printed with her other works in 1662.

Bella. in ROBERTSON'S 'School' (*q.v.*) is a young governess, in love with *Lord Beaufoy* (*q.v.*).

Bella's Birthday. A farce by C. H. STEPHENSON; Princess's Theatre, London, January 9, 1873.—'Bella's Intended' a comedieta by EDWARD ROSE; Alexandra Theatre, Liverpool, October 15, 1883.

Belladonna; or, The Little Beauty and the Great Beast. An opera in three acts, music by Alfred Cellier, libretto by ALFRED THOMPSON, first performed at Prince's Theatre, Manchester, on April 27, 1878, with a cast including Mdme. Selina Dolaro, Federici, F. Marshall, A. Roberts, etc.

Bellafront, in DEKKER'S 'Honest Whore' (q.v.), is, says Hazlitt, "a most interesting character. It is an extreme, and I am afraid, almost an ideal case. She gives the play its title, turns out a true penitent, that is, a practical one, and is the model of an exemplary wife."

Bellair, in ETHEREGE'S 'Man of Mode' (q.v.), was probably intended by the author as a piece of self-portraiture. *Bellair* is the name also of characters in (2) Mrs. CENTLIVRE'S 'Love at a Venture' (q.v.) and (3) Mrs. COWLEY'S 'More Ways than One' (q.v.).

Bellamente. Husband of *Clariana* in SHIRLEY'S 'Love's Cruelty' (q.v.).

Bellamine, in SMYTHE'S 'Rival Modes' (q.v.), is in love with *Melissa* (q.v.).

Bellamira her Dream; or, The Love of Shadows. A tragi-comedy in two parts, by THOMAS KILLIGREW (q.v.), printed with the rest of his works in 1664. (2) 'Bellamira; or, The Mistress:' a comedy by Sir CHARLES SEDLEY (q.v.), acted "by their Majesties' servants" at the Theatre Royal in 1687. The scene is laid in London, but the characters and plot are adapted from the 'Eunuch' of Terence. "The parts of *Lionel*, *Eustace*, *Pisquil*, and *Silence* correspond to those of *Cherea*, *Chremes*, *Dorus*, and *Dorias*. *Dangerfield* and *Smoothly* are *Thraso* and *Gnatho*. *Phædria* is turned into *Keepwell*, a comic character. In the part of *Thais*, as *Bellamira*, the author . . . seems to have had his eye on the Duchess of Cleveland." "He represents her as an imperious mistress, who governs and jilts her keeper" (Genest). *Merryman* is largely identical with *Parmeno*, and, as a very fat man, is contrasted with *Cunningham*, who is very thin. (3) 'Bellamira; or, The Fall of Tunis:' a tragedy by SHIEL, first performed at Covent Garden on April 22, 1813, with Miss O'Neill as the heroine, C. Kemble as *Manfredi*, *Macready* as *Amurath*, *Young* as *Montalto*, and *Terry* as *Salerno*; first played at New York in the same year, with *George Bartley* as *Montalto* and *Mrs. G. Bartley* as *Bellamira*. *Bellamira* is the daughter of *Montalto* (governor of Tunis) and the wife of *Manfredi* (a Neapolitan nobleman). She falls into the hands of *Amurath*, a renegade, who has superseded *Montalto*; but is saved by Tunis being captured by the Spaniards.

Bellamonde; or, The King's Avenger. A drama in a prologue and three acts, by EDWARD TOWERS (q.v.); Pavilion Theatre, London, November 15, 1879.

Bellamy, Daniel. Miscellaneous writer, born 1687; author of 'Love Triumphant: a Pastoral Drama for Schools,' and some other dramatic pieces for young people, published in *The Young Lady's Miscellany* (1723). He was also associated with his son, DANIEL BELLAMY, clergyman (died 1788), in the composition of some similar pieces included in 'Miscellanies in Prose and Verse' (1739-40). See the 'Biographia Dramatica' (1812).

Bellamy, George Anne. Actress, born (according to her own statement) on April 23, 1733 (according to Chetwood, in 1727); christened "George Anne" by mistake for "Georgiana;" daughter of Lord Tyrawley and a quakeress named Seal, who married a Captain Bellamy just before "George Anne's" birth. Through her father, "George Anne," in her youth, made the acquaintance of some notable people, such as Fox, Chesterfield, Pope, and Garrick. She appears to have had some success in private theatricals before, in 1742, she appeared at Covent Garden as *Prue* in 'Love for Love' (q.v.). She was engaged at that theatre for the season of 1744-5, during which she figured as *Monimia* in 'The Orphan,' *Aspatia* in 'The Maid's Tragedy,' *Celia* in 'Volpone,' *Arsinoe* in 'Marianne,' and *Anne Bullen*. It was at this time that she undertook her first original part—that of *Blanch* in 'Papal Tyranny' (1745). Between 1745 and 1748 she was at the Aungier Street Theatre, Dublin. In 1748-50 she was at Covent Garden; in 1750-53 at Drury Lane; and in 1753-59 at Covent Garden again. She visited Dublin (Smock Alley) in 1760-61, and Edinburgh in 1764. At Covent Garden she figured in 1761-62, and between 1764 and 1770. She died in February, 1788. Among the characters she "created"—and they were not very numerous—were *Voluntia* in Thomson's 'Coriolanus' (1749), *Ericene* in Young's 'Brothers' (1753), *Virginia* in Moncrieff's 'Appius' (1755), and the heroine in 'Cleone' (1755). Her Shakespearean parts included *Juliet* [which she played, with Garrick as *Romeo*, at Covent Garden in 1750, against Barry and Mrs. Nossiter at the rival establishment], *Cordelia*, *Desdemona*, *Lady Macbeth*, *Portia* in 'Julius Cæsar,' and *Isabella* in 'Measure for Measure;' among her other rôles may be mentioned *Marcia* in 'Cato,' *Leonora* in 'The Revenge,' *Almeria* in 'The Mourning Bride,' *Andromache*, and *Calista*. For further details, see Genest's 'English Stage' (1832). "We can say of Mrs. Bellamy," observes C. Dibdin, "that she was natural, easy, chaste, and impressive; that as far as person, features, voice, and conception went, none of which were by any means of an inferior description, she highly pleased and never offended." "In the latter part of her life she went off greatly in her acting, and consequently could not get an engagement; but her distress arose chiefly from her extravagance." In 1785 appeared 'An Apology for the Life of George Anne Bellamy,' compiled, apparently, by Alexander Bicknell, who "ingeniously worked up his materials into five small volumes, to

which a sketch was afterwards added." In the same year appeared 'Memoirs of George Anne Bellamy, by a Gentleman of Covent Garden Theatre.' See also Hitchcock's 'Irish Stage' (1788-94), Jackson's 'Scottish Stage' (1793), Chetwood's 'General History of the Stage' (1749), Tate Wilkinson's 'Memoirs' (1790), and 'Wandering Patentee' (1795), and O'Keefe's 'Recollections' (1826).

Bellamy, Somers. Dramatic writer; author of 'Flirtation' (1877), 'Two Wedding Rings,' etc.; and part author (with F. Romer) of 'Tact' (1885), 'April Showers' (1889).

Bellamy, Thomas. Dramatic and miscellaneous writer, born 1745, died 1800; author of a play called 'The Friends; or, The Benevolent Planters' (1789). See the 'Biographia Dramatica' (1812).

Bellamy, William Hoare. Actor; born at Cork, 1800; died in America, 1866; made his English *début* as *Sir Simon Rockdale* in 'John Bull,' and his American *début* (at New York, in 1837) as *Captain Copp* in 'Charles II.' (*q.v.*). Ireland describes him as "a most excellent serious 'old man,' a fine reader, and a sensible actor" ('New York Stage').—Mrs. W. H. Bellamy (known at one time as Mrs. A. W. Penson) played such parts as *Emily* in 'A Nabob for an Hour,' and *Lady Rookwood*. She first appeared in America in 1833, and died in 1857.

Bellanora. Daughter of *Gostanzo*, in CHAPMAN'S 'All Fools' (*q.v.*).

Bellapert, in MASSINGER'S 'Fatal Dowry' (*q.v.*), is servant to *Beauvanelle* (*q.v.*).

Bellario, in BEAUMONT and FLETCHER'S 'Philaster' (*q.v.*), is the name assumed by *Euphrasia* (*q.v.*), when she disguises herself as a page. (2) A character in VICTOR'S 'Altamira' (*q.v.*), in love with the heroine.

Bellasis, Lady. The widow in 'Sir Roger de Coverley' (*q.v.*).

Bellaston, Lady. A character in R. BUCHANAN'S 'Sophia' (*q.v.*).

Bellavoir. A character in 'The Princesses in the Tower' (*q.v.*).

Belle Affaire (La). See LUCKY HIT.

Belle Alliance (La). A pantomime by G. A. SALA (*q.v.*), produced at Covent Garden in 1855-6.

Belle and the Boor (The). A play by T. J. WILLIAMS (*q.v.*).

Belle Belle. Daughter of *Count Collywobbol* in H. J. BYRON'S 'Lady Belle Belle' (*q.v.*).

Belle Clarisse (La). A drama in a prologue and four acts, performed at the Ladbroke Hall, London, on March 9, 1891.

Belle Hélène (La). A comic opera, libretto by Meilhac and Halévy, music by Offenbach (Paris, 1864), of which there have been several English versions: (1) by CHARLES LAMB KENNEY, produced at the

Gaiety, London, on October 23, 1871, with Miss Julia Mathews as *Helen*, Miss Annie Tremaine as *Orestes*, J. D. Stoye as *Calchas*, Maclean as *Agamemnon*, Soutar as *Menelaus*, and F. Wood as *Achilles*; (2) by F. C. BURNAND, brought out at the Alhambra, London, on August 16, 1873.—A version was played at New York in May, 1870, under the title of 'La Belle L.N.' See HELEN.

Belle-Isle, Mdlle. de. See MADEMOISELLE DE BELLE-ISLE.

Belle Lamar. A drama by DION BOUGICAULT (*q.v.*), performed at Booth's Theatre, New York, on August 10, 1874, with a cast including Miss Katherine Rogers, F. B. Warde, and John McCullough. A revised version, entitled 'Fin MacCool,' was performed at Boston, U.S.A., in February, 1887, with the author as *Fin*, Miss L. Thorndyke as *Doris*, and H. J. Lethcourt as *Philip Bligh*.

Belle L.N. (The). See BELLE HÉLÈNE.

Belle Lurette. See LURETTE.

Belle Maman. See GAY WIDOW, A; and PRICELESS PARAGON.

Belle Normande (La). A "musical buffoonery" in three acts, written by A. MALTBY (*q.v.*) and R. MANSELL, composed by Vasseur and Grévy, first performed at the Globe Theatre, London, on January 26, 1881, with F. H. Celli as *Armand*, H. Paulton as *Epinard*, A. Maltby as *Farouche*, Furneaux Cook as *Batifol*, Miss K. Munroe as *Eglantine*, Miss Kate Lee as *Titine*, Miss M. Davis as *Madame Pondicherry*, etc.

Belle of New York (The). A musical comedy in two acts, written by HUGH MORTON, composed by Gustav Kerker, and produced originally in America; first performed in England at the Shaftesbury Theatre, London, April 12, 1898, with Miss Edna May as *Violet Gray* (the title-part), Miss Phyllis Rankin as *Fifi Fricot*, Miss H. Dupont as *Cora Angeliqne*, Miss P. Edwardes as *Mamie*, Miss E. Snyder as *Marjorie*, Dan Daly as *Ichabod Bronson*, H. Davenport as *Harry Bronson*, J. E. Sullivan as *Von Pumpnick*, F. Lawton as *Blinky Bill*, etc.; revived at the Adelphi Theatre, London, November, 1901.

Belle of the Barley-Mow (The); or, The Wooer, the Waitress, and the Willian. A burlesque by H. T. ARDEN (*q.v.*), first performed at Cremorne, London, September 23, 1867, with W. Corri, Miss Corri, Miss C. Parkes, and T. H. Friend in the cast.

Belle of the Hctel (The). A piece in which Miss Fitzwilliam appeared at Niblo's Garden in August, 1842, personating *Mis. Protea Snooks*, and giving varied sketches of character (Scotch, Irish, Yankee, French and Italian).

Belle of the Season (The). A play by MATILDA HERON (*q.v.*), performed in New York in 1862, with the author a

Florence Upperton, supported by Mrs. H. P. Grattan, Mrs. C. Walcot, A. H. Davenport, W. Davidge, C. Walcot, jun., etc.

Belle Russe (La). A drama in four acts, adapted by DAVID BELASCO, and first produced at Wallack's Theatre, New York; played at Edinburgh on June 26, 1882; and at the Pavilion Theatre, London on April 17, 1886.

Belle Sauvage (La). See INDIAN PRINCESS and POCOHONTAS.

Belle's Stratagem (The). A comedy by Mrs. COWLEY (*q. v.*), first performed (with music by Michael Arne) at Covent Garden, on February 22, 1780, with Wroughton as *Sir George Touchwood*, Lewis as *Doricourt*, Quick as *Mr. Hardy*, Lee Lewes as *Flutter*, Edwin as the auctioneer, Wewitzer as the French servant, Mrs. Hartley as *Lady Touchwood*, Mrs. Mattocks as *Mrs. Rackett*, and Miss Younge as *Letitia Hardy*. It was revived at Drury Lane in March, 1790, with Kemble as *Doricourt*, Baddeley as *Hardy*, R. Palmer as *Courtall*, Bannister, jun., as *Flutter*, Mrs. Kemble as *Lady Touchwood*, Miss Pope as *Mrs. Rackett*, and Mrs. Jordan as *Letitia*; at Covent Garden in January, 1808, with Munden as *Hardy*, Farley as *Courtall*, Jones as *Flutter*, Mrs. Mattocks as *Mrs. Rackett*, and Mrs. H. Johnston as *Letitia*; at Covent Garden in September, 1817, with Abbott as *Sir George*, C. Kemble as *Doricourt*, Fawcett as *Hardy*, Mrs. Gibbs as *Mrs. Rackett*, and Miss Brunton as *Letitia*; at Drury Lane in January, 1818, with Downton as *Hardy*, Harley as *Flutter*, Mrs. Glover as *Mrs. Rackett*, and Miss Smithson as *Letitia*; at Drury Lane in 1826, with Wallack, Miss Foote as *Letitia*, Browne as *Flutter*, Penley as *Sir George*; at the Lyceum in 1828, with Green as *Flutter*; at the City of London Theatre in 1844; at Sadler's Wells Theatre in August, 1849, with Miss Fitzpatrick as *Letitia*, G. Bennett as *Sir George*, H. Marston as *Doricourt*, and Mrs. Marston as *Mrs. Rackett*; at the St. James's Theatre in October, 1866, with Gaston Murray as *Sir George*, H. Irving as *Doricourt*, F. Matthews as *Mr. Hardy*, W. Lacy as *Flutter*, Mrs. F. Matthews as *Mrs. Rackett*, Miss Herbert as *Letitia*, Miss C. Addison as *Lady Touchwood*, and Miss E. Bufton as *Miss Ogle*; at the Strand Theatre in 1873-4, with W. Terriss as *Doricourt*, C. H. Stephenson as *Hardy*, H. Cox as *Flutter*, Miss Ada Swanborough as *Letitia*, and Miss Nelly Bromley as *Lady Touchwood*; at the Lyceum Theatre in June, 1876, with H. Irving as *Doricourt*, E. H. Brooke as *Flutter*, W. Bentley as *Saville*, R. C. Carton as *Villers*, Miss Isabel Bateman as *Letitia Hardy*, Miss L. Buckstone as *Lady Touchwood*, and Miss V. Bateman as *Mrs. Rackett*; at the Lyceum Theatre, London, on April 16, 1881, with H. Irving as *Doricourt*, H. Howe as *Hardy*, W. Terriss as *Flutter*, A. W. Pinero as *Saville*, A. Elwood as *Villers*, Miss Sophie Young as *Mrs. Rackett*, Miss Barnett as *Lady Touchwood*, and Miss Ellen Terry as *Letitia Hardy*. The comedy was

performed at New York in 1794, with Hodgkinson as *Doricourt*, Hallam as *Flutter*, and Mrs. Hodgkinson as *Letitia*; and in 1839, with Murdoch as *Doricourt* and Miss Maywood as *Letitia*; at the Fifth Avenue Theatre, New York, in 1872; at Daly's Theatre, New York, in 1893, with Miss Ada Rehan as *Letitia*, A. Bouchier as *Doricourt*, J. Lewis as *Old Hardy*, and Miss A. Prince as *Mrs. Rackett*.

Bellenden, Major, Lady Margaret, and Edith, figure in FARLEY'S 'Battle of Bothwell Brigg' (*q. v.*).

Bellendon. A play, acted at the Rose Theatre, London, on June 8, 1594, "by the Lord Admiral's men" ('Biographia Dramatica').

Bellers, Fettiplace. Miscellaneous writer; the author of 'Injured Innocence,' a tragedy (1732), and other works.

Belles of the Kitchen (The). A farce performed at Niblo's Theatre, New York, in January, 1874, with the Vokes family in the principal parts; performed at the Adelphi Theatre, London, in 1875.

Belles without Beaux; or, Ladies among themselves was performed at Covent Garden in August, 1822, with Miss Kelly as *Mrs. Dashington*.

Belleterre, Marquis de. The "poor nobleman" in C. SELBY'S drama of that name (*q. v.*). His daughter is named *Hortense*.

Belleur, in BEAUMONT and FLETCHER'S 'Wild-geese Chase' (*q. v.*), is in love with *Rosalura* (*q. v.*).

Bellew, Harold Kyrle. Actor and dramatic writer, born at Prescot, Lincolnshire; made his professional debut at Solferino, Australia, as *Eginton Koseleaf* in 'Turn Him Out' (*q. v.*). His first appearance on the English stage was at Brighton, on August 22, 1875, when he played *Lord Woodstock* in 'Lady Clancarty' (*q. v.*); his London debut took place at the Haymarket in December, 1875, as *Paris* in 'Romeo and Juliet' (*q. v.*). His first original part was that of *Lord Percy* in T. Taylor's 'Anne Boleyn' (1876); he was also in the first cast of Rae's 'Birds in their Little Nests agree' (1876). He has since "created" the following parts:—*Belvarney* in 'Engaged' (1877), *Percy Deverel* in 'Light and Shade' (1879), *Horatio* in 'The Lord of the Manor' (1880), *Leo Chillingham* in 'Mimi' (1881), *Raphael de Correz* in 'Moths' (1882), *Humphrey Goddard* in 'Breaking a Butterfly' (1884), *Gilbert Vaughan* in 'Called Back' (1884), *Jacques Rosny* in 'Civil War' (1887), *Pedro* in 'Loyal Love' (1887), *Leander* in 'Hero and Leander' (1892), and *Philip Carrington* in 'The Lights of Home' (1892). He has also appeared in London as *Osric* in 'Hamlet' (1878), *Glavis* in 'The Lady of Lyons' (1879), *De Beringhen* in 'Richelieu' (1879), *Gibbet* in 'The Beaux' Stratagem' (1879), *Frederick* in 'The Poor Gentleman' (1879), *Orlando* in 'As You Like It' (1880), *Philip Warren* in 'Mankind' (1882), *Prince Philamir* in 'The

Palace of Truth' (1884), and *Hubert Graham* in 'In his Power' (1885). He has appeared in the English provinces as *Romeo*, and as the two *Dei Franchi*. In New York in 1887 he figured as *Captain Dyke* in Lloyd's 'Dominie's Daughter' (*q.v.*). In 1895 he appeared there in 'The Queen's Necklace' (*q.v.*) and 'Charlotte Corday' (*q.v.*). He was seen in London in 1897 in 'Francillon' and 'Charlotte Corday,' and in 1899 in 'The Ghetto.' He is the author of two dramatic pieces: 'Yvonne' (1881) and 'Hero and Leander' (*q.v.*), the latter an adaptation (1892).

Bellguard, Lord. A character in CROWNE'S 'Sir Courtly Nice' (*q.v.*).

Belling the Cat. A comediotta by MARTIN BECHER, St. George's Hall, London, November 6, 1886.

Bellingham, Chandos. The villain in BOUCAULT'S 'After Dark' (*q.v.*).

Bellingham (Henry) and William Best. Authors of the following dramatic pieces:—'Arline, the Lost Child' (1864), 'The Magic Horse and the Ice-Maiden Princess' (1864), 'Prince Camaralzaman' (1865), 'Princess Primrose' (1866), 'Darby and Joan' (1884), 'My Love and I' (1886), 'Sol Gandy' (1887), 'Meddle and Muddle' (1887), 'The Light of his Eyes' (1893), 'Ruy Blas; or, A Cad may Look at a Queen' (1893), and 'Keep your own Counsel' (1895), all of which see.—H. BELLINGHAM is the sole author of 'Bluebeard Re-paired' (1866), and 'A Socialist' (1887), which see; and W. BEST has written 'Love and Physic' (1888), which see also.

Belliza. The "Amorous Bigot" in SHADWELL'S play of that name (*q.v.*).

Bellman of London (The). A play by ROBERT DABORNE (*q.v.*).

Bellmein, Captain. A character in Mrs. CENTLIVRE'S 'Bean's Duel' (*q.v.*).

Bellmont, Sir William and George. Father and son in A. MURPHY'S 'All in the Wrong' (*q.v.*).

Bellmour. A character in Mrs. PIX'S 'Adventures in Madrid' (*q.v.*). There is (2) a *Lord Bellmour* in TOM'S 'Accomplished Maid' (*q.v.*), and (3) a *Widow Bellmour* in MURPHY'S 'Way to Keep him' (*q.v.*).

Bellows, Henry Whitney, D.D. American Unitarian minister, born 1814; author of 'A Defence of the Drama' (1857).

Bell-Ringer of Notre Dame (The). (1) A play by C. Z. BARNETT (*q.v.*). (2) A drama in three acts, by W. H. ABEL, East London Theatre, July, 1871.

Bell-Ringer of St. Paul's (The); or, The Huntsman and the Spy. A melodrama by THOMPSON TOWNSEND, first performed at Sadler's Wells on March 4, 1839, with Cathcart as the hero.

Bells (The). A drama in three acts,

adapted by LEOPOLD LEWIS (*q.v.*) from Erckmann-Chatrian's 'Le Juif Polonais,' and first performed at the Lyceum Theatre, London, on November 25, 1871, with H. Irving as *Mathias*, F. W. Irish as *Hans*, H. Crellin (Standing) as *Christian*, Gaston Murray as the *Judge*, A. Tapping as the *Mesmerist*, Miss G. Pauncefort as *Catherine*, and Miss Fanny Heywood as *Annette*; revived at the Lyceum in July, 1879, with Irving in his original part, Miss Alma Murray as *Annette*, F. Cooper as *Christian*, and S. Johnson as *Hans*; in July, 1881, with W. Terriss as *Christian* and Miss Winifred Emery as *Annette*; in May, 1885, with G. Alexander as *Christian*; in April, 1887; in June, 1889; and in September, 1892. (2) 'The Bells; or, The Polish Jew:' a drama adapted by G. F. ROWE and C. W. BARRY from 'Le Juif Polonais,' and performed at Booth's Theatre, New York, August 19, 1872, with J. W. Wallack as *Mathias*, R. Pateman as *Dr. Franz*, and Miss Bella Pateman as *Margaret*. (3) 'The Bells of the Sledge:' a drama in a prologue and three acts, adapted by HORACE ALLEN from 'Le Juif Polonais,' Theatre Royal, Leigh, Lancashire, December 26, 1891. (4) 'The Bells Bell-esqued and the Polish Jew Polished off; or, Mathias, the Muffin, the Mystery, the Maiden, and the Masher:' a burlesque of 'The Bells,' produced at Norwich on March 13, 1883. See PAUL ZEGERS and POLISH JEW.

Bells in the Storm (The). A drama by C. H. HAZLEWOOD (*q.v.*), Sadler's Wells Theatre, London, February 14, 1874.

Bells of Haslemere (The). A drama in four acts, by H. PETTIT (*q.v.*) and S. GRUNDY (*q.v.*), first performed at the Adelphi Theatre, London, on July 23, 1887, with W. Terriss as *Frank Beresford*, Miss Millward as *Evelyn Brookfield*, and other parts by J. D. Beveridge, C. Cartwright, J. Beauchamp, J. H. Darnley, Howard Russell, E. W. Garden, Miss Annie Irish, Miss C. Jecks, and Miss H. Forsyth; produced at the Windsor Theatre, New York, December 23, 1889.

Belmont. (1) *Sir Roger, Charles*, and *Rosetta Belmont* are characters in MOORE'S 'Foundling' (*q.v.*). (2) *Captain Belmont* figures in POOLE'S 'Matchmaking' (*q.v.*).

Belmore, Alice and Lillie. Actresses; daughters of George Belmore (*q.v.*). ALICE BELMORE has played in London the following original parts:—*Liz* in 'Hoodman Blind' (1885), *Neone* in 'Clito' (1886), *Mrs. Freyne* in 'The Golden Ladder' (1887), *Nancy* in 'Ben My Chree' (1888), *Mrs. Melvay* in 'The People's Idol' (1890), etc. LILLIE BELMORE "created" the following rôles:—*Mrs. Strickley* in 'The Golden Ladder' (1887), *Biddy* in 'The Good Old Times' (1889), *Myra Keith* in 'The People's Idol' (1890), *Sarah Slocum* in 'Tommy' (1891), *Mattea* in 'Father Buonaparte' (1891), *Mlle. Flora* in 'The Acrobat' (1891), *Janet* in 'The Reckoning' (1891), *Rosalie* in 'Trooper Clairette' (1892), and *Ada Smith*

in 'The Shop Girl' (1894). She played *Audrey* in 'As You Like It' at the Prince of Wales's Theatre, London, in February, 1894.

Belmore, George [George Benjamin Garstin]. Actor, died in New York, November 15, 1875; appeared at the Marylebone Theatre, London, in December, 1856, as *Bokes* in Shirley Brooks's 'Creole' (*q.v.*). Among the parts he "created" the following may be named:—*Stephen Hargreaves* in Cheltnam's 'Aurora Floyd' (1863), *Jacob Vance* in 'The Deal Boatman' (1863), *Christopher Clipper* in 'The Alabama' (1864), *Nat Gosling* in 'The Flying Scud' (1866), *Toby Taperly* in 'Mand's Peril' (1867), *Bintrey* in 'No Thoroughfare' (1867), *Plato* in W. Collins's 'Black and White' (1869), *Augustus de Rosherville* in 'The Willow Copse' (1869), *Remy* in 'Paul Lafarge' (1870), *Kühleborn* in Reece's 'Undine' (1870), *Andrew Armstrong* in 'Daisy Farm' (1871), *Fridolin* in 'Giselle' (1871), *Scm Weller* in Albery's 'Pickwick' (1871), *Cromwell* in Wills's 'Charles I.' (1872), and *Newman Noggs* in Halliday's 'Nicholas Nickleby' (1875). He was also in the original cast of 'Ruth Oakley' (1857), 'An April Fool' (1864), 'The O'Flahertys' (1864), 'A Day of Reckoning' (1868), 'Tom Thrasher' (1868), and Taylor's 'Handsome is as Handsome does' (1870). Other parts played by him were *Bob Levitt* in 'Mary Warner' (1870), *Sylvinet* in 'Fanchette' (1871), *Zekiel* in 'The Heir at Law' (1873), *Dicky Trotter* in 'Janet Pride' (1874), and *Spotty* in 'The Lancashire Lass' (1875). In 1862 he married Miss Alice Cooke.

Belmour. A word occurring frequently in dramatic nomenclature. For example, there is a *Belmour* in ROWE'S 'Jane Shore' (*q.v.*), in CONGREVE'S 'Old Bachelor' (*q.v.*), in WHITEHEAD'S 'School for Lovers' (*q.v.*), and in WALDRON'S 'Prodigal' (*q.v.*). There are also a *Mr.* and *Mrs. Belmour* in BEAZLEY'S 'Is he Jealous?' (*q.v.*), while *Constance Belmour* is the heroine of WEBSTER'S 'One Touch of Nature' (*q.v.*).

Belon, Peter (circa 1675–90). Author of a comedy called 'The Mock Duellist; or, The French Valet' (*q.v.*).

Belphegor. A character in DIBDIN'S 'Mirror' (*q.v.*).

Belphegor; or, The Marriage of the Devil. A tragic-comedy by JOHN WILSON, licensed in October, 1690, acted at Dorset Garden, and printed in 1691. The devils, finding that the men who go to hell generally complain that it was their wives who sent them there, determine that one of their number shall become man, marry, and, after ten years' experience, return and report. Belphegor accordingly assumes the shape and name of *Roderigo*, and espouses *Imperia*, by whom he is both henpecked and deceived. (2) 'Belphegor; or, The Wishes': a comic opera in three acts, by MILES PETER ANDREWS (*q.v.*), first performed at Drury Lane on March 17, 1778, with Bannister as *Belphegor* (a devil), Vernon as *Booze* (a woodcutter), Mrs. Wrighten as

Dame Din (his wife), Moody as *Farmer Wheatear*, and Parsons as *Justice Solemn*. "Booze shelters Belphegor from his pursuers. Belphegor in return gives Booze three wishes" (Genest).

Belphegor, the Mountebank. The hero of several English dramas, adapted from the 'Paillasse' of MM. Dennery and Marc Fournier (produced at the Gaité, Paris, on November 9, 1850, with Frederic Lemaître as the hero). (1) 'Belphegor the Mountebank; or, The Pride of Birth': a play in three acts brought out at the Adelphi Theatre, London, on January 13, 1851, with B. Webster as the hero, M^{me}. Celeste as *Madeline*, Miss Woolgar as *Nini*, Miss Ellen Chaplin as *Henri*, "O." Smith as *De Rollac*, P. Bedford as *Montroulade*, Wright as *Ajax*, and H. Hughes as *Montbazon*. (2) 'Belphegor, the Itinerant': a drama in four acts, adapted by J. COURTNEY (*q.v.*), and first performed at the Surrey Theatre, London, on January 20, 1851, with Creswick as *Belphegor*, H. Widdicombs as *Vicomte Hercule*, Miss Cooper as *Madeline*, Miss Mandelbert as *Henri*, and other parts by T. Mead (*De Rollac*), and the Misses J. and H. Coveney. (3) 'Belphegor, the Buffon': a play in three acts, by THOMAS HIGGIE and T. HAILES LACY, first performed at the Victoria Theatre, London, on January 27, 1851, with J. T. Johnson as *Belphegor*, Miss Amelia Mercer as *Madeline*, J. Bradshaw as *Lavarenes*, and T. Higgie as *Fripou*. (4) Contemporaneous with these three versions was a fourth, performed at the City of London Theatre on January 20, 1851, with E. F. Savile as the hero, W. Searle as the *Duke*, and Fredericks as *De Rollac*. (5) In April, 1856, an adaptation in three acts, by CHARLES WEBB, was produced at Sadler's Wells Theatre, under the title of 'Belphegor, the Mountebank, or Woman's Constancy,' and with Charles Dillon as *Belphegor* and Mrs. Dillon as *Madeline*. This play was removed in September to the Lyceum Theatre, with the Dillons in their original parts, Miss Harriet Gordon as *Zephyrina Petitpas*, Miss Marie Wilton as *Henri*, J. L. Toole as *Hilarion Fanfaronade*, J. G. Shore as *Viscount Hercule*, P. Stuart as *Lavarenes (De Rollac)*, and Barrett as the *Duke de Montbazon*. This piece was revived at Drury Lane in 1878, with Dillon in his original part and Miss Wallis as *Madeline*. (6) An adaptation by CHARLES FECHTER and JOHN BROUGHAM, entitled 'The Mountebank,' was produced at the Lyceum on April 17, 1865, with Fechter as *Belphegor*, M^{lle}. Beatrice as *Madeline*, Paul Fechter as *Henri*, and other parts by Miss C. Leclercq, J. Ryder, S. Emery, and Widdicombs. (7) An adaptation by JOHN COLEMAN (*q.v.*).—The rôle of *Belphegor* has been played by T. Swinbourne (Sadler's Wells, 1866), H. Neville (Olympic, 1878), and E. Compton (in the English provinces, 1885–6).—Versions of 'Belphegor' were performed in New York in March, 1851—once at the Broadway Theatre, with F. Conway as the hero, Miss Julia Bennett as *Madeline*, and

Miss A. Gongenheim as *Nina*; the other at the Bowery, with Eddy in the title part. In 1858, Clarence Holt and his wife appeared as *Belphegor* and *Madeline* at Burton's Theatre.—A burlesque of Webb's 'Belphégor,' as performed at the Lyceum, was written by LEICESTER BUCKINGHAM, and produced at the Strand Theatre, London, on September 29, 1856, with Miss Cuthbert as *Belphegor*, H. J. Turner as *Madeline*, and J. Clarke as *Ikey*.

Belshazzar. A dramatic poem by THOMAS HARRISON; never acted, but printed in 1727 and 1729. (2) A sacred drama by HANNAH MORE (*q.v.*), printed (with others) in 1782. The *personæ* include *Nitocris*, *Daniel*, courtiers, astrologers, etc. (3) A dramatic poem by HENRY HART MILMAN (*q.v.*), published in 1822.

Belton, Mary. The heroine of H. J. BYRON'S 'Uncle Dick's Darling' (*q.v.*).

Belvawney. Friend of *Cheviot Hill* in GILBERT'S 'Engaged' (*q.v.*).

Belvidera. Daughter of *Priuli* and wife of *Jaffier*, in 'Venice Preserved' (*q.v.*). Thomson has the line—

"And Belvidera pours her heart in love."

Belvidere. See ALMAR, GEORGE.

Belvil. Friend of the hero in LAMB'S 'Mr. H——' (*q.v.*).

Belville. (1) Nephew of *Harcourt*, and in love with *Peggy*, in 'The Country Girl' (*q.v.*). (2) Lord of the manor, and brother of *Captain Belville*, in Mrs. BROOKE'S 'Rosina' (*q.v.*).

Ben, in CONGREVE'S 'Love for Love' (*q.v.*), is the son of *Sir Sampson Legend*, and a sailor. "What is *Ben*," says Charles Lamb, "but a piece of satire, a creation of Congreve's fancy; a dreamy combination of all the accidents of a sailor's character—his contempt of money, his credulity to women?" "In that legitimate sailor, *Ben*," writes F. Reynolds, "Bannister was inimitable."

Ben, Big. A character in 'Sweeney Todd' (*q.v.*).

Ben Bolt. A drama in two acts, by J. B. JOHNSTONE (*q.v.*), first performed at the Surrey Theatre, London, on March 28, 1854, with Shepherd in the title part, H. Widdicombe as *Reuben Rags*, and Miss Clayton as *Alice*. Among the other characters are *Christian Comfort*, *Ivan Ironlink*, *Will Watch*, and *Mary Moonlight*.

Ben Nazir, the Saracen. A tragedy by COLLEY GRATTAN (*q.v.*), performed at Drury Lane on May 21, 1827, with Kean in the title part, Wallack as *Charles* (Martel), Cooper as *Eudes*, Miss Smithson as *Bathilda*, and Mrs. W. West as *Emerance*. *Eudes*, Duke of Aquitaine, has been captured by *Ben Nazir*, and *Emerance*, his daughter, in order to save him, has promised to wed the *Saracen*. However, she loves and is beloved by *Charles*, who penetrates into *Ben Nazir*'s

camp, and, suspected of being a spy, is arrested. Thereupon *Emerance* takes poison, and *Ben Nazir* stabs himself. This plot is founded on fact (see Gibbon's 'Roman Empire,' c. 52). The author, in an account of the performance, accuses Kean of mangling his part and killing the play.

Ben the Boatswain. A nautical drama by T. EGERTON WILKS (*q.v.*), first performed at the Surrey Theatre, London, in August, 1839, with T. P. Cooke in the title part (*Ben Bowling*); revived at Drury Lane in 1858, with John Douglass in the title part.

Bendall, Ernest A., born 1846, became, in 1872, theatrical critic of the London *Figaro*, and in 1874 was appointed to a similar post on the London *Observer*, which he still retains. He has written on theatrical subjects in the *Daily News*, the *St. James's Gazette*, and the *Theatre* magazine.

Bendo (or Byndo) and Richardo. A play acted at the Rose Theatre, London, March 4, 1591.

Benducar. Chief Minister of Barbary, in DRYDEN'S 'Don Sebastian' (*q.v.*)

Beneath the Surface; or, The Loss of the Eurydice. A drama in four acts, by MORTIMER MURDOCH, first performed at the Grecian Theatre on June 2, 1873; revived at the Marylebone Theatre, June 8, 1878.

Benedick. A young lord of Padua, in 'Much Ado about Nothing' (*q.v.*). "When John Kemble played the part, *Benedick*," says Lady Pollock, "was distinguished by a graceful dignity of demeanour, with a sneering bitterness of manner. He smiled, he did not laugh; his jest was satire. He was a courtier and a scoffer. Macready's *Benedick* was a wholly different creation, whose very essence was mirth. Life was a sport to him; love a merry game. He was, from the crown of his head to the sole of his foot, all mirth. He had not a moment of gravity; he laughed through the first scene and laughed away the last."

Benedict, Sir Julius. Musical composer, born at Stuttgart, 1804; died June, 1885; came to England in 1835, conducted (in 1836) a series of Italian comic operas at the Lyceum Theatre (under the management of John Mitchell), and, in 1838, conducted a series of English operas at Drury Lane (under Bunn). In 1850 he directed Jenny Lind's concerts throughout America, and was afterwards employed as orchestral chief at Her Majesty's and Drury Lane Theatres. He was knighted in 1871. He composed the music of the following operas (or operettas) in English:—'The Gypsy's Warning' (1838), 'The Brides of Venice' (1844), 'The Crusaders' (1846), 'The Lily of Killarney' (1862), and 'The Bride of Song' (1864), all of which see. He also contributed recitatives to the score of Weber's 'Oberon,' for performance in Italian at Her Majesty's in 1860.

Benedix, Roderick. The German dramatist from whose 'Cinderella' T. W. Robertson obtained the idea of his 'School' (*q.v.*), from whose 'Ein Lustspiel' R. Buchanan and H. Vezin adapted 'Bachelors' *q.v.* and on whose 'Das Lügen' G. R. Sims and Cecil Raleigh founded 'The Grey Mare' (*q.v.*). See, also, COUSIN JACK.

Benefice (The). A comedy attributed to Dr. WILD, and printed in 1689. In the first act, *Invention* and *Furor Poeticus* discuss Shakespeare and other writers. The other acts set forth how *Sir Homily* obtains, by a stratagem, a benefice from *Marchurch*, the patron.

Benefit of Hanging (The). See SMOKED MISER, THE.

Benefit of the Doubt (The). A comedy in three acts, by A. W. PINERO, first performed at the Comedy Theatre, London, on October 16, 1895, with Miss Winifred Emery as *Theophila Fraser*, Miss Lily Hanbury as *Olive Allingham*, Miss R. Leclercq as *Mrs. Cloys*, Miss Henrietta Lindley as *Mrs. Emptage*, Miss Esmé Beringer as *Justina Emptage*, Miss Eva Williams as *Mrs. Quinton Twelves*, Leonard Boyne as *John Allingham*, J. G. Grahame as *Alexander Fraser*, Cyril Maude as *Sir Fletcher Portwood*, Aubrey Fitzgerald as *Claude Emptage*, and other parts by J. W. Pigott, Stuart Champion, J. Byron, and E. Cosham; performed at the Lyceum Theatre, New York, in January, 1896, with Herbert Kelcey as *Allingham*, Stephen Grattan as *Fraser*, Miss Elita Proctor Otis as *Mrs. Allingham*, and Miss Isabel Irving as *Mrs. Fraser*.

Benevolent Cut-throat (The). "A play in seven acts, translated from an original German drama, written by the celebrated Klotzboggenhagen, by Fabius Pictor." A burlesque of the German drama, printed in 'The Meteors' (1800).

Benevolent Man (The). A comedy by MAYNARD CHAMBERLAIN WALKER, played at Smock Alley, Dublin, in 1771.

Benevolent Merchant (The). See ENGLISH MERCHANT, THE.

Benevolent Planters (The). See FRIENDS, THE.

Bengal Tiger (The). A farce in one act, by C. DANCE (*q.v.*), first performed at the Olympic Theatre, London, on December 18, 1837, with W. Farren as *Sir Paul Pagoda* and Mrs. Orger as *Miss Yellowleaf*; played at New York in April, 1838, with Placide as *Sir Paul*; revived at the Adelphi, London, in 1859, with Alfred Wigan and his wife as *Sir Paul* and *Yellowleaf*, and J. L. Toole as *David*; at the Haymarket in 1863; at the Princess's in 1870, with the Wigans.

Bengough. Actor; mentioned in the 'Thespian Dictionary' (1805) as "a favourite at Manchester," and as being "reckoned a useful actor." After a season at Bath, he appeared at Drury Lane in 1816 as *Baron Wildenheim* in 'Lovers' Vows,' on which

occasion Hazlitt wrote of him: "Mr. Bengough is an actor who shows considerable judgment and feeling, and who would produce more effect than he does, if he took less pains to produce it. . . . Yet the expression of natural pathos is what he seems to excel in. He treads the stage well." He "created" the chief part in 'Melmoth the Wanderer' (*q.v.*).

Bengough. Scenic artist; "first displayed his taste and skill" at New York in 1836, in 'The Maid of Cashmere,' Ireland, in his 'New York Stage' (1866), speaks of him as having "died in New York, in poverty, several years ago."

Benham, Arthur. Dramatic writer, died 1895. Author of 'The Awakening' (1892) and 'Theory and Practice' (1893); also, co-author with Estelle Burney of 'The County' (1892).

Benicia Boy (The). See B. B.

Benito. Servant of *Aurelian* (*q.v.*), in DRYDEN'S 'Assignation' (*q.v.*). "Benito," says Genest, "instead of promoting his master's schemes, is a very *Marplot*, but without designing to be so."

Beni-Zoug-Zoug. A banditti chief in W. BROUGH'S 'Rasselas' (*q.v.*).

Benjamin Bolus; or, The New-castle Apothecary. A "comic tale" by MUNDEN, the comedian (*q.v.*), performed at the Haymarket for his benefit, August 8, 1797.

Benjamin Franklin. A play by JOHN BROUGHAM (*q.v.*).

Benjamin, Park. American poet and miscellaneous writer, born 1809; author of 'The Fiscal Agent' (*q.v.*).

Benmoussaf. A character in DIMOND'S 'Æthiop' (*q.v.*).

Bennet, Philip. Clergyman and poet, died about 1752; author of a farce called 'The Beau's Adventures' (1733). See 'Biographia Dramatica' (1812).

Bennett, George John. Actor and dramatic writer, born at Ripon, 1800; died 1879; was the son of an actor, and joined the navy in 1813. Leaving it in 1817, he made his stage *début* the following year at Lynn, in Norfolk. After some provincial experience, he made his first London appearance at Covent Garden in 1823, as *Richard III.*; next year he was engaged at the Lyceum, and in 1830 he went to Covent Garden, where he played under the management of Charles Kemble, Laporte, and Macready. In 1841 he went with the last named to Drury Lane, where he remained till 1843. From 1844 to 1862, when he retired from the stage, Bennett played at Sadler's Wells under Phelps. Among his original parts were *Conrad* in Logan's 'Der Freischutz,' *Tormagnus* in 'Brian Boroihme,' *Restlereig* in White's 'James VI.,' *Fenton* in 'John Savile of Hasted,' *Douglass* in 'Fendal Times,' etc. His other rôles included *Henry VIII.*, the

King in 'All's Well that Ends Well,' *Hotspur*, *Macduff*, *Hubert*, *Caliban*, *Apemantus*, *Enobarbus*, *Sir Toby Belch*, *Pistol*, *Bessus* ('A King and No King'), *Bosola* ('Duchess of Malfi'), *Sir John Frugal* ('The City Madam') *Master Walter* ('The Hunchback'), *Sextus* in Payne's 'Brutus,' etc. He was the author of the following plays: 'The Soldier's Orphan' (1844), 'Retribution' (1850), and 'Justiza,' which see. See, also, Genest's 'English Stage' (1832); the *Era* for July 28, 1879; 'Dictionary of National Biography' (1885); and BENNETT, JULIA and ROSA.

Bennett, James. Actor, died March, 1885; made his first professional appearance in London at the Lyceum Theatre, on March 18, 1859, as *Iago*. Among the parts which he "created" were those of *Oliver Cromwell* in E. L. Blanchard's 'Aston Hall' (1854), and *Creon* in Watts Phillips's 'Theodora' (1866). He was seen at Niblo's Theatre, New York, in April, 1871, as *Richard III.* In the latter part of his career he was well known, in the English provinces especially, as an impersonator of the leading rôles in the "legitimate."

Bennett, Joseph. Musical critic and dramatic writer; author of the libretti of 'Manon' (1885), 'Thorgrim' (1890), 'Djami-leh' (1892), 'Jeanie Deans' (1894).

Bennett, Julia. Actress; daughter of G. J. Bennett (*q.v.*), and afterward Mrs. Barrow; was the original of *Rose de Belle-cœur* in Planché's 'Caught in a Trap,' *Rose Lawless* in Boucicault's 'School for Scheming,' *Miss Rocket* in his 'Young Hearts and Old Heads,' etc. Among her other parts were *Rosalind*, *Mrs. Oakley* in 'The Jealous Wife,' *Constance* in 'The Love Chase,' *Anne Franklin* in 'Presented at Court,' *Martha Gibbs* in 'All that Glitters,' *Madeline* in 'Belphegor,' and *Camilla* in Sullivan's 'Old Love and the New.' She was "leading lady" at Manchester in 1842, and made her first appearance in New York in 1851 as *Lady Teazle*.

Bennett, Mrs. Actress; made her professional *début* in 1883 at the Gaiety Theatre, London, as *Violante* in 'The Honey-moon,' and *Juliet* (in the balcony scene). She was afterwards at Sadler's Wells, "on tour," and at the Imperial Theatre, successively; she was then engaged to play "lead" at the Surrey, where she remained for six years, appearing in popular modern melodrama. At the Strand Theatre in 1890 she represented *Aldabella* in a performance of 'Fazio' (*q.v.*), and at the Criterion in 1887 she played *Louise* in a representation of 'Frou-Frou' (*q.v.*). Her "original" parts include *Grace Glynd* in 'The Village Forge' (1890), *Joan* in 'A Summer's Eve' (1891), *Norah* in 'The Plebeians' (1891), *Victoria Dudley* in 'The Gambler' (1891), etc.

Bennett, Rosa. Actress; daughter of G. J. Bennett (*q.v.*) and sister of Julia Bennett (*q.v.*); made her London *début* at

the Haymarket in October, 1852, as *Sophia* in 'The Road to Ruin,' and her first appearance in America at New York in October, 1854, as *Lady Gay Spanker*. Her repertory included the heroines of 'Like and Unlike, or the Sisters,' *Fanny* in 'Night and Morning,' *Lucy Middleton* in 'The State Prisoner,' and *Rose* in 'Tit for Tat.'

Bensley, Robert. Actor; had had, apparently, some experience in the English provinces before, on October 2, 1765, he made his first (recorded) appearance in London, at Drury Lane Theatre, as *Pierre* in 'Venice Preserved' (*q.v.*). At Drury Lane he remained for two years, migrating in September, 1767, to Covent Garden. There he stayed till 1775, when he returned to Drury Lane for an engagement that extended over four years. In 1779 he was at the Haymarket, and from that date till 1795 he divided his time about equally between that house and Drury Lane. His last professional appearance was on May 6, 1796. He had "created" the following (among many) rôles:—*Merlin* in 'Cymon' (1767), *Mithranes* in 'Cyrus' (1768), *Edgar* in 'Elfrida' (1772), *Selim* in 'Edward and Eleonora' (1775), *Harold* in 'The Battle of Hastings' (1778), the *King* in 'The Jew of Lombardy' (1779), *Lord Glenmore* in 'The Chapter of Accidents' (1780), *Rueful* in 'The Natural Son' (1784), *Leonidas* in 'The Fate of Sparta' (1788), and *Eustace de St. Pierre* in 'The Surrender of Calais' (1791). Among his most notable "stock" parts were *Malvolio*, *Iago*, *Prospero*, and *Ghost* in 'Hamlet,' *Mosca* (in 'The Fox'), and *Morose* (in 'The Silent Woman'). He was also seen as *Banquo*, *Wolsey*, *Brutus*, *Iachimo*, *Jaques*, *Buckingham* ('Richard III.'). *Hubert* ('King John'), *Manly* ('Plair Dealer'), *Moody* ('Country Girl'), and *Honeywood* ('Good-Natured Man'). It is believed that in early life he was a lieutenant of marines, and that after he retired from the stage he was made a barrack-master. The exact dates of his birth and his death have not been ascertained. The *Gentleman's Magazine* places the latter event in 1809 "Bensley," says Boaden, "was a gentleman and a scholar." "I often met Bensley," writes O'Keefe, "and found him an exceedingly well-informed, sensible man. As an actor he was most correct to his words, an understood his author. His walk was therserious and sentimental, and very well it was for any author to get him in a new piece." George Colman writes that "Bensley, who always maintained an upper ran upon the stage, both in tragedy and comedy was respectable in all the characters he undertook, in spite of a stalk and a stare—a stiffness of manner and a nasal twang c utterance—which prevented his being ver popular in most of them." Charles Lamb's eulogy of Bensley is well known: "Of a the actors who flourished in my time, Bensley had most of the swell of soul, wa greatest in the delivery of heroic concep tions, the emotions consequent upon th presentment of a great idea to the fanc;

He had the true poetical enthusiasm—the rarest faculty among players. . . . His voice had the dissonance, and at times he inspiring effect, of the trumpet. His wit was uncouth and stiff, but no way embarrassed by affectation; and the thoroughbred gentleman was uppermost in every movement." See Boaden's 'Life of Mrs. Inchald' and 'Life of Mrs. Jordan,' O'Keefe's 'Recollections,' Colman's 'Random Records,' Campbell's 'Life of Mrs. Siddons,' 'The Garrick Correspondence,' the 'Dramatic Censor' (1800), Gilliland's 'Dramatic Mirror' (1808), 'Records of a Stage Veteran' (1836), and the 'Dictionary of National Biography' (1885). See, also, IAGO and IALVOLIO.

Benson. Actor and dramatic writer, died 1796; author of 'Britain's Glory' (q.v.) and 'Love and Money' (q.v.). Having married a sister of Mrs. Stephen Kemble, he became connected with both Drury Lane and the Haymarket Theatres, and was esteemed a useful actor. Seized by brain fever, he committed suicide. His daughter married Vining. See the 'Thespian Dictionary' (1805) and 'Biographia Dramatica' (1812).

Benson. (1) *Lucy* and *Rose Benson* were the Village Coquettes' in DICKENS'S 'Purletta' of that name (q.v.). (2) *Benson*, a barrister, is the leading figure in TOM TAYLOR'S 'To oblige Benson' (q.v.).

Benson, Francis Robert. Actor and theatrical manager, born at Alresford, Hants, in 1859; made his first professional appearance at the Lyceum Theatre, London, in 1881, as *Paris* in 'Romeo and Juliet' (q.v.), and afterwards had experience with companies travelling through the English provinces. In 1883 he formed a company of his own, with which he has since toured, save for seasons in London (1889-90, 900, 1901-2), during which he produced *Hamlet*, 'Othello,' 'Coriolanus,' 'Antony and Cleopatra,' 'The Merchant of Venice,' 'Henry V.,' 'Richard II.,' 'Twelfth Night,' 'The Tempest,' 'As You Like It,' 'A Midsummer Night's Dream,' 'The Merry Wives of Windsor,' 'The Taming of the Shrew,' and 'The Rivals,' himself appearing as *Hamlet*, 'Othello,' 'Coriolanus,' 'Antony,' 'Shylock,' 'Henry V.,' 'Richard II.,' 'Malvolio,' 'Caliban,' 'Ireland,' 'Lysander,' 'Dr. Caius,' 'Petruccio,' and *Captain Absolute*. His provincial productions include (in addition to the above) 'Macbeth,' 'Much Ado about Nothing,' 'Richard III.,' 'Romeo and Juliet,' 'Timon of Athens,' 'The Belle's Stratagem,' 'She goes to Conquer,' 'The School for Scandal,' 'Rob Roy,' 'The Lady of Lyons,' 'Money,' 'Richelieu,' 'London Assurance,' 'New Men and Old Acres,' 'Priest or Painter,' 'Robert Macaire,' 'The Corsican Brothers,' etc. In all of these he has undertaken a leading rôle. For many years in succession he has provided the programme of the Stratford-on-Avon Shakespeare festivals. In February, 1891, he appeared at the Vaudeville Theatre, London, as

Rosmer in Ibsen's 'Rosmersholm' (q.v.). —Mrs. F. R. Benson has been seen in London as *Ophelia*, *Desdemona*, *Titania*, *Katherine* in 'The Taming of the Shrew,' etc.

Bentivoglio. (1) *Francesca Bentivoglio*, in TOM TAYLOR'S 'Fool's Revenge' (q.v.), is the wife of *Galeotto Manfredi*, the lord of Faenza. (2) *Il Conte Bentivoglio* is a character in C. S. CHELTNAM'S 'Dinner for Nothing' (q.v.).

Bentley, John. Author of 'The Royal Penitent,' a sacred drama (1803).

Bentley, Richard. Dramatic and miscellaneous writer, born 1708, died 1782; son of Richard Bentley, the famous scholar; author of three plays—'The Wishes' (1761), 'Philodamus' (1767), and 'The Prophet' (1788)—all of which see. See 'Dictionary of National Biography' (1885).

Bentley, Thomas. Dramatic writer; son of Dr. Bentley, the scholar; died 1782; author of 'The Wishes,' a comedy; 'Philodamus,' a tragedy; and 'The Prophet,' an opera—all of which see.

Bentley, Walter [Begg]. Actor, born at Edinburgh in 1849; made his first appearance on the stage in New Zealand. His London debut took place at the Court Theatre in October, 1874, when he played *Stephen Tickle* (q.v.) in 'Peacock's Holiday' (q.v.). In 1875 he 'starred' in Scotland in leading "legitimate" parts, such as *Hamlet*, *Macbeth*, *Othello*, *Iago*, *Richard III.*, *Shylock*, *Richelieu*, *Claude Melnotte*, etc. At the Lyceum, London, in 1875-73, he figured as *Laertes*, *Malcolm* ('Macbeth'), *Clarenee* ('Richard III.'). *Moray* ('Charles I.'). *Noailles* ('Queen Mary'), *Olaf* ('Vanderdecken'), *Tristan* ('Louis XI.'). *Christian* ('The Bells'), etc. In 1878 he appeared at the Haymarket as *Asa Trenchard* in 'Our American Cousin,' and in 1879 he played *Rob Roy*, *Sir Thomas Clifford*, and other leading parts at Sadler's Wells.

Benvolio. Nephew of *Montagu* and friend of *Romeo*, in Shakespeare's tragedy. He figures in DOWLING'S travesty of 'Romeo and Juliet' as *Mr. Ben Volio*, "a steady basket-man."

Benyowsky, Count. The 'Memoirs and Travels' of this worthy, written by William Nicholson, were printed in 1790 and reprinted in 1893. His adventures were made the subject of a drama by Kotzebue, 'Count Benyowsky; or, The Conspiracy of Kamschatka,' English translations of which were issued by the Rev. W. RENDER in 1798 and by BENJAMIN THOMPSON in 1800. Two English plays have been founded on Kotzebue's work: (1) 'Kamtschatka; or, The Slaves' Tribute' (q.v.), said to have been written by CHARLES KEMBLE (1811), and (2) 'Benyowsky; or, The Exiles of Kamschatka,' a musical piece, adapted by JAMES KENNEY (q.v.), and first performed at Drury Lane on March 16, 1826, with Bennett in the title part, Wallack as *Stephanoff*, Harley as

Tristram Stark (a poet), Miss Foote as *Athanasia*, etc. In this piece, *Benyowsky* and *Stephanoff* are both conspirators against the Governor of Kamschatka, and in love with his daughter *Athanasia*. She is given to *Benyowsky*, and *Stephanoff* in revenge betrays his comrade. In the end, the governor makes common cause with *Benyowsky* against his sovereign, and joins him and *Athanasia* in flying from Kamschatka.

Benzon, Otto. See MAKE-BELIEFS.

Berard, Peter. Translator of 'The Uncle's Will,' a farce (1808).

Berengaria, Queen, figures in MACNALLY'S 'Cœur de Lion' (q.v.), HALLIDAY'S 'Richard Cœur de Lion' (q.v.), and BALFE'S 'Talisman' (q.v.).

Berenice. Princess of Egypt, in Mrs. WISEMAN'S 'Antiochus the Great' (q.v.).

Bergmann, Madam. The chief character in W. COLLINS'S 'Red Vial' (q.v.).

Beppo. A burlesque produced in America by W. F. FLORENCE (q.v.).

Beppo. (1) A young goatherd in J. M. MORTON'S 'Prince for an Hour' (q.v.). (2) A character in BYRON'S 'Young Fra Diavolo' (q.v.). (3) A herdsman in AUDRAN'S 'Mascotte' (q.v.).

Beringer, Esmé. Actress, daughter of Mrs. O. Beringer (q.v.); made her professional *début* in 1888 as *Dick Tipton* in Mrs. Burnett's 'Little Lord Fauntleroy' (q.v.). She was also in the London cast of her mother's drama, 'Bess' (1893). Her original rôles have included *Susan* in 'The New Boy' (1894); *Lady Helen* in 'The Ladies' Idol,' *Euphemia Schwartz* in 'The Strange Adventures of Miss Brown,' and *Justina Emptage* in 'The Benefit of the Doubt' (1895); *Arice Bickerdyke* in 'The Late Mr. Castello,' *Cassiopeia* in 'A Mother of Three,' *Constance* in 'Woman's World,' *Speranza* in 'The Pilgrim's Progress' (1896), and *Ethel* in 'The Free Pardon' and *Kathleen* in 'On Leave' (1897). She was in the original cast of 'In Days of Old' and 'Rupert of Hentzau' (1899), and "created" the leading female rôle in 'Captain Kettle' (1902), 'Man and Himself' (1903), 'When a Man Marries' (1904), and 'The Wheat King' (1904). She played *Romeo* at the Prince of Wales's Theatre, London, on the afternoon of May 15, 1896, the heroine of Gilbert's 'Pygmalion and Galatea' at the same theatre, June 1, 1897, and *Hermia* in 'A Midsummer Night's Dream' at the Theatre Royal, Glasgow, June 14, 1897.

Beringer, Mrs. Oscar (Aimée Daniell) Dramatic writer; author of 'Tares' (1888), 'The Prince and the Pauper,' an adaptation (1890), 'Bess' (1891), 'Snowdrop' (1891), 'The Holly Tree Inn,' an adaptation (1891), 'Salve' (1895), 'A Bit of Old Chelsea' (1897), 'Jim Belmont' (1900), and 'Penelope' (q.v.); co-author, with Henry Hamilton, of 'That Girl' (1890), and with Miss Clo Graves of 'Katherine Kavanagh' (1891).

Beringer, Véra. Actress, daughter of Mrs. O. Beringer (q.v.); made her professional *début* as *Jack* (a child) in her mother's play, 'Tares' (1888). She was the original *Little Lord Fauntleroy* in Mrs. Burnett's dramatization of her story (1888) and afterwards "created" the parts of the *Prince* and *Tom Canty* in 'The Prince and the Pauper' (1890), *Aphrodite* in 'That Girl' (1890), *Larry* in 'The Holly Tree Inn' (1891) and *Florimonde* in 'The Pilgrim's Progress' (1896). She played *Olaf* in 'The Pillars Society' (q.v.) in 1889, *Juliet* at the Prince of Wales's Theatre, London, on May 15, 1896, *Julie* in 'Richelieu' at Holloway in November, 1896, and *Helena* in 'A Midsummer Night's Dream' at the Theatre Royal, Glasgow, June 14, 1897.

Berlingen, The Sieur de, LYTTON'S 'Richelieu' (q.v.), is one of the king's attendants, and a conspirator.

Berinthia. A young widow in V. BRUGH'S 'Relapse' (q.v.).

Berkeley, George Monck. Miscellaneous writer, born 1763, died 1798; author of 'Nina,' a comedy (1787), and 'Love and Nature,' a musical piece (1797).

Berkeley, Sir William. Governor of Virginia, 1660-1676; died 1677; author of 'The Lost Lady,' a tragi-comedy (q.v.) and, possibly, of 'Cornelia' (q.v.).

Berliot, Madame. See MADAME BERLIOT'S BALL.

Bermudas. A "side-walk merchant" in A. DALY'S 'Under the Gaslight' (q.v.).

Bernard, Charles. Actor, vocalist, and theatrical manager; made his *début* at the two first-named capacities in 1846 at the Strand Theatre, London, as the coolie 'Love in a Village.' In the following year he was employed as "second low com" at Sadler's Wells under Phelps, returning afterwards to the Strand, where he remained for two or three seasons. Next came engagements at Drury Lane under James Anderson and Alfred Bunn; then Bernard was the *Ferrando* in the original production of 'Il Trovatore' (q.v.), playing many other similar parts in Italian and English opera. He was for three seasons in succession at the Standard under Sims Reeves, and subsequently at D. Y. Lane. In 1863 he took a comic opera company on tour, and for the next three or four years travelled through the provinces. In 1867 he was stage-manager at the Prince of Wales's, Liverpool. In 1873 he began to build the Gaiety Theatre, Glasgow, where for some years he maintained a stock company of unusual excellence, and undertook several successful revivals—notably of 'Pygmalion and Galatea' (q.v.) and 'The Gentle Shepherd' (q.v.). During the next few years he became lessee also of the Theatre Royal, Newcastle, the Theatre Royal, Carlisle and

the Prince's, Manchester, besides controlling several touring companies. In 1892 he was appointed manager of the Palace Theatre, London, but was soon attacked by the illness to which he finally succumbed in 1895. In 1835 he married Miss Annie Allyn (*q.v.*), who died in 1896. He was the author of several dramatic adaptations—notably of a version of 'The Vicar of Wakefield' called 'Primroses' (*q.v.*).

Bernard, Charles de. See MAUD'S PERIL and STILL WATERS RUN DEEP.

Bernard, John. Actor, born at Portsmouth, 1756; died in London, 1823; was the son of a naval lieutenant, and made his *début* at Chew Magna in 1773 as *Jaffier*. He afterwards joined the Norwich circuit, and married Mrs. Cooper, a member of the company. In 1786 he became manager at Swansea, and in October, 1787, made his first appearance in London at Covent Garden as *Archer* in 'The Beaux' Stratagem.' In 1791 he left the metropolis for the provinces, and in 1792 his wife died. From 1793 to 1796 (when he married Miss Fisher) he was at Covent Garden again, and in 1797 he accepted an American engagement. His *début* was made at New York in August, as *Goldfinch* in 'The Road to Ruin.' Later in the year he went to Philadelphia, where he stayed six years, going thence to Boston in 1803. In 1806 he went into partnership with Powers at the Federal Street Theatre, Boston, remaining there till 1810. During 1810-17 he travelled in the States and Canada. His last appearance was at Boston in April, 1819 [Ireland says 1813]. A contemporary critic wrote: "Bernard has represented *Fribble*, *Jack Meggot*, *Sir Brilliant Fashion*, etc., with success. There is a light neatness in his figure, countenance, and manner that is happily adapted to such parts." He was the author of 'The Poor Sailor; or, Little Bob and Little Ben,' an operetta (1795), and of a few other pieces, played in the provinces. He was the father of Lionel and William Bayle Bernard, both of which see. His 'Retrospections of the Stage' were published in 1830; further 'Retrospections' appeared in the 'Manhattan and New York Magazine' (1884) and Tallis's 'Dramatic Magazine' (1850-1). See also 'Biographia Dramatica' (1812), Genest's 'English Stage' (1832), Dunlop's 'American Stage' (1833), Ireland's 'New York Stage' (1866), and 'Dictionary of National Biography' (1885).

Bernard, Lionel. Actor, born at Boston, U.S.A., 1818; died at Columbus, U.S.A., 1862; son of John Bernard (*q.v.*); made his *début* at Philadelphia in April, 1849.

Bernard, Mrs. Charles (*née* Tilden). Actress; made her *début* at New York in 1797, appeared at Washington in 1818, returned to New York in 1828, and played at Philadelphia in 1831. She died before 1870.

Bernard, Mrs. John (*née* Roberts). Actress; died 1792; first wife of John

Bernard (*q.v.*); after her marriage played at Dublin (1780), obtaining popularity as *Lucy* in 'The Beggar's Opera'; succeeded Mrs. Siddons as "leading lady" at Bath, and made her London *début* (with her husband) at Covent Garden in 1787. See the 'Thespian Dictionary' (1805).

Bernard, Mrs. John (*née* Fisher). Actress; second wife of John Bernard (*q.v.*); died at Boston, U.S.A., in 1805.

Bernard, Richard. Clergyman and miscellaneous writer, born 1566-7, died 1641; published a complete translation into English of the plays of Terence (1598, 1604, and 1617).

Bernard, Victor. See OUT OF THE HUNT.

Bernard, William Bayle. Dramatic writer, born at Boston, U.S.A., 1807; died at Brighton, 1875; son of John Bernard, the actor (*q.v.*); was clerk in the army accounts office, London, from 1826 to 1830, and from the last-named year devoted himself to dramatic composition, having already produced (in 1827) a nautical drama, 'The Pilot.' He wrote over a hundred pieces, of which the following are the best known:—'Casco Bay' (1827), 'The Metempsychosis' (1830), 'The Four Sisters' (1831), 'The Dumb Belle' (1832), 'Rip Van Winkle' (1832), 'The Kentuckian' (1833), 'The Mummy' (1833), 'The Nervous Man' (1833), 'Lucille; or, The Story of a Heart' (1836), 'The Farmer's Story' (1836), 'The Middy Ashore' (1836), 'The Man about Town' (1836), 'The Yankee Pedlar' (1836), 'St. Mary's Eve' (1837), 'Marie Ducauge' (1837), 'His Last Legs' (1839), 'The Irish Attorney' (1839), 'The Boarding School' (1841), 'Blanche de Valmy' (1845), 'The Round of Wrong' (1846), 'The Passing Cloud' (1848), 'The Balance of Comfort' (1854), 'Leon of the Iron Mask' (1855), 'The Evil Genius' (1856), 'A Life's Trial' (1857), 'The Tide of Time' (1858), 'Faust; or, The Fate of Marguerite' (1866), 'The Doge of Venice' (1867), 'Love's Revenge' (1868), 'The Man of Two Lives' (1869); also, 'The Conquering Game,' 'The Happiest Man Alive,' 'Locomotion,' 'A Maiden's Fame,' 'No Name,' 'The Old Regimentals,' 'Platonic Attachments,' 'A Practical Man,' 'Robespierre,' 'A Splendid Investment,' 'A Storm in a Teacup,' 'The Woman-Hater,' and 'Woman's Faith' (all of which see). He was also co-author, with Westland Marston, of a play called 'Trevanion' (1849). Henry Morley wrote of him in 1858 as "a playwright who does not look to France for his material, and though he wants the Frenchman's art in the construction of a plot, is well furnished with English wit and English earnestness of feeling." He wrote a good deal of theatrical criticism for the newspapers, and, besides editing his father's 'Retrospections,' was the author of a 'Life of Samuel Lover' (1874). See 'Men of the Time' (9th edit.), *Era* newspaper for August, 1875, and 'Dictionary of National Biography' (1885).

Bernard-Beere, Mrs. See BEERE, MRS. BERNARD.

Bernardo. An officer in 'Hamlet' (*q.v.*).

Bernaer, Agnes. See AGNES BERNAUER.

Berners, Lord (John Bouchier). Translator of Froissart; died 1532; author of 'Ite in Vineam Meam,' a sacred play. See Wood's 'Athenæ Oxonienses,' Fuller's 'Worthies,' and Walpole's 'Royal and Noble Authors.'

Berry. Actor, died January, 1760; "was engaged at Drury Lane in 1728-9. For some years he chiefly played singing parts; in 1734-5 he came into a more regular line of acting. The *Dramatic Censor* says he was respectable in some parts, but drowsy in others" (Genest).

Berry, Mary. One of the famous Misses Berry, the friends of Horace Walpole; born 1763, died 1852; was the author of a comedy called 'Fashionable Friends,' produced at Drury Lane in 1802; also, of a farce, called 'The Martins.' Her 'Journals and Correspondence' (1783-1852) appeared in 1865.

Bertha. (1) Daughter of the Duke of Brabant in BEAUMONT and FLETCHER'S 'Beggar's Bush' (*q.v.*). (2) Daughter of *Caleb Plummer* in E. STIRLING'S 'Cricket on the Hearth' (*q.v.*). (3) A character in W. S. GILBERT and F. CLAY'S 'Gentleman in Black' (*q.v.*). (4) A character in 'The Point of Honour.'

Bertha, the Sewing-Machine Girl. A play by CHARLES FOSTER (*q.v.*), founded on a novel, and first performed at the Bowery Theatre, New York, in August, 1871.

Berthe, the Daughter of Roland. A play adapted from 'La Fille de Roland' of Henri de Bornier, and produced in America in November, 1878, with Miss Mary Anderson as the heroine. "The nobility and purity of this tragic drama," writes Miss Anderson, "always touched the audience. The period it pictures is chivalric Charlemagne, still on the throne, full of honourable years, and the blood of Oliver, Roland, and their noble companions showing in the valiant deeds of their sons, and the pure and courageous characters of their daughters."

Berthold. (1) A character in MATURIN'S 'Fredolpho' (*q.v.*). (2) *Prince Berthold*, in BROWNING'S 'Colombe's Birthday' (*q.v.*).

Bertholde, Marie. The heroine of H. R. ADDISON'S 'Marie' (*q.v.*).

Bertoldo, Prince. Brother of King Roberto of Sicily, in MASSINGER'S 'Maid of Honour' (*q.v.*).

Bertram; or, The Castle of St. Aldobrand. A tragedy in five acts, by R. C. MATURIN (*q.v.*); first performed at

Drury Lane on May 9, 1816, with Kean in the title part, Pope as *St. Aldobrand*, Miss Somerville as *Imogine*, etc.; first played at New York in September of the same year, with Mrs. Barnes as the heroine; performed at Sadler's Wells in 1847, with Phelps in the title part; revived at Marylebone Theatre in 1853, with Mrs. Wallack as *Imogine*. "*Imogine*, loving and loved by an exiled ruffian (*Bertram*), marries, in his absence *Bertram's* enemy, *St. Aldobrand*, in order to save her sire from ruin. *Bertram*, thence outcast, is wrecked near the castle of the wedded pair; and of course the old lover encounter each other. *Imogine* forgets her duty to her husband, whom *Bertram* kills after seducing his wife. . . . *Imogine* goes mad, and dies; whereupon *Bertram* . . . kills himself" (Doran).

Bertram. (1) Count of Rousillon in 'All's Well that Ends Well' (*q.v.*). (2) A conspirator in BYRON'S 'Marino Faliero' (*q.v.*). (3) The "fiend-father" in R. LACY'S 'Robert the Devil' (*q.v.*), and W. S. GILBERT'S burlesque so named (*q.v.*). (4) *Captain Bertram* is a character in DUNLAP'S 'Fraternal Discord' (*q.v.*), and a person named figures (5) in 'The Birthday' (*q.v.*). (6) *Henry* and *Lucy Bertram* are characters in the various versions of SCOTT'S 'Guy Mannering' (*q.v.*). (7) There is a *Prin Bertram* in DRYDEN'S 'Spanish Friar' (*q.v.*) and (8) *Sir Stephen* and *Frederick Bertram* are father and son in CUMBERLAND'S 'Jew' (*q.v.*).

Bertrand. A character, respectively, (1) 'The Foundling of the Forest' and (2) 'The Woman of the People' (*q.v.*). (3) There is a *Dr. Bertrand* in LADY DUFFERIN'S 'Finesse' (*q.v.*).

Bertrand, E. C. English playwright, born about 1842, died 1887; author of 'Grandfather's Clock,' 'Blind Justice,' 'Black and White.'

Bertrand et Raton. See MINISTRE AND THE MERCER.

Bertuccio, Israel. A character in LORD BYRON'S 'Marino Faliero' (*q.v.*). *Bertuccio* is the name of the "fool" in TAYLOR'S 'Fool's Revenge' (*q.v.*).

Bertulphe. "Provost of Bruges," SHERIDAN KNOWLES'S play of that name (*q.v.*).

Berynthia. An heiress in BAKER'S 'Hampstead Heath' (*q.v.*).

Besant, Sir Walter. Novelist and miscellaneous writer; co-author, with James Rice, of dramatic versions of 'Reamoney Mortiboy' (1874) and 'Such a Good Man' (1880), and, with Walter Herbert Pollock, of 'The Charm' (1884), 'The Ball-Monger' (1887), and some 'Drawing-Room Comedies' published in 1896. His novel, 'They were Married,' has been dramatized. See, also, ARMOREL OF LYONESSE and LITTLE GIRL.

Besemeres, John. See DALY, JOHN.

Bess. A play in three acts, by Mrs. OSCAR BERINGER (*q.v.*), produced at the Theatre Royal, Cape Town, December, 1891; first performed in England at Peterborough on November 7, 1892, with W. H. Vernon as *Joe*, Miss Esmé Beringer as *Nan*, and Miss Geneviève Ward as *Bess*; in London, at the St. James's Theatre, on the afternoon of June 12, 1893, with the above players in their original rôles, H. V. Esmond as *Phil*, Seymour Hicks as *Ambrose*, J. D. Beveridge as *Dr. Wenham*, Miss H. Forsyth as *Mrs. Wenham*, Miss K. Phillips as *Keziah*, etc.

Bess. Daughter of the beggar of Bethnal Green, in SHERIDAN KNOWLES'S 'Beggars Daughter' (*q.v.*). *Bessy* is the name of the corresponding character in DODSLEY'S 'Blind Beggar of Bethnal Green' (*q.v.*).

Bess, Queen. See GOOD QUEEN BESS.

Bess, Starlight, figures in J. B. BUCKSTONE'S 'Flowers of the Forest' (*q.v.*).

Bessie. A "petite drama" by E. H. BROOKE (*q.v.*), produced at the Royalty Theatre, London, on May 1, 1878.

Bessie, Elizabeth. Actress; author of 'The Understudy' (1892), and co-author, with S. Herbert-Basing, of 'Gringoire' (1890).

Bessus, in BEAUMONT and FLETCHER'S 'A King and No King' (*q.v.*), is "a swaggering coward, something between *Parolles* and *Falstaff*" (Hazlitt). See BOBADIL.

Bessy. See BESS.

Best, William. See BELLINGHAM, HENRY.

Best Bidder (The). A farce in two acts, by M. P. ANDREWS (*q.v.*), first performed at Drury Lane on December 11, 1782, with Parsons as *Sir Tedious*, Palmer as *Count Bam*, Dodd as *Lord Beauboot*, Barrymore as *Captain Standard*, Baddeley as *Snare'em*, Snett as *Inkhorn*, and Mrs. Wrighten as *Mrs. Brocade*.

Best Intentions (The). A play in one act, by PERCY F. MARSHALL and RICHARD PURDON, Opera House, Northampton, December 11, 1890.

Best Man (The). A farce in three acts, by RALPH LUMLEY (*q.v.*), first performed at Toole's Theatre, London, on March 6, 1894, with J. L. Toole in the title rôle (*Price Puttlow*), Miss B. Lamb as *Mrs. Montaubyn*, and other parts by J. Billington (*Sir Lovel Gage*), G. Shelton, Miss E. Johnstone, etc.; first performed in America at Syracuse, New York State, October, 1894.

Best Man Wins (The). A farce by MARK MELFORD, first performed at the Novelty Theatre, London, January 27, 1890.

Best People (The). A comedy in four acts, by Mrs. FAIRFAX, produced at the Globe Theatre, London, on July 14, 1890.

Best Way (The). A "petite comedy" in one act, by HORACE WIGAN (*q.v.*), first

performed at the Olympic Theatre, London, on September 27, 1866, with J. Clayton as *Erskine Speed*, the author as *Theodore Tonic*, and Miss Lydia Foote as *Alice*.

Bethlehem Gabor. A play by JOHN BURK.

Betly. An opera by Donizetti, performed with an English libretto at the Gaiety Theatre, London, in September, 1870, with Miss F. Lancia, Cummings, and Aynsley Cook in the principal parts.

Betrayed. (1) A play by W. G. WILLS (*q.v.*), adapted from Sardou's 'Patrie,' and first performed at the Theatre Royal, Edinburgh, on August 18, 1873, with Miss Sophie Young as *Dolores*, and other parts by Miss Ellen Meyrick, J. Dewhurst, T. N. Wenman, Carter Edwards, E. D. Lyons, R. Lyons, and F. Harvey. (2) 'Betrayed'; or, 'The Vicar's Daughter': a drama in five acts, adapted by R. MANSELL from Goldsmith's 'Vicar of Wakefield,' and first performed at the Queen's Theatre, Manchester, on June 23, 1886.

Betrayer of his Country (The). A tragedy by HENRY BROOKE (*q.v.*), acted at Dublin in 1741; revived in 1754 under the title of 'Injured Honour,' and printed in 1778 as 'The Earl of Westmorland.'

Betrothal (The). A drama in five acts, by G. H. BOKER (*q.v.*), performed at Philadelphia in September, 1850; at the Broadway Theatre, New York, on November 18, 1850, with Richings, Couldock, F. Conway, Fredericks, Davidge, Whiting, Mrs. Abbott, and M^{me}. Ponisi (*Constanza*) in the cast; produced at Drury Lane Theatre, London, on September 19, 1853, with G. V. Brooke as *Marsio*, Miss Anderton as *Constanza*, and other parts by E. L. Davenport, Belton, Miss Fetherstone, and Mrs. Belton.

Betsy. A comedy in three acts, adapted by F. C. BURNAND (*q.v.*) from the 'Bébé' of Hennequin and De Najac (Gymnase, 1877), and first performed at the Criterion Theatre, London, on August 6, 1879, with Miss Lottie Venne in the title part, W. J. Hill as *Alexander Birkett*, Lytton Sothorn as *Adolphus Birkett*, H. Standing as *Redmond McManus*, G. Giddens as *Richard Talbot*, A. Maltby as *Sam Dawson*, Mrs. Stephens as *Mrs. Birkett*, Miss M. Rorke as *Mrs. McManus*, and Miss M. Taylor as *Nellie Bassett*; revived at the same theatre in October, 1882, with W. J. Hill, L. Sothorn, H. Standing, and A. Maltby in their original parts, H. Reeves Smith as *Talbot*, Miss Eleanor Bufton as *Mrs. Birkett*, Miss K. Rorke as *Mrs. McManus*, Miss A. Hewitt as *M^{me}. Polenta*, and Miss Nelly Bromley as *Betsy*; at the same theatre in August, 1883, with Miss Venne, H. Standing, G. Giddens, and A. Maltby in their original parts, W. Blakeley as *Alexander Birkett*, Aubrey Boucicault as *Adolphus*, Miss F. Robertson as *Mrs. Birkett*, Miss E. Terriss as *Nellie*, Miss F. Frances as *Mrs. McManus*, and Miss R. Saker as *M^{me}. Polenta*; at the same theatre in August, 1889, with all the players

just named, save Miss Saker; at the same theatre in August, 1892, with W. Blakeley and G. Giddens as before, Miss Jenny Rogers as *Betsy*, D. James, jun., as *Dawson*, Welton Dale as *Adolphus*, S. Valentine as *McManus*, Miss F. Frances as *Mrs. McManus*, Miss M. Studholme as *Nellie*, and Miss Ellis Jeffrey as *Mdme. Polenta*; at the same theatre in December, 1896, with Miss Annie Hughes as *Betsy*, Miss C. Addison as *Mrs. Birkett*, Miss Sybil Carlisle as *Mdme. Polenta*, A. Bishop as *Birkett, sen.*, Aubrey Boucicault as *Birkett, jun.*, J. H. Barnes as *McManus*, K. Douglas as *Talbot*, and J. Welch as *Dawson*; at Wyndham's Theatre, July, 1902.

Betsy Baker; or, Too Attentive by Half. A farce in one act, by J. MADDISON MORTON (*q.v.*), first performed at the Princess's Theatre, London, on November 13, 1850, with Mrs. Keeley in the title part, Miss Murray as *Mrs. Mouser*, Keeley as *Marmaduke Mouser*, and J. Vining as *Crummy*; first played at New York in February, 1857, with Burton as *Mouser*, G. Jordan as *Crummy*, Miss Weston as *Mrs. Mouser*, and Mrs. Skerrett as *Betsy*. *Betsy* has also been played in America by Mrs. John Drew and Mrs. W. H. Smith. The farce was revived at the Gaiety, London, in March, 1871, with Mrs. Keeley in her original part; and at Toole's Theatre, London, on July 1, 1882, with Mrs. Keeley, J. L. Toole as *Mouser*, John Billington as *Crummy*, and Miss Effie Liston as *Mrs. Mouser*. Fitted with lyrics by Sheldon Wilson and with music by Meyer Lutz, it was performed at the Gaiety, London, in December, 1883, as 'The Laundry Belle' (*q.v.*). Another musical setting of the farce, by Lawrence Hanray, was brought out at the Bijon Theatre, Bayswater, in February, 1895.

Better Angel (The); or, The Legacy of Wrong. A drama in two acts, by WYBERT REEVE, first performed at the Theatre Royal, South Shields, in February 1868.

Better Half (The). A comedietta in one act, by T. J. WILLIAMS (*q.v.*), adapted from 'Madame André;' first performed at the Strand Theatre, London, on June 26, 1865, with a cast including Parselle, Belford, and Miss E. Johnstone. See WOMAN OF BUSINESS.

Better Late than Never. (1) A comedy by WILLIAM DAVIES (*q.v.*), written for a private theatre, and published, with four other pieces, in 1786. (2) A comedy by M. P. ANDREWS and F. REYNOLDS (*q.v.*), first performed at Drury Lane on November 17, 1790, with Mrs. Jordan as *Augusta*, Palmer as *Sir Charles Chouse*, Kemble as *Saville*, Baddeley as *Grump*, Mrs. Goodall as *Mrs. Flurry*, Dodd as *Flurry*, Bannister, jun., as *Litgamus*, R. Palmer as *Pallet*, and Miss Pope as *Diary* (a maid). *Saville* (nephew of *Grump*) is a gambler, and *Augusta*, who is in love with him, endeavours to cure him of the vice. In the end she gives him her hand and fortune. *Chouse* has an intrigue with *Mrs. Flurry*. The piece was played in

America in 1796. (3) A comedy in two acts, by JOHN BROUGHAM (*q.v.*), first performed at Brougham's Theatre, New York, on January 25, 1869, with the author as *Major Fergus O'Shaughnessy*. (4) A drama by EDWIN PALMER, Middlesborough, September 5, 1870. (5) A comedy by F. C. BURNAND (*q.v.*), adapted from 'L'Homme qui Manque le Coche,' and first performed at the Royalty Theatre, London, on June 27, 1874, with a cast including C. Kelly, F. B. Egan, W. Sidney, J. Bannister, Fosbrooke, and Miss Maggie Brennan.

Better Luck Next Time. A comedy-drama in three acts, by REGINALD MOORE, Theatre Royal, York, May 20, 1870.

Betterton, Julia. See GLOVER, MRS.

Betterton, Lord and Lady, figure in R. SULIVAN'S 'Elovements in High Life.'

Betterton, Mrs. Thomas [Mary Saunderson]. Actress, died April, 1712; was married to Betterton in December, 1662. She "created" the following (with other) parts:—*Mrs. Aurelia* in 'The Cutter of Coleman Street' (1661), *Porcia* in 'The Adventures of Five Hours' (1663), *Graciana* in 'The Comical Revenge' (1664), in 'The Amorous Widow' (1670), *Virginia* in 'The Unjust Judge' (1670), *Belinda* in 'The Man of the Mode' (1676), *Florella* in 'Abdelazer' (1677), *Jocasta* in Lee and Dryden's 'Edipus' (1679), *Lucretia* in 'Lucius Junius Brutus' (1681), and the *Duchess of Suffolk* in 'The Innocent Usurper' (1694). Among her other rôles were *Ianthe* in 'The Siege of Rhodes' (1661), *Ophelia* (1661), *Juliët* (1662), *Lady Macbeth* (1664), *Queen Katherine* in 'Henry VIII.' (1664), and the *Duchess of Malpi* (1664). After her husband's death in 1710—they had had a happy married life of forty-eight years—she lost (it would seem), at least for a time, her reason; and the calamity no doubt hastened her own decease. Pepys was so struck by her performance as *Ianthe*, that it is by that name he refers to her usually in his 'Diary;' evidently he admired her acting greatly. Colley Cibber says of her: "Time could not impair her skill, though he had brought her person to decay. She was, to the last, the admiration of all true judges of nature and lover of Shakespeare, in whose plays she chiefly excelled, and without a rival. When she quitted the stage, several good actresses were the better for her instruction. She was a woman of an unblemished and sobe life."

Betterton, Thomas. Actor, bor 1635 (?), died April 28, 1710; son of Matthe Betterton, who is described as an under-cook to Charles II., but described himself in his will as "gentleman." Thomas Betterton was early apprenticed to a bookseller—according to some authorities, to Joh Holden, a friend of Sir W. Davenant, and the father of one of Sir William's lad' players; according to other writers, to Joh Rhodes, formerly wardrobe-keeper to tl actors at Blackfriars. Betterton, it

believed, was himself for a short time in business as a bookseller. In 1660 he joined the company with which Rhodes reopened the Cockpit in Drury Lane as a theatre. He seems to have come to the front at once, among his early parts being those of *Pericles*, *Archas* in Fletcher's 'Loyal Subject,' *De Flores* in Rowley and Middleton's 'Changeling,' and *Marullo* in Massinger's 'Bondman.' When, in June, 1661, Davenant opened the new theatre in Portugal Row, Lincoln's Inn Fields, with a company known as "the Duke's," Betterton was his "leading man," and is supposed to have assisted him largely in the production of his 'Siege of Rhodes' (in which Betterton played *Soliman*), which was brought out with "new Scenes and Decorations, being the first that e'er were introduced in England." Between 1661 and 1665, when performances were temporarily stayed by the Plague, Betterton was seen at Lincoln's Inn Fields as *Hamlet* (1661), *Sir Toby Belch* (1661), *Mercutio* (1662), *Bosola* in 'The Duchess of Malfy' (1662), *Henry VIII.* (1663), *Macbeth* (1664); as well as in the following "original" parts—*Colonel Jelly* in 'The Cutler of Coleman Street' (1661), *Brisac* in 'The Villain' (1662), *Don Henrique* in 'The Adventures of Five Hours' (1663), *Lord Beauford* in 'The Comical Revenge' (1664), etc. Between 1667 (when the theatres were reopened) and 1671, Betterton "created" *Richard III.* in 'The English Princess' (1667) and *Sir Solomon* in Carrol's play so named (1669). Davenant had died in 1668, and the reins of management had been assumed by his son, Dr. Charles Davenant, with Betterton and Harris (*q.v.*) as his colleagues. The company was not too prosperous, and it was decided to remove to a larger theatre. "The site chosen was in Salisbury Court, Fleet Street," where once had been the Earl of Dorset's garden, and where "a magnificent building was erected." In this "every opportunity was afforded for elaborate scenery and stage appointments." Betterton "is said to have visited Paris, by the special command of the king, in order to observe how the English theatre could be improved in the matter of scenery and decorations. If he made such a journey," observes his latest biographer (1891), "it was most probably about this time." The Dorset Garden Theatre was opened in November, 1671, and Betterton continued to be associated with it till 1682. During this period he "created" the following (with other rôles: *Dorimant* in 'The Man of the Mode' (1676), *Philip II.* in Otway's 'Don Carlos' (1676), *Titus* in Otway's 'Titus and Berenice' (1677), *Antony* in Sedley's 'Antony and Cleopatra' (1677), *Wittmore* in 'Sir Patient Fancy' (1678), *Goodwill* in Otway's 'Friendship in Fashion' (1678), *Varanes* in Lee's 'Theodosius' (1680), *Edipus* in Dryden and Lee's play so named (1679), *Cæsar Borgia* in Lee's play so named (1680), *Castalio* in Otway's 'Orphans' (1680), *Lucius Junius Brutus* in Lee's play so named (1681), *Beaugard* in Otway's 'Soldier's Fortune' (1681), *Torrismond* in Dryden's

'Spanish Friar' (1681), and *Jaffier* in Otway's 'Venice Preserved' (1682); besides appearing as *Macbeth* in Davenant's adaptation (1672), *Timon of Athens* in Shadwell's adaptation (1678), *Troilus* in Dryden's adaptation (1679), and *King Lear* in Tate's adaptation (1681). By 1682 both "the Duke's" company and its rival, "the King's," had begun to suffer from lack of public support. Accordingly it was determined to unite the two enterprises, removing them to the Theatre Royal, where they began operations in November. Betterton's performances at this house included the "creation" of the *Duke of Guise* in Dryden and Lee's play (1682), *Beaugard* in 'The Atheist' (1683), *Gayman* in Behn's 'Lucky Chance' (1687), *Jupiter* in Dryden's 'Amphitryon' (1690), *King Arthur* in Dryden and Purcell's work (1691), and the *Old Bachelor* and the *Double-Dealer* in Congreve's comedies so named (1693); besides figuring as *Othello* (1683), *Arbaces* in 'King and No King' (1683), *Æcius* in Rochester's adaptation of 'Valentinian' (1684), and *Brutus* in 'Julius Cæsar' (1684). In 1692 Betterton lost, through shipwreck, all the money he had invested in the East Indian venture of a friend. About this time the managers of the Theatre Royal sought to reduce expenses by cutting down the salaries of the elder players, who accordingly seceded from the theatre, and, fortified with a royal licence, opened, in April, 1695, a building erected for them on the Tennis Court, Lincoln's Inn Fields, and popularly known as the New Playhouse. There they started with Congreve's 'Love for Love' (*q.v.*), in which Betterton "created" *Valentine*, his subsequent original rôles including *Sir John Brute* in 'The Provoked Wife' (1697), *Agamemnon* in Granville's 'Heroic Love' (1698), and *Orestes* in Dennis's 'Iphigenia' (1699). In 1700 Betterton received the royal command to assume the management of the company, which had become somewhat disorganized. He occupied this position till 1705, his original parts in the interval including *Fainall* in 'The Way of the World' (1700), *Memnon* in Rowe's 'Ambitious Step-mother' (1700), *Tamerlane* in Rowe's play so named (1702), *Horatio* in Rowe's 'Fair Penitent' (1703), and *Sir Timothy Tallapoy* in Rowe's 'Biters' (1704-5). In the course of these five years he was also seen as *Falstaff* in the first and second parts of 'Henry IV.' (1700) and 'The Merry Wives of Windsor' (1703-4), *Angelo* in Gildon's adaptation of 'Measure for Measure' (1700), *Bassanio* in Lansdowne's adaptation of 'The Merchant of Venice' (1701), and *Antony* in 'All for Love' (1703-4). March 31, 1705, was the date of his last appearance at Lincoln's Inn Fields and as a manager. From that day to his death he was a salaried actor only, being engaged at Vanbrugh's Theatre in the Haymarket, where he "created" *Don Alvarez* in Vanbrugh's 'Mistake' (1705), *Theseus* in Smith's 'Phædra and Hippolitus' (1707), and *Virginus* in Dennis's 'Appius and Virginia' (1709), also appearing as *Melantius* in 'The Maid's Tragedy,' *Morose* in 'The Silent Woman,' *Dominic* in 'The Spanish Friar,'

and *Leontius* in 'The Humorous Lieutenant.' On April 7, 1709, 'Love for Love' was performed at Drury Lane for the benefit of Betterton, who reappeared as *Valentine*, with Dogget, Mrs. Barry, and Mrs. Bracegirdle also in their original parts; the receipts amounted, it is said, to over 500 guineas. He died, of gout, on April 28, 1710, and was buried in Westminster Abbey on May 2. He had married, in 1662, Mary Sanderson, who survived him. (See BETTERTON, MRS. THOMAS.) Although the leading actor of his day, at no time (it is said) did he receive a larger salary than four pounds a week. Betterton was the author (or compiler) of the following adaptations, all of which see:—'The Amorous Widow; or, The Wanton Wife,' and 'The Woman made a Justice' (circa 1670), 'The Roman Virgin; or, The Unjust Judge' (1670), 'The Revenge' (1680), 'The Prophetess' (1690), 'King Henry IV.' (1700), 'Sequel to Henry IV.' (1719), and 'The Bondman' (1719). Pepys has many references to Betterton. On November 4, 1661, he records that in his opinion, and in that of his wife, Betterton is "the best actor in the world." On May 28, 1663, he writes: "Saw 'Hamlett' done, giving us fresh reason never to think enough of Betterton." "Betterton," writes Colley Cibber, "was an actor, as Shakespear was an author, both without competitors! form'd for the mutual assistance and illustration of each other's genius! How Shakespear wrote, all men who have a taste for nature may read and know—but with what higher rapture would he still be read could they conceive how Betterton play'd him! Then might they know the one was born alone to speak what the other only knew to write! . . . To preserve this medium, between mouthing and meaning too little, to keep the attention more pleasingly awake by a temper'd spirit than by meer vehemence of voice, is of all the master-strokes of an actor the most difficult to reach. In this none yet have equall'd Betterton. . . . A farther excellence in Betterton was, that he could vary his spirit to the different characters he acted. Those wild impatient starts, that fierce and flashing fire, which he threw into *Hotspur*, never came from the unruffled temper of his *Brutus*. . . . He had so full a possession of the esteem and regard of his auditors, that upon his entrance into every scene he seem'd to seize upon the eyes and ears of the giddy and inadvertent! . . . In all his soliloquies of moment, the strong intelligence of his attitude and aspect drew you into such an impatient gaze and eager expectation, that you almost imbib'd the sentiment with your eye before the ear could reach it. . . . I never heard a line in tragedy come from Betterton wherein my judgment, my ear, and my imagination were not fully satisfy'd. . . . Betterton had a voice of that kind which gave more spirit to terror than to the softer passions; of more strength than melody. The rage and jealousy of *Othello* became him better than the sighs and tenderness of *Castalio*. . . . The person of this excellent actor was

suitable to his voice, more manly than sweet, not exceeding the middle stature, inclining to the corpulent; of a serious and penetrating aspect; his limbs nearer the athletic than the delicate proportion; yet however form'd, there arose from the harmony of the whole a commanding mien of majesty, which the fairer-fac'd or (as Shakespear calls 'em) the curled darlings of his time ever wanted something to be equal master of." "Such an actor as Mr. Betterton," wrote Steele in the *Tatler*, "ought to be recorded with the same respect as Roscius among the Romans. I have hardly a notion that any performer of antiquity could surpass the action of Mr. Betterton in any of the occasions in which he has appeared upon our stage." Betterton, it may be noted, is one of the characters in Douglas Jerrold's 'Nell Gwynne' (q.v.). See Pepys' 'Diary,' Langbaine's 'Dramatic Poets' (1691), 'Roscius Anglicanus' (1708), Gildon's 'Life of Mr. Thomas Betterton' (1710), Cibber's 'Apology' (1740), Curll's 'English Stage' (1741), 'Life of Mr. Thomas Betterton' (1749), T. Cibber's 'Lives of the Poets' (1753), 'Biographia Britannica' (1777-1793), Davies' 'Dramatic Miscellanies' (1784), Dibdin's 'History of the Stage' (1795), 'Biographia Dramatica' (1812), Galt's 'Lives of the Players' (1831), Genest's 'English Stage' (1832), 'Dictionary of National Biography' (1885), and R. W. Lowe's 'Betterton' (1891).

Betterton, William. Actor; a member of the company with which John Rhodes reopened the Cockpit in Drury Lane in 1660; drowned while swimming in the Thames at Wallingford.

Bettina. (1) The "blossom of Churnington Green" in H. J. BYRON'S burlesque so named. (2) The heroine of AUDRAN'S 'La Mascotte' (q.v.).

Betty, Henry. Actor, son of W. H. W. Betty (q.v.); born in London, September, 1819; was educated for the ministry, but after a few years' study elected to join the histrionic profession. He appeared at Gravesend in October, 1835, as *Selim* in 'Barbarossa,' but his first regular engagement was at Hereford, where he made his *début* in August, 1838. After this, he played a round of leading "legitimate" parts in all the chief towns in the provinces, receiving in 1840 an invitation to appear in London, which he declined. His first appearance in the metropolis was made at Covent Garden on December 28, 1844, when he was seen as *Hamlet*. Representations of *Macbeth*, *Othello*, *Rolla*, *Alexander the Great*, *William Tell*, and *Claude Melnotte* followed. In September, 1845, he acted at the Pavilion Theatre, and in February, 1846, at the Queen's, whence he returned to the Pavilion. His last engagement was at the Olympic. He died in 1897. See 'Theatrical Times,' November 14, 1846.

Betty, William Henry West. Actor, born at Shrewsbury, September, 1791; died in London, August, 1874; lives

in theatrical history as "The Infant Roscius." While he was still very young, his parents removed from Shrewsbury to County Down, Ireland, where his father traded as farmer and linen-manufacturer. The boy early showed aptitude for learning and reciting dramatic verse, in which he was encouraged and instructed by his accomplished mother. A performance by Mrs. Siddons at Belfast is said to have fired him with the desire to tread the "boards," and he made his *début*, accordingly, at Belfast on August 19, 1803, as *Osman* in the 'Zara' (*q.v.*) of Aaron Hill, also appearing there during the same month as *Douglas*, *Rolla*, and *Romeo*. His success was immediate and great, and in the following November and December he figured at the Crow Street Theatre, Dublin, adding to his list of parts *Hamlet*, *Prince Arthur* ('King John'), *Tancred* in 'Tancred and Sigismunda,' and *Frederick* in 'Lovers' Vows.' After this came engagements at Cork, Waterford, Glasgow (May and June, 1804), Edinburgh, and Birmingham (August, 1804), his efforts exciting "society" and the masses to equal enthusiasm. His first appearance in London took place at Covent Garden on December 1, 1804, the rôle being *Selim* in 'Barbarossa.' He was engaged for twelve performances at fifty guineas each, with a "benefit." On December 10 he began at Drury Lane (as *Douglas*) an engagement for twenty-eight nights, the gross takings for the period amounting to more than £17,000. The youthful player quite turned the head of the public; he was presented to Royalty; and on one occasion, we are told, the House of Commons adjourned in order to be in time to see his representation of *Hamlet*. A provincial tour was followed by a London *rentrée* in 1805; he then appeared for twenty-four nights at Covent Garden and Drury Lane alternately. Later in the year he added, in London, to his repertory the rôles of *Richard III.*, *Macbeth*, *Zanga* in 'The Revenge,' and *Dorilas* in 'Merope.' Afterwards came further representations in the country; and on March 26, 1808, young Betty made, at Bath, his last appearance as a boy-actor. He studied for a time under a private tutor, and then at Christ's College, Cambridge (July, 1808, to June, 1811), which he left at the death of his father. On February 15, 1812, he made his *début* as an adult player at Bath, and in the character of the *Earl of Essex*. In London (Covent Garden) he reappeared on November 3, 1812, in his old part of *Selim*. His triumphs as a young man were not so conspicuous as those obtained when he was a prodigy; and though he remained on the metropolitan and provincial stage till August 9, 1824 (when he said farewell at the Southampton Theatre), he did not arouse the same measure of enthusiasm as of yore. For the next fifty years he lived in retirement. See 'Life of the Celebrated and Wonderful Young Roscius' (1804), Genest's 'English Stage' (1832), and the 'Dictionary of National Biography' (1885).

Betty; or, The Country Bumpkins. A ballad farce by HENRY CAREY (*q.v.*), performed at Drury Lane in December, 1732.

Betty Martin. A farce, adapted by A. HARRIS (*q.v.*) from 'Le Chapeau de L'Horloger' of M^{me}. Girardin, and first performed at the Adelphi Theatre, London, on March 8, 1855, with Mrs. Keeley in the title part. "Mrs. Keeley," wrote Henry Morley, "is in force as *Betty Martin*, the distressed maid of a choleric major. She has broken the house clock, and inflicts tortures on *Major Mohawk*, not only by her terrors at the catastrophe, but by her ingenious efforts to prevent its discovery." See CLOCKMAKER'S HAT.

Between you and me and the Post. A burlesque of 'Arrah-na-Pogue' (*q.v.*) by J. SCHÖNBERG; Rushton's Theatre, New York, 1866.

Between the Posts. A comediotta in one act, by Mrs. HUGH BELL (*q.v.*), first performed at Newcastle-on-Tyne in September, 1887; turned by the authoress into French under the title of 'L'Indécis,' and represented at the Royalty Theatre, London, in November, 1887, with M. Coquelin in the chief part. See MAN THAT HESITATES, THE.

Beulah Spa; or, Two of the B'hoys. A farce by CHARLES DANCE (*q.v.*), first performed at the Olympic Theatre, London, on November 18, 1833, with M^{me}. Vestris as *Caroline Grantley*, and other parts by Mrs. Tayleure, J. Vining, J. Brougham, F. Mathews, Keeley, and Webster, jun.; first performed at New York in October, 1834.

Beveridge, James D. Actor, born at Dublin in 1844; made his professional *début* at Oldham in August, 1861, in 'Pizarro,' and his first appearance in London at the Adelphi in October, 1869, as *Lord Alfred Colebrooke* in Byron and Boucicault's 'Lost at Sea' (*q.v.*). At the Princess's, he played *Laertes* to the *Hamlet* of Fechter, afterwards returning to the Adelphi to "create" *Ernest Glendinning* in Byron's 'Prompter's Box' (1870). After a three years' tour with the "Caste" company, he reappeared in London as the original *Claude Ripley* in Byron's 'Time's Triumph' (1873). He was then seen as *First Actor* in 'Hamlet' at the Lyceum (1874-5). Among subsequent performances in the provinces were his *Marc Antony* in 'Julius Cæsar,' *Henry Beauclerc* in 'Diplomacy,' and the *Prince* in 'Broken Hearts.' Since 1879 J. D. Beveridge has figured in London in the original casts of 'Mary Stuart' (1880), 'His Wife' (1881), 'Taken from Life' (1881), 'In the Ranks' (1883), 'The Last Chance' (1885), 'The Harbour Lights' (1885), 'The Bells of Haslemere' (1887), 'The Union Jack' (1888), 'The Silver Falls' (1888), 'London Day by Day' (1889), 'Jess' (1890), 'The English Rose' (1890), 'The Trumpet Call' (1891), 'The White Rose' (1892), 'The New Boy' (1894), 'Old Heidelberg' (1903), etc. He has also been seen in London in revivals of

'An English Gentleman' (1879), 'The Castle Spectre' (*Osmond*) (1880), 'Adrienne Lecouvreur' (*Prince de Bouillon*) (1880), 'Macbeth' (*Macduff*) (1886), 'The Shaughraun' (*Kinchela*) (1889), 'Black-Eyed Susan' (1896), etc. In 'Hazel Kirke,' at the Vaudeville in 1886, he played *Aaron Rodney*.

Beverley. (1) The hero of MOORE'S 'Gamester' (*q.v.*); described by a critic as "but a poor creature, who at no time enlists the sympathies of his audience. His passion for play is without the enthusiasm that might have gained for it some measure of respect. The spectator can only feel contempt for a man who so readily permits himself to be duped, and endures his misfortunes with so little fortitude. Still, *Beverley* is permitted one of those agonizing death-scenes which have always been dear to tragedians." (2) *Beverley*, in A. MURPHY'S 'All in the Wrong,' is in love with *Belinda*. (3) *Beverley*, in 'The Virtuous Wife' (*q.v.*), is the husband of *Olivia*.

Beverley, Mrs. Wife of "the gamester" in MOORE'S play of that name (*q.v.*). Of Mrs. Siddons's assumption of this character Hazlitt wrote: "We remember her manner in 'The Gamester,' when *Stukeley* declares his love to her. The look, first of incredulity and astonishment, then passing suddenly into contempt, and ending in bitter scorn, and a convulsive burst of laughter, all given in a moment, and laying open every movement of the soul, produced an effect which we shall never forget." *Charlotte Beverley* in the same play is sister to the hero, and beloved by *Lewson* (*q.v.*).

Beverley, Ensign. The name under which *Captain Absolute* in 'The Rivals' (*q.v.*) is first known to *Lydia Lanquish*.

Beverley, Henry. Actor, born at Hull; after playing in the provinces, made his London debut at Covent Garden in 1800 as *David* in 'The Rivals'; was the original of *Boreas* in J. S. Coyne's 'All for Love,' *Gripe* in Kerr's 'Intimate Friend,' etc.; and shared low-comedy parts with Keeley at the West London Theatre (1817-19). In Oxberry's 'Dramatic Biography' (1826) we find him described as "an actor who, with many things to forget, possesses more genuine humour than half the comedians of our national theatres."—His wife (a Miss Chapman) made her first appearance in London at Covent Garden in 1801, as *Cherry* in 'The Beaux' Stratagem.' See the 'Thespian Dictionary' (1805).

Beverley, Henry Roxby. Actor, son of William Beverley; born 1796, died 1863; made his first professional appearance at the theatre in Tottenham Street, London, then called the Regency, and managed by his father. He is best remembered for his performances at the Adelphi Theatre in 1838, when he enacted *Newman Noggs* in 'Nicholas Nickleby,' and figured in 'The Dancing Barber' and other pieces. In 1839 he became lessee of the Victoria Theatre,

and afterwards played many engagements in the provinces. According to John Ryder (J. Coleman's 'Players and Playwrights'), H. Beverley was called "The Beauty," because he was so ugly, and was "the drollest comedian I ever saw in my life, not even excepting Liston."

Beverley, Robert Roxby. See ROXBY, ROBERT.

Beverley, Samuel Roxby. See ROXBY, SAMUEL.

Beverley, William [Roxby]. Theatrical manager; originally in the navy; at one time (1815-1821) lessee of the theatre in Tottenham Street, London, then called the Regency, where he introduced French plays and players to London audiences; afterwards director of the Theatre Royal, Manchester, and later, of the theatrical circuit comprising Shields, Stockton, Durham, Sunderland, and Scarborough. His sons, Robert, Samuel, and Henry (*q.v.*), were all actors; his son William (*q.v.*) was a well-known scenic artist. See ROXBY, ROBERT and SAMUEL.

Beverley, William Roxby. Scenic artist, born 1810, died 1889; son of W. R. Beverley (*q.v.*); is said to have begun his career as a provincial actor, under his father's management. He seems, however, to have found out speedily that his forte was the pictorial, not the histrionic; and soon acquired local distinction as a painter for the theatres, notably at Manchester. Among his earliest engagements was one at the Coburg (afterwards the Victoria) Theatre, which was followed by one at the Princess's, then under the management of J. Medex Maddox. From 1847 to 1855 he was at the Lyceum, then under the direction of Charles Mathews and Mme. Vestris, and there he supplied most of the scenery for the long series of fairy extravaganzas by J. R. Planché. From the Lyceum he passed to Drury Lane and Covent Garden, working at the former during the winter and at the latter during the summer, for a period of sixteen years (1855-71). At the latter house he painted the principal scenes for the operas produced by Gye; at the former, he provided the pictorial background for many of Shakespeare's plays, for plays based on the novels of Walter Scott, and for numerous pantomimes. He also furnished the scenic decoration for Albert Smith's 'Mont Blanc entertainment at the Egyptian Hall (1852).

Bevil is the name of a character in respectively, (1) Lord ORRERY'S 'As You Find It,' (2) STEELE'S 'Conscious Lovers,' and (3) MILES'S 'Artifice.' (4) *Francis George*, and *Harry Bevil* are three brother (an M.P., a soldier, and a lawyer) in O'BRIEN'S 'Cross Purposes' (*q.v.*).

Bewitched. "A three-act farcical scream" by E. E. KIDDER (*q.v.*), performed in America in 1887-8, with Sol Smith Russell in the principal rôle. The plot turns on the charms worked by a wonderful amule

which *Colonel Chillecurry* brings home with him from India.

Beyond. A dramatic "study," founded on a story by René Maizeroy, and performed at the Criterion Theatre, London, on the afternoon of February 1, 1894, by Mrs. Bernard-Beere and Arthur Bourchier.

Bhlutzherranbothrum; or, The Dwarf of the Diamond Dell. A pantomime by FREDERICK MARCHANT, produced at the Britannia Theatre, London, December 26, 1868.

Bianca. (1) Mistress of *Cassio* in 'Othello' (*q.v.*). (2) Daughter of *Baptista* and sister of *Katherine* in 'The Taming of the Shrew' (*q.v.*). (3) A character in MIDDLETON'S 'Women beware Women' (*q.v.*). "The proneness of *Bianca* to tread the primrose path of pleasure, after she has made the first false step, and her sudden transition from unblemished virtue to the most abandoned vice, form a true and striking picture." (4) *Bianca*, in MILMAN'S 'Fazio' (*q.v.*), is the wife of the hero.

Bianca. (1) A tragedy by R. SHEPHERD, printed in 1772. (2) 'Bianca; or, The Bravo's Bride: a "legendary opera," in four acts, written by J. PALGRAVE SIMPSON (*q.v.*), composed by M. W. Balfe (*q.v.*), and first performed at Covent Garden Theatre on December 6, 1860, with Miss Louisa Pyne as *Bianca*, W. Harrison as *Fortespada*, the bravo, and H. Corri and C. Lyall in other parts.

Bianca Capello. A dramatic narrative, translated from the German of Meissner by A. THOMSON, and printed in 1796. *Bianca*, who was the wife of *Cosmo de Medici*, is the heroine of a novel by Lady Lytton.

Bianca Visconti. A tragedy by N. P. WILLIS (*q.v.*), first performed at the Park Theatre, New York, on August 25, 1837, with Miss Clifton in the title part, *Placide* as *Pasquali*, and C. Mestayer as *Giulio*.

Biarritz. A musical farce in two acts, dialogue by J. K. JEROME, lyrics by ADRIAN ROSS, and music by F. Osmond Carr; first performed at the Prince of Wales's Theatre, London, on April 11, 1896, with Arthur Roberts as *John J. Jenkins*, and other parts by F. Kaye, E. Thorne, Miss P. Broughton, Miss M. Hylton, Miss K. Loftus, etc.

Bias, Justice. A character in J. WALKER'S 'Factory Lad' (*q.v.*).

Bibb and Tucker. A comedy in two acts, adapted from 'Tricoche et Cacolet' (*q.v.*), and first performed at the Gaiety Theatre, London, on August 14, 1873, with L. Brough and J. L. Toole in the title parts, and other rôles by R. Soutar, T. Maclean, and Miss E. Farren.

Bibber. (1) A tailor in DRYDEN'S 'Wild Gallant' (*q.v.*); the original of *Tom Thimble* (*q.v.*) in 'The Rehearsal' (*q.v.*). (2) A captain in JONES'S 'Green Man' (*q.v.*).

Bibbs. The name of four characters in W. E. SUTER'S *Quiet Family* (*q.v.*)—*Mr.* and *Mrs. Barnaby Bibbs*, and *Mr.* and *Mrs. Benjamin Bibbs*.

Bibby. The name of an actor who appeared at the Park Theatre, New York, in February, 1815, as *Sir Archy McSarcasm*, subsequently playing *Richard III.*, *Shylock*, *Sir Pertinax McSycephant*, and other parts. In 1816 he was seen at Covent Garden as *Sir Pertinax* and in other rôles. and Hazlitt then wrote of him that he had "a great deal of that assumed decorum and imposing stateliness of manner which, since the days of Jack Palmer, has been a desideratum on the stage. In short, we have had no one who looked at home in a full dress coat and breeches. Besides the more obvious requisites for the stage, the bye-play of the new actor is often excellent: his eye points what he is going to say; he has a very significant smile, and a very alarming shrug with his shoulders" ('The English Stage', 1818). Bibby afterwards returned to New York, left the stage, and turned his attention to the law. Ireland, in his 'New York Stage' (1866), speaks of him as having attracted attention by the perfection of his imitations of George Frederick Cooke.

Bibliothekar (Der). A farcical comedy in four acts by Von MOSER, English adaptations of which have appeared under the titles of 'The Librarian' (*q.v.*) and 'The Private Secretary' (*q.v.*). It was performed, in the original German, at the Bowery, New York, in November, 1884, and at the Opéra Comique, London, on October 20, 1894.

Biceps, Frank. A medical student in T. PARRY'S 'Eugenia Claircille.'

Biche au Bois (La). See BLACK CROOK, THE; PRINCESS CHANGED INTO A DEER; and WHITE FAWN.

Bickerstaff, Isaac. Dramatist, born 1735, died 1787; author of 'Leucothoe' (1756), 'Thomas and Sally' (1760), 'Love in a Village' (1763), 'The Maid of the Mill' (1765), 'Daphne and Ariadne' (1765), 'The Plain Dealer' (1766), 'Love in the City' (1767), 'Lionel and Clarissa' (1768), 'The Absent Man' (1768), 'The Royal Garland' (1768), 'The Padlock' (1768), 'The Hypocrite' (1768), 'The Ephesian Matron' (1769), 'Dr. Last in his Chariot' (1769), 'The Captive' (1769), 'A School for Fathers' (1770), 'Tis Well it's No Worse' (1770), 'The Recruiting Sergeant' (1770), 'He Would if he Could' (1771), and 'The Sultan' (1775). He also wrote an oratorio 'Judith' (1764), and is said to have been the author of 'The Spoiled Child' (*q.v.*). See 'The British Theatre,' 'The British Acting Drama,' 'Inchbald's 'Collection of Farces,' 'The Biographia Dramatica' (1818), Hazlitt's 'Comic Writers.'

Bickerstaff's Burial (A); or, Work for the Upholders. A farce by Mrs. CENTLIVRE (*q.v.*), first performed at Drury Lane on March 27, 1710, with Norris, Bickerstaff, and Mrs. Knight in the chief parts.

"The scene lies in an island in which it is the custom of the country for a wife to be buried with her husband, if he should happen to die first; and *vice versa*. The plot is taken from one of Sindbad's voyages in the 'Arabian Nights'" (Genest). The piece seems to have been revived, some years afterwards, under the title of 'The Custom of the Country.' See GALLIC GRATITUDE; ILLUSTRIOUS STRANGER.

Bickerstaff's Unburied Dead. A moral drama in two acts, first performed at Lincoln's Inn Fields on January 14, 1743. "It is, of course, founded on the *Tatler*. The Unburied Dead are persons of both sexes, who lead useless lives. They are brought before Bickerstaff for examination" (Genest). Two of the characters are called *Seizecorpse* and *Coquette Lady*. The piece was revived at Covent Garden in 1796, under the title of 'Live Lumber; or, The Unburied Dead.'

Bicknell, Alexander. Author of 'The Patriot King,' a tragedy (1788).

Bicknell, Mrs. Actress, died 1723; was the original representative of *Cherry* in 'The Beau's Stratagem,' *Alison* in 'The Wife of Bath' (*q.v.*), *Kitty* in 'What d'ye call it?' *Mrs. Clinkett* in 'Three Hours after Marriage,' *Lady Wrangle* in 'The Refusal,' etc. She also undertook *Phædra* ('Amphitryon'), *Miss Prue* ('Love for Love'), *Miss Hoyden* ('The Relapse'), *Sylvia* ('Recruiting Officer'), *Lady Sadlife* ('The Double Gallant'), and other parts. The *Tatler* (1709) speaks of her as having "a certain grace in her rusticity." See Genest's 'English Stage' (1832).

Bicycle Girl (The). (1) A play by M. A. WOLF, first performed at Red Bank, New Jersey, U.S.A., August 21, 1895. (2) A play by LOUIS HARRISON, first performed at Park Theatre, Philadelphia, September 23, 1895.—(3) 'Bicyclers:' a dramatic piece by JOHN KENDRICK BANGS, first performed at the Tremont Theatre, Boston, U.S.A., November 14, 1895. (4) 'The Bicycle:' a comedietta by Mrs. HUGH BELL (*q.v.*), performed at the Comedy Theatre, London, March 12, 1896. See CYCLING and LADY CYCLIST.

Biddle, Edward. Author of a dramatic fragment called 'Augustus' (1717).

Biddy, Miss. The heroine of GARRICK'S 'Miss in her Teens' (*q.v.*).

Bidethe Bent. A character in operatic and dramatic versions of 'The Bride of Lammermoor' (*q.v.*).

Bidlake, Rev. John. Master of Plymouth Grammar School; author of 'Virginia,' a tragedy (1800).

Bier Kroeg. See BARNETT, C. Z.

Biffin. (1) A character in 'A Fast Train' (*q.v.*). (2) *Arabella Biffin* is aunt to *Clara* in 'Aggravating Sam' (*q.v.*). (3) There is a *Miss Biffin* in J. B. BUCKSTONE'S 'Popping the Question' (*q.v.*).

Big Bandit (A). A musical piece in one act, written by MALCOLM WATSON, composed by Walter Slaughter; St. George's Hall, London, April 30, 1894.

Big Bonanza (The). A farcical comedy in four acts, adapted by AUGUSTIN DALY (*q.v.*) from the 'Ultimo' of Von Moser, and first performed at the Fifth Avenue Theatre, New York, in February, 1875, with James Lewis as *Prof. Cadwallader*, Miss F. Davenport as *Eugenia Cadwallader*, Mrs. Gilbert as *Carolina Cadwallader*, Miss E. Rigl as *Virgie*, and John Drew as *Bob Ruggles*; revived in August, 1875, with Maurice Barrymore as *Bob*. See ON 'CHANGE.

Big Pony (The). A comic opera, written by A. C. WHEELER and composed by E. J. Darling, produced in New York in March, 1887, with N. C. Goodwin in the title part and Miss Lillian Grubb as the heroine.

Big Rise (The). A play by AUGUSTUS THOMAS (*q.v.*), suggested by the Mississippi floods, and performed in America.

Bigot (The). A play by F. C. GROVE, performed at the Lyric Hall, Ealing, November 19, 1890.

Bigwigga. A fairy "counsel" in F. TALFOURD'S 'Abou Hassan' (*q.v.*).

Bijou. A character in G. A. À BECKETT'S 'Postillion' (*q.v.*). See BABIL AND BIJOU.

Bilberry. (1) A ploughboy in H. T. CRAVEN'S 'My Preserver' (*q.v.*). (2) There is a *Billy Bilberry* in C. H. HAZLEWOOD'S 'Ashore and Afloat' (*q.v.*), and (3) a *Mr. Bilberry* figures in J. M. MORTON'S 'Irish Tiger' (*q.v.*).

Bilboa. See BAYES.

Biles. A lawyer's clerk in H. T. CRAVEN'S 'Miriam's Crime' (*q.v.*).

Bilious Attack (A). A farce in one act, by ARTHUR WOOD (*q.v.*), first performed at the Holborn Theatre, London, on April 18, 1870, with the author as *Job Jimminin*, "a bilious subject."

Bilkins, Taylor. Author of 'In Three Volumes,' a farce (1871), 'A Christmas Pantomime' (Court Theatre, London, 1871), etc.

Bill, Bloodred. A character in STEPHENS and SOLOMON'S 'Claude Duval' (*q.v.*).

Bill Johnson, the Hero of the Thousand Isles. A patriotic drama first performed at New York in 1839, with J. P. Adams in the title part.

Bill Jones. See AMHERST, G. A.

Bill of Exchange. A comedy by DAVID FISHER, Theatre Royal, Brighton, September 18, 1879.

Bill of Fare (The); or, For Further Particulars 'Enquire Within.' A farcical sketch in one act, first performed at the Haymarket on June 15, 1822, with Terry as *Solomon Strutt* (a country manager)

Oxberry as *Samuel Stingo*, W. West as *Robin Rattletrap*, Lee as *Looney Mactwoler*, and Mrs. Chatterley as *Cicely Homespun* and in six other characters.

Bill of the Play (The). See **PLAY-BILLS.**

Billee Taylor. A nautical comic opera, words by H. P. STEPHENS (*q.v.*), music by Edward Solomon (*q.v.*), first performed at the Imperial Theatre, London, on October 30, 1880, with Frederick Rivers in the title part, Fleming Norton as *Captain Flapper*, Arthur Williams as *Sir Mincing Lane*, J. D. Stoye as *Ben Barnacle*, F. A. Arnold as *Christopher Crab*, Miss Kathleen Corri as *Phoebe Fairleigh*, Miss Emma Chambers as *Arabella Lane*, Miss Edith Vane as *Susan*, Miss Harriett Coveney as *Eliza Dabbsey*, and Miss Ewell as *Jane Scraggs*; performed at the Standard Theatre, New York, in 1881; at the Gaiety Theatre, London, in November, 1885, with Miss Coveney as *Eliza*, Miss Marion Hood as *Phoebe*, Arnold Breeden as *Billee*, Arthur Roberts as *Barnacle*, and Squire, Jarvis, and G. Honey in other parts; at Toole's Theatre, London, in August, 1886, with Miss Emily Spiller as *Billee*, Miss Harriett Vernon as *Phoebe*, Miss Coveney as *Eliza*, H. De Lange as *Ben Barnacle*, and Arthur Williams as *Flapper*. See **BILLY TAYLOR.**

Billiards. A comedy by E. F. THORNE, produced at Niblo's Garden, New York, on the afternoon of September 5, 1878, with the author as *Sam Sample*. In the course of the performance a "match" game of billiards was played.

Billibarlo. A gamin of Naples in R. B. BROUGH'S '*Masaniello*' (*q.v.*).

Billing and Coing. A comedy in two acts, by JOHN OXENFORD (*q.v.*), first played at the Royalty Theatre, London, on June 16, 1865, with J. G. Shore as *Sir Thomas Turtle*, who, in the end, pairs off with *Lady Bell Honeycombe*, *Gilbert Easy* marrying *Julia Stately*, and *Theodore Fretleigh* espousing *Clarissa Tantrum*.

Billington, Adeline [Mrs. John Billington]. Actress; after experience in the provinces (including an appearance as *Jublet* to the *Romeo* of Miss Charlotte Cushman), made her first appearance in London in 1857 at the Adelphi, as *Venus* in Selby's '*Cupid and Psyche*' (*q.v.*). She remained at that theatre till 1868, appearing in the original London casts of '*The Colleen Bawn*' (Mrs. Cregan), '*The Life of an Actress*' (*Julia*), '*Aurora Floyd*' (Mrs. Powell), '*Rip Van Winkle*' (*Gretchen*), '*No Thoroughfare*' (*The Veiled Lady*), Byron's '*Babes in the Wood*' (*Lady Macassar*), '*A Woman of Business*' (Hon. *Shrimpington Smallpiece*), and '*Maud's Peril*' (*Susan Taperley*), as well as in revivals of '*The Flowers of the Forest*' (*Cynthia*), '*Lost in London*' (*Tiddy Dragglethorpe*), '*Green Bu-hes*' (*Miami*), and '*Fazio*' (*Aldabella*). She afterwards "created" the rôles of Mrs.

Boker in '*Formosa*' (1869), *Margaret* in '*Hinko*' (1871), *Pragmat* in '*Babil and Bijou*' (1872), *Mrs. Valentine* in '*Rough and Ready*' (1874), *Duchess d'Arubeterre* in '*Proof*' (1878), *Iona Hessel* in '*Quicksands*' (1880), *Mrs. Darlington* in '*Youth*' (1881), *Dame Christiansen* in '*Storm-Beaten*' (1883), *Lady Sherlock* in '*Rank and Riches*' (1883), *Mdme. de Perigny* in '*Princess Georges*' (1885), *Lady Charteris* in '*Mr. Barnes of New York*' (1888), and *Marie Anne* in '*The Grand-sire*' (1889), besides appearing as *Mrs. Brulgruddey* in '*John Bull*' (Gaiety, 1872), *Servia* in '*Virginius*' (Surrey, 1880), the *Widow Melnotte* (Lyceum, 1883), *Mrs. Hardcastle* (Opéra Comique, 1887), *Mrs. Malaprop* in '*The Rivals*' (Opéra Comique, 1887), *Paulina* in '*The Winter's Tale*' (1887), *Nurse* in '*Romeo and Juliet*', and *Daphne* in '*Pygmalion and Galatea*' (*q.v.*). Mrs. Billington has been seen in the country in the leading female rôle of '*Chained to the Oar*,' '*Olive Branch*,' and '*Rough and Ready*.'

Billington, John. Actor, born 1830; began his professional career in the English provinces, and in April, 1857, made his London debut at the Adelphi as *Harry Mowbray* in '*Like and Unlike*' (*q.v.*). During the next eleven years he appeared at the same theatre in the following original rôles: *Walter* in '*The Poor Strollers*' (1858), *Dubois* in '*Ici on Parle Français*' (1859), *Frederick Wardour* in '*The House or the Home*' (1859), *Beaumont Fletcher* in '*One Touch of Nature*' (1859), *St. Valérie*, father and son, in '*The Dead Heart*' (1859), *Owen Percival* in '*Paper Wings*' (1860), *Count D'Arcy* in '*Magloire*' (1861), *Ned Plummer* in '*Dot*' (1862), *John Mellish* in '*Aurora Floyd*' (1863), *Alfred Casby* in '*Hen and Chickens*' (1863), *Mr. Hall* in '*A Woman of Business*' (1864), *Kil Coventry* in '*Through Fire and Water*' (1865), *Ahmedoolah* in '*A Sister's Penance*' (1866), *Luke Blomfield* in '*Dora*' (1867), *Sir Ralph* in '*Maud's Peril*' (1867), *Walter Wilding* in '*No Thoroughfare*' (1867); as well as in the original London casts of '*The Colleen Bawn*' (*Hardress Cregan*), '*The Octoroon*' (*George Peyton*), '*Rip Van Winkle*' (*Hendrick* in the last act), and as *Modus* in '*The Hunchback*' (1865). Among other parts of which he has been the first representative may be named *Bob Olive* in '*Behind the Curtain*' (1870), *Sir Percival Glyde* in '*The Woman in White*' (1871), *Martin Gurdur* in '*Dead Man's Point*' (1871), *Mark Musgrave* in '*Rough and Ready*' (1874), *Gottfried* in '*Gretchen*' (1879), *Lord Hesketh* in '*The Upper Crust*' (1880), *Major-General Mogador* in '*Auntie*' (1882), *Josiah Pappworth* in '*Girls and Boys*' (1882), *Mr. Pappendick* in '*The Don*' (1888), and *Sir Lovel Gage* in '*The Best Man*' (1894); besides figuring in the original London casts of '*The Jilt*' (*Colonel Tudor*) and '*The Butler*' (*Sir J. Tracy*). John Billington has also been seen in London in the following parts: *Joe Tiller* in '*Poll and my Partner Joe*' (1857), *De Lacy* in '*Rory O'More*' (1864), *Harry Stanley* in '*Paul Pry*' (1866), *Mercutio*

(1867), *Laertes* (1868)—all at the Adelphi; *Sir Francis Claude* in 'The Golden Plough' (1877), *Josiah Granger* in 'Married in Haste' (1880), *Major Treherne* in 'Cyril's Success' (1880), *Mr. Crummy* in 'Betsy Baker' (1880), *John Peerybingle* in 'Dot' (1880), and *William Penn Holder* in 'One Touch of Nature' (1892).

Billington, Mrs. [Elizabeth Weichsell]. Actress and vocalist; born, probably, in 1768, died 1818; daughter of Carl Weichsell, flautist, and Frederica Weirman, vocalist; at sixteen married James Billington, a performer on the double-bass; began her career as an operatic artist at Dublin in 'Orpheus and Eurydice,' and made her London *début* at Covent Garden on February 13, 1786, as *Rosetta* in 'Love in a Village.' After many successful appearances on the stage and the platform, she went in 1794 to Italy, where she sang in several operas composed for her by Branchi, Himmel, Paer, and Paisiello. Napoleon heard her there, and said she had "une belle voix." In October, 1801, she made her London *rentrée* at Covent Garden as *Mandane* in Arne's 'Artaxerxes,' and from that time till 1809, when she retired, she was a great favourite both in the theatre and in the concert-room. The compass of her voice was remarkable—"three octaves from A to A in altissimo, the upper notes being exquisitely beautiful." Sir Joshua Reynolds painted her as St. Cecilia listening to the angels, and Haydn's comment was that she should have been painted with the angels listening to her. "Her voice," writes W. Robson, "was full and powerful, and her science great; in fact, she was the prima donna of her day, when Mara's sun had set" ('The Old Playgoer'). Oxberry says she was "an indifferent actress." See Oxberry's 'Dramatic Biography' (1825), 'Dictionary of Music and Musicians' (1879).

Billiter. (1) A hotel proprietor in H. T. CRAVEN'S 'Coals of Fire' (*q.v.*). (2) There is a *Major Billiter* in H. J. BYRON'S 'Partners for Life' (*q.v.*).

Billstickers Beware. A farce produced at the Prince of Wales's Theatre, Birmingham, September 20, 1875.

Billy Doo. A farce in one act, by C. M. RAE (*q.v.*), first performed at the Globe Theatre, London, on April 20, 1874, with J. L. Toole in the title part, L. Brough as *Dick Spooner*, A. Cecil as *Theophilus Spruce*, and Miss E. Johnstone as *Seraphina Wiggins*.

Billy Snivel. A farce, played at New York in 1839, with G. Graham as the hero.

Billy Taylor. The hero of 'Billy Taylor; or, The Gay Young Fellow,' a burletta by J. B. BUCKSTONE (*q.v.*), first performed at the Adelphi Theatre, London, on November 9, 1829, with J. Reeve as the hero, "O." Smith as *Carolus Lanternius* (a watchman), Miss Apjohn as *Kitty Sligo*, Gallot as *Captain Flatbottom*, Sanders as *Ben Blockhead*, and Mrs. Fitzwilliam as *Merry Wagstaff* (*Lieut. Carr*). *Billy Taylor* is also the chief cha-

acter in (1) a pantomime written by G. A. SALA, C. K. SALA (WYNN), and G. ELLIS, and produced at the Princess's Theatre, London, at Christmas, 1851; (2) a pantomime by G. H. GEORGE, brought out at the Oriental Theatre, London, in December, 1871; (3) a burlesque by F. C. BURNAND (*q.v.*), called 'The Military Billy Taylor' (*q.v.*). See BILLEE TAYLOR.

Bimbo. Jester of *Impecunioso XXI.*, in R. B. BROUGH'S 'Doge of Duralto' (*q.v.*).

Bin. in DOUGLAS JERROLD'S 'House-keeper' (*q.v.*), is a wine-carrier. To *Felicia* and *Sophy* he says, "If you would have your husband love, worship, honour, and respect you, never be without a corkscrew."

Bingo. (1) The driver of the hansom, in A. HARRIS'S 'Doing the "Hansom"' (*q.v.*). (2) *Dr. Bingo* is a character in J. S. COYNE'S 'Queer Subject' (*q.v.*), and (3) *Paul Bingo, R.A.*, figures in H. J. BYRON'S 'Cyril's Success' (*q.v.*).

Binko. A character in DOUGLAS JERROLD'S 'Hazard of the Die' (*q.v.*).

Binks the Bagman. A farce in one act, by J. STIRLING COYNE (*q.v.*), first performed at the Adelphi Theatre, London, on February 13, 1843, with Wright in the title part, Paul Bedford as *Jack Robinson*, and Mrs. F. Matthews as *Mrs. Crimmins*; first played at New York in May of the same year, with Placide as *Binks*.

Binnacle, Ben. (1) A sailor in C. Z. BARNETT'S 'Loss of the Royal George' (*q.v.*). (2) A *Ben Binnacle* figures also in E. STIRLING'S 'Blue Jackets' (*q.v.*).

Binns. A character in COGHLAN'S 'Lady Flora' (*q.v.*).

Biographia Dramatica. See COMPANION TO THE PLAYHOUSE.

Biondello. Servant to *Lucentio* in 'The Taming of the Shrew' (*q.v.*).

Biorn. An opera in five acts, libretto by FRANK MARSHALL, music by Signor Lauro Rossi, first performed at the Queen's Theatre, London, on January 17, 1877.

Birbanto. Lieutenant to *Conrad* in W. BROUGH'S 'Conrad and Medora' (*q.v.*).

Birch, Samuel. Alderman and dramatist, born 1757, died 1841; was the author of the following stage pieces:—'The Mariners' (1793), 'The Packet Boat' (1794), 'The Adopted Child' (1795), 'The Smugglers' (1796), 'Fast Asleep' (1797), and 'Alber and Adelaide' (1798), besides other prose and verse. See the 'Biographia Dramatica.'

Bird, Robert Montgomery, M.D. American dramatist and miscellaneous writer, born 1803, died 1854; author of the following tragedies:—'The Broker of Bogota,' 'The Gladiator,' and 'Oraloosa.'

Bird, Theophilus. An actor in Killgrew's company at Drury Lane and after 1663; "broke his leg when dancing in

unkling's 'Aglaura' (Doran). He is mentioned in the 'Historia Histrionica.'

Bird in a Cage (The). A comedy by AMES SHIRLEY (*q.v.*), acted at the Phoenix, Drury Lane, and printed in 1633, with an original address to William Prynne (*q.v.*), at that time a prisoner of state. The title is derived from the central incident—*Philinzo's* success in penetrating, in a large iron cage, into the building where *Eugenia*, his sweetheart, the *Duke of Mantua's* daughter, has been confined, by way of keeping her from her suitors. The *Duke* pardons *Philinzo*, and the lovers are united. Among the characters is *Bonamico*, who assists *Philinzo*. The comedy was altered and revived at Covent Garden in April, 1786.

Bird in the Hand Worth Two in the Bush (A). A play in three acts, by REDERICK PHILLIPS (*q.v.*), first performed at the Surrey Theatre, London, on January 9, 1857, with Shepherd as *Roderick Praiseworthy* and H. Widdicombe as *Capius Barke*; first played at New York in May of the same year; revived at Lina Edwin's theatre, New York, in September, 1870; revived at the Globe Theatre, London, in September, 1878, with a cast including J. Hernandez, Shiel Barry, and R. C. Carton. See TEST OF TRUTH.

Bird of Paradise (The). A farce adapted by ALFRED THOMPSON (*q.v.*) from the French, and first performed at the Comedy Theatre, London, on June 26, 1869.

Bird of Passage (The). A farce, played at New York in 1849, with Brougham as *Chick*.

Birds (The). A comedy by ARISTOPHANES (*q.v.*), translated into English by Gray (1824), Green (1889), and Rogers (1896). See BIRDS OF ARISTOPHANES, THE.

Birds, Beasts, and Fishes. A pantomime, produced at the City of London Theatre at Christmas, 1854.

Birds in their Little Nests agree. "A fanciful conceit" in one act, by C. M. WEAVER (*q.v.*), first performed at the Haymarket on November 13, 1876, with a cast including Miss Kathleen Irwin, Miss Ella Dietz, Miss Maria Harris (as the three "pretty little cissy birds"), and Kyle (Bellew) and W. Gordon (as the two "naughty cats"). The characters also include a couple of "old rds."

Birds of a Feather. A play by HERBERT HALL WINSLOW, produced in America (1892).

Birds of Aristophanes (The). A dramatic experiment "in one act, "being a humble attempt to adapt the said 'birds' to this climate, by giving them new names, new feathers, new songs, and new tales," by R. PLANCHÉ (*q.v.*), first performed at the Haymarket on April 13, 1846, with J. Bland as the *King of the Birds*, Tilbury as "a pet," Brindal as "an architect," and Miss Horton as the *Nightingale*. "My ambi-

tion," writes the author, "was to lay the foundation of an Aristophanic drama, which the greatest minds would not consider it derogatory to contribute to."

Birds of Prey; or, A Duel in the Dark. A drama in three acts, by T. W. ROBERTSON (*q.v.*). A play called 'Birds of Prey' was produced at New York in 1858. 'Birds of Prey' is also the title of an operetta by Cross and Hawkins, performed at Huddersfield in April, 1884.

Birds without Feathers. A musical piece, performed at the Haymarket on October 1, 1824, with a cast including M^{rs}. Vestris.

Birdseye, Adolphus. A character in L. BUCKINGHAM'S 'Don't Lend your Umbrella' (*q.v.*).

Birkett, Alexander and Adolphus. Father and son in BURNAND'S 'Betsy' (*q.v.*).

Birkie, James, of that Ilk. A character in MURRAY'S 'Cramond Brig' (*q.v.*).

Birmingham (Warwickshire).—The first plays performed in Birmingham were produced in booths located in "The Fields" (afterwards Temple Street). The first permanent building devoted to the drama is described as "something like a stable," and was located in Castle Street. This was in 1730 or thereabouts. About 1740 "there was a theatre in Moor Street, to which, it is recorded, visits were paid by companies from London; this, however, was turned into a Methodist chapel, and was opened as such by John Wesley in 1764. Meanwhile—in 1752—a tolerably large theatre had been erected in King Street, on a site now covered by New Street railway station; in 1789 this was transferred into a chapel for the Countess of Huntingdon's "connexion." In 1774 a playhouse was built in New Street. This was burned down in 1792, and rebuilt in 1795. Its first manager, Yates, had endeavoured in 1777 to obtain a licence from Parliament, but though supported by Burke he did not succeed, and the structure did not become a patent playhouse or *Theatre Royal* till 1807. This was during the lesseeship of Macready, father of W. C. Macready, which, begun in 1795, ended in 1813. In 1820 the theatre was again burned down, and rebuilt in the same year. It has had as successive lessees R. W. Elliston, Alfred Bunn, Mercer Henry Simpson, Mercer Hampson Simpson, and Charles Dorton. The present façade, it may be added, dates from 1780, having survived the fires of 1792 and 1820. The *Prince of Wales's Theatre*, which dates from 1856, was originally a concert hall. In 1862 it was licensed as "The Royal Music Hall Operetta House," and presented entertainments of the "German Reed" sort. In the following year it became a playhouse pure and simple, under its present title, and till 1866 it had for its lessee E. Swanborough. Late in that year James Rodgers took up the lease, which was afterwards held by his son, Captain Rodgers. The building was entirely reconstructed in 1875-6. The

Grand Theatre (Corporation Street) was opened in 1883, under the management of Andrew Melville, who was also its proprietor, and sold it in 1893 to its present manager, J. W. Turner (*q.v.*). The *Queen's Theatre* (Snow Hill) was opened in 1885 as a music-hall, but in the following year was bought by Andrew Melville and reopened (after alterations) as a playhouse. The lease was acquired in 1893 by Clarence Soanes. The *Theatre Royal, Aston Cross*, was opened in 1893. For the early theatrical annals of Birmingham, see the 'History and Descriptive Sketch' of the city, published in 1830. For details of more recent years (1862 to 1879), see 'The Birmingham Theatres' by T. Edgar Pemberton (1890).

Birmingham Mr. de, in R. Reece's 'Dora's Device' (*q.v.*), is in love with and beloved by *Dora*.

Biron. (1) A lord in attendance on the *King of Navarre*, and in love with *Rosaline* (*q.v.*), in 'Love's Labour's Lost' (*q.v.*). He may be accepted as the prototype of *Benedick* (*q.v.*). "In this character," says Walter Pater, "which is never quite in touch with, never quite on a perfect level of understanding with, the other persons of the play, we see, perhaps, a reflex of Shakspeare himself, when he has just become able to stand aside from and estimate the first period of his poetry." (2) *Biron*, in SOUTHERN'S 'Isabella,' is the husband of the heroine. (3) *Eugene de Biron* is a character in 'Henri Quatre' (*q.v.*).

Birrel, Andrew. Author of 'Henry and Almeria,' a tragedy (1802).

Birth. A comedy in three acts, by T. W. ROBERTSON (*q.v.*), first performed at the Theatre Royal, Bristol, October 5, 1870, with E. A. Sothern as *Jack Randall*, J. H. Slater as *Paul Hewitt*, Miss Amy Roselle as *Sarah Hewitt*, Miss Louise Wiles as *Lady Adeliza*, H. Vincent as *Earl of Eaglecliff*, and T. A. Palmer as "The Duke."

Birth and Breeding. A comedy adapted by JEROME K. JEROME from Sudermann's 'Die Ehre' (*q.v.*), and performed (for copyright purposes) at the Theatre Royal, Edinburgh, on September 18, 1890.

Birth of Beauty (The); or, Harlequin William the Conqueror. An historical extravaganza by W. M. AKHURST, Sanger's Theatre, London, December 26, 1872, with G. H. Macdermott as *William*, Miss Lennox Grey as *Silverskin*, Miss Akhurst as *Alibuttons*.

Birth of Harlequin (The). A pantomime produced at New York in 1792, with Durang as the hero.

Birth of Hercules (The). A masque by WILLIAM SHIRLEY (*q.v.*), set to music by Dr. Arne, and intended for representation at Covent Garden in 1763. It was printed in 1765.

Birth of Merlin (The); or, The Child has found his Father. A tragi-comedy, printed in 1662, and attributed on the title page to Shakespeare and Rowley (*q.v.*). In this play, *Merlin* is represented as the offspring of the *Devil* and *Joan*, the sister of a clown; and he is born not only with a beard and the faculties of a man, but with the gift of prophecy. The *Devil* seeks to carry off *Joan*, but *Merlin* rescues her, and imprisons his father in rock. Allied to this comic business is the story of *Constantia* and *Modesta*, the two daughters of *Donobert*, who wishes them to marry two nobles; they prefer to become nuns. "Rowley himself probably acted the clown, who is the best character (Genest).

Birth of Venus (The). An opera, words by J. H. HERBERT, music by I. Jakobowski, first performed at the Lyceum Theatre, Baltimore, U.S.A., February 1, 1895.

Birtha. Wife of *Gog* (*q.v.*) in POCOCK 'Alfred the Great' (*q.v.*).

Birthday (The). (1) An "entertainment of three acts," by Mrs. PENNY, founded on 'The Spectator,' No. 123, and printed in a volume of poems (1771). (2) A music comedy in two acts, founded by O'KEEFE (*q.v.*) on a piece by St. Foix, and first performed at the Haymarket Theatre (August 12, 1783 (the then Prince of Wales' birthday). (3) A "musical pastoral," first performed at the Royalty Theatre, London, in July, 1787. (4) A comedy in three acts altered by T. DIBDIN (*q.v.*) from Kotzebue's 'Fraternal Enmity,' and first performed at Covent Garden on April 8, 1771, with Munden as *Captain Bertram*, Fawcett as *Jack Junk* (his servant), Waddy (*Circuit* a lawyer), Mrs. Davenport as *M Moral* (a housekeeper), and H. Johnston and Mrs. Pope as the lovers (*Henry* a *Emma*). The action takes place on the birthday of *Captain Bertram* and his brother who have quarrelled over a lawsuit, and the end are reconciled. See FRATERNAL DISCORD and RECONCILIATION. (5) A comedy in one act, by GEORGE BANCROFT (*q.v.*), first performed at the Court Theatre, London, December 8, 1894.

Birthdays. A comedy-drama in three acts, by GEORGE ROBERTS, first performed at the Theatre Royal, Newcastle, on February 20, 1883.

Birth-Night (The); or, Model French Reformation. A comic opera in three acts, printed in 1796.

Birthplace of Podgers (The). A "domestic sketch," by JOHN HOLLINGHEAD (*q.v.*), first performed at the Lyceum Theatre, London, on March 10, 1858, with L. Toole as *Tom Cranky* and J. G. Shore as *Edmund Earlybird*. Among the other personae are *Erasmus* and *Amelia Maresfield*, and *Alonzo* and *Penelope Lexicon*. The farce was suggested by some investigations as to the house in which Chatterton died.

folborn—a house then occupied by a working cabinet-maker.

Birthright. A drama in four acts, by OHN DOUGLASS (*q.v.*); Theatre Royal, fuddersfield, June 1, 1894; Lyric, Hammermith, May 31, 1897.

Bizarre, in FARQUHAR'S *Inconstant*' (*q.v.*), is a lively, unconventional lady. See IZARRE.

Biscotin. The innkeeper in '*Madame avart*' (*q.v.*).

Biscuit, Ned. A character in '*Sir ogger de Coverley*' (*q.v.*).

Bishop, Alfred. Actor; appeared at the Royalty Theatre, London, in 1870, as *Wiley* in Reece's '*Whittington, Jun.*' (*q.v.*), and at the same theatre in 1871, as *Mr. De irmingham* in Reece's '*Dora's Device*' (*q.v.*) and *Prince John* in his '*Little Robin Hood*' (*q.v.*). His other original rôles include *Ormy Kavanagh* in Gilbert's '*On Guard*' (1872), *Sarnem* in Reece's '*William Tell old Over Again*' (1876), *Dr. Baylow* in *urnand's* '*Our Babes in the Wood*' (1877), *yshe* in '*The House of Darnley*' (1877), *Sir ohn Maudsley* in '*Reclaimed*' (1881), *Mr. mee* in '*Lords and Commons*' (1883), *Dr. elaney* in '*Sweet Lavender*' (1883), *Earl Dorincourt* in '*The Real Little Lord antleroy*' (1888), *Archdeacon Jellicoe* in '*Dick Venables*' (1890), *Ferrari* in '*The iolin Players*' (1890), *Sir William Ashton* in '*Ravenswood*' (1890), the *Earl of Everiam* in '*An Ideal Husband*' (1895), *Professor Doule* in '*The Squire of Dames*' (1895), *Captain Cruickshank* in '*Rosemary*' (1896), and the *Rev. Peregrine Hinde* in '*The hysician*' (1897). Alfred Bishop has also acted in London the following, among any, parts:—*Abbé Chauzeuil* in '*The eigning Favourite*' (Royalty, 1871), *Pantano* in Byron's '*Jack the Giant Killer*' (society, 1878), *Prince Caramel* in '*Princess oto*' (Opéra Comique, 1881), *Pouneeby* in '*Mother-in-Law*' (Opéra Comique, 1881), *Sir lomon Fraser* in '*The Overland Route*' (aymarket, 1882), *Beau Farintoshin* ('*School*' aymarket, 1883), *Sir W. Grafton* in '*Peril*' (aymarket, 1884), *Sir Lucius O'Trigger* (aymarket, 1884), *Mr. Bearder, M.P.* in '*The Churchwarden*' (Olympic, 1886), *Elore* '*Dandy Dick*' (Toole's, 1887), *Buxton ott* in '*Young Mrs. Winthrop*' (Terry's, 89), *Joseph Chandler* in '*The Middleman*', *haftesbury*, 1890), the *Friar* in '*Much lo about Nothing*' (Lyceum, 1891), *Lord amberlain* in '*Henry VIII.*' (Lyceum, 92), *Gloster* in '*King Lear*' (Lyceum, 1892), *rckett, sen.*, in '*Betsy*' (Criterion, 1896).

Bishop, Anna (*née Rivière*). Vocalist d actress; second wife of Sir Henry shop (*q.v.*); made her London *début* in ly, 1839; sang in New York, in 1847, as *Ada di Chamouni*.

Bishop, Kate. Actress; was seen at e Charing Cross Theatre, London, in 1863 *Alice Barlow* in a revival of Byron's 100,000.' One of her earliest original

parts was that of *Alice* in '*Love's Doctor*' at the Royalty in 1870. Amongst other rôles of which she was the first representative may be named the following:—At the Court Theatre: *Edith Temple* in '*Randall's Thumb*' (1871), *Pipette* in '*Creatures of Impulse*' (1871), and *Jessie Blake* in '*On Guard*' (1871). At the Strand Theatre: *Ellen* in '*The Lady of the Lane*' (1872), *Jonathan Wild* in '*The Idle Prentice*' (1872), and *Mary Moss* in '*Old Soldiers*' (1873). At the Vaudeville: *Don Cæsar de Bazan* in '*Ruy Blas Righted*' (1874), *Violet Melrose* in '*Our Boys*' (1875), *Mabel Clench* in '*The Girls*' (1879), *Ada Rivers* in '*Castles in the Air*' (1879), *Maud Cameron* in '*Ourselves*' (1880), *Margaret Severne* in '*Cobwebs*' (1880), *Alice* in '*Jacks and Gills*' (1880), *Carrie* in '*The Guv'nor*' (1880), *Mrs. Popplejohn* in '*Divorce*' (1881), *Mary Graham* in '*Tom Pinch*' (1881), and *Alice Merton* in '*Punch*' (1881). At the Globe Theatre: *Blanche Ingram* in '*Jane Eyre*' (1882). At the Vaudeville: *Rose Mumbleford* in '*Confusion*' (1883). Miss Bishop has also been seen in London as *Eliza* in '*Paul Pry*' (St. James's, 1870), *Ida* in '*Two Roses*' (Vaudeville and Lyceum, 1879), *Mrs. F. Young-husband* in '*Married Life*' (Vaudeville, 1880), *Mrs. Larkings* in '*Woodcock's Little Game*' (Gaiety, 1880), *Zaida Dalrymple* in '*Imprudence*' (Folly, 1881), and *Dora Thornhaugh* in '*Home*' (St. James's, 1881).

Bishop, Samuel. Head-master of Merchant Taylors' School, born 1731, died 1795; author of '*The Fairy Benison*,' an interlude (1796), and part-author, with Woodward, of '*The Seasons*' (*q.v.*).

Bishop, Sir Henry Rowley. Musical composer, born in London, 1786, died 1855; began to write for the stage in 1804, when he furnished the score for a dramatic piece called '*Angelina*,' performed at Margate. In 1810 he was appointed composer and director of the music at Covent Garden Theatre, a post which he held for eight consecutive years. In 1825 he received a similar appointment at Drury Lane under Elliston, in 1830 became musical director at Vauxhall, and in 1840-1 held the same position at Covent Garden under Madame Vestris. The following is a list of the dramatic pieces (in addition to '*Angelina*') for which he provided the original music:—'*Caractacus*' (1806), '*Love in a Tub*' (1806), '*The Mysterious Bride*' (1808), '*The Circassian Bride*' (1809), '*Mora's Love*' (1809), '*The Vintagers*' (1800), '*The Maniac*' (1810), '*The Knight of Snowdon*' (1811), '*The Virgin of the Sun*' (1812), '*The Æthiop*' (1812), '*The Renegade*' (1812), '*Haroun Alraschid*' (1813), '*The Brazen Bust*' (1813), '*Harry le Roy*' (1813), '*The Miller and his Men*' (1813), '*For England, Ho!*' (1813), '*The Wandering Boys*' (1814), '*Sadak and Kalasrade*' (1814), '*The Grand Alliance*' (1814), '*Doctor Sangrado*' (1814), '*The Forest of Bondy*' (1814), '*The Noble Outlaw*' (1815), '*Telemachus*' (1815), '*The Magpie or the Maid*' (1815), '*John du Bart*' (1815), '*Who wants a Wife?*' (1816),

'The Humorous Lieutenant' (1817), 'The Duke of Savoy' (1817), 'The Father and his Children' (1817), 'The Illustrious Traveller' (1818), 'December and May' (1818), 'Fortunatus' (1819), 'The Heart of Midlothian' (1819), 'A Roland for an Oliver' (1819), 'Swedish Patriotism' (1819), 'The Gnome King' (1819), 'The Antiquary' (1820), 'The Battle of Bothwell Brig' (1820), 'Henry Quatre' (1820), 'Don John' (1821), 'Montrose' (1822), 'The Law of Java' (1822), 'Maid Marian' (1822), 'Clari' (1823), 'The Beacon of Liberty' (1823), 'Cortez' (1823), 'Native Land' (1824), 'Charles II.' (1824), 'The Fall of Algiers' (1825), 'Edward the Black Prince' (1825), 'The Coronation of Charles X.' (1825), 'Aladdin' (1826), 'The Knights of the Cross' (1826), 'The Englishman in India' (1826), 'Under the Oak' (1830), 'Adelaide' (1830), 'The Tyrolese Peasant' (1832), 'Home, Sweet Home' (1832), 'The Magic Fan' (1832), 'The Sedan Chair' (1832), 'The Battle of Champagne' (1832), 'The Romance of a Day' (1832), 'Yelva' (1833), 'The Rencontre' (1833), 'Rural Felicity' (1834), 'The Doom Kiss' (1836), 'Manfred' (1836), and 'The Fortunate Isles' (1841). Bishop further wrote original music for revivals of the following Shakespeare plays:—'A Midsummer Night's Dream' (1816), 'The Comedy of Errors' (1819), 'Twelfth Night' (1820), and 'The Two Gentlemen of Verona' (1821). He contributed original music to 'The Farmer's Wife' (1814), 'The Maid of the Mill' (1814), 'Brother and Sister' (1815), 'Comus' (1815), 'Guy Mannering' (1816), 'The Heir of Verona' (1817), and 'Zuma' (1818), and adapted to the English stage Boieldieu's 'John of Paris' (1814), 'Don Giovanni' (as 'The Libertine') (1817), 'The Barber of Seville' (1818), 'The Marriage of Figaro' (1819), and Rossini's 'Hofer' (1830). See 'Imperial Dictionary of Biography' (1865), 'Dictionary of Music and Musicians' (1879).

Bishop, T. Vocalist; sang at Niblo's Gardens in 1837; afterwards an Olympic favourite, and a member of the Seguin opera troupe (1852).

Bishop (The). A farcical comedy in three acts, by WILFORD F. FIELD, Tottenham, October 25, 1894.

Bishop of the Fleet (The). A romantic drama, in a prologue and three acts, by C. A. CLARKE and F. MOUILLOT; Londonborough Theatre, Scarborough, December 26, 1889.

Bismuth. A character in 'The Philosopher's Stone' (*q.v.*).

Bispham, David. Actor and vocalist, born in Philadelphia; after studying in Italy, sang at concerts in London. His stage *début* took place at the Savoy Theatre, London, in 'The Ferry Girl' (*q.v.*), and he was afterwards in the original casts of 'Joan; or, The Brigand of Bluegoria' (1890) and 'The Basoche' (*Duc de Longueville*) (1891).

Bisson, Alexandre. See FAMILY

CIRCLE, THE; GREAT UNPAID; LAM KILLER, THE; LITTLE TIPPET; SETTLE OUT OF COURT.

Bit of Scandal (A). A play by HENRY GUY CARLETON (*q.v.*), first performed in Washington, U.S.A., in April, 1893.

Biter (The). A comedy by NICHOLAS ROWE (*q.v.*), first performed at Lincoln's Fields on December 4, 1704, with Betterton as *Sir Timothy Tallapoy*, Pack as *Pinch*, Verbruggen as *Clerimont*, Booth as *Friend Mrs. Barry* as *Mrs. Clever*, Mrs. Bracegirdle as *Mariana*, Mrs. Mountfort as *Angelica*, Mrs. Leigh as *Lady Stale*, and Leigh as *Scoble-scrabble*. Sir Timothy has engaged daughter *Angelica* to *Pinch*, but discov-ers him to be a "biter," and repudiates his hand- ing over *Angelica* to *Friendly*. *Clerimont* and *Mariana* are husband and wife. *Lady Stale* is in love with *Friendly*. *Scribble-scrabble* is a city solicitor, and *Trick* a valet. "The Biters," says Genest, "were, unlike the Humbuggers, and a fair subject for ridicule."

Bitter Fruit. A drama in three acts, by A. W. DUBOURG (*q.v.*), first performed at the Alexandra Theatre, Liverpool, on October 6, 1873, with Miss Bateman as *J. Graham*, Miss Pauncefort as a *Sister Superior*, E. H. Brooke as *Upton Travers*, and Herbert as *Staff-Surgeon Sholto*.

Bitter Love (A). See WIFE AND SISTER.

Bitter Reckoning (The); or A Rover from Many Lands. A drama in three acts, by C. H. HAZLEWOOD, first performed at the Britannia Theatre, London, on June 19, 1871.

Bitter-Sweets: a Story of the Footlights. A drama by ALFRED PALMER, first performed at the Theatre Royal, Cambridge, in August, 1878.

Bitter Wrong (A): a Wife in England no Wife in France. A domestic drama, in five acts and seven tableaux, by GEORGE LANDER and JOHN DOUGLASS, Standard Theatre, London, April 14, 1881.

Bitterbliss, Mr. and Mrs., in HENRY WIGAN'S 'Charming Woman' (q.v.).

Bitters, Nancy. A domestic scene in R. B. BROUGH'S 'Crimoline' (*q.v.*).

Bizarre. A page in Blanchard's 'Cinderella' (1878).

Black and White. A play by WALTER COLLINS (*q.v.*) and CHARLES FECHTER (*q.v.*), first performed at the Adelphi Theatre, London, on March 29, 1869, with C. Fechter as *Maurice de Layrac*, Miss Cetta Leclercq as *Emily Milburn*, Mrs. Leigh Murray as *Ruth*, A. Stirling as *Sheen Westcraft*, E. Atkins as *David Michas*, G. Belmore as *Plato*.

Black Angus. A melodrama produced at New York in 1833.

Black Batman of the North. A play ascribed to Henry Chettle, of what the

first part was acted by the Lord Admiral's servants in 1598. In the second part, played later in the year, Chettle was assisted by Robert Wilson.

Black Beard; or, The Captive Princess. A melodrama in two acts, by J. C. CROSS, first performed in 1798 at the Royal Circus, London, with Crossman as *Black Beard*, Mdlle. de la Croix as *Orra* (his wife), and D'Egville as *Cesar* ("his faithful black"), played by Blanchard at the Coburg. Genest, recording its production at Bath in 1816, describes it as "a spectacle with songs, compiled by Cross from the history of the buccaneers in America. In one of the scenes, the whole stage was made to represent the deck of a man-of-war." The piece was produced at New York in 1833. (2) A play by LEMUEL SAWYER, performed in America. (3) 'Harlequin Black-beard; or, Old Dame Trot and her Comical Cat:' a pantomime at the City of London Theatre, Christmas, 1863.

Black Book (The). A drama by J. PALGRAVE SIMPSON (*q.v.*), adapted from 'Les Mémoires du Diable' (Vaudeville, Paris, 1856), and first performed at Drury Lane Theatre, London, on February 2, 1857, with C. J. Mathews as *Wolf*, Miss M. Oliver as *Mina*, and Honey, Tilbury, Miss Cleveland, and Mrs. Selby in other parts; first played at New York in March of the same year, with G. Jordan as *Wolf* and Mrs. Grattan as *Dame Aspen*.

Black Business (A). A "mellow-drama" by ARTHUR MATTHISON, performed at the Theatre Royal, Huddersfield, on August 19, 1878.

Black but Comely. A drama in three acts, by STEPHANIE FORRESTER, "partly adapted" from Whyte Melville's novel of that name, and first performed at the Gaiety Theatre, London, on the afternoon of September 16, 1882, with a cast including the authoress.

Black Castle. See AMHERST, G. A.

Black Cat (The). (1) An "Oriental burlesque," words by C. M. RODNEY, music by C. E. Howells, first performed at Walsall, July 31, 1893; Elephant and Castle Theatre, London, August 14, 1894. (2) A play in three acts, by JOHN TODD HUNTER (*q.v.*), performed at the Opéra Comique Theatre, London, under the auspices of the Independent Theatre Society, on the evening of December 8, 1893, with a cast including Miss Hall Caine, Miss Mary Keegan, Miss Gladys Homfrey, Miss Dora Barton, Alfred Bucklaw, Orlando Barnett, and Neville Doone. The "black cat"—a fascinating *divorcée*—diverts to herself the affections of a young married painter, whose wife thereupon destroys herself.

Black Crook (The). (1) A fairy opera, founded on the story of 'La Biche au Bois,' written by CHARLES M. BARRAS, composed by T. Baller, and produced at Niblo's Garden, New York, September 12, 1866. It ran until January 4, 1868, having received 475

representations; was revived on December 12, 1870, and withdrawn on April 8, 1873, after 122 performances; was again revived on December 18, 1871, and withdrawn on February 24, 1872, having been played 57 times; was revived once more on August 18, 1873, and withdrawn on December 6, 1873, after 120 performances; played also from April 3, 1882 to July 1, and from March 29, 1886, to May 24. (2) A fairy opera, the libretto founded by J. and H. PAULTON on 'La Biche au Bois,' the music by F. Clay and G. Jacobi; first performed at the Alhambra on December 23, 1872, with Mdlle. Cornélie d'Anka in the title part, Miss Julia Seaman as the *Princess Aika*, Miss Kate Santley as *Gabrielle*, H. Paulton as *Dandelion*, E. Cotte, and others; played at the Amphitheatre, Liverpool, in May, 1875, with Miss L. Moodie as *Aika*, W. Elton as *Dandelion*; revived (re-arranged and re-written) at the Alhambra Theatre, London, on December 3, 1881, with Miss Constance Loseby in the chief part, and other characters by Miss Lizzie Coote, Miss Julia Seaman, Miss Kate Sullivan, Harry Paulton, Henry Walsham, W. Hargreaves, and L. Kelleher.

Black Diamonds; or, The Lights and Shadows of Pit Life. A drama in five acts, by LOUIS S. DENBIGH and R. FENTON MACKAY, produced (for copyright purposes) at Southend on September 3, 1890; performed at the Surrey Theatre on July 11, 1892.

Black Doctor (The). The title given to various adaptations of 'Le Docteur Noir' of MM. Anicet-Bourgeois and Dumanoir. (1) At the City of London Theatre, produced on November 9, 1846; (2) by I. V. BRIDGEMAN (*q.v.*), first performed at the Victoria Theatre, London, on November 13, 1846, with W. Searle as *André*, Miss Vincent as *Pauline*, and Mrs. R. Barnett as the *Countess Aurelia*; (3) at the Lyceum Theatre, London, in November, 1856, under the title of 'Fabian' (*q.v.*). The "black doctor" is Fabian, a creole, and the scene is laid in the Island of Bourbon and Paris. A version was played at New York in April, 1847, and revived there in 1853. *Fabian* was in the repertory of G. V. Brooke.

Black Dog of Newgate (The). A play in two parts, by RICHARD HATHWAYE, JOHN DAY, W. SMITH, and a fourth author unknown; performed in 1602.

Black Domino (The). The title of several pieces, adapted from 'Le Domino Noir,' an *opéra comique* in three acts, written by Scribe, composed by Auber, and first performed in December, 1837:—(1) A musical burletta in one act, by C. J. MATHEWS (*q.v.*), first performed at the Olympic Theatre, London, on January 18, 1838, with the author as *Julio*, Mdlle. Vestris as *Camilla*, and Mrs. Macnamara as *Dorothea*. (2) 'The Black Domino; or, The Masked Ball:' a comic drama in three acts, by T. EGERTON WILKS (*q.v.*), first performed at Sadler's Wells Theatre, London, on February 6, 1838, with Miss Vincent in the title part.

(3) 'The Black Domino; or, A Night's Adventure:' an opera in three acts, music by Auber, words by B. WEBSTER (*q.v.*), first performed at the Haymarket on June 10, 1846, with Brindal as *Lord Punice-stone*, J. Bland as *Gil Podrida*, M^{me}. A. Thillon as *Juanita*, Miss P. Horton as *Paquita*, and other parts by H. Holl and Mrs. L. S. Buckingham; played at New York in July, 1848, and in 1852, with M^{me}. Thillon in her original part. (4) A comic opera in three acts, music by Auber, libretto by H. F. CHORLEY (from Scribe), first performed at Covent Garden on February 20, 1861, with Miss Louisa Pyne as *Angela*, H. Haigh as *Horace*, H. Corri as *Gil Perez*, Miss Leflier as *Jacintha*, Miss Thirlwall as *Brigitta*, etc. See QUEEN'S BALL.—'The Black Domino,' a play by ROBERT BUCHANAN (*q.v.*) and G. R. SIMS (*q.v.*), was produced at the Adelphi Theatre, London, on April 1, 1893, with a cast including C. Glenny, W. L. Abingdon, Arthur Williams, Miss Clara Jecks, Miss Bessie Hatton, Miss Evelyn Millard, and Mrs. Patrick Campbell.

Black Dwarf (The). A play, adapted by JOHN COLEMAN and CHARLES CALVERT from Paul Féval's 'Le Bossu,' and first performed at Leeds. See WIZARD, THE.

Black Eagle (The). See ALMAR, G.

Black Flag (The); or, Escaped from Portland. A drama in four acts, by HENRY PETTIT, first performed at the Grecian Theatre, London, on August 9, 1879; revived at the Olympic Theatre, London, on March 17, 1892.

Black God of Love (The). See GRAVES, JOSEPH.

Black Hand (The). See FITZBALL, E.

Black Hawks (The). A drama in four acts, produced originally in America, and first performed in England at the Queen's Theatre, Birmingham, on June 25, 1894, with Colonel Joe Bruce as *Arizona Joe*.

Black Hearts; or, The King of Darkness. A drama in three acts, by E. TOWERS, performed at the New East London Theatre on May 30, 1863.

Black Hugh, the Outlaw. A domestic drama in two acts, by W. ROGERS, first performed at the Surrey Theatre, London, with a cast including Stuart (as the hero), Dibdin Pitt, Vale, Almar, Mrs. Vale, and Mrs. Wilkinson; played at New York in 1836.

Black Hussar (The). An opera, adapted by SYDNEY ROSENFELD from 'Der Feldprediger' of Carl Millocker, and performed at Wallack's Theatre, New York, in May, 1885, with Mark Smith as the field-preacher, and other parts by M^{me}. Cottrilly, Marie Jansen, Lily Port, De Wolf Hopper, and Digby Bell.

Black Joune. A play mentioned by Henslowe as being in the repertory of the Rose Theatre.

Black Knight (The) figures in the various adaptations and burlesques of 'Ivanhoe' (*q.v.*).

Black Man (The). An interlude attributed to COX, the comedian, and printed in 1659.

Black or Golden. See PALMER, T. A.

Black Phantom. See WILL WATCH.

Black Prince (The). (1) A tragedy by ROGER, Earl of ORRERY (*q.v.*), first performed at the Theatre Royal on October 19, 1667, with Kynaston in the title part, Mohun as *Edward III.*, Wintershall as *King John of France*, Burt as *Count Guesclin*, Hart as *Lord Delaware*, Mrs. Marshall as *Plantagenet*, Mrs. Knapp as *Sevina*, an Nell Gwynne as *Alizia*. "Love," say Genest, "is the whole business of this play. It can hardly be called a tragedy. . . . The play has little to do with history, and the little is incorrect." (2) An opera-bouffe in three acts, words by H. B. FARNIE (*q.v.*) music by Lecocq, produced at the S. James's Theatre, London, on October 2, 1874, with a cast including Misses Selin Dolaro, Nelly Bromley, Emily Duncan, an B. Hollingshead, J. L. Hall, J. Rouse, etc.

Black Reefer (The). A play produced at New York in 1847.

Black Rover (The). See ISIDORA.

Black Schooner (The). A play produced at New York in 1839.

Black Sheep. (1) A comedy in three acts, by J. STIRLING COYNE (*q.v.*), first performed at the Haymarket on April 1861, with Buckstone as *Mr. Bunny* philanthropist, Compton as *Tom Short*, Mrs. Charles Young (Mrs. H. Vezin) as *Ethel Maynard*, and other parts by Ho Rogers, Braid, Mrs. Wilkins, and M. Poynter. "The plottings of the 'black sheep,' the dishonest lawyer and hypocritical philanthropist, are the centre of action in the piece" (Henry Morley). (2) A drama in three acts, founded on Edmund Yates's novel of that name, by J. PALGRAVE SIMPSON (*q.v.*) and EDMUND YATES (*q.v.*), and first performed at the Olympic Theatre, London, on April 25, 1894, with C. J. Mathews as *Stewart Routh*, M. C. J. Mathews as *Harriet Routh*, and other characters by Addison, Ashley, H. Wiggin, J. Clarke, G. Vincent, and Mrs. Caulfield; performed at the Crystal Palace with Charles Young as *Routh*. (3) A "pantomime pastoral," written by ANDRÉ RANDEVICH, composed by Cotford Dick, at the Theatre, Albert Hall, London, April 1, 1894. (4) A burlesque written and composed by FREDERICK SOLOMON (*q.v.*), first performed at Brooklyn, U.S.A.—'A Black Sheep:' a play in three acts, by C. L. HORT; Buffalo, U.S.A., September, 1893; Hoyt's Theatre, New York, January 6, 1894.

Black Spirits and White. A play by T. DIBDIN (*q.v.*), produced at Sadler's Wells in 1826. "Black spirits and white,

red spirits and gray" is the first line of the charm used in the incantation scene in Middleton's 'Witch' (*q.v.*).

Black Squire (The). A comic opera in three acts, written by H. P. STEPHENS (*q.v.*), composed by Florian Pascal; Theatre Royal, Torquay, November 5, 1896.

Black Statue (The). A pantomime performed at the Britannia Theatre, London, in December, 1874.

Black Thorn (The). A play produced at Third Avenue Theatre, New York, on May 16, 1887, with J. J. Sullivan in the chief part.

Black Vulture (The); or, The Wheel of Death. A drama produced at the Adelphi Theatre, London, with "O." Smith in the title part, Yates as *Octolar*, and Buckstone, Mrs. Fitzwilliam, and others in the cast.

Black Wedding (The). A play entered at Stationers' Hall in November, 1653.

Blackacre, The Widow, in WYCHERLY'S 'Plain Dealer' (q.v.), has been described by Macaulay as "beyond question" the author's best comic character. "She is," he says, "the Countess in Racine's 'Plaideurs,' talking the jargon of English, instead of French, *chicane*."

Blackamoor washed White (The). A musical piece in two acts, by HENRY BATE, first performed at Drury Lane on February 1, 1776, with a cast including Mrs. Siddons, King, and Parsons (*Sir Oliver Oddfish*).—"The Blackamoor's Head" was first performed at Drury Lane on May 16, 1818, with Downton and Harley in the cast.

Blackberries. A musical comedy-drama, by MARK MELFORD (*q.v.*), first performed at the Prince of Wales's Theatre, Liverpool, on June 14, 1886, with W. Edouin, Miss Alice Atherton, and the author in the cast; first performed in London at the Comedy Theatre on July 31, 1886.

Blackberry, Farmer and Betty. Characters in O'KEEFE'S 'Farmer' (*q.v.*).

Blackbirding. A drama by C. H. HAZLEWOOD (*q.v.*), Britannia Theatre, London, September 8, 1873.

Black-Eyed Sukey. See BLACKEY'D SUSAN.

Blackey'd Susan; or, "All in the Downs." (1) A drama in three acts, by DOUGLAS JERROLD (*q.v.*), suggested by the well-known ballad by John Gay, and first performed at the Surrey Theatre, London, on June 8, 1829, with T. P. Cooke as *William*, Forrester as *Captain Crosstree*, Yardley as *Hatchett*, Dibdin Pitt as *Doggrass*, Rogers as *Jacob Twig*, Buckstone as *Gnatbrain*, Williamson as *Blue Peter*, Asbury as *Sea-weed*, Lee as *Quid*, Dowsing as *Yarn*, Webb as *Ploughshare*, Miss Scott as *Susan*, and Mrs. Vale as *Dolly Mayflower* [the piece

"ran" for nearly a year]; at Sadler's Wells in August of the same year, with Campbell as *William* and Mrs. Wilkinson as *Susan*; at New York in September, 1829, with Placide as *Gnatbrain*, Mercer as *William*, and Mrs. Hilson as *Susan*; at the City Theatre, London, in June, 1831, with Cooke and Buckstone in their original parts; at Covent Garden (for the first time in two acts) with Cooke in his original part and Miss Taylor (Mrs. W. Lacy) as *Susan*; at New York in 1842, with Marble as *William*; at Dublin in 1846, with Miss C. Cushman as *William*; at New York in 1854, with E. L. Davenport as *William*, Leffingwell as the *Admiral*, Davidge as *Gnatbrain*, Mdme. Ponisi as *Susan*, and Miss J. Gougenhein as *Dolly*; at Covent Garden in February, 1856, with Prof. Anderson as *William* and Miss Harriett Gordon as *Susan*; at the Adelphi in July, 1857; at the Surrey in May, 1859, with J. Ryder as *William* and Mrs. Honner as *Susan*; at Bradford in 1863, with Mrs. Nunn as *William*; at Sadler's Wells in 1866, with T. Swinbourne as *William*; at Brighton in 1867, with F. C. Burnand as *Crosstree* and Miss Ranoe as *William*; at the Holborn in 1871, with G. Rignold as *William* and Miss Jane Rignold as *Susan*; at the Duke's Theatre in December, 1878, with Clarence Holt as *William* and Miss Ada Murray as *Susan*; at the Adelphi in December, 1896, with W. Terriss as *William*, Miss Millward as *Susan*, J. D. Beveridge as *Doggrass*, C. Fulton as *Captain Crosstree*, Oscar Adye as *Hatchett*, H. Nicholls as *Gnatbrain*, and Miss Vane Featherston as *Dolly Mayflower*. *Captain Crosstree* attempts to carry off *Susan*, and *William*, to save his wife, strikes the *Captain*, who is his superior officer. He is brought before a court-martial and condemned to die; but *Crosstree* acknowledges his fault, and produces a discharge, which shows that *William*, when he struck the *Captain*, was no longer in the king's service. *William* is then acquitted. *Doggrass* is the uncle of *Susan*; *Gnatbrain* is in love with *Dolly*; *Jacob Twig* is a bailiff. 'Black-Ey'd Susan' was adapted by W. G. WILLS under the title of 'William and Susan' (*q.v.*).—The story of Black-Eyed Susan was made the foundation of (2) a pantomime called 'Harlequin Black-Eyed Sue,' written by FRANK TALFOURD (*q.v.*), and produced at the Strand Theatre, London, in December, 1855.—Jerrold's play was burlesqued by F. C. BURNAND in (3) the piece entitled 'The Latest Edition of Black-Eyed Susan; or, The Little Bill that was taken up.' This was first performed at the Royalty Theatre, London, on November 29, 1866, with F. Dewar as *Captain Crosstree*, Miss Rosina Ranoe as *William*, C. Wyndham as *Hatchett*, Miss M. Oliver as *Susan*, Miss N. Bromley as *Dolly Mayflower*, and E. Danvers as *Dame Hatley*. The "run" concluded on September 23, 1868. The piece was revived at the same theatre on March 3, 1870, and at the Marylebone Theatre in 1871, with Dewar and Miss Oliver in their original parts. It was played in New York in 1869, with Mark Smith as *Crosstree*, and in 1870 with Stuart Robson as *Crosstree* and Lina

Edwin as *Susan*. The play was further travestied (4) by FOX COOPER (*q.v.*) in a piece called 'Black-Eyed Sukey,' and (5) by HORACE LENNARD in 'Too-Lovely-Black-Ey'd Susan' (*q.v.*). See ALL IN THE DOWNS and BLUE-EYED SUSAN.

Blackfriars, The Theatre in. See LONDON THEATRES.

Blackleg (The). A drama in five acts, by BUTLER STANHOPE, produced at Birkenhead in October, 1886.

Blackmail. (1) A drama in four acts, by WATTS PHILLIPS, first performed at the Grecian Theatre, London, on October 16, 1880. (2) A play in four acts, by Dr. G. H. R. DABBS (*q.v.*), produced at Shanklin, Isle of Wight, in September, 1887. (3) A play in three acts, by H. J. STANLEY, Adelphi Theatre, Liverpool, April 27, 1896.—'The Blackmailers,' a drama in four acts, by JOHN GRAY (*q.v.*) and ANDRÉ RAFFALOVITCH (*q.v.*), was performed at the Prince of Wales's Theatre, London, on the afternoon of June 7, 1894, with W. L. Abingdon and C. Thursby in the title parts.

Blackman. An attorney in Mrs. INCHBALD'S 'Next-Door Neighbour' (*q.v.*).

Blackness, The Masque of, by BEN JONSON (*q.v.*), was "personated at the Court at Whitehall, on the Twelfth-Night, 1605-6." It was performed, "with unusual magnificence," at the cost of £3000, the Queen (Anne) herself taking part in it. A version, from an original manuscript, revised and authenticated by the poet, was printed for the Shakespeare Society in 1849.

Blacksmith (The). (1) A musical farce in one act, by W. COLLIER (*q.v.*), first performed at the Victoria Theatre, London, in January, 1884, with Miss P. Horton as *Miss Primrose*. The name of the blacksmith is *MacRivet*, and among the characters are *Lady Pedigree* and *Scamper* (a servant). (2) An Irish drama by FRED MAEDER, Her Majesty's Theatre, Carlisle, January 30, 1892.

Blacksmith of Antwerp (The). A farce by O'KEEFE, first performed at Covent Garden on February 7, 1785, with Farren as *Quintin Matsys* (the hero), Wewitzer as *Van Dunderman*, Mrs. Inchbald as *Adela*, and other characters by Edwin and Quick; revived, "with songs and alterations," at Drury Lane in October, 1816, and at New York in 1851. *Matsys*, after several years' absence, returns to Antwerp just as his sweetheart, *Adela*, is about to be married to *Van Dunderman*. After some complications, the blacksmith, now a painter, espouses *Adela*. See ART AND ARTIFICE.

Blacksmith's Daughter (The). A play of the Elizabethan period, referred to by Stephen Gosson, in his 'Plays Confuted' (*q.v.*), as dealing with "the treachery of the Turks, the honourable bounty of a noble mind, and the shining of virtue in distress."

Blackstone, Mr. Cognovit. A lawyer in WILLIAMS'S and HARRIS'S 'Cruel to be Kind.'

Blade Bone (The). An interlude, performed at the Haymarket Theatre in 1778.

Bladen, Martin. Some time comptroller of the Mint, and afterwards a lord-commissioner of trade; died 1746; author of 'Solon,' a tragi-comedy, in which is included 'Orpheus and Eurydice,' a masque, performed in 1705. See the 'Biographia Dramatica.'

Blades. See DE WALDEN.

Blague, Mrs. A procuress in T. HEYWOOD'S 'King Edward IV.' (*q.v.*) (2) *Alciades Blague* is the "chevalier d'industrie" in JERROLD'S 'Gertrude's Cherries' (*q.v.*).

Blaise. (1) Servant to *Dame Gertrude* in H. HARRIS'S 'Forest of Bondy.' (2) A character in DANCE'S 'Thy Lord is not my Lord' (*q.v.*).

Blaisot. (1) A farm-boy in C. SELBY'S 'Poor Nobleman' (*q.v.*). (2) There is a *Blaisot*, also, in ARNOLD'S 'Maid and the Magpie' (*q.v.*).

Blaise. Servant to *Bonassus* in J. B. BUCKSTONE'S 'Victorine' (*q.v.*).

Blake, Anne. See ANNE BLAKE.

Blake, Charles. Author of 'An Historical Account of the Providence Stage' (1868).

Blake, Miss, vocalist, after appearing with success at Bath and Bristol, made her London *début* at the Haymarket Theatre in September, 1821, as *Captain Macheath* in 'The Beggar's Opera' (*q.v.*).

Blake, Mrs. W. R. [Caroline Placide] Actress, born 1798; died at Longbranch May 21, 1881; appeared at the Park Theatre New York, in 1807, in a "ballet-pantomime;" in 1814 she began an engagement at the Anthony Street Theatre. Her first marriage was with an actor, named Waring by whom she had a daughter who became successively Mrs. W. Sefton and Mrs. J. W. Wallack, jun. She married W. R. Blake (*q.v.*) in 1826. In 1830, and onwards, she was leading lady at the Park Theatre, New York, where, in 1831, she made a great success as *Clorinda* in 'Cinderella.' In 1862 she was at the Winter Garden Theatre where she was the original of *Joan* in 'Geraldine' and of *Marita* in 'Ros Gregorio.' "As a general actress," it has been said, "Mrs. Blake has had few superiors, being almost equally at home in tragedy, comedy, opera, or farce."

Blake, Thomas G. Author of 'The Cattle Stealers,' 'Life as it is,' 'The Lonely Wave of the Ocean,' 'Our Old House at Home,' 'A Spanking Legacy,' etc.

Blake, William Rufus. Actor, born in Nova Scotia; died at Boston, U.S.A. April 22, 1863; made his New York *début* on July 12, 1824, at the Chatham Garde

Theatre as *Frederick Bramble* in 'The Poor Gentleman.' In August, 1826, he married Mrs. Waring (Miss Placide). He was manager successively of the Tremont Theatre, Boston, 1827; of Walnut Street Theatre, Philadelphia, 1829, and, with H. E. Willard, of Olympic Theatre, New York, 1837. In 1839 he went to England, and appeared at the Haymarket. In the same year he became stage-manager of the Walnut Street Theatre, Philadelphia, and in 1848 he accepted the like position at the Broadway Theatre, New York. He was afterwards a member of the stock companies at Burton's, Wallack's, and Laura Keane's Theatres. His last appearance in New York was on April 16, 1863, as *Geoffrey Dale* in 'The Last Man'; his last appearance on the stage was on April 21, 1863, at the Boston Theatre as *Sir Peter Teazle*. According to T. A. Brown he was the first actor ever called before the curtain in America—an incident which happened at Boston, Mass., in 1827. "In certain characters," says J. N. Ireland, "he surpassed all who had attempted them. His *Jesse Rural*, *Geoffrey Dale*, *Hardcastle*, *old Dornton*, *Admiral Kingston*, *Sir Peter Teazle*, *Sir Willoughby Worrett*, *Sir Anthony Absolute*, *Governor Heartall*, etc., were examples of perfection. . . . In the line of 'old men' we doubt if he has ever been excelled on the New York boards" ('New York Stage,' 1866). William Winter speaks of "the richly humorous Blake, so noble in his dignity, so firm and fine and easy in his method, so copious in his natural humour" ('Shadows of the Stage').

Blakeley, William. Actor; was in the original casts of Boucicault's 'How she Loves Him' (*Sir Abel Hotspur*) in 1867, Robertson's 'Play' (*Bodmin Potter*) in 1868, and Yates's 'Tame Cats' (*Mr. Tweedie*) in the latter year. He also appeared at the Prince of Wales's as *John Chodd, sen.*, in a revival of 'Society' (1868). At the Olympic, in 1870, he played *Tunks* in a revival of 'Mary Warner.' In the same year he was the original *Sampson Brass* in Halliday's 'Nell' (*q.v.*), and in 1871 created the part of *Simeon Cole* in Byron's 'Daisy Farm' (*q.v.*). His long connection with the Criterion Theatre appears to date from January, 1881, when he figured in the original cast of 'Brave Hearts' (*q.v.*). After that he created at this theatre the following rôles:—*Jeremiah Deeds* in 'Flats' (1881), *Talbot* in 'Foggerty's Fairy' (1881), *Brummles* in 'Fourteen Days' (1882), *Colonel Lindsay* in 'Cupid in Camp' (1882), *Ferdinand Peltigrew* in 'Featherbrain' (1884), *Barnabas Goodvee* in 'The Candidate' (1885), *Peter Mullins* in 'The Man with Three Wives' (1886), *Benjamin Boulter* in 'My Bonny Boy' (1886), *the General* in 'The Headless Man' (1889), *Benjamin Bush* in 'Papa's Honey-moon' (1890), *Mr. Sampson Paley* in 'Sowing and Reaping' (1890), *Cranberry Buck* in 'Welcome, Little Stranger' (1890), *Montresor Smith* in 'Husband and Wife' (1891), *Elijah Quarm* in 'Shylock and Co.' (1891),

and *Mr. Poynder* in 'The Fringe of Society' (1892). He was also seen at the Criterion between 1881 and 1894, as *Vanderpump* in 'Brighton' (1881 and 1884), *Babblebrook* in 'A Lesson of Love' (1885), *Ephraim Smooth* in 'Wild Oats' (1886 and 1891), *Smith* in 'David Garrick' (1886), *Babington Jones* in 'May and December' (1887), *Mr. Furnival* in 'Two Roses' (1887), *Andrew Wylie* in 'The Bachelor of Arts' (1888), *Mr. Birkett* in 'Betsy' (1888), *Potter* in 'Still Waters Run Deep' (1889), *Mr. Tinkle* in 'Who killed Cock Robin?' (1889), *Hardcastle* in 'She Stoops to Conquer' (1890), *Sir Partridge* in 'Truth' (1890), *Meddle* in 'London Assurance' (1890), *Ironsides* in 'Nine Points of the Law' (1891), *Crabtree* in 'The School for Scandal' (1891), *Sir Christopher Hatton* in 'The Critic' (1892), *Uncle Bopaddy* in 'Haste to the Wedding' ('The Wedding March') (1892), *M'Lud* in 'Hot Water' (1894). His more recent original parts include *George Glenfield* in 'The Wrong Girl' (1894), *Snog-gins* in 'An Artist's Model' (1895), *Duckworth Crabbe* in 'The Chili Widow' (1895), *Commodore Van Gutt* in 'The New Baby' (1896), and *Mr. Pilkington* in 'Solomon's Twins' (1897).

Blakely, Thomas H. Actor; became, as a boy (1882), a member of the company of the Park Theatre, New York. In 1829, when again at the Park, "his enactments of old men began," says Ireland, "to attract attention. In the second grade of that line of business—a class of plain blunt sensible every-day old men, not too sentimentally serious nor too broadly humorous—such as *Sulky* in 'The Road to Ruin,' *Porcelain* in 'Family Jars,' *Humphrey Dobbin* in 'The Poor Gentleman,' *Roveley* in 'The School for Scandal,' etc., he surpassed all whom we have seen attempt it. He retired from the profession about 1840" ('New York Stage,' 1866).

Blanch. (1) Niece of *King John* in SHAKESPEARE'S play. (2) The waiting-woman in COLMAN'S 'Iron Chest' (*q.v.*).

Blanch, John. Author of three unacted comedies: 'The Beau Merchant' (1714), 'Swords into Anchors' (1725), and 'Hoops into Spinning Wheels' (1725).

Blanchard, Edward Leman. Dramatic and miscellaneous writer, theatrical historian and critic; born December, 1820; the younger son of William Blanchard, the actor (*q.v.*). After the death of his father in 1835 he entered upon a literary career, and it is believed that between the last-named year and 1840 he produced as many as thirty dramatic pieces, irrespective of pantomimes (under the *nom-de-guerre* of 'Francisco Frost'). Between 1840 and 1844 he was engaged as house-dramatist at the Olympic Theatre, where he produced, among many plays of various kinds, those entitled 'Angels and Lucifer,' 'The Artful Dodge,' 'Babes in the Wood,' 'Game and Game,' 'Jack Nokes and Tom Styles,' 'Pork Chops,' and 'The Road of Life,' all of which see. Among his other works for the stage may be named his

'Arcadia' (1841), a burlesque of 'Antigone' (1845), 'Faith, Hope, and Charity' (1845), 'The Cricket on our Own Hearth' (1846), 'A Wife for an Hour' (1847), 'Adam Buff' (1850), 'Taking the Census' (1851), 'The Three Perils of Man' (1852), 'The Man in the Moon' (1871), 'Nobody in London' (1873), 'The Bunch of Berries' (1875), and, with Cunningham Bridgman, the libretto of 'Carina' (1888). It is, however, mainly as a writer of pantomime or Christmas extravaganza that Blanchard will figure in dramatic annals. His adult work in this department began in 1844, with the production of 'Jack and the Beanstalk' at the Victoria. In 1846 came 'King Alfred the Great' at the Olympic; in the same year, 'Watt; or, The Birth of the Steam-Engine' at the Victoria; in 1848 'William the Conqueror' at the Olympic, 'Lord Lovel' at the Surrey, and 'The Land of Light' at the Victoria; in 1852 'Harlequin Hudibras' at Drury Lane, 'Harlequin and the World of Flowers' at the Surrey, and 'Undine, the Spirit of Water' at the Marylebone; in 1853 'King Humming-top' at Drury Lane; in 1854 'Jack and Jill' at Drury Lane; in 1855 'Hey Diddle Diddle' at Drury Lane; in 1856 'The Fisherman and the Genie' at Sadler's Wells; in 1857 'Little Jack Horner' at Drury Lane; in 1859 at Sadler's Wells 'The Golden Goose'; in 1863 'Friar Bacon and John of Gaunt' at Astley's; in 1864 'Hop o' my Thumb' at Drury Lane; and so forth. Blanchard continued to write the annual pantomime for Drury Lane (sometimes as "the Brothers Grinn") up to and including 1888. In September, 1889, he died. He had produced, in addition to ordinary theatrical pieces, "entertainments" such as 'The Carpet Bag' (1852) for W. S. Woodin and 'The Seven Ages of Woman' (1855) for Miss Emma Stanley. From an early age he had written on theatrical matters for various newspapers and other publications, including the *Era* (from 1850) and the London *Daily Telegraph* (from 1863). He was also a copious contributor to the 'Era Almanack' (from 1868). His 'Diary' (from 1844 to 1888), edited by Clement Scott and Cecil Howard, appeared in 1891. He edited Willoughby's edition of Shakespeare (1850), as well as several weekly and monthly miscellanies; and he was the author of numerous guide-books. See 'Dramatists of the Present Day' (1871) and the *Era* for September 7, 1889.

Blanchard, Thomas, was, says Genest, "a very good actor in a certain line—nothing could be better than his *Rundy* in 'The Farmer'—but he ruined himself entirely by drinking" ('English Stage'). His connection with Covent Garden terminated in 1794. In 1796 he appeared at the Circus in 'The Village Doctor.'

Blanchard, William. Actor, born at York, January 2, 1769; died at Chelsea, May 8, 1835; after some practice as a composer, joined a troupe of travelling actors at Buxton, Derbyshire, in 1785, and, under the name of Bentley, made his first pro-

fessional appearance as *Allan-a-Dale* in McNally's 'Robin Hood' (*q.v.*). He continued to "stroll" till 1789, figuring in such parts as *Romeo*, *Hastings*, *Lothario*, *Achmet*, *Young Norval*, etc. He afterwards went into management at Penrith, Hexham, Barnard Castle, and Bishop Auckland, with no success, eventually joining the Norwich circuit and making a speciality of such comic parts as *Lord Trinket*, *Flutter*, etc. His London *début* was made at Covent Garden in October, 1800, as *Bob Acres* and as *Oracle* in 'The Turnpike Gate.' At Covent Garden he remained for thirty-four years, if we except 1832, which he spent in America (having made his *début* at the Bowery, New York, on December 26, 1831, as *Sir Abel Handy*). Oxberry ('Dramatic Biography') praises especially Blanchard's *Polonius*, *Fluellen*, *Pistol*, *Aguecheek*, *Elbow*, and *Sir Hugh Evans*, and his *Mungo* in 'The Padlock'; adding—"We consider him, as a general performer of all the different species denominated old men (i.e. *Lord Ogleby*, *Doiley*, *Colonel Oldboy*, *Winterton*, etc.) superior to any one of the present day. [1826], and, in their own prescriptive lines of old men, very little below Fawcett and Downton, and infinitely above Farren in everything but *Sir Peter Teazle* and *Lord Ogleby*." Drinkwater Meadows, in a sketch appended to the 'Life and Reminiscences of E. L. Blanchard (1891), says of William Blanchard that "as an actor he was unrivalled in his particular cast. He had the great talent of giving importance to very trifling characters." "He was a mannerist," says Doran "always walking the stage with his right arm bent, as if he held it in a sling." Leigh Hunt praises especially his *Russelt* in 'The Jealous Wife' and his *Grand-Château* in 'The Cabinet' (*q.v.*). He "retired from the stage in 1835 without a leave-taking, and died very soon after."—His first wife is described as "a sprightly actress and an elegant speaker," especially successful as the "leading ladies" of comedy. His daughter, E. Blanchard (Mrs. Hamilton) appeared at Covent Garden, the Haymarket and other theatres—notably, in 1824, a *Lady Townley*. See Genest's 'English Stage,' 'The Thespian Dictionary,' 'The Annual Register' for 1835, and Leigh Hunt 'Performers of the London Theatres' (1807) also, BLANCHARD, EDWARD LEMAN.

Blanchard's Amphitheatre. See NEW YORK THEATRES.

Blanche. (1) A character in BROUGHAM 'Duke's Motto' (*q.v.*), and in Byron's burlesque of that drama—'The Motto' (*q.v.*) (2) *Blanche of Devon* figures in the various dramatizations and burlesques of 'The Lac of the Lake' (*q.v.*). (3) *Lady Blanche*, SHERIDAN KNOWLES'S 'Old Maids' (*q.v.*) is in love with *Colonel Blount*. (4) There is a *Lady Blanche* in W. S. GILBERT'S 'Princess' (*q.v.*) and 'Princess Ida' (*q.v.*) and (5) a *Princess Blanche* figures in 'Love' *Telegraph* (*q.v.*).

Blanche. A comedy in three acts,

ARTHUR SKETCHLEY, first performed at the Alexandra Theatre, Liverpool, on March 14, 1870.

Blanche, Ada. Actress, daughter of Miss Cicely Nott (Mrs. Sam Adams); made her *début*, as a child, in 'Little Goody Two Shoes' at the Adelphi (1876); played *Polly Flamborough* in 'Olivia' on tour in 1878; figured as *Dandini* in 'Cinderella' at Drury Lane in 1878-9; was in the cast of 'The Vicar of Wakefield' (*Dick*) and 'As You Like it' (*Hymen*) at the Imperial in 1879-80; and in 1880-81 represented the *Princess* in 'Mother Goose' at Drury Lane. In 1887 she played *Ernest* in 'Miss Esmeralda' at the Gaiety, and in 1891 *Joan of Arc* (*q.v.*) at the Opéra Comique. She has appeared in the provinces as the heroine of plays by Boucicault, in comic opera, in farcical comedy, in burlesque, and in pantomime; in the last-named she has figured of recent years at Drury Lane. In 1896 she "created" the title part of 'The Telephone Girl' (*q.v.*).

Blanche and Perrinette. See HAZLEWOOD, C. H.

Blanche de Maletroit. A play in one act, founded by A. E. W. MASON on a story by R. L. Stevenson; Ladbroke Hall, London, June 30, 1894.

Blanche de Nevers. An opera in four acts, libretto (founded on 'The Duke's Motto,' *q.v.*) by JOHN BROUGHAM (*q.v.*), music by M. W. Balfe, produced at Covent Garden Theatre on November 21, 1863, with Miss Louisa Pyne as *Blanche*, W. Harrison as *Lagarère*, Miss Emma Heywood as the *Princesse de Gonzagnes*, Miss Anna Hiles as *Zillah*, and other parts by H. Corri, Aynsley Cook, C. Lyall, etc.

Blanche Farreau. A drama by W. CALVERT, adapted from Charles Gibbon's novel 'For the King;' New Theatre Royal, Liverpool, October 5, 1890.

Blanche Heriot; or, The Chertsey Curfew. A domestic and historical drama in two acts, by ALBERT SMITH (*q.v.*), first performed at the Surrey Theatre, London, on September 26, 1842, with Mrs. R. Honner as the heroine and N. T. Hicks as *Hugh Laneret*; first played at New York in December of the same year. According to a local legend, followed in the play, *Blanche* was an "heroic girl who, in order to gain time for her lover's pardon to arrive, and so save his head from 'rolling on the Abbey mead,' clung to the clapper of the enormous bell in the belfry tower, and thereby attained her object."

Blanche of Brandywine. An American "patriotic spectacle," first performed at Laura Keane's Theatre, New York, on April 22, 1858, with Miss Sarah Stevens in the title part, Wheatleigh as "the lonely man of the valley," Jefferson as *Seth Hope*, F. Bangs as *Gilbert Gates*, etc.

Blanche of Chillon. See PAUL, HOWARD.

Blanche of Jersey. A musical romance in two acts, written by R. B. PEAKE (*q.v.*) and composed by John Barnett; first performed at the English Opera House, London, on August 9, 1837, with a cast including Brindal, Diddear, Miss Romer (as the heroine), and others.

Blanche of Navarre. A play by G. P. R. JAMES, produced at the Bowery Theatre, New York, in September, 1839, with Mrs. Shaw as the heroine. It was published in London in the same year.

Blanchette. A character in 'The Violet' (*q.v.*).

Bland, Charles. Vocalist; son of Maria Theresa Bland (*q.v.*); appeared at Covent Garden in April, 1826, as *Oberon* in Weber's opera. In 1831 he was singing at Manchester, in 1831-2 at the Olympic, and in 1833-4 at Astley's.

Bland, Dr., in H. WIGAN'S 'Friends and Foes' (*q.v.*), 'corresponds to the Dr. Tholosan of 'Nos Intimes.'

Bland, James. Actor; son of Maria Theresa Bland (*q.v.*); born 1798, died July 17, 1861; appeared at the English Opera House (Lyceum), London, in 1826 in Winter's 'Oracle' (*q.v.*), and afterwards was engaged at Drury Lane. In 1831 he made, at the Olympic and in Planché's 'Olympic Devils' (*q.v.*), his first appearance in extravaganza. He subsequently created the following (among many) parts in Planché's lighter pieces:—*Green Horn the Great* in 'Riquet with the Tuft' (1836), *Pumpkin the Prodigious* in 'Puss in Boots' (1837), *Baron Abomelique* in 'Blue Beard' (1837), *Thomas Noddy of No-Land* in 'The Sleeping Beauty' (1840), *Sir Aldgate Pump* in 'Beauty and the Beast' (1841), *King Aetes* in 'The Golden Fleece' (1845), and the *Infante Furibond* in 'The Invisible Prince' (1846). Other original rôles of his include *Spiegelberg* in Oxenford's 'Dice of Death' (1835), the *Marquis Vincenza* in G. A. A. Becket's 'Man-Fred' (1848), the *Lion* in Coyne and Talfourd's 'Leo the Terrible' (1852), *Creon* in Lemon's 'Medea' (1856), *Wayland Smith* in Halliday's 'Kenilworth' (1858), and *Sir John Bingley* in Craven's 'Postboy' (1860). His last appearance was as *Twitterly Fluttersome* in T. J. Williams's 'Peace and Quiet' (Strand Theatre, 1861). "James Bland," says Planché, "established his reputation as the monarch of extravaganza, in which dominion he so long exercised sovereign sway and masterdom, and has never been surpassed by the successors to his throne. His training in subordinate characters under the best actors of the regular drama imparted to his tone and manner an earnestness which, while it gave point to the epigram, trebled the absurdity of the language in which it was conveyed. He made no effort to be 'funny,' but so judiciously exaggerated the expression of passion indicated by the mock-heroic language he had to deliver, that while it became irresistibly comic it never degene-

rated to mere buffoonery, but was acknowledged by the most fastidious critic to be 'admirable fooling'" ('Recollections,' 1872).

Bland, John. Author of 'The Song of Solomon,' a drama (1750).

Bland, Maria Theresa [*née* Romanzini]. Vocalist and actress, born 1769, died 1838; received her first engagement as a singer when only a child of four; later she figured at the Royal Circus (afterwards the Surrey Theatre) in pantomime; thence she went to the Dublin Theatre, returning to London in 1786 to begin (on October 24) a connection with Drury Lane Theatre which lasted nearly forty years. Her first part there was that of *Antonio* in Grétry's 'Richard Cœur de Lion' (*q.v.*). In the same year she sang at Sadler's Wells; in 1789 she was at Liverpool; and in 1791 she appeared at the Haymarket, opening as *Wowski* in 'Inkle and Yarico' (*q.v.*). Among her most popular parts were those of *Miss Notable* in 'The Lady's Last Stake,' *Nina* in 'The Prisoner,' *Mary Ann* in 'The School for Guardians,' *Madelon* in 'The Surrender of Calais,' and *Sally* in 'The Shipwreck.' In 1790 she was married to Bland, a brother of Mrs. Jordan (*q.v.*) and an actor. In 1824 she began to give indications of mental weakness; a "benefit" was tendered to her in that year at Drury Lane, and from that date till her death she lived in retirement. Robson ('The Old Playgoer') says that "Mrs. Bland's was one of those flowing voices which have always been my delight. Nothing could exceed its combined ease, power, and sweetness. . . . Mrs. Bland was, in short, the best female singer of simple, pure melodies we have had since I became acquainted with the stage" (1846). "She was strictly a singer," says Genest, "but had considerable merit as an actress" ('English Stage'). Edward Stirling says she was "very much liked at Drury Lane under Elliston's management. Her ballads were always an attraction in the bills. She frequently sang between the play and the farce. Old English music and clear utterance of words, without the redundancy of modern ornament—too frequently spoiling melody" ('Old Drury Lane').

Bland, Miss. See JORDAN, MRS.

Blande, Edith. Actress; has played in London the following original parts:—*Lillas* in 'Carmen'; or, *Sold for a Song*' (1879), *Proserpine* in 'Venus' (1879), *Princess Parasol* in 'Balloonyacy' (1879), *Claudine* in English version of 'La Fille du Tambour Major' (1880), *Rose* in 'Claude Duval' (1881), *Mrs. Wallaby* in 'Quite an Adventure' (1881), and *Abdallah* in 'The Forty Thieves' (Drury Lane, 1886). She has also been seen in London as *Harry Halyard* in 'Poll and My Partner Joe' (Globe, 1878), and as *Gloriana Lovering* in 'My Artful Valet' (1896).

Blandford. (1) *Belinda Blandford*, in A. MURPHY'S 'All in the Wrong' (*q.v.*), is in love with *Beverley* (*q.v.*). (2) *Sir Philip* and

Miss Blandford are characters in MORTON'S 'Speed the Plough' (*q.v.*).

Blandish. (1) The name of two parasites, brother and sister, in BURGOYNE'S 'Heiress' (*q.v.*). (2) *Beau Blandish* is the hero of A. C. CALMOUR'S 'Widow Winsome' (*q.v.*).

Blangi, Sarah. The heroine of M. BARNETT'S 'Sarah the Creole' (*q.v.*).

Blarney. (1) A drama by AUGUSTE CREAMER, produced at the Theatre Royal, Newcastle-under-Lyme, on March 1, 1875. (2) A farce by J. D. LOGUE, performed at Norwich on March 12, 1875.

Blarney, Lady. A character in versions of 'The Vicar of Wakefield' (*q.v.*).

Blarney, The Groves of. See GROVES OF BLARNEY.

Blas, Gil. See BOY OF SANTILLANE and GIL BLAS.

Blas, Ruy. See RUY BLAS and RUY BLAS RIGHTED.

Blasenberg, Berthold. A mining agent in T. TAYLOR and A. W. DUBOURG'S 'New Men and Old Acres' (*q.v.*).

Blaze. King of Diamonds in PLANCHÉ'S 'Yellow Dwarf' (*q.v.*).

Blazer, General. A character in J. E. CARPENTER'S 'Law and Honour.'

Blazes. A bailiff in J. M. MORTON'S 'Chaos has come Again' (*q.v.*).

Blazing Burgee (The). A burlesque by T. G. BOWLES.

Blazing Comet (The), The Mad Lovers, or The Beauties of the Poets. A play by SAMUEL JOHNSON (*q.v.*) acted at the Haymarket, and printed in 1732. It has been described as "a farrago of madness, absurdity, and bombast, intermingled with some strokes of genius and imagination."

Blazing World (The). An unfinished comedy, by the DUCHESS OF NEWCASTLE (*q.v.*), printed with her other works (1668).

Blazon, Lady. A character in LEMA REDE'S 'Rake's Progress' (*q.v.*). (2) *Lady Bab Blazon* is one of the *personæ* in J. F. PLANCHÉ'S 'Who's your Friend?'

Bleak House. A novel by Charles Dickens (*q.v.*), of which there have been several dramatizations:—(1) 'Bleak House' a drama by JOHN BROUGHAM (*q.v.*), first performed at Wallack's Theatre, New York on October 13, 1853, with the author as *Sir Leicester Dedlock*, Miss Laura Keen as *Lady Dedlock*, and Mrs. Brougham as *Hortense*. (2) 'Lady Dedlock's Secret' (*q.v.*), by J. PALGRAVE SIMPSON (1874). (3) 'Jo' (*q.v.*), by J. P. BURNETT (1875). (4) 'Bleak House': a drama by GEORGE LAUDER, produced at the Pavilion Theatre, London, in March, 1876. (5) 'Bleak House; or Poor Jo': a play by ELIZA THORNE, produced at the Alexandra, Sheffield, in April

576. (6) 'Poor Jo' (*q.v.*), by H. DAVENPORT (1878). (7) 'Jo the Waif' (*q.v.*), 1876; (8) 'Move On; or, The Crossing Sweeper' (*q.v.*), by J. MORTIMER (1883), afterwards known as 'Jo, the Outcast' (*q.v.*), and (9) 'Bleak House,' by OSWALD BRAND, Grand Theatre, Islington, June, 1903.

Blechington House; or, The Surrender. An historical drama in three acts, by H. T. CRAVEN (*q.v.*), first performed at the City of London Theatre, April 20, 1846, with a cast including the author.

Bleeding Nun of Lindenburg (The). See RAYMOND AND AGNES.

Blenkinsop. A comic man-servant in TOM TAYLOR'S 'Unequal Match' (*q.v.*).

Blifi, in BUCHANAN'S 'Sophia' (*q.v.*), is a hypocritical suitor of the heroine and the enemy of *Tom Jones*.

Blighted Bachelors (The). An extravaganza by NELSON LEE, first performed at the Theatre Royal, Liverpool, on March 29, 1875. (2) 'Blighted Bachelors,' a "farical comedy and burlesque," by LEWELLYN WILLIAMS, Corn Exchange Theatre, Derby, August 29, 1881.

Blighted Being (A). A farce by TOM TAYLOR (*q.v.*), first performed at the Olympic Theatre, London, on October 16, 1854, with F. Robson as *Job Wort*, Danvers as *Thaddeus O'Rafferty*, and Miss E. Turner as *Susan Spanker*; first played at New York in the same year.

Blighted Flower (The). See LINDA DI CHAMOUNTI.

Blind Bargain (The); or, Hear him Out. A comedy by FREDERICK REYNOLDS (*q.v.*), first performed at Covent Garden on October 24, 1804, with Fawcett as *Sir Andrew Analyse*, Blanchard as *Dr. Pliable*, Mrs. Davenport as *Miss Gurnet*, Emery as *Giles Woodbine*, and other parts by Mrs. Gibbs, Kemble, Farley, and others; first played at New York in 1805.

Blind Beggar of Alexandria (The). A comedy by GEORGE CHAPMAN (*q.v.*), "most pleasantly discoursing his various humours in disguised shapes, full of conceit and pleasure," produced on February 12, 1595-6, and published in 1598, without division into acts or scenes. It was "sundry times publicly acted in London" by the Lord High Admiral's servants.

Blind Beggar of Bethnal Green (The), "with the Merry Humour of Tom Stroud, the Norfolk Yeoman." A comedy by JOHN DAY and HENRY CHETTEL (*q.v.*), "divers times publicly acted by the Prince's servants" in 1600, and printed in 1659. In this piece the writers do not follow the well-known ballad. A second and a third "part" of 'The Blind Beggar,' carrying on the story of Tom Stroud, were written by JOHN DAY and W. HOUGHTON in 1601 (see *Fleay*). (2) A ballad farce by ROBERT DODSLEY (*q.v.*), music by Dr. Arne, first performed at Drury Lane on April 3, 1741,

with Berry as the *Beggar* and Mrs. Clive as *Bessy*, his daughter. The *Beggar* wishes his daughter to marry *Sir William Morley*; but her heart has been given to *Welford*, who has rescued her from seduction, and the *Beggar* and *Sir William* acquiesce in her choice. The former reveals himself as *Sir Simon Montford*, and presents his daughter and her lover with £5000, which he has saved from the wreck of his fortune. Among the characters is *John Sly*, a Puritan. (3) A play in two acts, by H. M. MILNER (*q.v.*). See BEGGAR of BETHNAL GREEN.

Blind Beggars (The). See DEUX AVEUGLES.

Blind Boy (The). (1) A play, adapted by W. DUNLAP (*q.v.*) from Kotzebue's 'Epigram,' and produced at New York on March 30, 1803, with Hodgkinson as *Major Sydenham*, Jefferson as *Carlos*, Mrs. Hodgkinson as *Isabella*, Mrs. Hallam as *Frederica*, and Mrs. Johnson as *Theodore*. (2) A melodrama in two acts, adapted by JAMES KENNEY (*q.v.*) from 'L'Illustre Aveugle,' first performed at Covent Garden on December 1, 1807, with Mrs. C. Kemble in the title part (*Edmund*), Fawcett as *Oberto*, Liston as *Molino* ("a silly fellow"), Brunton as *Rodolph*, Murray as *Stanislaus* (King of Sarmatia), Farley as *Kalig*, and Miss Norton as *Elvina*; first played at New York in December, 1808, with Twaits as *Kalig* and Mrs. Twaits as *Elvina*; revived at Drury Lane on June 20, 1826, with Miss Kelly as *Edmund*, Downton as *Oberto*, Harley as *Molino*, Bennett as *Kalig*, and Miss Smithson as *Elvina*. See Charles Lamb's sonnet on Miss Kelly's performance as the blind boy—

"What praise is thine,
O mistress of the passions, artist fine!
Who dost our souls against our sense command,
Plucking the horror from a sightless face,
Lending to blank deformity a grace."

Blind eat many a Fly (The). A play by THOMAS HEYWOOD (*q.v.*), performed in 1602.

Blind Girl (The); or, A Receipt for Beauty. A comic opera in three acts, written by THOMAS MORTON (*q.v.*), composed by Reeve and Mazzinghi, and first performed at Covent Garden on April 22, 1801, with Mrs. H. Johnston in the title part (*Clara Bonito*), Fawcett as *Splash*, Johnstone as *Sligo*, and other parts by Munden, Incedon, and Mrs. Mattocks.

Blind Girl's Fortune (The). See SECOND LOVE and TWO ORPHANS.

Blind Hearts. A drama in four acts, by CHARLES COLLINS, Theatre Royal, Birmingham, December 17, 1877.

Blind Justice. A drama, in a prologue and three acts, by E. C. BERTRAND, Theatre Royal, Wolverhampton, September 23, 1836.

Blind Lady (The). A tragi-comedy by Sir ROBERT HOWARD (*q.v.*), printed in 1660. The plot is taken from Heylin's 'Cosmography,' lib. 2. "The Blind Lady is an amorous old woman, who is inclined to have a seventh husband" (Genest).

Blind Love. A play by CHARLES KLEIN, produced at the Academy of Music, Buffalo, U.S.A., March 21, 1895. See ROBERTS, GEORGE.

Blind Man's Buff. A piece performed at the Olympic Theatre, New York, in December, 1843, with Walcot as *Canova*, Nickinson as *Dunderhead*, etc.

Blind Marriage (A). A play in four acts, by F. FRANCIS, first performed at the Criterion Theatre, London, on August 20, 1896, with a cast including Miss Kate Rorke, Miss Eva Moore, Miss C. Addison, Herbert Standing, Herbert Waring, C. Fulton, and H. V. Esmond; afterwards performed in the English provinces, with H. Standing in his original part.

Blind Sister (The). A drama in four acts, by PAUL MERITT and GEORGE CONQUEST, produced at the Grecian Theatre, London, on October 26, 1874. See LACY, M. ROPHINO.

Blindfold. A comedietta by R. SOUTAR, adapted from 'Le Bougeoir,' and first performed at the Gaiety Theatre, London, May 4, 1882, by Miss Kate Vaughan, Arthur Dacre, and C. Marius. See JOURNEY'S END IN LOVERS' MEETING and ODDS ARE EVEN.

Blink, George. Author of 'The Tiger at Large' (Strand Theatre, London, 1837).

Blinker, Benjamin. A London "tiger" in WATTS PHILLIPS'S 'Lost in London' (q.v.).

Blinkum, Lord. A "reverend owl" in COYNE and TALFOURD'S 'Leo the Terrible' (q.v.).

Blinval, Captain. "The Prisoner of Rochelle" in G. DIBDIN PITT'S burletta of that name (q.v.).

Bliss, Mrs. Singleton, in BYRON'S 'Cyril's Success' (q.v.).

Blissett. Actor; made his first appearance in New York in August, 1797. He "was one of the best of actors in a small part, or French character. As *Dr. Caius*, *Dr. Dablanccœur*, *Jerry Sneak*, *Canton*, *Sheepface*, and *Bagatelle* he was perfection" (Ireland). He returned to England in 1821.

Blister. An apothecary in FIELDING'S 'Virgin Unmasked' (q.v.).

Block. (1) A sailor in SMOLLETT'S 'Reprisal' (q.v.). (2) A character in DUNLAP'S 'Where is He?' (3) *Ebenezer* and *Marian Block* figure in OXENFORD'S 'Neighbours' (q.v.). (4) There is a *Mr. Punctilio Block* in WOOLER'S 'I'll write to the "Times."'

Blockhead, Ben, in BUCKSTONE'S 'Billy Taylor' (q.v.).

Blockheads (The). An opera performed at New York, and printed in 1783.

Blodwin. An opera by Dr. JOSEPH PARRY, performed at Swansea, Wales, on June 20, 1878.

Blomfield, Luke, in READE'S 'Dora' (q.v.).

Blondel. (1) A minstrel in MACNALLY'S 'Cœur de Lion' (q.v.). (2) A character in C. P. THOMPSON'S 'The Shade.'

Blondin; or, The Tight Rope. A farce performed at Her Majesty's Opera House, Aberdeen, February 5, 1873.

Blondinette. "Little Red Riding Hood" in L. BUCKINGHAM'S extravaganza of that name (q.v.).

Blood, Colonel, figures in W. T. TOWNSEND'S 'Whitefriars.' See BLOOD ROYAL.

Blood for Blood. See SHADE, THE.

Blood, J. J. Dramatic writer; author of 'Our Lodger' (1885), 'Twixt Kith and Kin' (1887), 'Her Trustee' (1887), 'Fate and Fortune' (1891).

Blood-red Knight (The); or, The Fatal Bridge. A melodramatic romance by W. BARRYMORE (q.v.), performed in London with W. West as *Sir Rowland (the Knight)*; first played at New York in January, 1828, with Richings in the title part.

Blood Royal; or, The Crown Jewels. A play by THOMAS ARCHER (q.v.), in which the author represented the hero, *Colonel Blood*; performed at New York in 1847. See BLOOD, COLONEL.

Blood will have Blood. A play produced at the Olympic Theatre, London, in 1813.

Bloodhound. A character in ROWLEY'S 'Match at Midnight' (q.v.).

Bloody Banquet (The). A tragedy printed in 1620, and ascribed to Thoma Barker, but probably written by ROBER DAVENPORT (q.v.). It is partly in rhymed an partly in blank verse. The "bloody banquet" is that given by Armatrites, King of Cilicia, who, finding that his wife had committed adultery with, and afterward killed, Tymethes, causes the last-named to be quartered, one quarter being reserved for the queen's consumption at table, and the rest being exhibited to the guests! See Genest's 'English Stage' (1832).

Bloody Bones. A character in O'WAY'S 'Soldier's Fortune' (q.v.).

Bloody Brother (The). See ROLL DUKE OF NORMANDY.

Bloody Duke (The); or, The Adventures for a Crown. A political pamphlet in dramatic form, directed against James II., and printed in 1690. It was the author of 'The Abdicated Prince' (q.v.).

Bloody Plot Discovered (A). A tragedy, printed in 1780, and attributed to one BALL, probably, says the 'Biographi Dramatica,' the author of 'The Beautiful Armenia' (q.v.).

Bloom. (1) A "gentleman commoner

in BAKER'S 'Hampstead Heath' (*q.v.*) (2) *Barbara Bloom* figures in T. TOWNSEND'S 'Bell-ringer of St. Paul's.' (3) *Janet Bloom* is a waiting-maid in M. LEMON'S 'Grey Doublet' (*q.v.*).

Bloomer Costume (The); or, The Figure of Fun. A farce by EDWARD STIRLING, first performed at the Strand Theatre in September, 1851, by a cast including Miss Marshall, Miss Maskell, Hudspeth, Atwood, and J. Rogers. (2) 'Bloomerism; or, The Follies of the Day;' a farce by J. H. NIGHTINGALE and C. MILLWARD, first performed at the Adelphi Theatre, London, in October, 1851, with G. Honey and Miss Woolgar as *Mr.* and *Mrs. Agrícola Green*, Paul Bedford and Miss K. Fitzwilliam as *Mr.* and *Mrs. Flighty Bounce*, Woolgar and *Mrs. Woolidge* as *Mr.* and *Mrs. Stowman*, C. J. Smith as *Count Knoweroff*, "O." Smith as *John Airey* (a policeman), and Miss E. Chaplin as *Sairey Potts* (a maid-of-all-work).

Bloomer, Lady Bell. A character in MRS. COWLEY'S 'Which is the Man?' (2) There is a *Lady Bloomer* in C. J. MATHEWS'S 'Dowager' (*q.v.*).

Bloomfield, Lady. A character in KENNEY'S 'World' (*q.v.*) (2) *Louisa Bloomfield* is the heroine of SELBY'S 'Unfinished Gentleman' (*q.v.*).

Bloomly, Mrs. (1) A young widow in SELBY'S 'Irish Dragoon' (*q.v.*) (2) *Mrs. Bloomly* is the "charming woman" in H. WIGAN'S comedy of that name (*q.v.*) (3) *Sir Rose* and *Algernon Bloomly* are characters in T. H. BAYLY'S 'You can't marry your Grandmother' (*q.v.*).

Bloomsbury, Miss. An "actress of all work" in SELBY'S 'Spanish Dancers' (*q.v.*).

Blossom. (1) *Mr. Benjamin Blossom* in J. M. MORTON'S 'Who stole the Pocket-Book?' (2) *Betsy Blossom* in E. STIRLING'S 'Clarence Clevedon.' (3) *Jerry Blossom* in POCOCK'S 'Hit or Miss.'

Blossom of Churnington Green (The); or, Love, Rivalry, and Revenge. A burlesque drama in one act, by F. R. HOSKINS. The "blossom" is *Bettina*, and among the other characters are *Ned Hawthorn*, *Simon Forge*, *Sergeant Toddywig*, and the *Mysterious Stranger*.

Blot in the Scutcheon (A). A play in three acts, by ROBERT BROWNING (*q.v.*), first performed at Drury Lane Theatre on February 11, 1843, with Phelps as *Thorold*, Lord Tresham, J. Anderson as *Henry*, Earl Mertoun, Miss Helen Faucit as *Mildred Tresham*, Mrs. Stirling as *Guendolen Tresham*, and G. Bennett as *Gerard*; revived at Sadler's Wells on November 27, 1848, with Phelps in his original part, G. F. Dickinson as *Mertoun*, Hoskins as *Austin*, Miss Cooper as *Mildred*, Miss Huddart as *Guendolen*; produced at Washington, U.S.A., on December 17, 1884, with Laurence Barrett as *Tresham*; played twice at the St. George's

Hall, London, on April 30, 1885, by amateurs [Browning was present at one of these performances]; produced at the Olympic Theatre, London, on March 15, 1888, with Miss Alma Murray as *Mildred*, Miss A. Leighton as *Guendolen*, C. J. Fulton as *Tresham*, F. Rodney as *Mertoun*, B. Webster as *Austin*, and G. R. Foss as *Gerard*; performed at the Gentleman's Concert Hall, Manchester, March 27, 1893, with Miss May Harvey as *Mildred*, Miss Ada Wyniard as *Guendolen*, L. Calvert as *Tresham*, E. V. Reynolds as *Austin*, and Martin Harvey as *Mertoun*; performed at the Opéra Comique, London, on June 15, 1893, with Miss Harvey, Martin Harvey, and L. Calvert as at Manchester, and Miss N. De Silva as *Guendolen*; at Liverpool, under the auspices of the Arts Club, in January, 1894, with Miss Ada Mellon as *Guendolen*.

Blount. The name of a family in SHERIDAN KNOWLES'S 'Old Maids' (*q.v.*), consisting of a rich jeweller, his wife, and his sons *John* and *Thomas*. (2) *Sir Frederick Blount* is the lispng swell in LORD LYTTON'S 'Money' (*q.v.*).

Blouzabella. *Queen of Allaquiz* in PLANCHÉ'S 'Invisible Prince' (*q.v.*).

"Blow, blow, thou winter wind." First line of the song sung by *Amiens* in act ii. sc. 7 of 'As You Like It.'

Blow for Blow. A drama, in a prologue and three acts, by H. J. BYRON (*q.v.*), first performed at the Holborn Theatre, London, on September 5, 1868, with Miss Lydia Foote as *Mildred* and *Alice Craddock*, Miss J. Rignold as *Lady Ethel Lindon*, Miss Sallie Turner as *Mrs. Moulsey*, G. Honey as *Charlie Spraggs*, J. C. Cowper as *Drummond*, Parselle as *Dr. Grace*; revived at the Adelphi in March, 1870; at Sadler's Wells in May, 1881, with Miss Isabel Bateman as *Mildred* and *Alice*, Miss K. Pattison as *Lady Ethel*, Miss L. Linden as *Kitty*, J. D. Beveridge as *Drummond*, etc.

Blow in the Dark (The). A comedietta in one act, by THOMPSON TOWNSEND (*q.v.*), first performed at the Surrey Theatre, London, in 1855, with Vollaire as *Baron Bonbon*.

Blowhard. (1) A character in TYRONE POWER'S 'How to Pay the Rent' (*q.v.*) (2) *Mr. Benjamin* and *Miss Dinah Blowhard* figure in J. M. MORTON'S 'Slasher and Crasher' (*q.v.*) (3) *Hector Blowhard* is a trumpeter in PARSELLE'S 'My Son's a Daughter' (*q.v.*).

Blue Anchor (The). See POCOCK, ISAAC.

Blue and Buff; or, The Great Muddleborough Election. A comic opera in two acts, written by E. V. WARD, composed by W. L. Frost, and first performed at the Bijou Opera House, Liverpool, on January 24, 1880; produced in London at the Haymarket on September 5, 1881, with a cast including H. St. Maur, Eric Lewis, Miss Emily Thorne, and Miss Lottie Venne.

Blue and the Gray (The). A military drama by ELLIOTT BARNES, produced at Niblo's Theatre, New York, May 19, 1834.

Blue Beard. The hero of a famous nursery story and central figure of the following (among many) dramatic pieces: (1) 'Blue Beard; or, The Flight of Harlequin:' pantomime produced at Covent Garden in December, 1791. (2) 'Blue Beard; or, Female Curiosity:' a musical entertainment in two acts, by G. COLMAN, jun. (*q.v.*), first performed at Drury Lane on January 16, 1793, with Palmer as *Abomelique*, Bannister, jun., as *Shacabac*, Dowton as *Ibrahim*, Kelly as *Selim*, Mrs. Crouch as *Fatima*, Miss De Camp as *Irene*, and Mrs. Bland as *Beda*; first played at New York in 1802, with Tyler as *Abomelique*, Jefferson as *Ibrahim*, Hodgkinson as *Selim*, and Mrs. Hodgkinson as *Fatima*; revived at Covent Garden on February 18, 1811, with Barrymore as *Abomelique*, Fawcett as *Shacabac*, and Mrs. C. Kemble as *Irene* [on this occasion a troop of horses made its appearance in the course of the piece, drawing down the indignation of 'The Dramatic Censor' and other authorities: see Genest]; at the same theatre on June 2, 1825, with Egerton as *Abomelique*, Duruset as *Shacabac*, Blanchard as *Ibrahim*, and Miss M. Tree as *Fatima*. (3) 'Blue Beard:' a burlesque burletta in one act, by J. R. PLANCHÉ (*q.v.*) and CHARLES DANCE (*q.v.*), first performed at the Olympic Theatre, London, on January 1, 1839, with Mdme. Vestris as *Fleurette*, Mrs. Franks as *Anne*, Mrs. Macnamara as *Dame Perroquet*, J. Brougham as *O'Shac O'Back*, and J. Bland as *Baron Abomelique* (Blue Beard); revived at the Lyceum in 1848, with Miss Fitzwilliam as *Fleurette*. (4) 'Blue Beard! from a new point of hue:' a burlesque extravaganza by H. J. BYRON (*q.v.*), first performed at the Adelphi Theatre, London, on December 26, 1860, with Miss Emily Thorne as *Selim*, Miss Woolgar as *Fatima*, Miss Kate Kelly as *Sister Anne*, J. L. Toole as *Abomelique*, and Paul Bedford as *Shac-a-bac*. (5) 'Bluebeard Re-Paired: a worn-out subject, done-up anew:' an operatic extravaganza in one act, adapted from the 'Barbe Bleue' (*q.v.*) of H. Meilhac and L. Halévy, by HENRY BELLINGHAM, and first performed (with music by Offenbach) at the Olympic Theatre, London, on June 2, 1866, with W. H. Stephens as *King Early-purl*, W. M. Terrott as *Bluebeard*, Miss Sheridan as *Princess Sapphire*, Miss E. Farren as *Robert* ("a policeman of the period"), Miss H. Everard as *Queen Greymare*. Among the other *personæ* are *Numskull*, *Stiffback* (a courtier), *Princess Periwink*, and *Mopsa* (a shepherdess). (6) 'Blue Beard, the Great Bashaw:' burlesque by H. T. ARDEN, Crystal Palace, March 29, 1869. (7) 'Barbe Bleue' (*q.v.*), Meilhac, Halévy, and Offenbach's piece, adapted, and produced at the Gaiety (1870). (8) 'Blue Beard:' pantomime by H. J. BYRON, Covent Garden, December, 1871. (9) 'Blue Beard, Cinderella, and Prince Pretty-Step:' pantomime at the Garrick Theatre, London, December,

1872. (10) 'Blue Beard:' an extravaganza by H. B. FARNIE, performed over four hundred and seventy times in America, and first produced in London on September 19, 1874, at the Charing Cross Theatre, with Lionel Brough in the title part, Miss Lydia Thompson as *Selim*, Miss K. Irwin as *Fatima*, Miss B. de Landre as *Sister Anne*, Miss Alice Atherton as the *O'Shacabac*, Miss Topsy Venn as *Hassan*, Alfred Bishop as *Ibrahim*, and Willie Edonin as *Corporal Zoug-Zoug* and the *Heathen Chinee*; transferred on December 24, 1874, to the Globe Theatre, as a "pantomime-bouffe," with Miss Thompson, Miss Venn, Lionel Brough, and Willie Edonin as before, Miss R. Sanger as *Fatima*, Miss Emily Duncan as *Sister Anne*, Miss K. Irwin as the *O'Shacabac*, and G. Beckett as *Ibrahim*.—Miss Thompson, Edonin, G. Barrett, G. Beckett, and Brough appearing in a "harlequinade" as columbine, clown pantaloons, harlequin, and policeman respectively; transferred to the Charing Cross Theatre (now the Folly) on October 16, 1876, with Miss Thompson, Brough, Edonin, and Miss Venn in their original parts, Miss Violet Cameron as *Fatima*, and Miss Elli Chapman as the *O'Shacabac*; revived at the Bijou, New York, in May, 1884. (11) 'Blue Beard in a Black Skin:' an operatic absurdity by MORTON WILLIAMS, Norwich, June 1875. (12) 'Blue Beard and Fat Emma; or The Old Man who cried "Heads":' burlesque by FRANK GREEN, North Woolwich Gardens, June 18, 1877. (13) 'Blue Beard Re-Trimmed:' burlesque, Park Theatre London, July, 1877. (14) 'Blue Beard Re-Wived:' pantomime by JOHN DOUGLASS, Standard Theatre, London, December, 1877. (15) 'Blue Beard:' pantomime by E. I. BLANCHARD, Drury Lane Theatre, December, 1879. (16) 'Blue Beard done Brown:' pantomime by H. SPRY, Sanger's, London, December, 1881. (17) 'Blue Beard; or The Hazard of the Dye:' a burlesque drama in three acts, by F. C. BURNAN (*q.v.*), first performed at the Gaiety Theatre, London, on March 12, 1883, with Miss E. Farren as the *Baron Abomelique de Barbe Bleue*, Edward Terry as *Petitpois*, and Miss Kate Vaughan, Miss Connie Gilchrist, I. Monkhouse, and E. J. Henley in other part. (18) 'Blue Beard and Son:' burlesque, Bat March, 1883. (19) 'Blue Beard:' pantomime by HORACE LENNARD, Crystal Palace, December, 1883. (20) 'Blue-Eyed Blue Beard, the Masher Pasha:' pantomime by G. THORN, Grand Theatre, Islington, December, 1885. (21) 'Blue Beard:' pantomime by F. BUTLER, Elephant and Cast Theatre, London, December, 1890. (22) 'Blue Beard:' operetta in four acts, written by W. S. NORTH, composed by J. McCullum, Children's Hospital, Dublin, January 1, 1894. (23) 'Blue Beard:' pantomime by H. LENNARD (*q.v.*), Crystal Palace, December 22, 1894. (24) 'Blue Beard:' ball music by G. Jacobi, Alhambra Theatre, London, December 16, 1895.—A 'Blue Beard' was produced in New York in 1834, with Miss Fanny Rice as *Fatima*. It was followed at Niblo's Garden in 1890 by 'Bl

Beard, Junior,' by C. M. GREENE and J. ENSTIS.—'Blue Beard' is the title and subject of a two-act tragedy by the Earl of ELLESMERE (1841), of a "serio-comic Oriental Romance" in one act by Bishop WEBER (1868), and of dramatic pieces by V. BRIDGEMAN and T. A. PALMER.

Blue Belle. A play by DION BOUCAULT (*q.v.*), produced at Burton's, New York, in 1856.

Blue Bells of Scotland (The). A comedy-drama in five acts, by ROBERT SUTHERLAND, taken partly from his prose romance, 'A Child of Nature,' and first performed at the Novelty Theatre, London, September 12, 1887, with Henry Neville as *Adam Macdonald*, Miss Harriett Jay as *Ady Ethel Gordon*, Miss Fortescue as *Mina Macdonald*, and other rôles by Arthur Elwood, Scott Buist, G. Canninge, S. Calhaem, and Miss Marie Stuart.

Blue, Billy. A servant in E. STIRLING'S *Little Back Parlour* (*q.v.*). (2) *Diana Inger Blue* is a character in E. STIRLING'S *Buffalo Girls* (*q.v.*).

Blue Blood. A play by MADELINE L. WHEATLEY, produced in U.S.A.

Blue Boar (The). A "fantastic farce" in three acts, by LOUIS N. PARKER (*q.v.*) and HENRY CARSON (*q.v.*), first performed at the Court Theatre, Liverpool, on August 31, 1894; produced at Terry's Theatre, London, on March 23, 1895, with Edward Terry as *Robert Honeydew*, Harcourt Beatty as *Cyril Crawthwaite*, G. Belmore as the *Griffin*, L. Lenyon as *Boots*, Miss Alexes Leighton as *Mrs. Pounder*, Miss M. McIntosh as *Illicent*, and Miss Fanny Brough as "*Dr.*" *rendergast*.

Blue Devils. A comic drama in one act, adapted by GEORGE COLMAN, jun., from Molière's '*L'Anglais, ou le Fou Raissonnable*,' and first performed at Covent Garden on April 24, 1798, with Fawcett as *Megrin*, Linden as *Demisou*, Knight as *James*, and Mrs. Gibbs as *Annette* (daughter of *Demisou*); first played at New York in 1806, with Waits as *Megrin*; revived at the Gaiety Theatre, London, in June, 1876. *Megrin* is the subject of "blue devils," and contemplates suicide, "by way of novelty," to "enliven" *m.*

Blue Domino (The). A farce played at New York in 1843.

Blue Glass. A comedy in three acts, from the German of Von Moser, first performed at Fifth Avenue Theatre, New York, on March 12, 1877, with Miss Fanny Davenport as *Estie*, Miss E. Rignl as *Sophie*, Mrs. H. Gilbert as *Mrs. Fletcher Bull*, C. Broughlan as *Tom Haven*, J. Drew as *Reginald Haven*, J. Brougham as *General MacThunder*, and Lewis as *Julius Pappenheim*, etc.

Blue Jackets (The); or, Her Majesty's Service. A farce in one act, by EDWARD STIRLING (*q.v.*), first performed at the Adelphi Theatre, London, on

October 15, 1838, with "O." Smith as *Ben Binnacle*, Mrs. Keeley as *Betsy Bodkin*, F. Matthews as *Admiral Truncheon*, and Mrs. Honey as *Fanny Truncheon*.

Blue Jeans. A play in four acts, by JOSEPH ARTHUR, first performed in England at the Opera House, Northampton, February 14, 1898; Shakespeare Theatre, London, February 23, 1898.

Blue Laws. A farce produced at New York in 1833.

Blue or Green? A comedietta by Mrs. HUGH BELL; Comedy Theatre, London, March 12, 1896.

Blue Ribbons. A farcical comedy in three acts, by WALTER BROWNE (*q.v.*) and J. E. SODEN, first performed at the Gaiety Theatre, London, on May 11, 1887.

Bluebell, Bessie. A country girl in C. H. HAZLEWOOD'S '*Jenny Foster*.'

Bluebelle, Miss. A character in '*Wives by Advertisement*' (*q.v.*). (2) *Muskito Bluebelle* figures in J. B. BUCKSTONE'S '*Bear-hunters*' (*q.v.*).

Blue-eyed Blue Beard. See BLUE BEARD (20).

Blue-eyed Susan. A comic opera in three acts, founded on Douglas Jerrold's '*Black-eyed Susan*' (*q.v.*), libretto by GEORGE R. SIMS and HENRY PETTIT, music by F. Osmond Carr, first performed at the Prince of Wales's Theatre, London, on February 6, 1892, with Miss Nellie Stewart as *Susan*, Miss Marian Burton as *William*, Miss Grace Pedley as *Dolly Mayflower*, Arthur Williams as *Doggrass*, Arthur Roberts as *Captain Crosstree*. Wallace Brownlow afterwards appeared as *William*, and Miss Phyllis Broughton as *Dolly*.

Blue-legged Lady (The). A "piece of absurdity," by W. J. HILL, first performed at the Court Theatre, London, March 4, 1874, by A. Bishop, Clifford Cooper, C. Steyne, and Miss Kate Phillips.

Blueruino. "An illicit spirit" in PLANCHÉ'S '*Golden Branch*' (*q.v.*).

Blueskin. A character in the various adaptations and burlesques of '*Jack Sheppard*' (*q.v.*).

Bluff. (1) *Captain Noll Bluff* is a cowardly braggart in CONGREVE'S '*Old Bachelor*' (*q.v.*). (2) *Bluff* is the name of the mate in I. POCOCK'S '*Robinson Crusoe*' (*q.v.*). (3) *Captain Bluff* is a character in E. STIRLING'S '*Jane Lomax*' (*q.v.*).

Bluff King Hal. Under this traditional appellation, Henry VIII. has given the title to a certain number of comic pieces:—(1) A pantomime produced at the Princess's Theatre, London, at Christmas, 1848. (2) A pantomime by F. MARCHANT, Victoria Theatre, London, December, 1868. (3) A pantomime by NELSON LEE, Pavilion Theatre, London, 1868. (4) A pantomime at Greenwich, December, 1872. (5) An

opera-bouffe in two acts, words by C. O'NEIL, music by G. Richardson; Cheltenham, April, 1877. (6) A pantomime by FRANK HALL, Victoria Theatre, London, December 24, 1879. (7) A pantomime by H. SPRY, Sanger's Amphitheatre, London, December, 1882. (8) A burlesque, Alexandra Theatre, Sheffield, March 12, 1883. (9) A musical piece, written by CHARLES E. FORD, composed by L. H. Fisher; Opera House, Baltimore, U.S.A., April 6, 1896.

Blunderer (The). A comedy, translated from Molière, and printed in Foote's 'Comic Theatre,' vol. iv.

Blundering Heir (The). See LYTE, H. P.

Blunt. (1) *Colonel Blunt*, in HOWARD'S 'Committee' (*q.v.*), is a Royalist soldier, who reappears in KNIGHT'S 'Honest Thieves' (*q.v.*) as *Captain Manly*. (2) *Major-General Blunt* is a cavalry officer in SHADWELL'S 'Volunteers' (*q.v.*). (3) *Major Blunt* is a character in C. J. MATHEWS'S 'Adventures of a Love Letter' (*q.v.*). (4) *John Blunt* is the English war-correspondent in H. J. BYRON'S 'Michael Strogoff' (*q.v.*).

Blurt, Master Constable; or, The Spaniard's Night Walk. A comedy by THOMAS MIDDLETON (*q.v.*), acted by the children of Paul's, and printed in 1602.

Blush, Mr. A character in H. WIGAN'S 'Taming the Truant' (*q.v.*). (2) *Prince Blush* is a character in J. KINGDOM'S 'Three Princes' (*q.v.*).

Blush Rose. An opera-bouffe, music by Offenbach, libretto by G. D'ARCY, Theatre Royal, Plymouth, May 22, 1876.

Blushenly. The hero of CUMBERLAND'S 'Natural Son' (*q.v.*).

"**Blushing rose, and purple flower (The).**" First line of a song in MASSINGER'S 'Picture' (*q.v.*).

Blushington, Edward. The "bashful man" in MONCRIEFF'S comic drama of that name (*q.v.*). (2) There is a *Peter Blushington* in BOUCAULT'S 'Lover by Proxy' (*q.v.*).

Blusterbus. A yeoman of the guard in PLANCHÉ'S 'Amoroso' (*q.v.*).

Bly, Nelly. A ballet-girl in GRUNDY and SOLOMON'S 'Vicar of Bray' (*q.v.*), beloved by *Thomas Merton*.

Blyth, Mrs. The widow in BURNAND'S 'Colonel' (*q.v.*).

Boabdil, King, in DRYDEN'S 'Conquest of Granada' (*q.v.*).

Boabdil. An opera, music by Moritz Moszkowski, performed, with English libretto by Mrs. TRETBAR, at the Manhattan Opera House, New York, January 24, 1893.

Boabdil el Chico; or, The Moor the Merrier. A burlesque by F. C. BURNAND (*q.v.*), performed at Astley's Theatre, London, under E. T. Smith's management.

Boaden, Caroline. Dramatist; author of 'Fatality,' 'Quite Correct,' 'William Thompson'; and adapter of 'Don Pedro the Cruel.'

Boaden, James. Dramatic and miscellaneous writer, born 1762, died 1838; author of the following plays:—'Osmy and Daraxa' (1793), 'Fontainville Fores' (1794), 'The Secret Tribunal' (1795), 'The Italian Monk' (1797), 'The Cambro-Briton' (1798), 'Aurelio and Miranda' (1799), 'The Voice of Nature' (1803), and 'The Maid Bristol' (1803). Boaden was also the author of 'A Letter containing a Critical Examination of the Papers of Shakespeare published by Mr. Samuel Ireland' (1796), 'An Inquiry into the Authenticity of the Various Pictures and Prints of Shakespeare' (1824), 'A Letter of J. P. Kemble' (1825), 'Memoirs of Mrs. Siddons' (1827), 'A Life of Mrs. Jordan' (1831), 'Memoirs of Mrs. Inchbald' (1831), and 'On the Sonnets of Shakespeare, identifying the person to whom they are addressed, and elucidating several points in the Poet's History' (1837). See 'Engraphia Dramatica' (1812).

Boadicea, Queen of Britain. A tragedy by CHARLES HOPKINS, written in rhyme, and acted at Lincoln's Inn Fields, 1697, with Mrs. Barry as the heroic Betteston as *Cassibela* (British general), Kynaston as *Paulinus* (Roman general), Sandford as *Caska*, Hodgson as *Decius*, Mrs. Bracegirdle as *Camilla*, and M. Bowman as *Venutia*. (2) 'Boadicea' is a tragedy by RICHARD GLOVER (*q.v.*), first performed at Drury Lane on December 17, 1753, with Mrs. Pritchard as the hero, Garrick as *Dumnorix* (chief of the Trinobdians), Mossop as *Enobarbus*, Haver's *Flaminius*, and Mrs. Cibber as *Venutia* (wife to *Dumnorix*). The story is found on the 14th book of the 'Annals' of Tacitus. See BONDUCA. (3) 'Boadicea Unearthed' is a burlesque in one act, by WILTON J. RIX and FRED. J. GILLET, Town Hall, Killarney, January 29, 1895.

Board and Residence. A farcical one act, by CONWAY EDWARDES (*q.v.*), first performed at the Globe Theatre, London, on October 3, 1870. Among the characters are *Augustus Fitzfuddle*, *Timotheus The*, *Miss Matilda* and *Maria Mildew*, and *Porter* (a maid).

Boarding House (The); or, The Hours at Brighton. A musical comedy in two acts, written by SAMUEL BEAUMONT, jun. (*q.v.*), with music by Horn, and first performed at the Lyceum Theatre on August 26, 1811, with J. Smith as *Captain Blyth*, Miss H. Kelly as *Caroline Heartley*, Weir as old *Contract*, Oxberry as young *Contract*, Mrs. Orger as *Caroline Wheatsheaf*, and Grove as *Fidget*, and Knight as *Spatte*.

Boarding School, Our. See OUR BOARDING SCHOOL.

Boarding School (The). (1) A farcical one act, by W. BAYLE BERNARD (*q.v.*).

first performed at the Haymarket on September 1, 1841, with a cast including Webster, J. Webster, F. Vining, D. Rees, Mrs. Stirling, Miss P. Horton, and Mrs. F. Matthews (*q.v.*). Among the characters are *Farmer Holly* and *Miss Mary Mite*. 2) A comedy by E. BROWNE, played throughout the U.S.A. in 1879-80, with Miss Minnie Palmer in the chief part. See LOVE FOR MONEY.

Boarding-School Miss (The). A comedy ascribed to Dr. PAUL JODDRELL, ranted in 1787, but not acted.

Boarding-School Romps; or, The Sham Captain. See LOVE FOR MONEY; B, THE BOARDING SCHOOL.

Boast of Billingsgate (The). A play by RICHARD HATHWAYE (*q.v.*) and JOHN DAY (*q.v.*), acted in 1602.

Boatbuilder's Hovel (The). See EGRO OF WAPPING.

Boaz. A Jew in DOUGLAS JERROLD'S *Prisoner of War* (*q.v.*).

Bob. A play by FRED MARSDEN, performed in U.S.A. during 1887, with Miss Atti Rosa in the title part; produced at the Novelty Theatre, London, on December 1, 1888, with Miss Rosa in her original rôle, supported by F. Mervin, W. Farren, jun., J. Friend, Wallace Erskine, and Miss Amy McNeill; revived at the Strand Theatre, London, in February, 1889.

Bob Short. See LEMON, MARK.

Bobadil. See SEARELLE, LUSCOMBE.

Bobadil, Captain, in JONSON'S 'Every man in his Humour' (*q.v.*), is a bully and a ward—a man of "big words and little art." He is described in the cast as "a gull's man"—"a frequenter of the middle aisle of St. Paul's Cathedral, the common sort of cast captains, sharpers, gulls, and asspers of every description." He is, says Hazlitt, "the real hero of the piece. His extravagant affectation, his blustering and cowardice, are an entertaining medley; and his final defeat and exposure, though exceedingly humorous, are the most affecting part of the story." B. W. Procter produces him "worthy to march in the same regiment with *Bessus* (*q.v.*), and *Pistol* (*q.v.*), and *Parolles* (*q.v.*), and the *Copper Captain*" (*q.v.*). The part was played in public by Charles Dickens (1845), whose performance was highly praised by Leigh Hunt. "Mr. Dickens's *Bobadil*," wrote that critic, "had a spirit in it of intellectual apprehension beyond anything the existing stage has shown."

Bobalink, Tom and Polly. A truck and his wife in J. BROUGHAM'S 'Irish Emigrant' (*q.v.*).

Bobbin. The name of characters in (1) J. BUCKSTONE'S 'Popping the Question' (*q.v.*), and (2) BROUGH and HALLIDAY'S 'Killing Day at the Great Exhibition'

(*q.v.*). (3) There is a *Benjamin Bobbin* in WILLIAMS and BURNAND'S 'B. B.' (*q.v.*). (4) *Mrs. Bobbin*, in MILES'S 'Artifice' (*q.v.*), interlards her conversation with phrases redolent of the barracks. (5) *Mrs. Dobbin* is a waiting-woman in LADY DUFFERIN'S 'Finesse' (*q.v.*). (6) *Mrs. Bobbin* is also a character in G. A. A BECKETT'S 'Tradesman's Ball' (*q.v.*). (7) *Tim* and *Mrs. Bobbin* are among the *personae* of R. J. RAYMOND'S 'P.S.—Come to Dinner' (*q.v.*).

Bobbins, Mr. and Mrs. There are married couples so named in (1) T. MORTON'S 'Gotohed Tom' (*q.v.*), and (2) A. C. TROUGHTON'S 'Vandyke Brown' (*q.v.*). (3) *A Mr. Bobbins* also appears in MADDISON MORTON'S 'A Day's Fishing' (*q.v.*).

Bobbo. An operetta in one act, libretto by J. T. TANNER and ADRIAN ROSS, music by F. Osmond Carr, Prince's Theatre, Manchester, September 12, 1895.

Bobby A 1; or, A Warm Reception. A farce in one act, by G. S. HODGSON, Surrey Theatre, London, October 7, 1872.

Bobinet the Bandit; or, The Forest of Montescarpini. A musical farce, first performed at Covent Garden on December 4, 1815, with Liston as the hero. *Bobinet* is a rustic, whom some banditti mistake for the captain they expect.

Bobinette. A lady's maid in FARNIE'S 'Champagne' (*q.v.*).

Bobstay. A boatswain in J. M. MORTON'S 'The Spitfire' (*q.v.*). (2) *Ben Bobstay* figures in 'Fifteen Years of a British Seaman's Life' (*q.v.*). (3) *Bill Bobstay* is a character in W. S. GILBERT'S 'H.M.S. Pinafore' (*q.v.*).

Bobtail, Mr., in J. M. MORTON'S 'My Precious Betsy' (*q.v.*).

Bobus, Humphrey, in R. B. PEAKE'S 'H.B.' (*q.v.*).

Boccaccio. An opéra comique in three acts, music by Franz von Suppé, first performed in England, with libretto by R. REECE and H. B. FARNIE, at the Comedy Theatre, London, on April 22, 1832, with Miss Violet Cameron in the title part, J. G. Taylor as *Pietro*, L. Kelleher as *Lotterighi*, W. S. Rising as *Leonetto*, Lionel Brough as *Lambertuccio*, Miss Alice Burville as *Fiammetta*, Miss Carlingford as *Peronella*, and Miss Kate Munroe as *Isabella*; played at Wallack's Theatre, New York, in 1858, with Miss Laura Moore as *Fiammetta*.

Bocagh (The). A drama in three acts, by W. GOMERSALL, Theatre Royal, Worcester, August 4, 1884.

Bodda-Pyne, Louisa. See PYNE, LOUISA.

"**Boding raven (The).**"—"The Two Noble Kinsmen" (song).

Bodkin. (1) *Sir Basil Bodkin* figures in PALGRAVE SIMPSON'S 'School for Coquettes'

(*q.v.*) (2) *Betsy Bodkin* is a character in E. STIRLING'S 'Blue Jackets' (*q.v.*) (3) *Peter Bodkin* is a master tailor in SELBY'S 'Taken in and Done for' (*q.v.*).

Bogey: "being some Account of the Curious Behaviour of Disembodied Bates." A play in three acts, by H. V. ESMOND (*q.v.*), first performed at the St. James's Theatre, London, on September 10, 1895, with the author in the title part (*Archie Buttanshaw*), and other rôles by F. A. Everill, Miss Eva Moore, Miss Pattie Bell, etc.

Bohea Man's Girl (The). See BOHEMIAN GIRL, THE.

Boheme, Anthony. Actor; played many parts at Lincoln's Inn Fields between 1718 and 1730. He was the original representative there of *Cobham* in 'Sir Walter Raleigh,' *Jasper* in 'Half-pay Officers,' and *Herod* in 'Mariamne;' his other parts including the *Ghost* in 'Hamlet,' *King Lear*, *Shallow*, *Julius Cæsar*, *Titus Andronicus*, *Henry VI.* in 'Richard III.,' *Shylock*, the *King* in 'Henry IV., Part I,' *Cassius*, *Banquo*, *Hotspur*, *Wolsey*, *Tamerlane*, *Oroonoko*, *Arbaces* in 'King and No King,' *Hannibal* in 'Sophonisba,' the *King* in 'The Maid's Tragedy,' *Cato*, etc. (Genest). He married Mrs. Seymour (*q.v.*), the *Mariamne* to his *Herod*.

Bohème (La). See BOHEMIANS, THE.

Bohemia. A play by FRANK HITCHCOCK ('Murdoch'), first performed at the Arch Street Theatre, Philadelphia. (2) 'Bohemia and Belgravia,' a comedy in three acts, by ARTHUR O'NEILL (*q.v.*), produced at the Royalty Theatre, London, on June 8, 1872. (3) 'Bohemia': a comedy in a prologue and four acts, adapted by CLYDE FITCH from 'La Vie de Bohème' of Henri Murger and Theodore Barrière, and first performed at the Empire Theatre, New York, in March, 1896. See BOHEMIANS, THE.

Bohemian (A). A play in four acts, by LOUIS N. PARKER, first performed at the Globe Theatre, London, on February 18, 1892, with Murray Carson as *Captain Belairs*, Lewis Waller as *Norman Brooke*, and other parts by F. Everill, A. Aynesworth, Miss Florence West, Miss M. Millett, and Mrs. Cannings.

Bohemian Girl (The). An opera in three acts, libretto (adapted from St. George's ballet of 'The Gipsy,' itself based on a novel by Cervantes) by ALFRED BUNN, music by M. W. Balfe (*q.v.*), first performed at Drury Lane Theatre on November 27, 1843, with W. Harrison as *Thaddeus*, Miss Rainforth as *Arline*, Miss Betts as *The Gipsy Queen*, Hudson as *Florestein*, and Stretton and Borani in other characters. Among subsequent representations may be noted those at Drury Lane on June 16, 1856, with Elliot Galer as *Thaddeus* and Miss Escott as *Arline*; at Drury Lane on November 28, 1862, with Miss Hills as *Arline*; at the Alexandra Palace on July 29, 1876, with G. Perren as *Thaddeus* and Miss R. Hersee

as *Arline*; at Drury Lane in May, 1882, by the Carl Rosa Company (by which it has been performed, over and over again throughout the provinces). With an Italian libretto, the opera was performed at Her Majesty's Theatre, London, in February 1858, as 'La Zingara.' It was played with an English "book" at Niblo's Garden New York, in February, 1861, with Mdme Anna Bishop as *Arline*.—'The Bohemia Girl' was burlesqued by the Brother BROUGH in 1851 in 'Arline' (*q.v.*), by BEL LINGHAM and BEST in 1864 in 'Arline, the Lost Child,' and by W. S. GILBERT in 1864 in 'The Merry Zingara' (*q.v.*). Another travesty, by H. J. BYRON, called 'The Bohemian Gyrl, and the Unapproachable Pole,' was first performed at the Opéra Comique Theatre, London, on January 3, 1877, with Miss Nelly Farnen as *Thaddeus*, Miss Kate Vaughan as *Arline*, Miss M. We as *The Gipsy Queen*, E. W. Royce as *Cou Armin*, E. Terry as *Devilshoof*, and Charles as *Florestein*; the music was Meyer Lutz. This piece was transferred July, 1877, to the Gaiety Theatre, with Miss Amalia in lieu of F. Charles. The has been an American burlesque of the opera, entitled 'The Bohea Man's Girl.'

Bohemian Gyrl (The). See BOHEMIAN GIRL, THE.

Bohemian Mother (The). A play by MADDOCKS, translated from the French and performed at Boston, U.S.A., in 1850. See INFANTICIDE.

Bohemians (The); or, The Rogues of Paris. A drama in three acts, EDWARD STIRLING (*q.v.*), adapted from Sue's 'Mystères de Paris,' and first performed at the Adelphi Theatre, London, on November 6, 1843, with Mrs. Yates as *Lois Hubert*, "O." Smith as *Jerome Hubert* (*Cœur*), and Wright, Wieland, Mrs. Woolli, etc., in other parts. An Anglicization of Sue's story was produced at Sadler's Wells on November 13, 1843, under the title 'The Cross Roads of Life; or, The Scenery of London' (*q.v.*). This was followed by 'The Bohemians; or, The Thieves of Paris,' also founded on Sue, and first performed at the City of London Theatre on November 20, 1843; by (3) 'The Bohemians of Paris; or, The Mysteries of Crime,' a drama in three acts, adapted by C. Z. BARNETT (*q.v.*), and first performed at the Surrey Theatre on November 27, 1843, with a cast including N. T. Hicks, E. F. Saville, Vale, R. Honner, Mrs. R. Honner, etc.; and by (4) 'The Bohemians; or, The Thieves of Paris,' another adaptation, produced at the Queen's Theatre, December 4, 1843.

Bohemians (The). (1) An opera in three acts, music by Offenbach, words by H. B. FARNIE (*q.v.*), first performed at the Opéra Comique, London, on February 24, 1873, with Miss Pattie Laverne as *Guillette*. (2) An opera in four acts, the libretto founded on Henri Murger's novel, 'La Vie de Bohème,' the music by Puccini, first performed for the first time in England

theatre Royal, Manchester, on April 22, 1897, with Miss Alice Esty as *Mimi*, Miss Jessie Macdonald as *Musette*, and other parts by W. Paull, R. Cunningham, A. S. Finckworth, and Homer Lind; performed at Covent Garden in October, 1897, under the title of 'La Bohème.' See BOHEMIA.

Bohemians of Paris (The). See BOHEMIANS, THE.

Bohn, Henry George. Bibliographer, born 1796, died 1884; author of 'Biography and Bibliography of Shakespeare' (1863).

Boiling Water. A farcical comedy in three acts, by JULIAN CROSS (*q.v.*), first performed at the Comedy Theatre, London, on July 22, 1885.

Boispreau, Hector de, in OFFENBACH'S 'Madame Favart' (*q.v.*).

Boker, George Henry. Dramatic writer; author of the following poetical plays:—'Calaynos' (1848), 'Anne Boleyn' (1850), 'The Betrothal' (1850), 'Leonora deuzman' (1853), 'Francesca da Rimini' (1856); also, of a play called 'The Widow's Marriage,' which belongs to 1852, but has not been performed. R. H. Stoddard Lippincott's Magazine") says of Boker: He was the creator of our Poetic Drama, which began with 'Calaynos' and ended with 'Königsmark.' That his tragedies were capable of effective representation as known to those of us who saw Mr. Davenport and Miss Dean in 'Francesca da Rimini' years ago, and is known to those of us who have since seen Mr. Barrett and Miss Wainwright in the same play. The conception of his tragedies and comedies, their development, their movement, and their catastrophes, are dramatic. Poetical, they are not overweighted with poetry; emotional and passionate, their language is naturally figurative, and the rank verse rises and falls as the occasion demands. One feels in reading them that the writer had studied the Elizabethan and Jacobean dramatists, and that they harmed as well as helped him. If he could have forgotten them and remembered only his own genius, his work would have been more original." See Boker's 'Plays and Poems' (1869).

Bokes. A Jew in SHIRLEY BROOKS'S 'Treole' (*q.v.*).

Bold Advertisement (A). A duologue by LOUIS N. PARKER, Steinway Hall, London, November 19, 1895.

Bold Beauchamps (The). An old play, not now in existence, but referred to in 'The Knight of the Burning Pestle' (1633), 'The Goblins' (1646), 'The Playhouse to be Let' (1673), and the prologue to 'The Umb Lady' (1672). See Dodsley's 'Old Plays' (1780) and Genest's 'English Stage' (1832).

Bold Buccaneers (The). See ROBINSON CRUSOE.

Bold Dick Turpin. See DICK TURPIN.

Bold Dragoons (The). A comic opera in two acts, by MORRIS BARNETT (*q.v.*), first performed at the Adelphi Theatre, London, with Yates and Reeve as *Sabertash* and *Fuzee* (the dragoons), Buckstone as *Coco Cockley*, Mrs. Yates as *Rosine*, and Mrs. Fitzwilliam as *Ninette*.

Bold Recruit (The). An operetta, words by B. C. STEPHENSON (*q.v.*), music by Frederick Clay (*q.v.*), first performed at the Theatre Royal, Canterbury, August 4, 1868; revived at St. George's Hall, London, on July 19, 1870.

Bold Stroke for a Husband (A). A comedy by Mrs. COWLEY (*q.v.*), first performed at Covent Garden on February 25, 1783, with Lewis as *Don Julio*, Quick as *Don Cesar*, Wroughton as *Don Carlos*, Whitfield as *Don Garcia*, Edwin as *Don Vincentio*, Wilson as *Gasper*, Mrs. Matlocks as *Olivia* (daughter of *Don Cesar*), Mrs. Robinson as *Victoria*, Mrs. Wilson as *Minette* (a maid), and Mrs. Whitfield as *Laura* (a courtesan). "*Don Cesar* is very desirous that his daughter should marry. She is secretly in love with *Julio*. For this reason she disgusts *Don Garcia* by pretending to be a vixen, and *Don Vincentio* by pretending to be fond of a Jew's harp. *Julio* falls in love with her. At the conclusion they are united" (Genest). A sub-plot has to do with the matrimonial troubles of *Don Carlos* and *Victoria*. The rôle of *Olivia* was sustained at Covent Garden in 1795 by Miss Wallis, at Drury Lane in 1803 by Miss Mellon, at Covent Garden in 1804 and at the Haymarket in 1811 by Mrs. Glover, at Drury Lane in 1815 by Mrs. Davison (Miss Kelly playing *Minette*), and at Drury Lane in 1821 by Miss Kelly (Mrs. Glover playing *Minette*). The comedy was revived at the Fifth Avenue Theatre, New York, in December, 1872, with G. Clarke as *Julio*, L. James as *Carlos*, W. J. Le Moyné as *Gasper*, Miss F. Davenport as *Olivia*, Miss C. Morris as *Victoria*, Miss K. Claxton as *Marella*. Genest points out respects in which the author was indebted to Otway's 'Atheist' and D'Urfey's 'Virtuous Wife.'

Bold Stroke for a Wife (A). A farce in five acts, by Mrs. CENTLIVRE (*q.v.*), first performed at Lincoln's Inn Fields on February 3, 1718, with C. Bullock as *Colonel Feignwell*, Pack as *Obadiah Prim*, Spiller as *Periwinkle*, Bullock as *Tradelove*, Knap as *Sir Philip Modelove*, Griffin as *Simon Pure*, Mrs. Bullock as *Anne Lovely*, and Mrs. Kent as *Mrs. Prim*. The 'Biographia Dramatica' says that "a scene or two" were written by John Mottley (*q.v.*). *Prim*, *Periwinkle*, *Tradelove*, and *Modelove* are the guardians of *Anne Lovely*, who loses her fortune if she marries without their permission. They have very marked peculiarities, but *Feignwell* contrives to conciliate them all. The "bold stroke" is that which *Feignwell* makes when, by passing himself off as *Simon Pure*, he gets accepted as *Anne's* suitor. The comedy was revived at Lincoln's Inn Fields in 1718 and 1728, at Drury Lane in

1739, at Covent Garden in 1746, at Drury Lane in 1748, at Covent Garden in 1758 and 1762, at Drury Lane in 1763, at Covent Garden in 1772, at Drury Lane in 1777, at Covent Garden in 1778 and 1787, at the Haymarket in 1793, at Drury Lane in 1796, at the Haymarket in 1810, at Drury Lane in 1813, and at Covent Garden in 1826. A few years later, a lyrical version of the comedy, fitted with music by John Barnett, and introducing Braham in the principal male part, was produced at Drury Lane Theatre under the title of 'Win Her and Wear Her,' but had only a brief career. See PURE, SIMON.

Boléro, Don. Father of the heroine in LECOCQ'S 'Giroflé-Giroflà' (q.v.).

Boleslas. The gipsy chief in 'Falka' (q.v.).

Boleyn, Anne, figures in BANKS'S 'Virtue Betrayed' (q.v.). See ANNE BOLEYN.

Bolingbroke (Henry), Duke of Hereford, in SHAKESPEARE'S 'Richard II' (q.v.). "The character of *Bolingbroke*, afterwards *Henry IV.*, is drawn," says Hazlitt, "with a masterly hand—patient for occasion, and then steadily availing himself of it, seeing his advantage afar off, but only seizing on it when he has it within his reach; humble, crafty, bold, and aspiring, encroaching by regular but slow degrees, building power on opinion, and cementing opinion by power."

Bolivar; or, Life for Love. A drama in three acts, by W. G. WILLS (q.v.), first performed at the Theatre Royal, Dublin, on November 3, 1879, with Charles Dillon as *Bolivar* ("the apostle of South American Independence") and Miss Bella Mortimer as *Inez*, with whom *Bolivar* is in love, but whom he surrenders to his friend and rival, *Leon*.

Bolt. (1) A gaoler in JERROLD'S 'Ambrose Gwinnett' (q.v.). (2) "The hall-porter" in S. LOVER'S comic drama of that name (q.v.). (3) The hosier's foreman in OXFORD'S 'Day Well Spent' (q.v.). (4) A boat-swain's mate in A. L. CAMPBELL'S 'Rent Day.'

Bolt, Ben. See BEN BOLT and JANE LOMAX.

Bolter, Mr. Easy. A character in TALFOURD and WIGAN'S 'Tit for Tat' (q.v.).

Bolton, Duchess of. See FENTON, LAVINIA.

Bolus, Benjamin. See BENJAMIN BOLUS.

Bolus, Doctor. "The village doctor" in J. C. CROSS'S burletta of that name (q.v.). See DOCTOR BOLUS. (2) *Tim Bolus* is *Twitters'* assistant in T. J. WILLIAMS'S 'My Turn Next.'

Bombardinian, in CAREY'S 'Chrononhotonthologos' (q.v.), is general to the king, but, being struck by that monarch, kills him. As he observes—

"Bombardinian has received a blow,
And Chrononhotonthologos must die!"

Bombastes Furioso. A burlesque tragic opera in one act, by WILLIAM BARNES

RHODES (q.v.), first performed at the Haymarket Theatre, London, on August 7, 1810 with Liston as *General Bombastes* (in love with *Distaffina*), Matthews as *Artaxominou* (King of Utopia), Taylor as *Fusbos* (Minister of State), and Miss H. Kelly as *Distaffina*. It was afterwards played with Munden as *Bombastes* and Farren as *Fusbos*: "Artaxominou is discovered drinking *Bombastes* returns victorious. *Artaxominou* makes love to *Distaffina*. He and *Bombastes* fight. The king dies. *Fusbos* kills *Bombastes*. At the conclusion the king and *Bombastes* jump up alive" (Genest). 'Bombastes,' played in New York in 1816, was revived at the Gaiety, London, on March 18, 1871. T. Anderton set the burlesque to music, and produced it at Birmingham under the title of 'Artaxominous the Great.'

Bombay to Henley. A music comedy, words by WALTER PARKE, music by P. and E. Bucalossi; Ladbroke Hall, London, March 14, 1895.

Bombo, the Dwarf. A drama three acts, by J. HOLMES GROVER, Queen's Theatre, Dublin, May 10, 1880.

Bombono. The henpecked husband *Malina*, in E. STIRLING'S 'Serpent of the Nile' (q.v.).

Bon Soir, Monsieur Pantalon. A operetta produced at Adelphi Theatre, London, in August, 1852, with a cast including Miss Fitzwilliam. See TWICE KILLED.

Bon Ton; or, High Life Above Stairs. A comedy in three acts, attributed variously to David Garrick (q.v.) George Colman, King, and General B'goyne; first performed at Drury Lane March 18, 1775, with Mrs. Abington, Miss Titup, Miss Pope as *Lady Minik Dodd* as *Lord Minikin*, King as *Sir Jc Trotley*, Brereton as *Colonel Tivy*, Pars as *Davy*, and Lamash as *Jessamy*. The prologue was by Colman.

Bon-Visage, Bartilome. A character in G. ALMAR'S 'Jane of the Hatch' 'King Henry VI.,' pt. iii.

Bonabben. Tutor to *Prince Ahmeé* H. J. BYRON'S 'Pilgrim of Love' (q.v.).

Bonâ-fide Travellers. A farce WILLIAM BROUGH (q.v.), first performed at the Adelphi Theatre, London, on October 30, 1854, with R. Romer (*Butts*), Paul E. Ford (*O'Gripper*), Keeley, and Mrs. Keeley in the cast.

Bonamico. A character in SHIRLEY'S 'Bird in a Cage' (q.v.).

Bonaparte. See BUONAPARTE.

Bonassus. (1) An old French captain in R. B. PEAKE'S 'Comfortable Lodging' (q.v.). (2) A jeweller in J. B. BUCKSTON'S 'Victorine' (q.v.).

Bonaventure, Basil. A soldier's fortune in G. ALMAR'S 'Gaspardo the Soldier.'

Bonbon. A name given to the following characters:—(1) *Baron Bonbon* in T. TOWNSEND'S 'Blow in the Dark' (*q.v.*). (2) *King Bonbon* in F. C. BURNAND'S 'Snowdrops' (*q.v.*). (3) *Madame Bonbon* in SELBY'S 'Poor Nobleman' (*q.v.*). (4) *Madame Bonbon* in T. E. WILKS' 'Raffaello the Reprobate' (*q.v.*). (5) *Prince Bonbon*, a character in PLANCHÉ'S 'Yellow Dwarf' (*q.v.*). (6) *Sir Pierre de Bonbon* in BURNAND'S 'Fair Rosamond' (*q.v.*).

Boncœur, Madame De. A character in SELBY'S 'Paris and Pleasure' (*q.v.*). (2) *Pierre Boncœur* is the "village doctor" in B. WEBSTER'S drama so named (*q.v.*).

Boncour, Sir George, and Mr. Father and son in FIELDING'S 'Fathers' (*q.v.*).

Bond, Jessie. Actress and vocalist; born in London, and studied at the R.A.M.; made her first professional appearance at the Opéra Comique, London, on May 28, 1878, as the original *Hebe* in 'H.M.S. Pinafore' (*q.v.*), figuring afterwards in the original cast of 'After All' (*q.v.*). In 1879 she went to New York, where, on December 31, she was (for America) the original *Edith* in 'The Pirates of Penzance' (*q.v.*). Returning to England in 1880, she was the first representative in London of *Isabel* in the last-named opera (April 3). She was afterwards the original performer of the following rôles in the Gilbert-Sullivan series:—*Lady Angela* in 'Patience' (1881), *Iolanthe* (1882), *Melissa* in 'Princess Ida' (1884), *Pitti-Sing* in 'The Mikado' (1885), *Mad Margaret* in 'Ruddigore' (1887), *Phæbe* in 'The Yeomen of the Guard' (1888), and *Tessa* in 'The Gondoliers' (1889). She was also in the first casts of 'To the Death' (*Maud Charteris*) (1888), 'Locked In' (*Sophie*) (1889), 'The Nautch Girl' (*Chinna Loofah*) (1891), 'Ma Mie Rosette' (*Martha*) (1892), 'Poor Jonathan' (*Molly*) (1893), 'Miami' (*Nellie*) (1893), 'Go-Bang' (*Helen*) (1894), 'His Excellency' (*Nana*) (1894), and 'Corney Courted' (*Mrs. Corney*). She played *Constance* in the Savoy revival of 'The Sorcerer' (*q.v.*) in 1884, and *Susan Linnett* in 'Wapping Old Stairs' (London, 1894).

Bond, William. Dramatic and miscellaneous writer, died 1735; claimed to have "altered" a tragedy called 'The Tuscan Treaty, or Tarquin's Overthrow,' announced as "by a gentleman lately deceased," and produced at Covent Garden in 1733. See the 'Biographia Dramatica.'

Bond (The). A dramatic poem in three acts, by Mrs. CHARLES GORE, printed in 1824.

Bond of Life (The). A drama in three acts, by H. F. SAVILLE; Assembly Rooms, Reading, May 14, 1870.

Bondacani, II; or, The Caliph Robber. A comic opera written by H. DIBBIN (*q.v.*), performed at Covent Garden in November, 1800. The title is derived from the name assumed by the Caliph during his rambles in disguise.

Bondage. A play in four acts, adapted from the French of Pierre d'Alray, and first performed at the Opéra Comique Theatre, London, on March 31, 1883, with a cast including C. Kelly, G. Alexander, W. Farren, jun., Miss Nelly Bronley, Miss Agnes Thomas, and Miss Hilda Hilton.

Bondman (The). (1) "An ancient story," by PHILIP MASSINGER (*q.v.*), first performed at the Cockpit, Drury Lane, on December 3, 1623, and printed in the following year. Downes records that it was revived at the Cockpit in 1659, with Betterton in the cast. Pepys records in March, 1660-1: "To White-fryars, and saw 'The Bondman' acted; an excellent play and well done. But above all that ever I saw, Betterton do the Bondman best." With some omissions, and the sub-title of 'Love and Liberty,' it was brought out at Drury Lane on June 8, 1719, with Walker as *Marullo* (*Pisander*), Williams as *Leosthenes*, Mills as *Timoleon*, Shepherd as *Cleon*, Miller as *Asotus*, Mrs. Thurmond as *Cleora*, Mrs. Garnet as *Timandra* (*Statilia*), and Mrs. Hunt as *Corisca*. It was again played at Covent Garden on October 13, 1779, with the comic scenes "reformed" by Cumberland, and with Wroughton as *Pisander*, Lewis as *Leosthenes*, Aickin as *Timoleon*, Wilson as *Cleon*, Quick as *Asotus*, Mrs. Yates as *Cleora*, and Mrs. Pitt as *Corisca*. The scene is laid in Syracuse. The bondman is *Pisander*, who, for love of *Cleora*, has sold himself to her father as a slave, calling himself *Marullo*. His sister, *Statilia*, accompanies him, calling herself *Timandra*. *Marullo* incites the slaves to a rebellion which is crushed. He then incurs the jealousy of *Leosthenes*, who loves *Cleora*; but *Cleora* declares for *Pisander*, and *Leosthenes* is reconciled to *Statilia*, to whom he had formerly engaged himself. *Timoleon* is a general sent by the Corinthians to defend the Syracusans from the Carthaginians. *Cleon*, *Asotus*, and *Corisca* are comic characters. (2) An opera, music by M. W. Balfe (*q.v.*), produced at Drury Lane Theatre in 1846. (3) A drama in five acts, by HALL CAINE (*q.v.*), founded on his novel called 'The Bondman,' and first performed at the Theatre Royal, Bolton, on November 19, 1892, with Clifton Alderson as *Jason* and Miss Agnes Verity as *Greeba*.

Bonduca. A tragedy, generally ascribed to FRANCIS BEAUMONT (*q.v.*) and JOHN FLETCHER (*q.v.*), though Dyce is inclined to hold that it is the work of Fletcher only. The original cast included Burbage (*q.v.*), and the first performance must therefore have taken place before March, 1618-19, in which month Burbage died. The plot of the play, like that of Hopkins' and of Glover's 'Boadicea' (*q.v.*), is founded on the 'Annals' of Tacitus, bk. xiv. c. 29, and deals with some well-known historical characters. *Bonduca* is identical with *Boadicea*, and *Caratach* with *Caractacus*. "Shamefully mangled," says Genest, the play was revived at Drury Lane in 1696, with Powell as *Caratach*, Mrs. Knight as *Bonduca*, Mrs. Rogers as *Claudia*, Miss Cross as *Bonvica*,

and other parts by Mills, Verbruggen, etc. The same version was played at Drury Lane in 1706, and again in 1731, with Bridgwater as *Caratach*, Cibber, jun., as *Venutius*, Mrs. Butler as *Bonduca*, Mrs. Cibber as *Claudia*, and Miss Raftor as *Bonvica*. The original play, altered by Colman, was revived at the Haymarket in 1778, with Digges as *Caratach*, Miss Sherry as *Bonduca*, and Palmer, Parsons, and Lamash in other parts; at Covent Garden in 1795, with Holman as *Caratach*, Mrs. Pope as *Bonduca*, Miss Wallis as *Bonvica*, and other rôles by Pope, Quick, Farren, and Harley, and at the same theatre in 1808, with Cooke as *Caratach*, C. Kemble as *Penius*, Munden as *Judas*, and Mrs. H. Johnston as one of *Bonduca's* daughters. In 1837 the play was once more revived at Drury Lane, under the title of 'Caractacus,' arranged by J. R. Planché, who added a final scene at the request of Bunn, in order that the latter might introduce a representation of a Roman triumph.

Bondwoman (The). A play entered on the books of the Stationers' Company, September 23, 1653.

Bone Squash Diablo. The sketch in which T. D. Rice (*q.v.*) first introduced his song, 'Jump, Jim Crow,' to English audiences (Surrey Theatre, 1836).

Bones, Caraway. An undertaker in M. MELFORD'S 'Turned Up' (*q.v.*).

Bonheur Conjugale (Le). See LOVE IN HARNESS and MODERN WIVES.

Bonhomme. A character in J. HOWARD PAYNE'S 'Two Galley Slaves' (*q.v.*). (2) A *Jacques Bonhomme* figures in VOLLAIRE and PLUNKETT'S 'Medal of Bronze.'

Bonhomme Jadis. See OVER THE WAY.

Boniface. The Lichfield innkeeper in FARQUHAR'S 'Beaux' Stratagem' (*q.v.*).

Bonifacio and Bridgetina; or, **The Knight of the Hermitage;** or, **The Windmill Turret;** or, **The Spectre of the North-East Gallery,** with a prelude. A "Tragic, Comic, Pantomimic, Melodramatic Gallimathias," adapted from the French by T. DIBDIN, with music by Ware, and first produced at Covent Garden on March 31, 1808. This was "intended to ridicule the taste for melodramas, but the design was badly executed" (Genest).

Bonito, Clara. The "blind girl" in MORTON'S opera of that name (*q.v.*).

Bonne Aventure (La). See FORTUNE TELLER, THE.

Bonnie Annie Laurie. A play in four acts, by C. DALY, Lyceum Theatre, Edinburgh, August 1, 1898.

Bonnie Boy Blue. A burlesque by VICTOR STEVENS, first performed at Chatham in April, 1892, and produced at the

Parkhurst Theatre, Holloway, London, in the following month.

Bonnie Briar Bush, Beside the. A play compiled from stories by "Iar Maclaren" (Rev. J. Watson), and performed in U.S.A. in 1868.

Bonnie Dundee. (1) A drama by EDMUND FALCONER (*q.v.*), produced at Drury Lane Theatre, February 23, 1863 with Edmund Phelps as *Graham of Claverhouse*, and other parts by Mrs. Falconer Mrs. Bowers, H. Lorraine, H. Haigh, etc (2) A drama by M. E. BOYD, first performed at Torquay in February, 1881; reproduced at the Olympic Theatre, London, in July, 1884 under the title of 'The Lost Cause.' (3) A romantic play by LAURENCE IRVING (*q.v.*) produced at the Adelphi Theatre, London March 10, 1900, with R. Taber as *Claverhouse*, and other parts by Miss Lena Ashwell, Miss S. Sheldon, and W. Mackintosh. (*James II.*)

Bonnie Fishwife (The). A music interlude in one act, by CHARLES SELB (*q.v.*), first performed at the Strand Theatre, London, on September 20, 1858, with the author as *Sir Hicory Heartycheer*, Parsell as *Mr. Wildoates Heartycheer*, J. Clarke a *Gaiters*, Miss M. Oliver as *Miss Thistledeod* and *Maggy Macfarlane*.

Bonnie Prince Charlie. (1) A dram by J. B. JOHNSTONE (*q.v.*), produced at the East London Theatre in July, 1868. (2) drama by WILLIAM LOWE, Dumfries, Marc 13, 1876. (3) A "spectacle" by CHARLIE EXLEY, Hengler's Cirque, December 2 1878. (4) A drama in two acts, by THOM. HERBERT TERRISS, Bedford Park Club, London, June 8, 1889.

Bonnie Scotland. A play by SIDNI R. ELLIS, originally produced at the People Theatre, Toledo, O., May 6, 1895; performed for the first time in New York at the Fov tenth Street Theatre, December 16, 1895.

Bonnor, Charles, actor and dramatic writer, after experience in the form character at Bath (1777-1783), made his London *début* at Covent Garden in September of the latter year as *Brazen* in 'The Recruiting Officer' (*q.v.*). He was the author of 'T Manager in Spite of Himself,' an interlude in which he himself appeared (Covent Garden, 1785), and of 'The Picture of Paris, pantomime from the French (same theatre 1790). In 1784 he made a futile effort to establish an English theatre in Paris. From 1783 to 1797 he occupied a prominent position in the Post Office. See 'Biographia Dramatica' (1812), Genest's 'English Stage (1832), 'Dictionary of National Biography' (1886).

Bonny Boy. See MY BONNY BOY.

Bonnycastle, Mr. and Mrs., characters in J. M. MORTON'S 'Two Bonnycastle' (*q.v.*).

Bonos Nochios. An interlude entered in the books of the Stationers' Company, January 27, 1608.

Bonton, Lord and Lady, in *Lady WALLACE'S 'Ton'* (*q.v.*).

Bonus. (1) A stockbroker in *REYNOLDS' Laugh when you Can'* (*q.v.*). (2) A stockbroker in *H. WIGAN'S 'Real and Ideal'* (*q.v.*).

Bonval, Madame, in *OXENFORD'S* and *H. WIGAN'S 'Life Chase'* (*q.v.*).

Bonvica. Daughter of *Bonduca*, in *BEAUMONT and FLETCHER'S* play of that name (*q.v.*).

Boobleton, Sir Robert. A foolish young squire in *H. J. BYRON'S 'Upper Crust'* (*q.v.*).

Boodle. The name given to the following characters:—(1) *Baby Boodle* in *W. S. GILBERT'S 'On Guard'* (*q.v.*). (2) *Betsy Boodle* in *J. COURTNEY'S 'Two Polts'* (*q.v.*). (3) *Brutus and Mrs. Boodle* in *T. W. ROBERTSON'S 'Cantab'* (*q.v.*).

Book-Agent (The). A farce in one act, by *FRANK DUMONT*, first performed in U.S.A. in 1882; expanded by *C. H. Hoyt* into a three-act farce called '*A Parlour Match*,' and first performed at *Asbury Park, New York*, September 5, 1884, with *William Hoey* as *Old Hoss*.

Book the Third, Chapter the First. A comedietta adapted from '*Livre Trois, Chapitre Premier*,' and first performed at the Court Theatre, London, on June 12, 1875, by *J. Clayton, C. Kelly*, and *Miss Amy Fawcitt*. See *AUNT'S ADVICE*; *NOVEL EXPEDIENT*; and *SUBTERFUGE*.

Bookish. A character in *FIELDING'S 'Old Man taught Wisdom'* (*q.v.*), who in the course of the piece says to *Lucy*, "I shall throw myself at no woman's feet, for I look on myself as the superior of the two." "What!" replies *Lucy*, "do you think yourself better than me?" "Touching the sex I do, most certainly," says *Bookish*. And we are told that these observations gave so much offence to the ladies of the time that the part was afterwards omitted in representation. *Fielding*, however, retained it in the early editions of his farce.

Bookly, Mr. (of the Athenæum Club). A character in *MARK LEMON'S 'Ladies' Club'* (*q.v.*).

Bookmaker (The). A comedy in three acts, by *J. W. PIGOTT*, first performed at *Terry's Theatre, London*, on March 19, 1889, with *Edward Terry* in the title part (*Sir Joseph Trent*), *Miss Marie Linden* as *Lady Jessie Harborough*, and other parts by *Alfred Bishop, H. Reeves Smith, M. Brodie, G. Dalziel, Sant Matthews, Miss Robertha Erskine, Miss E. Leyshon*, and *Miss Watt-Tanner*; revived on August 9, 1890, at the *Gaiety*, with *N. C. Goodwin* as *Sir Joseph*, and other parts by *W. Farren, C. Glenney, Miss Carlotta Leclercq*, etc.; at the *Globe*, in March, 1891, with *H. Paulton* as *Sir Joseph*, and other parts by the author, *Miss Mary Ansell, Miss Lesley Bell, Miss V. Raye, W. Farren, jun.*, etc. The rôle of *Sir Joseph* has also been played

in England by *A. Williams, G. Barrett*, and *F. Thornton*. In America '*The Bookmaker*' was first seen in September, 1889.

Bookseller (The). A comedy translated from the *COUNTESS DE GENLIS' 'Theatre of Education'*, and printed in 1781.

Book-wit, Old and Young. Characters in *STEELE'S 'Lying Lover'* (*q.v.*).

Bookworm (The). A drama in one act, by "*ALEC NELSON*" (*E. Aveling*), performed at the *Athenæum Hall, Tottenham Court Road, London*, April 18, 1888.

Bookwright. A character in *FIELDING'S 'Author's Farce'* (*q.v.*).

Boom, General. A character in *OFFENBACH'S 'Grand Duchess'* (*q.v.*).

Boomlehardt. A miser in *W. S. GILBERT'S 'Creatures of Impulse'* (*q.v.*).

Boosey, Mr. A retired spirit-dealer in *H. T. CRAVEN'S 'Done Brown'* (*q.v.*).

Boot on the Right Leg (The). A farce performed at the *Olympic Theatre, London*, on October 9, 1871.

Bootblack (The). A drama of London life, by *ARTHUR JEFFERSON*, *Theatre Royal, North Shields*, on January 11, 1897.

Booth, Barton. Actor, born 1681; was of good family, his father (*John Booth*, a Lancashire squire) being related to the *Earls of Warrington*. Destined for the *Church*, Barton was sent in 1690 to *Westminster School*, where he took part with applause in a representation of the '*Andria*,' receiving thereby an impetus to stage-life which led him in 1693 to seek his fortune as a professional player. Going to *Dublin*, he made his *début* there as *Oroonoko*, and remained in the city through two seasons. In 1700, through the good offices of *Betterton (q.v.)*, to whom he had obtained an introduction, he made, as *Maximus* in '*Valentinian*,' his first London appearance at the theatre in *Lincoln's Inn Fields*. Here he stayed till 1704, figuring in the first casts of '*The Ambitious Stepmother*,' '*Love's Victim*,' '*Tamerlane*,' '*The Beau's Duel*,' '*Love Betrayed*,' '*Liberty Asserted*,' and so forth. In 1704 he married *Frances*, daughter of *Sir William Barkham*. He was at the *Haymarket* with *Betterton* from 1705 till 1708, during which period he was the original of *Dick* in '*The Confederacy*,' '*Clerimont*' in '*The Double Gallant*,' etc.; appearing also as *Laertes, Julius Cæsar, Cassio, Buckingham* (in '*Henry VIII.*'), *Hotspur*, and *Antonio* (in '*The Duchess of Malfi*'). In 1708 began an association with *Drury Lane Theatre* which lasted for twenty years. Here he was the first representative of *Appius* in '*Appius and Virginia*,' *Athelwold* in '*Elfrid*,' *Belvill* in '*The Perplexed Lovers*,' *Pyrrhus* in '*The Distressed Mother*,' *Cato* in *Addison's tragedy, Colonel Woodvil* in '*The Nonjuror*,' *Alonzo* in '*The Revenge*,' *Young Bevil* in '*The Conscious Lovers*,' etc. At *Drury Lane*, also, he was seen successively as the *Ghost* in '*Hamlet*,' *Achilles*

in 'Troilus and Cressida,' *Valentine* in 'Love for Love,' *Brutus* in 'Julius Cæsar,' *Jaffier* in 'Venice Preserved,' *Pinchwife* in 'The Country Wife,' *Don Philip* in 'She Would and She Would Not,' *Timon of Athens*, *King Lear*, *Banquo*, *Melantius* in 'The Maid's Tragedy,' *Tamerlane*, *Antony* in 'All for Love,' the *King* in 'Henry IV., Part 2,' *Henry VIII.*, *Lothario*, and *Julio* in 'The Double Falsehood' (his last part). As *Cato* his success was so great that he was presented by admiring playgoers with fifty guineas, and by the management with a similar sum. He further obtained, through Bolingbroke, a share (with Cibber, Wilks, and Dogget) in the profits of the theatre. In 1719 (his first wife having died in 1710) he espoused Hester Santlow (*q.v.*), who had first been "famed for dance," but latterly had become an actress. In 1728 he appeared at the Lane as *Julio*, but after a few days had to surrender the *role* through illness, from which he was destined never to recover. He fought with his ailments till May, 1733, when, it is hinted, he finally "died of his physicians." He was the author of 'The Death of Dido,' a masque (1716). "He was," says Davies, "a scholar, and a man of poetical fancy, as his compositions in verse, which are far from mean, will testify. To sum up his character, he was an actor of genius, and an amiable man." "He had," writes Chetwood, "a vast fund of understanding as well as good nature, and a persuasive elocution even in common discourse." He is said to have been, in his younger years, "a pretty free lover of the bottle," but, after his second marriage, he discontinued the habit, though he was always somewhat of a *gourmand*. Aaron Hill says of him as an actor that "he had a talent of discovering the passions where they lay hid in some celebrated parts by the injudicious practice of other actors; when he had discovered, he soon grew able to express them; and his secret for attaining this great lesson of the theatre was an adaptation of his looks to his voice, by which artful imitation of nature, the variation in the sounds of his words gave propriety to every change in his countenance." See Victor's 'Memoirs of the Life of Barton Booth' (1733), Aaron Hill's 'Prompter' (1734-36), C. Cibber's 'Apology for his Life' (1740), Chetwood's 'General History of the Stage' (1749), T. Cibber's 'Lives of the Actors and Actresses' (1753), Davies' 'Dramatic Miscellanies' (1784), Genest, and the 'Biographia Dramatica.'

Booth, Edwin Thomas. Actor; son of Junius Brutus Booth (*q.v.*), born November 13, 1833, at the Booth Farm, Harford County, Maryland; educated privately and at "a university" (see his sister Mrs. Clarke's 'The Elder and the Younger Booth'); early accustomed to accompany his father "on tour," nominally as attendant and dresser, but in fact as "the chosen monitor and guardian of that wild genius." His first appearance on any stage was at the Boston Museum on September 10, 1849, as *Tressel*

in 'Richard III.' In 1851 he played *Richard* himself at the National Theatre, New York, as substitute for his father. Soon after he joined a stock company at Baltimore, and still later (1852) went with his father to Sacramento, where he was *Jaffier* to his *Pierre*. At Nevada, under another management, he played *Iago*. Engaged by his brother, J. B. Booth, jun. (*q.v.*), he figured at San Francisco as *Richard III.*, *Othello*, *Shylock*, and *Sir Edward Mortimer*. In 1854 he went with D. T. Anderson to Australia, and there appeared as *Richard III.* and *Shylock*. Returning to San Francisco, he was seen at the Metropolitan Theatre as *Benedick*, and at the American Theatre as the original Transatlantic representative of *Raphael* in 'The Marble Heart' (*q.v.*). After a tour of the mining towns, he went back to Sacramento and San Francisco (where he played *Lear*), and thence to the Front Street Theatre, Baltimore, where he enacted *Richard*. At Richmond, later, he met Miss Mary Devliu, whom he afterwards married. At the Boston Theatre he played *Sir Giles Overreach*, going thence to New York, where, on May 4, 1857, he appeared as *Richard* "pleasing thoroughly by his Spartan-like action, his grave and sententious speech, no less than by his grace and passion." Thenceforward he was a "star," visiting in that character a succession of great towns in the States. At Chicago he met his second wife then a mere child. He married Miss Devliu in 1860. In the same year he introduced to American audiences 'The Fool's Revenge' (*q.v.*), with himself as *Bertuccio*, and in 1860-1 played at the Academy of Music, Philadelphia, *Wolsey*, *Macbeth*, *Shylock*, an *Petruchio* to the *Queen Katherine*, *Lad Macbeth*, *Portia*, and *Katharine* of Miss Cushman. Invited, in the summer of 1861 to fulfil an engagement at the Haymarket, he duly crossed the Atlantic, and presented himself in Buckstone's theatre as *Shylock*, *Overreach*, *Richard III.*, and *Richelieu*, the last-named assumption being especially successful. Performances at Manchester and Liverpool followed; and at the former place he had among his local colleagues Henry Irving. His American *rentrée* was made at the Winter Garden Theatre, New York, on September 29, 1862. In 1863 his wife died, and for a time he was absent from the stage. When he returned it was to play *Ruy Blas* in New York. In the last named year he and J. S. Clarke became joint-proprietors of the Walnut Street Theatre, Philadelphia; in 1864 they joined William Stuart in leasing the Winter Garden Theatre, New York, which they opened in August, 1864. To November, 1864, belong the notable representation, at the latter house, of 'Julius Cæsar,' with the three brothers—J. B. Booth, jun., Edwin Booth and John Wilkes Booth—as *Cassius*, *Brutus*, and *Mark Antony* respectively. In the same month (November 26) and at the same theatre Edwin Booth appeared as *Hamlet*, which he enacted for a hundred consecutive nights—"the longest run that a Shaksperian play had ever known in Amer-

at that time." On April 15, 1865, Edwin received news of the assassination of Abraham Lincoln on the previous day by his brother, John Wilkes. Overwhelmed by the disgrace cast upon the family, he was inclined to think his stage career ended, but, yielding to the assurances of friends, reappeared at the Winter Garden Theatre in January 3, 1866, as *Hamlet*, and was received with every demonstration of respect and regard. In the same month he and J. S. Clarke became lessees of the Boston Theatre, and early in the following year Clarke sold to Booth his interest in the Winter Garden Theatre. The last-named building was the scene in 1866-7 of some brilliant revivals—of 'Richelieu,' in February, 1866; of 'Othello,' in December, 1866, of 'The Merchant of Venice,' in January, 1867; and of 'Brutus; or, The Fall of Tarquin,' in March, 1867. On the day after the production of 'Brutus' the theatre was destroyed by fire, Booth's wardrobe being wholly consumed. Later in the year he figured at Chicago and Baltimore respectively as *Romeo* to the *Juliet*, and *Overreach* to the *Margaret*, of Miss Mary McVicker. It was Miss McVicker who played *Juliet* to his *Romeo* when, on February 3, 1869, he opened Booth's Theatre, New York—an edifice in which he had sought to realize all that was best in his aspirations as a theatrical artist. "The magnificent structure was completed at the cost of over a million of dollars," many valuable improvements being embodied in it. The second production was 'Othello' (April, 1869), which was followed by 'Enoch Arden' (*q.v.*) (June, 1869). In the last-named month Booth and Miss McVicker were married. Among Booth's revivals at his theatre were those of 'Romeo and Juliet,' 'The Winter's Tale,' 'Hamlet,' 'Julius Cæsar,' 'Macbeth,' 'The Merchant of Venice,' 'Richard III.,' 'A New Way to Pay Old Debts,' 'The Iron Chest,' 'Richelieu,' 'The Lady of Lyons,' 'The Fool's Revenge,' and 'Don Cæsar de Bazan.' "Booth's management of Booth's Theatre was remarkable," says his sister and biographer, "for the continuity of its success, but the outlay was enormous." "Finally, the strain on mental and physical health became too severe," and in 1873 Booth let his theatre to his brother, J. B. Booth. Bankruptcy, unhappily, followed, and the actor had to surrender all his personal property to his creditors. After a brief rest, however, he boldly began life again, and in October, 1875, he entered on an engagement at Daly's Fifth Avenue Theatre, during which he appeared for the first time as *Richard II.* in his own arrangement of Shakespeare's play, and figured, further, in his own arrangement of 'King Lear.' Various tours followed, with the result that "his total receipts from October, 1875, to May, 1877, enabled him to obtain release from bankruptcy." The monotony of "starring" through the States was broken in 1880-82 by performances in London. These included representations at the Princess's

Theatre in 1880 of *Hamlet*, *Richelieu*, and *Bertuccio* in 'The Fool's Revenge.' In 1881, on the invitation of Henry Irving, he played at the Lyceum *Othello* and *Iago* to the *Iago* and *Othello* of the actor-manager. In 1881, also, his second wife died. In the following year he represented *Richelieu* and *Don Cæsar de Bazan* at the Adelphi. He died on June 7, 1893. See William Winter's memoir of Booth (1893) and 'Shadows of the Stage' (1892); L. Hutton's 'Edwin Booth' (1893); also, 'Recollections by, and Letters to, Edwina Booth Grossman' (1894).

Booth, John Wilkes. Actor; son of Junius Brutus Booth; born, Harford Co., Maryland, U.S.A., in 1839; went on the stage in 1856, and left it in 1864, in which year he appeared in New York as *Mark Antony* to the *Cassius* of J. B. Booth, jun., and the *Brutus* of Edwin Booth. He assassinated President Lincoln on April 14, 1865; took to flight, was captured on April 25, and was shot on the following day.

Booth, Junius Brutus. Actor, born in the parish of St. Pancras, London, May 1, 1796; died on shipboard, November 30, 1852; son of Richard Booth, scholar, lawyer, and Republican, to which last character the son owed the Christian names bestowed on him. Well educated, J. B. Booth "learned printing, but abandoned it for the law," working for some time in his father's office. He also had some thoughts of the navy, but eventually, after "essaying one art after another," he decided to adopt the stage as a career. His *début* was made at Deptford on December 13, 1813, as *Campillo* in 'The Honeymoon'—his salary being one pound per week. Afterwards he accompanied his manager on a Continental tour. In the summer of 1815 he joined the stock company at Worthing, and while there obtained an engagement at Covent Garden, where he had two pounds a week, and where he made his first appearance as *Silvius* in 'As You Like It.' Unable, however, to secure good parts, he returned to Worthing, where he played *Richard III.* and *Bertram*, also being seen at Brighton as *Sir Giles Overreach*. At last, in 1817, he was granted, through the influence of friends, a trial-night at Covent Garden, figuring on February 12 as *Richard III.* In this his success was such that he felt justified in asking a substantial salary, which the *entrepreneur* refused to concede. On the other hand, the management of Drury Lane (where Edmund Kean was playing) made to Booth overtures which he accepted, under the impression, apparently, that he was to undertake leading rôles. He was, however, allotted *Richard* to Kean's *Richard III.*, and thereupon promptly resigned, returning to Covent Garden, where he represented *Richard* on February 25. Both theatres now contended for his services, and London playgoers were divided into partisans of Kean and Booth. Drury Lane filed a bill in Chancery, but was defeated, and during March Booth remained at Covent Garden, playing *Richard III.*, *Sir*

Giles Overreach, and *Leonatus Posthumus*. On one day in the following month (so his daughter records) Booth played *Sir Edward Mortimer* at Cirencester, Gloucester, and Cheltenham, "for which arduous achievement he received about £30." Later in the month he was at Covent Garden again. Then came more provincial touring, and, in September, 1818, an appearance at Covent Garden as *Shylock*, which (it is said) he played in Hebrew. In 1819 and 1820 he performed at the Coburg, figuring in the latter year as *Brutus* in 'The Fall of Tarquin' (*q.v.*). To 1820 belongs also his *Lear*, submitted in April to the *habitués* of Covent Garden. This was alternated (at the Coburg) with *Fitzarden* in 'The Lear of Private Life' (*q.v.*). In August Booth was at Drury Lane playing *Iago* to Kean's *Othello*, *Edgar* to his *Lear*, and *Pierre* to his *Jaffier*; later in the year, at the same theatre, he was seen as *Cassius* in 'Julius Cæsar' and *Opehancanough* in an American drama. In January, 1821, Booth married Mary Anna Holmes. On the 6th of the following July (after a visit to the Continent and Madeira) he made, at Richmond, Va., as *Richard III.*, his first public appearance in America. *Lear*, *Sir Edward Mortimer*, and *Bertram* followed on the next three nights. His New York *début* took place on October 5, 1821, at the Park Theatre, again as *Richard*; later he appeared as *Hamlet* and *Jerry Sneak* ('The Mayor of Garratt'). He played at Boston in May, 1822, adding *Octavian* to his repertory. In the same year he purchased in Harford County, Maryland, a farm which "became his constant resort when free from the excitement of his profession." During his absence it was managed by his father. In 1825 Booth paid a visit to England, and figured at Drury Lane in 'Brutus.' Next came, in 1826, a professional tour in Holland and Belgium. His American *réentrée* took place at the Park Theatre, New York, in March, 1827, and was signalized by his renderings of *Reuben Glenroy* and *Selim* ('The Bride of Abydos'), followed in June by that of *Pescara* in 'The Apostate' (*q.v.*). In 1828 he accepted the stage-management of the Camp Street Theatre, New Orleans, where, being an excellent linguist, he represented *Orestes* in Racine's 'Andromaque' with great *éclat*. To September, 1831, belong his appearances at the Park, New York, as *Pierre* and *Othello* to the *Jaffier* and *Iago* of Edwin Forrest. Renting, later, the Holiday Street Theatre, Baltimore, he was seen there in several new parts—*Rhoderick Dhu*, *Richard II.*, *Penruddock*, *Falkland* ('Rivals'), *Hotspur*, and *Luke* ('Riches'). In January, 1832, he was the original, at the Chestnut Street Theatre, Philadelphia, of *Sertorius* in D. P. Brown's play so named (*q.v.*). Shortly after this, the death of two of his children greatly affected his mental condition, which was ever after subject to occasional aberrations. A second visit to England was paid in 1836, when he appeared at Drury Lane, the Surrey, and Sadler's Wells. While on tour, he was apprised of the decease (in London) of another child.

July 4, 1837, was the date of his reappearance in New York at the Bowery. From this time onwards he led the ordinary life of a histrionic "star," making annual appearances in all the leading cities of the States, and spending the vacations in the bosom of his family. In 1850 he and his son Edwin (*q.v.*) played together at Washington. His last engagement at New York was in September, 1851. In July and September, 1852, he acted with Edwin at the Adelphi, California. It was on November 19, 1852, at the St. Charles Theatre, New Orleans, that he made his last appearance on any stage. He then contracted a cold, which grew worse, was neglected, and ultimately brought about his death on board ship while passing down the Mississippi to Cincinnati. "The public," says William Winter, "loved him, and when he died the news brought tears to the eyes of thousands. . . . The fact which seems to suggest, if not to define [him] as an actor, is that he was heedless and imperfect as an artist, but electrical and fascinating as a man. . . . He did not care, when acting *Richard*, whether he wore an old dressing-gown or a royal robe, and he heeded little where other persons entered or stood, so that they got on and were somewhere. His acting had no touch of the finish of Macready. But the soul that he poured into it was awful and terrible: the face, the hands, the posture, the movement, all was incarnate eloquence; and when the lightning of the blue-gray eyes flashed and the magnificent voice gave out its deep thunder-roll, or pealed forth its sonorous trumpet-notes, the hearts of his hearers were swept away as on the wings of a tempest. Each tone and each action was then absolutely right. Even his marvellous elocution, which brought out the subtle meaning of every sound in every syllable, seemed inspired,—such and so great was the vitality which a glorious imagination, thoroughly aroused, could strike out of a deep and passionate heart. He played many parts, . . . but probably he was at his best in *Richard III.*, *Sir Giles Overreach*, *Sir Edward Mortimer*, *Iago*, and *Shylock*. . . . Booth's peculiar grandeur was in the region of the supernatural and the terrible" ('Shadows of the Stage,' 1893). See 'The Elder and the Younger Booth,' by Asia Booth Clarke, daughter of J. B. Booth (1882), Oxberry's 'Dramatic Biography' (1826), Genest's 'English Stage' (1832), Vandenhoff's 'Dramatic Reminiscences' (1860), 'The Tragedian,' by T. R. Gould (1868), 'The Stage,' by J. E. Murdoch (1880), Clapp's 'Record of the Boston Stage' (1853). See BOOTH, EDWIN; BOOTH, JOHN WILKES; and BOOTH, JUNIUS BRUTUS, JUN.

Booth, Junius Brutus, Jun. Actor; son of Junius Brutus Booth (*q.v.*); was in 1843 a member of the company of the Park Theatre, New York. Later he went into management in California, and in 1852, at Sacramento, played *Othello* to the *Iago* of his father. He married Miss De Bar, an actress, whose first appearance in America

was made at New Orleans in 1836, and was followed in 1837 by her *début* in New York (at Niblo's Garden) as *Nora* in 'John of Paris' (Ireland's 'New York Stage').

Booth, Mrs. Agnes (*née* Perry). Actress, born in Australia, whence she went to California, appearing in New York for the first time in 1865. Since then she has played in New York leading parts in such pieces as 'Pink Dominos' and 'A Celebrated Case' (at the Union Square), 'Sardanapalus' (at Booth's), 'Old Love-Letters' and 'Engaged' (at the Park), 'Esmeralda' and 'Young Mrs. Winthrop' (at the Madison Square), 'Sealed Instructions,' 'Jim the Penman,' 'Captain Swift,' 'Aunt Jack,' etc. She was the second wife of Junius Brutus Booth, jun. (*q.v.*). "Her voice," says Brander Matthews, "is one of unusual beauty. In her acting, a certain severity of style suggests Mme. Favart of the Théâtre Français, but her remarkable gift of rhythmic utterance recalls the poetic delivery and *diction* of Mdle. Sarah Bernhardt."

Booth, Sarah. Actress; born at Birmingham in 1792; died 1867; seems to have made her *début* in 1804 at Manchester as a dancer. She was afterwards entrusted by the manager, Macready, with small parts, which led to more important ones. From Manchester she went to Doncaster, where her *Alexina* in 'The Exile' (*q.v.*) attracted attention, and led to her engagement by Elliston for the Royal Circus. Here she appeared mainly in melodrama. Next came an engagement at Covent Garden, where she opened on November 23, 1810, as *Amanthis* in 'A Child of Nature' (*q.v.*). She was at once successful, and was speedily allotted some "original" parts, among them *Ellen* in 'Education,' *Claudine* in 'The Miller and his Men,' and *Florio* in 'The Dog of Montargis.' She was also seen in such rôles as *Dolly* in 'Fontainbleau,' *Annette* in 'The Maid and the Magpie,' and *Little Pickle* in 'The Spoiled Child.' Her highest flight was made as *Juliet*. During her next engagement at the same theatre she played *Cordelia* to the *Lear* of Booth. At Drury Lane she figured as *Lady Rodolpha* to Edmund Kean's *Sir Archy*; thence she went to the Olympic (1821), returning once more to Covent Garden, where she appeared as *Maria Durlington*. Engagements at the Adelphi, Drury Lane, and Haymarket followed. Among her notable parts were *Letitia Hardy*, *Lady Teazle*, and *Priscilla Tomboy* in 'The Romp' (*q.v.*). "I am sure," writes William Robson, "I have seen her in *Juliet*, *Rosalind*, *Cora*, *Viola*, and above all in *Puck*, in which she was as near the merry, mischievous elf, as flesh and blood can approach. Her person was *petite* and pretty; she had a pleasing voice, and, what was always my delight, a most clear, distinct enunciation. . . . She was the original 'Lady of the Lake,' and, after dear Mrs. Jordan's retirement, was the only *Master Pickle* worth seeing" ('The Old Playgoer,' 1846). See Oxberry's 'Dramatic Biography'

(1826), and Mrs. Crosland's 'Landmarks of a Literary Life' (1893).

Boothby, Lady. See NESBITT, MRS.

Boothby, Sir Brooke (born 1743, died 1824), was the author of a tragedy called 'Britannicus' (*q.v.*).

Bootles' Baby. A play adapted by HUGH MOSS (*q.v.*) from John Strange Winter's story of that name; first performed at the Globe Theatre, London, on May 8, 1888; played in New York at the Madison Square Theatre in August, 1889, with C. Stevenson as *Bootles*, C. W. Garthorne as *Captain Lucy*, F. Kerr as *Private Saunders*, and Miss Kate Claxton as *Helen Grace*. (2) Another dramatic version of the story was made by CHARLES BRADLEY, and performed in U.S.A.

Boots at the Holly Tree Inn; or, The Infant Elopement to Gretna Green. A sketch, founded on the well-known story by Dickens, and first performed at the Adelphi Theatre, London, on February 4, 1856, with Webster as *Cobbs*, the boots. See HOLLY TREE INN, THE, and LOVE'S YOUNG DREAM.

Boots at the Swan (The). A farce in one act, by CHARLES SELBY (*q.v.*), first performed at the Strand Theatre, London, on July 6, 1842, with Keeley in the title part (*Jacob Earwig*); revived at the Olympic in December, 1857, with Robson as *Earwig*, and G. Vining and H. Wigan in other parts.

Boots, Major Wellington de, figures in STIRLING COYNE'S 'Everybody's Friend' (*q.v.*), and in 'The Widow Hunt' (*q.v.*).

Boozer. A butler in H. J. BYRON'S 'Bow Bells' (*q.v.*).

Bopeep, Little. See LITTLE BOPEEP.

Bordeaux, Sir Huon de. See OBERON and PERFECT LOVE.

Border Marriage (A). A comic drama in one act, adapted by LANGFORD and SOREL from 'Un Mariage à l'Arquebuse,' and first performed at the Adelphi Theatre, London, on November 3, 1856, with a cast including Leigh Murray as *Sir Walter Raeburn* (a cavalier), Wright as *Dandie* (a servant), and Miss Wyndham as *Miss Willoughby* (a wealthy widow who is forced into marriage with *Sir Walter*); revived at the St. James's in February, 1860, with Miss Wyndham in her original part, Charles Young as *Dandie*, and H. T. Craven as *Sir Walter*.

Boreas, in J. S. COYNE'S 'All for Love' (*q.v.*).

Borgia, Cæsar. See CÆSAR BORGIA.

Borgia, Lucrezia. See LUCREZIA BORGIA.

Borkman, John Gabriel. See JOHN GABRIEL BORKMAN.

Born to Good Luck; or, The Irishman's Fortune. A farce in two acts, adapted from 'False and True,' by TYRONE POWER (*q.v.*), and first performed at Covent Garden in March 17, 1832, with the author as *Paddeen O'Rafferty*, and other parts by F. Matthews, Diddear, Duruset, Addison, and Mrs. Tayleure; revived at the Princess's Theatre, London, in 1864, with Dominick Murray as *O'Rafferty*.

Born with a Caul. See BLEAK HOUSE.

Bornewell, Sir Thomas and Lady. Characters in 'The Lady of Pleasure' (*q.v.*). Lamb says that "the dialogue between *Sir Thomas Bornewell* and his lady *Aretina* is in the very spirit of the recriminating scenes between *Lord and Lady Townly* in 'The Provoked Husband.' It is difficult to believe but it must have been Vanbrugh's prototype."

Boroehme, Brian. See BRIAN BOROEHME.

Borough Politics. A comic drama in two acts, by WESTLAND MARSTON (*q.v.*), first performed at the Haymarket Theatre on June 27, 1846, with B. Webster as *Nathan Thompson*, Tilbury as *Dr. Neville*, H. Howe as *Frank Neville*, Mrs. Glover as *Mrs. Thompson*, Mrs. Stanley as *Mrs. Neville*, Mrs. Edwin Yarnold as *Fanny Thompson*, Buckstone as *Florid*, Brindal as *Sweetlip*, etc. Webster "played the character of a good-hearted, well-to-do farmer, who is with difficulty roused into a conflict with two of his neighbours [*Dr. and Mrs. Neville*] by their affronts to his wife." *Frank and Fanny* are lovers, and for a time their parents' quarrel separates them. See Marston's 'Our Recent Actors' (1888).

Borrowed. A farcical play, adapted by ERNEST WARREN (*q.v.*) from the 'Pré-temoi ta Femme' of Maurice Desvallières, and first performed at New Cross Hall in 1885.

Borrowed Feathers. A farce in one act, by Dr. MILLINGEN, first performed at the Queen's Theatre, London, on February 27, 1856, with a cast including Mrs. Nisbett, Miss Mordaunt, and Aylife (as *Merry-weather*).

Borrowed Plumes. A farce by ALFRED MALBY (*q.v.*), performed at Drury Lane in 1868, with a cast including John Rouse (*Dick Mizzle*), H. Barrett (*Bibbins*), F. Charles (*Tattleton*), Miss K. Harfleur, and Miss Hudspeth.

Borrowwell, Mr. A character in H. WIGAN'S 'Friends or Foes?'

Borrowing a Husband. A farce by W. T. MONCRIEFF, first performed at the Princess's Theatre, London, in 1843, with a cast including Keeley, Lacy, Oxberry, and Mrs. Keeley.

Borrowitz, Baron, in PLANCHÉ'S 'My Heart's Idol.'

Borry, Etelka. See REPARATION.

Boru, Brian. Prince of Munster, in R. B. BROUGH'S 'Doge of Duralto' (*q.v.*). See BRIAN BORU.

Borus, in 'Diogenes and his Lantern' (*q.v.*), is "a member of the Peace Society, who won't hold his peace at any price."

Boscobel; or, The Royal Oak. A historical drama in four acts, by H. S. SPRINGGATE, Prince of Wales's Theatre Wolverhampton, March 8, 1880. See ROYAL OAK.

Bosh, Baron. A character in H. J. BYRON'S 'Mazourka' (*q.v.*).

Bosola. A treacherous courtier in WEBSTER'S 'Duchess of Malfi' (*q.v.*). In THEOBALD'S adaptation of Webster's work — 'The Fatal Secret' (*q.v.*) — *Bosola* "turns out an honest man instead of a villain."

Bosom Friends. See FRIENDS OF FOES.

Boss, Mr. Narcissus. A self-loving bachelor in J. E. BUCKSTONE'S 'Single Life' (*q.v.*).

Bossu, Le. An English version of this drama was produced at the City of London Theatre in July, 1866. See also BLACK DWARF, THE; DUKE'S DEVICE, THE DUKE'S MOTTO, THE; MOTTO ON THE DUKE'S CREST, THE.

Boston, U.S.A. The regular theatrical life of Boston appears to have begun little more than a century ago. In 1750, or thereabouts, stage performances were prohibited by law, and an effort made in 1792 to get this enactment abolished was unsuccessful. The result, we read, was that plays were represented in the local "exhibition room" under the disguise and title of "moral lectures." However, in 1794 a theatre was built in Federal Street, and two years later another was erected in the Haymarket. The Boston Museum dates from 1846, being opened in November of that year. In 1855 came the "inauguration" of the National Theatre. To 1854 belongs the Boston Theatre, which was started in September by Thomas Barry. In 1867 J. H. Selwyn opened a theatre named after himself. This he managed for two seasons, at the end of which it was re-christened the Globe. It was thereafter directed successively by C. Fechter and W. R. Floyd, being burned down in May, 1873, rebuilt, and reopened in December, 1874. For details of the theatrical history of Boston, see the 'Records of the Boston Stage,' written by W. W. Clapp, jun., and published in 1853.

Boswell, James, son of the biographer of Dr. Johnson, edited 'The Plays and Poems of Wm. Shakespeare, with the corrections and illustrations of various commentators, comprehending a life of the poet and an enlarged history of the stage by the late Edmund Malone' (1821), contributing to the work "various readings and notes of no great importance," additional

to Malone's essay on the phraseology and metre of Shakespeare, and the glossarial index.

Botcherly, Dr. A character in TOM TAYLOR'S 'Unequal Match' (*q.v.*), who appears "first as a rustic Æsculapius, touched with sentiment, then as a fine lady's body-doctor, then as the betitled and bestarred physician to a little German duke."

Boterham, Van. A Dutch tradesman in M. P. ANDREWS' 'Baron Kinkvervankotsdrakingatchdern' (*q.v.*).

Both Marriages of the King, Upon. A play by JOHN BALE, Bishop of Ossory.

Both Sides of the Question. A duologue by MALCOLM C. SALAMAN, performed at Steinway Hall, London, on July 14, 1891, by Robert Harwood and Lucia Harwood.

Botheration. A farce in two acts, by W. C. OULTON, first performed at Covent Garden on May 8, 1798, with Knight (and afterwards Fawcett) as *Jack Hopeful*, Johnstone as *Thady O'Blarney*, Powel as *Dr. Wise pate*, Davenport as *Varnish*, Mrs. Davenport as *Lady Apes*, etc.

Bottle. A butler in A. C. TROUGHTON'S 'Unlimited Confidence' (*q.v.*).

Bottle (The). A drama in two acts, "founded upon the graphic illustrations of George Cruikshank, Esq.," by T. P. TAYLOR, and first performed at the City of London Theatre on October 1, 1847, with a cast including H. T. Craven, E. F. Savile, R. Honner, Ersser Jones, Mrs. R. Honner, and Mrs. Griffiths. See CODDLES, DOGS-NOSE, and SPIKE.

Bottle Imp (The). A melodramatic romance in two acts, by R. B. PEAKE, first performed (with overture and other music by G. H. B. Rodwell) at the Lyceum Theatre, London, on July 7, 1828, with "O." Smith in the title part, Keeley as *Willibald*, J. Vining as *Nicola*, Miss Cawse as *Marcelia*, etc. "The story," says M. Williams, "was based upon the German legend, that the possessor of a bottle imp could command riches, power, and prosperity of every kind, at the mere wish; but that if he retained the spirit to the end of his life, his soul was forfeited to the evil one. Meanwhile, he had the privilege of disposing of the bottle, provided he sold it for less than he gave. The adventures of this bottle made up a most exciting and interesting play."

Bottle Imp. One of Satan's "nephews" in E. STIRLING'S 'Devil's Daughters.'

Bottleimpudent. The "bad djinn" in H. J. BYRON'S 'Camaralzaman' (*q.v.*).

Bottles (*alias* "Shiny Samuel"), in WATTS PHILLIPS'S 'Ticket of Leave' (*q.v.*).

Bottom. A weaver in 'A Midsummer Night's Dream' (*q.v.*), "represented as

conceited, serious, and fantastical." "He is the most romantic of mechanics," says Hazlitt; "... he is ready to undertake anything and everything, as if it was as much a matter of course as the motion of his loom and shuttle." "Watch *Bottom*," says Grant White, "and see that, from the time he enters until he disappears, he not only claims to be, but is, the man of men, the Agamemnon of the 'rude mechanicals' of Athens. . . . *Bottom* is no stupid lout. He is a compound of profound ignorance and omnivorous conceit, but these are tempered by good nature, decision of character, and some mother wit."—"The Merry Conceited Humours of *Bottom the Weaver*" is the title of an interlude taken from 'A Midsummer Night's Dream,' and printed with other pieces ascribed to Robert Cox.

Boucicault, Aubrey. Playwright and actor, son of Dion and Agnes Boucicault (*q.v.*); author of a play called 'The Favourite' (1892); appeared in the original productions of 'The Don' (1888) and 'One Summer Night' (1889); was *Adolphus* and *Fred Fry* respectively in performances of 'Betsy' and 'Truth' at the Criterion in 1888 and 1890; was *Pink Jannaway* in 'My Friend the Prince' at the Garrick (1897). See COURT SCANDAL, A.

Boucicault, Dion G. Playwright and actor, born at New York, May, 1859; son of Dion and Agnes Boucicault (*q.v.*); author of 'My Little Girl,' an adaptation (1882), and 'Devotion,' an adaptation (1884); made his stage *début* in 1880 at Booth's Theatre, New York, as the *Dauphin* in 'Louis XI,' after which he played in the "legitimate" with Laurence Barrett. In 1882 he joined the company of the Court Theatre, London, figuring in the original casts of 'My Little Girl' (*q.v.*), 'The Manager' (*q.v.*), 'Comrades' (*q.v.*), and 'Devotion' (*q.v.*). Thence he went to the St. James's Theatre, where he was employed in 'A Scrap of Paper' (*q.v.*). Returning to America, he played at Wallack's Theatre, New York, the leading character in his father's play, 'The Omadhaun,' afterwards undertaking other *rôles* in the elder Boucicault's pieces. In 1885 he sailed with his father for Australia. At the end of the tour there he was persuaded to stay behind, and in October, 1886, entered into a managerial partnership with Robert Brough (*q.v.*) which lasted till June, 1896. During that period he was seen in a large variety of characters. His reappearance in England was made at the Court Theatre, London, on October 13, 1897, as the *Minstrel* in 'The Children of the King' (*q.v.*). He was afterwards in the first casts of Pinero's 'Trelawney of the Wells' (*q.v.*), Marshall's 'His Excellency the Governor' (*q.v.*) and 'A Royal Family' (*q.v.*), Carton's 'Lady Huntworth's Experiment' (*q.v.*), Pinero's 'Letty' (*q.v.*), Carton's 'Rich Mrs. Repton' (*q.v.*), etc.

Boucicault (or *Bourcicault*), **Dion.** Playwright and actor, born at Dublin, December 20, 1822; died September 18, 1890;

son of Samuel Boucicault, who was of French descent; was educated in Dublin and at London University. He was the author of the following (and other) plays:—'London Assurance' (1841), 'The Irish Heiress' (1842), 'Alma Mater' (1842), 'Woman' (1843), 'Old Heads and Young Hearts' (1844), 'A School for Scheming' (1847), 'Confidence,' an adaptation (1848), 'The Knight of Arva' (1848), 'The Broken Vow,' an adaptation (1851), 'The Corsican Brothers,' an adaptation (1851), 'The Queen of Spades,' an adaptation (1851), 'Love in a Maze' (1850-51), 'The Vampire,' an adaptation (afterwards 'The Phantom') (1852), 'The Prima Donna' (1852), 'Geneviève; or, The Reign of Terror,' an adaptation (1853), 'The Fox Hunt; or, Don Quixote the Second' (afterwards 'The Fox Chase') (1853), 'Andy Blake,' an adaptation (afterwards 'The Dublin Boy') (1854), 'Louis XI,' an adaptation (1854), 'Pierre the Foundling,' an adaptation (1854), 'The Life of an Actress' (afterwards 'Grimaldi') (1855), 'Eugénie' (1855), 'Janet Pride' (? 1855), 'Blue Belle' (1856), 'George Darville' (1857), 'The Colleen Bawn' (1859), 'The Willow Copse' (1859), 'The Octoroon' (1859), 'Dot,' an adaptation (1862), 'Jessie Brown; or, The Relief of Lucknow' (1862), 'The Trial of Effie Deans' (1863), 'The Streets of London,' an adaptation (1864), 'Arrah-na-Pogue; or, The Wicklow Wedding' (1864), 'A Lover by Proxy' (1865), 'Rip Van Winkle,' an adaptation (1865), 'The Parish Clerk' (1866), 'The Long Strike,' an adaptation (1866), 'The Flying Scud; or, A Four-Legged Fortune' (1866), 'Hunted Down' (1866), 'How She Loves Him' (1867), 'After Dark: a Tale of London Life' (1868), 'Presumptive Evidence' (1869), 'Formosa' (1869), 'Paul Lafarge' (1870), 'A Dark Night's Work' (1870), 'The Rapparee' (1870), 'Jezebel; or, The Dead Reckoning,' an adaptation (1870), 'Elfie' (1871), 'Night and Morning,' an adaptation (1871), 'Led Astray,' an adaptation (1874), 'A Man of Honour' (1874), 'The Shaughraun' (1875), 'Forbidden Fruit' (1877), 'Norah's Vow' (1878), 'Rescued' (1879), 'The O'Dowd' (1880), 'A Bridal Tour' (1880), 'Mimi' (1881), 'The Amadan' (1883), 'Robert Emmett' (1884), 'The Jilt' (1886), 'The Spae Wife,' an adaptation (1886), 'Cuish-ma-Chree' (1887), 'Phryne' (1887), 'Fin MacCoul' (1887), 'Jimmy Watt' (1890), 'Ninety-Nine' (1891). Boucicault was also the author, with C. J. Mathews, of 'Used Up' (1844); with Charles Reade, of 'Foul Play' (1868); with H. J. Byron, of 'Lost at Sea' (1869); and with Planché, of 'Babil and Bijou' (1872). Boucicault appeared in England in the following parts:—'The Vampire' in the piece so named (1852), *Myles na Coppaleen* in 'The Colleen Bawn' (1860), *Salem Scudder* in 'The Octoroon' (1861), *Grimaldi* in 'The Life of an Actress' (1862), *Corporal Cassidy* in 'The Relief of Lucknow' (1862), *Mr. Tourbillon* in 'To Parents and Guardians' (1862), *Counsel for the Prisoner* in 'The Trial of Effie Deans' (1863), *Shawn the Post* in 'Arrah-na-Pogue' (1865), *John Reilly* in 'The Long Strike' (1866), *Dennis Brulgruddery*

in 'John Bull' (1872), *Conn* in 'The Shaughraun' (1875), *Dennis O'Dowd* in 'The O'Dowd' (1880), and *Myles O'Hara* in 'The Jilt' (1886). See his articles in the *North American Review* on 'The Decline of the Drama' (vol. 125) and 'Dramatic Composition' (vol. 126). "Constructive skill is, perhaps, Mr. Boucicault's chief merit. . . . / series of incidents follow each other with rapidity; and the delineation of character and passion is sacrificed to stage-mechanism. . . . As an adept at stage devices, Mr Boucicault has no equal. . . . No man is more happy in dialogue than Mr. Boucicault. When he is dull he is very dull; but it is only on rare occasions that he exercise the privilege of nodding. The Irish drama especially are full of admirable examples of drolleries and delicacies of expression. We constantly meet with tender passages which captivate by their wit and humour, or are irresistible for their pathos. . . . It must be added that he owes much to others. Sometimes it is a plot he takes; sometimes character. Incidents he selects from various sources, and without hesitation weaves them into his own story. He is not above supplying himself even with phrases from other men's works. . . . In saying this, I do not intend, to depreciate the undoubted merit of Mr. Boucicault. . . . Such pieces as 'Louis the Eleventh,' 'Rip Van Winkle' and 'The Corsican Brothers,' in great measure owe their popularity to the theatrical tact of the English adapter; and all the success achieved by those plays which may be called original productions is due to the same cause. Mr. Boucicault, in things theatrical, adorns what he touches" ('Dramatists of the Present Day,' 1871). See, also Percy Fitzgerald's 'Principles of Comedy' (1870), William Archer's 'English Dramatists of To-Day' (1882), 'Actors and Actresses of Great Britain and America' (1886), an Emily Soldevne's 'Theatrical and Musical Recollections' (1897).

Boucicault, Mrs. Dion [Agnes Roberson]. Actress; made her *début* at Aberdeen when ten years old, in 'The Spoilt Child' and after some provincial experience became a member of the London Princess company, under Charles and Mrs. Kea (1850-53). Her London *entrée* was made in 'The Wife's Secret,' and she was seen also in Tom Taylor's 'Our Clerks' and 'Witt kind and his Brothers,' 'The Corsica Brothers,' and some Shakespearean revival. In December, 1852, she was in the cast of 'The Good Woman in the Wood' (*g.v.*) at the Lyceum, and on that occasion G. I. Lewes wrote of "her sweet looks and her sweet voice" ('The Leader'). Her first notable part in London was that of *Margaret* in 'The Prima Donna' (1852), a play by Dion Boucicault, whom she afterwards married, and with whom she acted for some years in the United States. Between 1850 and 1878 she played in London the following parts:—*Eily O'Connor* in 'The Colleen Bawn' (1860), *Zoe* in 'The Octoroon' (1861), the title part in 'The Dublin Boy' (1861).

iolet in 'The Life of an Actress' (1862), *essie* in 'The Relief of Lucknow' (1862), *ob Nettles* in 'Parents and Guardians' (1862), *Jeanie Deans* in 'The Heart of Midlothian' (1863), the heroine in 'Arrah-*ch-Pogue*' (1865), *Jane Learoyd* in 'The Long Strike' (1866), *Moya* in 'The Shaughraun' (1875), and the heroine of 'Love or Life' (1878). After a long absence from London Mrs. Boucicault made her *rentrée* at the *Opéra Comique* in July, 1889, for the benefit of J. A. Cave, appearing as *Moya* in 'The Shaughraun.' After a further interval she appeared in 1892 as *Mrs. Redmond* in 'The Life we Live' (*q.v.*) and *Mary Shakespeare* 'Shakespeare' (*q.v.*), in 1893 as *Mrs. Cummings* in 'Beauty's Toils' (*q.v.*), in 1894 as *Mrs. Grayson* in 'The Cotton King' (*q.v.*) and *Mrs. Matteson* in 'A Modern Eve' (*q.v.*), in 1896 as *Mrs. Cregan* in 'The Colleen Bawn' (*q.v.*). See Emily Soldene's 'Theatrical and Musical Recollections' (1897).

Boucicault, Nina. Actress; daughter of Dion and Agnes Boucicault (*q.v.*); has played in London the following (and other) original parts:—*Kitty Verdun* in 'Charley's Aunt' (December, 1892), *Elaine Shrimpton* in 'The Case of Rebellious Susan' (1894), *Madame Mabel* in 'The Romance of the Shop-*talker*' (1896), *Emily Raveston* in 'A White Elephant' (1896), *Violet Leigh* in 'A Court of Honour' (1897), *Harriett* in 'Shock-headed Peter' (1900), *Suzanne* in 'The Lion-*hunters*' (1901), *Rose* in 'The New Clown' (1902), *Bessie Broke* in 'The Light that failed' (1903), and *Moirá Loney* in 'Little Mary' (1903). She appeared also in 'Frolic-*some Fanny*' (1897), and 'Cupboard Love' (1898).

Bougeoir (Le). See BLINDFOLD; DURNÉY'S END IN LOVERS' MEETING; and HE ODDS ARE EVEN.

Bought. A play in three acts, by RANK HARVEY (*q.v.*), first performed at the Theatre Royal, Sunderland, December 1, 1873.

Bouillon, The Princess de, in *Adrienne Lecouvreur* (*q.v.*), is the rival of *Adrienne* for the love of *Maurice de Val-*ville**.

Boulangère (La). A comic opera, music by Offenbach, libretto (adapted from the French of Meilhac and Halévy) by H. B. ARNIE (*q.v.*), first performed at the Globe Theatre, London, on April 16, 1881, with a cast including *Mdme. Amadi*, Miss Wadman, Miss Maud Taylor, F. H. Celli, H. Paulton, and Mansfield, etc.

Bould Soger Boy (The). A farce by STIRLING (*q.v.*), first performed at the Grand Theatre, London, in November, 1851.

Boulding, J. W. Dramatic writer; author of 'The King-maker' (1882), 'The Double Rose' (1882), 'The White Queen' (1883), 'Dorothy Vernon' (1889), 'The Ambler' (1891), and 'Harold the Saxon' (1897); part-author (with R. Palgrave) of

'The King's Favourite' (1885) and 'Jane Shore' (1886), and (with Mrs. Lancaster-Wallis) of 'For Wife and State' (1883).

Boulogne. A farcical comedy in three acts, adapted by F. C. BURNARD from MM. Hennequin and Millaud's 'Niniche,' and first performed at the Gaiety Theatre, London, on April 30, 1879, with Miss E. Farren as *Countess Navariski*, W. Elton as *Count Navaraski*, E. Terry as *Grégoire*, E. W. Royce as *Tom Flinleigh*, and Mrs. Leigh, Miss Wadman, etc., in other parts. The piece was played in the English provinces in the same year.

Boulotte. The heroine of OFFENBACH'S 'Barbe Bleue' (*q.v.*).

Bounce. A farcical play in three acts, by ALFRED MALTBY, first performed at the Prince of Wales's Theatre, Liverpool, on August 17, 1876, with C. Collette as *Tom Bounce*, and other parts by Miss K. Harflour, H. D. Burton, and C. P. Flockton; produced at the Opéra Comique Theatre, London, on October 30, 1876, with C. Collette as *Bounce*, supported by F. H. Macklin, E. F. Edgar, R. Soutar, and Miss Louise Henderson.

Bounce, Major. See CRUMBS, CHRISTOPHER.

Bounce, Mdlle. Cheri. An operadancer in J. STIRLING COYNE'S 'How to settle your Accounts with your Landress' (*q.v.*).

Bouncer. (1) *Major Boanerges Bouncer* is a character in T. J. WILLIAMS'S 'Charming Pair' (*q.v.*). (2) *Mrs. Bouncer*, in MADDISON MORTON'S 'Box and Cox' (*q.v.*), is a lodging-house keeper. In BURNARD and SULLIVAN'S 'Cox and Box' (*q.v.*) she is turned into a man, and appears (3) as *Sergeant Bouncer*.

Bound to Succeed; or, A Leaf from the Captain's Log Book. A drama by GEORGE CONQUEST and HENRY PETTIT, first performed at the Grecian Theatre, London, on October 29, 1877.

Bouquet (The); or, The Language of Flowers. A drama in three acts, by EDWARD TOWERS, East London Theatre, October 24, 1870; played at Gloucester in 1883 and at Bath in 1885.

Bouquet, Rosalie, in J. T. HAINES'S 'Maidens Beware' (*q.v.*), is a "marchand des modes," and in the course of the piece assumes three other characters.

Bouquetière des Innocents (La). See MEDAL OF BRONZE.

Bourbon. A play performed at the Rose Theatre, London, on November 2, 1597.

Bourchier, Arthur. Actor and dramatic writer; had experience as an amateur at Eton, at Oxford, and with the 'Old Stagers' and 'Windsor Strollers'; he was, indeed, one of the founders of the Oxford University Dramatic Society (see OXFORD). His professional *debut* was made at Wolverhampton in 1889, as *Jacques* in 'As You Like It'—the

part in which he made his first appearance in London, at the St. James's Theatre, on February 24, 1890. In the latter year he was for a short time lessee of the St. James's, where he figured as *Jack Daryll* in J. H. McCarthy's 'Your Wife' (q.v.). Other original rôles afterwards played by him in London were *Kit Marlowe* in the play so named (1890), *Jack Selwyn* in 'A Yorkshire Lass' (1891), *Lord Anerley* in the play so named (1891), the *Hon. Reginald Earle* in 'Forgiveness' (1891), *Repholt* in 'A Visit' (1892), *Mr. Richards* in the play so named (1892), and *Count Rezof* in 'Nadia' (1892). As a member of Augustin Daly's "company of comedians," Arthur Bouchier appeared with in America (1892-3), and then returned with it to London, playing at Daly's Theatre his original rôles in 'Love and Tandem' (1893) and Tennyson's 'Foresters' (*Robin Hood*) (1893). At the Garrick Theatre, subsequently, he was the original *Hon. George Delamere* in Grundy's 'Slaves of the Ring' (1894). In September, 1895, he became lessee of the Royalty Theatre, where he appeared successively as *Sir Reginald Delamere* in 'The Chili Widow' (1895), *Colonel Walker* in 'The New Baby' (1896), and *Sir Victor Crofton* in 'The Queen's Proctor' (1896). In 1896-7 he toured in America with his own company. In 1897 he was the original *Chetwynd Green* in 'All Alive, Oh' (q.v.), and in 1898 he was the first representative of *Valentine* in G. P. Bancroft's 'Teresa' (q.v.), and *John Hinds* in Trevor's 'Brother Officers' (q.v.). In 1899 he was the original *James Elagden* in 'Wheels within Wheels' (q.v.). While joint-manager of the Criterion, he was in the first casts of 'Lady Huntworth's Experiment' (1900), 'The Noble Lord' (1900), and 'The Under-current' (1901). In September, 1900, he became lessee and manager of the Garrick, where he has played the leading male rôles in 'Pilkerton's Peerage' (1902), 'The Bishop's Move' (1902), 'My Lady Virtue' (1902), 'The Golden Silence' (1903), 'The Arm of the Law' (1904), and 'The Fairy's Dilemma' (1904). Among other parts which he has played in London are *Oliver* in 'Esther Sandraz' (St. James's, 1890), *Brigard* in 'Frou-Frou' (Criterion, 1890), *Charles Courtley* in 'London Assurance' (Criterion, 1890), *Joseph* in 'The School for Scandal' (Criterion, 1891), *Charles* in 'The School for Scandal' (Daly's, 1893), *Young Wilding* in 'The Liar' (Royalty, 1896), *Don Cesar* in 'Donna Diana' (Prince of Wales's, 1896), and the title-part of 'Dr. Johnson' (Strand, 1897). He is the author of four adaptations from the French: 'A Woman's Tears' (1889), 'Good-Bye' (1889), 'The Soothing System' (1903), and 'The Arm of the Law' (1904); also, co-author, with J. Blair, of 'Mr. Richards' (1892), and co-adaptor of 'The Chili Widow,' 'Mr. versus Mrs.,' and 'The New Baby' (which see).

Bourgeois de Pontarcy (Les). A play by VICTORIEN SARDOU, adapted by Cazauran, and produced at the Union Square Theatre, New York, in 1878, with Charles

Thorne as *Fabrice* and Miss Linda Dietz *Marcelle*. See DUTY.

Bourgoyne, Marguerite, de. The heroine of G. ALMAR'S 'Tower of Neslé' (q.v.).

Bourville, Castle. A drama by JOE BLAIR LINN, first performed at New York January, 1797.

Boutard, Madeline. The "beauty Brest" in J. B. JOHNSTONE'S 'Sailor France' (q.v.).

Boutel, Mrs., actress, was the first representative of the following (and other characters)—*St. Catherine* in 'Tyrant Love' (1669), *Benzayda* in 'The Conquest Granada' (1670), *Christiana* in 'Love in Wood' (1672), *Melantha* in 'Marriage à la Mode' (1672), *Mrs. Pinchwife* in 'The Country Wife' (1673), *Fidelia* in 'The Plumber' (1674), *Rosalinda* in 'Sophonisba' (1676), *Statira* in 'The Rival Queens' (1676), *Cleopatra* in 'All for Love' (1678), and *Semandra* in 'Mithridates' (1678)—all at the "Theatre Royal," where she was seen in 1663 as *Estifania* in 'Rule a Wife, Have a Wife,' and in 1666 as *Aspatia* in 'The Maid's Tragedy' (Genest). Her last recorded appearance was in 1696.

Bow Bells. (1) A play produced at the City of London Theatre at Whitsuntide, 1863. (2) A comic drama by H. J. BYRON (q.v.), first performed at the Royalty Theatre, London, on October 4, 1880, with *Righton* as *Geoffrey Twinklehorn*, and *Phyllis Day*, *F. Cooper*, *T. P. Haynes*, *F. Wyndham*, *Miss Kate Lawler*, *Miss Emma Ritta*, and *Miss Maggie Brennan* in other parts.

Bowbell, Billy. The cockney hero of KENNEY and MILLINGEN'S 'Illustrated Stranger' (q.v.).

Bowen, William. Actor, born in Ireland in 1666, died 1718; gained an early experience on the Irish stage, and seems to have joined the company at the "Theatre Royal," London, in 1689, where he was the original of the coachman in 'The English Friar' (q.v.). Among his other original parts, either at this theatre or at Lincoln's Inn Fields and the Haymarket, between 1691 and 1707, were *Sir Giles Golding* in 'Sir Anthony Love,' *Le Prestre* in 'Love for Money,' *Sir Joseph Witt* in 'The Old Batchelor,' *Jeremy* in 'Love for Love,' *Crispin* in 'The Anatomist,' *Antony Witwoud* in 'The Way of the World,' *Puzzle* in 'The Funeral,' and *Foigarin* in 'The Beaux' Stratagem.' He also figured in various times as *Osrice*, *Roderigo*, *Tenebris* in 'The Committee,' *Crack* in 'Sir Colley Nice,' *Gripe* in 'The Confederacy,' *Janus* in 'The Libertine,' *Barnaby Brittle* (1715), etc. He was killed in a duel which he had forced upon his fellow-actor, in 1718 (q.v.).

Bower Saloon. See LONDON THEATRE.

Bowers, George Vining. American comedian, born at Philadelphia, April 23, 1835; died in New York, August 18, 1878. In such parts as *Asa Trenchard*, *Major de Vots*, *Paul Pry*, etc., Bowers was excellent, and in low comedy parts in the Shakespearean dramas he had few superiors."

Bowers, Mrs. D. P. [*née* Crocker]. Actress, born in Connecticut; made her professional *début* at the Park Theatre, New York, on December 3, 1845, as *Amanthis* in the *Child of Nature* (*q.v.*). She married in 1847, and in 1849 was seen at the National Theatre, New York, as the heroine of *Amora*; or, *The Indian Wife*, and *Linda*, the *Pearl of Chamouine*. Her husband died in 1857, she became directress and leading actress of one of the Philadelphia theatres. In 1858 she acted at Laura Keene's Theatre, New York, and in 1866 at the Winter Garden.

Bowery Girl (The). A play by ADA DE BASCOM, originally produced at the Lyemark Theatre, Chicago, Ill., April 14, 1855; first acted in New York City, at the Grand Opera House, December 2, 1895.

Bowindo, Mr. Peter. M.P. for Littleborough in W. S. GILBERT'S *'Highly Probable'* (*q.v.*).

Bowkett, Sidney. See DAY, G. D.

Bow'd Out; or, A Bit of Brum-umgen. A farce in one act, by H. T. AVEN (*q.v.*), first performed at the Princess's Theatre, London, July 9, 1860, with Widdicombe as *Ezekiel Yearner*, and other parts by R. Cathcart, and the Misses Rose and Carlotta Leclercq.

Bowles, Thomas Gibson. Dramatic writer; author of *'The Blazing Burgee'*, *'The Port Admiral'*, and other pieces.

Bowling. (1) *Jack Bowling* is a character in DUNLAP'S *'Fraternal Discard'* (*q.v.*). (2) *Ben Bowling* is the hero of T. E. WILKS'S *'Ben the Boatswain'* (*q.v.*). (3) *Lieutenant Bowling, R.N.*, figures in J. M. METON'S *'Milliner's Holiday'* (*q.v.*).

Bowling, Tom. See TOM BOWLING.

Bowman. Actor, born 1651, died March 23, 1739. In an obituary notice in the *Scot's Magazine* for March, 1739, he is described as "of Drury Lane" and as "the best actor, singer, and ringer in England."

Bowman, Freddy. The jockey in *SS* and CLAY'S *'Merry Duchess'* (*q.v.*).

Bowman, Mrs. Actress, daughter of S. Frederick Watson, and adopted child of Thomas Betterton (*q.v.*).

Bowse. (1) *Ben Bowse* is a boatswain in J. HAINES'S *'My Poll and my Partner Jack'* (*q.v.*). (2) *Sundown Bowse*, in DALY'S *'Arizona'* (*q.v.*), is a territorial Congressman.

Bowyer, Frederick. Dramatic writer; author of *'Little Lohengrin'* (1834), the libretto of *'The Two Pros'* (1836), *'The Oer Little Lord Fondleboy'* (1838), and other pieces; also, co-author, with W. E.

Sprange, of *'The Parting of the Ways'* (1890), *'Ragged Robin'* (1893), *'The New Barnmaid'* (1895), and *'The White Blackbird'* (1898); with W. H. Hedgcock, of *'For Charity's Sake'* (1893); with "Payne Nunn," of the "book" of *'Claude Du-Val'* (1894); with H. Sparling, of *'The Phunnygraph'* (1894).

Box and Cox. A "romance of real life," in one act, by J. MADDISON MORTON (*q.v.*), adapted from the *'Frisette'* of MM. Labiche and Lefranc (Palais Royal, April, 1846), with some indebtedness to *'La Chambre à Deux Lits'*; and first performed at the Lyceum Theatre, London, on November 1, 1847, with J. B. Buckstone as *John Box*, Harley as *James Cox*, and Mrs. Macnamara as *Mrs. Bouncer*. "Though every comedian for the last thirty-five years has played the farce, I have never," says Edmund Yates, "seen so thoroughly artistic a conception of *Box* as that of Charles Mathews, who took the part when Harley left the theatre." The piece was played at the Prince of Wales's Theatre, London, in 1867, with G. Honey as *Box*, J. Hare as *Cox*, and Mrs. Leigh Murray as *Mrs. Bouncer*; and at the Haymarket Theatre on October 16, 1889, with H. Nicholls as *Cox*, E. M. Robson as *Box*, and Mrs. E. Phelps as *Mrs. Bouncer*. It was first performed in America at the Arch Street Theatre, Philadelphia, with W. E. Burton and Joseph Jefferson in the title rôles. The popularity of *'Box and Cox'* suggested the production of (2) *'Box and Cox Married and Settled'*: a farce in one act, by J. STIRLING COYNE (*q.v.*), first performed at the Haymarket on October 15, 1852, with Buckstone as *Box*, Keeley as *Cox*, Coeas "an anonymous gent," Mrs. Caulfield as *Mrs. Box*, Mrs. Buckingham as *Mrs. Cox*, and Mrs. Selby as *Mrs. Bouncer*.—*'Box and Cox'* was afterwards adapted to the lyric stage under the title of *'Cox and Box'* (*q.v.*).

Box and Cox Married and Settled. See BOX AND COX.

Box Lobby Challenge (The). A comedy in five acts, by R. CUMBERLAND (*q.v.*), first performed at the Haymarket Theatre on February 22, 1794, with Bannister, jun., as *Jack Crotchet*, Baddeley as *Crotchet*, sen., J. Aickin as *Sir Toby Grampus*, Suttet as *Robert Grampus*, Bland as *Fulsome*, Barrymore as *Captain Waterland*, Mrs. Harlowe as *Diana Grampus*, Mrs. Goodall as *Letitia*, and Miss De Camp as *Lindamira*. The challenge arises out of a fracas in the box lobby of a theatre. The comedy, as arranged for performance by W. R. Walkes, was performed at the Royalty Theatre, London, on the afternoon of June 22, 1894, with H. A. Saintsbury as *Captain Waterland*, F. Grove as *Squire Robert*, Miss K. Stewart as *Lady Jane*, Miss L. Henderson as *Diana*, Miss L. Revell as *Letitia*, Miss M. Bessle as *Theodosia*, and Miss Davies-Webster as *Lindamira*.

Box Lobby Loungers (The). "A petite piece" by CHARLES STUART, first performed at Drury Lane on May 16, 1787, with

Baddeley as *Sir Peter Pippin* and Bannister, jun., as *Dicky Dash*. The *personæ* includes, also, *Lady Patty Plaïd*.

Box of Mischief (The). A farce in one act, by S. PEAKE.

Box, Simon, in DOUGLAS JERROLD'S 'Housekeeper' (*q.v.*), is in love with *Sophy Hawes*.

Boy (The). A farcical comedy in three acts, by ARTHUR LAW (*q.v.*), Devonshire Park Theatre, Eastbourne, February 1, 1894. See NEW BOY.

Boy Blue, Little. See LITTLE BOY BLUE.

Boy Detective (The). A drama in three acts, by W. TRAVERS, first performed at the Effingham Theatre, London, June 10, 1867; produced at the Bowery Theatre, New York, in February, 1892, with Percy Roselle in the title part.—'A Boy Hero' is the title of a play by Mrs. C. A. DOREMUS, produced at the People's Theatre, St. Louis, U.S.A., in 1887.

Boy of Santillane (The); or, Gil Blas and the Robbers of Asturia. A romantic drama in three acts, by MACFARREN, founded on Le Sage's famous work, and first performed at Drury Lane on April 16, 1827, with Miss Kelly as *Gil Blas*, Miss Pincott as *Donna Mensia*, Wallack as *Rolando* (captain of the robbers), Cooper and "O." Smith as *Desparido* and *Malvoles* (his lieutenants), Webster as *Domingo* (a negro), and Harley, Younge, and others in minor rôles. *Gil Blas* and *Donna Mensia*, who are lovers, fall into the hands of the robbers, but the former manages to effect his own escape and the latter's rescue.

Boycott, Milicent. The heroine of PINERO'S 'Money Spinner' (*q.v.*).

Boycotted. A musical comedieta written by M. C. SALAMAN, composed by Eugene Barnett; St. George's Hall, London, July 5, 1884.

Boyhood of Bacchus (The). See REDE, W. LEMAN.

Boyleover, Colonel. A character in WILLIAMS'S 'Larkins' Love Letters' (*q.v.*).

Boyne, Leonard. Actor; made his professional *début* at the Theatre Royal, Liverpool, in 1869, as *Leybourne* in 'The Flowers of the Forest' (*q.v.*). His first appearance in London was made at the St. James's Theatre, in 1874, as *John Ferne* in Robertson's 'Progress' (*q.v.*). He has since figured as the original *Colonel Tempest* in 'Delilah' (1880), *Captain Leigh* in 'Sister Mary' (1886), *Harold Fitzralph* in 'Heart of Hearts' (1887), *D'Acosta* in 'Ariane' (1888), *Vyppan Foster* in 'The Armada' (1888), *Frank Upworth* in 'A Man's Love' (1889), *Tom* in 'A River-Side Story' (1890), *Harry O'Malley* in 'The English Rose' (1890), *Cuthbertson* in 'The Trumpet Call' (1891), *Captain Vernon* in 'The Prodigal Daughter' (1892), *John Allingham* in 'The

Benefit of the Doubt' (1895), *Captain Fusis* in 'The Late Mr. Castello' (1895), and *Sir Reginald Belsize* in 'The Marriage of Kitty' (1902). He has also been seen in London as *O'Callaghan* in 'His Last Le' (1881), *D'Alroy* in 'Caste' (1889), *Cyril* in 'Cyril's Success' (1890), *Charles Middleton* in 'Our Boys' (1890), *Andreas* in 'Theodore' (1890), and *Badger* in 'The Streets of London' (1891). He was the first representative in the English provinces of *Claudian* in other modern parts, and he has appeared in New York in his original rôles in 'The Prodigal Daughter,' 'Sister Mary,' and 'The Marriage of Kitty.'

Boys Together. (1) A farcical comedy in four acts, by W. HOWELL POWELL, adapted from a novel by Mounteney Johnson; first performed at the Prince of Wales's Theatre, Liverpool, March 3, 1887. (2) A drama in four acts, by HADEN CHAMBERS and COMYNS CARR, first performed at the Adelphi Theatre, London, on August 26, 1896, with a cast including W. Terris, W. L. Abingdon, C. W. Somers, J. D. Beveridge, H. Nicholls, W. Macintosh, L. Lablache, O. Adaye, Miss de Kinsley, Miss Kate Kearney, and Miss Millward.

Boys will be Boys. A comedietta in one act, by JOSEPH MACKAY (*q.v.*), first performed at the Opéra Comique Theatre, London, on July 29, 1889.

Brabantio. Father of *Desdemona* in 'Othello' (*q.v.*); figures also in M. G. WELLS'S 'Othello Travestie' (*q.v.*).

Brace. (1) A sailor in R. T. WEAR'S 'Red Rover' (*q.v.*). (2) *Sir Bull Br* is a broken-down baronet in ALBERY'S 'Jill' (*q.v.*).

Brace of Partridges (A). A farcical comedy in three acts, by ROBERT ANTHONY, Royal County Theatre, Kimon, November 15, 1897; played at the Strand and Garrick Theatres, London, in 1898 and afterwards performed in U.S.A.

Bracegirdle, Anne. Actress, born about 1674, died September, 1748. "The most received opinion," says Anthony Bon, "is that she was the daughter of a coachman, coachmaker, or letter-out of coaches, in the town of Northampton. But am inclined to my father's opinion that she was a distant relation, and came from Staffordshire, from about Walsall or Verhampton." As a child (not yet, it is said, six years old) she played the part of the first performance of 'The Orphan' at the Garden in 1680. During her subsequent professional life she sustained many original parts. Thus, between 1691 and 1707 she was the first representative of *Engelina* in 'King Arthur,' *Araminta* in 'The Old Bachelor,' *Cynthia* in 'The Double Dealer,' *Victoria* in 'The Fatal Marriage,' *Adelicia* in 'Love for Love,' *Belinda* in 'The Provoked Wife,' *Alberia* in 'The Mourning Bride,' *Millamant* in 'The Ways of the World,' *Selima* in 'Tamerlane,' *Lavinia* in 'The

ir Penitent,' *Angelica* in 'The Gamester,' and *Flippanta* in 'The Confederacy.' Among her parts were *Desdemona*, *Mrs. Ford*, *Ardelia*, *Ophelia*, *Portia* ('Julius Cæsar'), *Clotilda* in 'All for Love,' *Aspatia* in 'The Maid's Tragedy,' and *Statira* in 'Alexandra the Great.' She acted at the Theatre Royal from 1688 to 1694, at Lincoln's Inn Fields from 1695 to 1705, and at the Haymarket from 1705 to 1707. In the last-named year (she thirty-third of her age) she retired from the stage—for what particular reason is not certain. It may have been, as suggested, because Mrs. Oldfield "was excelling her popular estimation;" or because Mrs. Oldfield was "prefer'd to some parts before her;" or because Mrs. Oldfield's "benefit" was "allowed to be in the season before Mrs. Genest thinks that "the affront" shown to her in the matter of her "benefit" could be "a sufficient cause" for her retirement. She returned to the boards in 1709, but only for one night (April 7), to appear as *Angelica* in 'Love for Love' for the benefit of "her good friend Mr. Betterton." When she died, she was interred in the cloisters of Westminster Abbey. Colley Cibber speaks of "her reputation as an actress gradually rising with that of her period; never any woman was in such general favour of her spectators, which, to the last scene of her dramattick life, she maintain'd not being unguarded in her private character. This discretion contributed not a little to make her the *card*, the darling of the theatre; for it will be no extravagant thing to say, scarce an audience saw that were less than half of them lovers, without a suspected favourite among them. . . . She had a greater claim to beauty than what the most desirable brunette might pretend to. At her youth and lively aspect threw out such a glow of health and cheerfulness, that of the stage few spectators that were not just it could behold her without desire. It was even the fashion among the gay and young to have a taste or *tendre* for Mrs. Bracegirdle. She inspired the best authors to write for her, and two of them [Rowe and Congreve], when they gave her a lover in a play, seem'd palpably to plead their own passions, and make their private court to her in fictitious characters. In all the chief parts she acted, the desire was so predominant, that no judge could be cold enough to consider from what other particular excellence she became delightful. . . . Yet let me say, there were two very different characters in which she acquitted herself with uncommon applause [*Statira* and *Millamant*]. In her former characters, where singing was a necessary part of them, her voice and action gave a pleasure which good sense, in those days, was not ashamed to give praise to" (apology, 1740). Anthony Aston (who calls her "that Diana of the stage") says she was of a lovely height, with dark-brown hair and eyebrows, black sparkling eyes, and a fresh bluish complexion; and, whenever she exerted herself, had an involuntary flushing in her breast, neck, and face, having continually a cheerful aspect,

and a fine set of even white teeth; never making an exit, but that she left the audience in an imitation of her pleasant countenance. Genteel comedy was her chief essay, and that too when in men's clothes, in which she far surmounted all the actresses of that and this age. Yet she had a defect scarce perceptible, viz. her right shoulder a little protended, which, when in men's clothes, was cover'd by a long or campaign peruke. She was finely shap'd, and had very handsome legs and feet; and her gait, or walk, was free, manlike, and modest, when in breeches. . . . She was, when on the stage, diurnally charitable, going often into Clare Market, and giving money to the poor unemploy'd basket-women, insomuch that she would not pass that neighbourhood without the thankful acclamations of people of all degrees" ('Supplement to C. Cibber's Lives,' 1747-8). Gildon, in his 'Comparison between the Two Stages' (1702), and Tom Brown, in his 'Letters from the Dead to the Living,' express more than scepticism as to the chastity for which the actress was famous. For details of her career, in addition to the authorities above mentioned, see the 'Lives' of Mrs. Oldfield' (1730 and 1741), Genest's 'English Stage' (1832), and D. Cook's 'Hours of the Players' (1831). In the last named is a summary of the trial of Lord Mohun for the murder of Mountford, the actor (*q.v.*), in the course of an attempt by Captain Hill to abduct Anne Bracegirdle on the night of December 9, 1692. In this trial the actress gave evidence.—Mrs. Bracegirdle figures in OXFENFORD'S 'Tragely Queen' (*q.v.*), and also in 'An Actress by Daylight' (*q.v.*).

Brachvogel, A. E. See NARCISSE.

Bracy. The bewitched bard in the burlesque of 'Christabelle' (*q.v.*).

Bracy, Henry. Actor and vocalist; original representative in London of the following characters:—*Gontran de Solanges* in 'Les Mousquetaires' (1880), *Prince Fritellini* in 'The Mascotte' (1881), *Don Luis* in 'Manteaux Noirs' (1882), *Le Duc de Marly* in 'Lurette' (1883), *Hilarion* in 'Princess Ida' (1884), *Prince Mignapour* in 'The Grand Mogul' (1884), *Eugene Marcel* in 'Erminie' (1885), and the *Duc de la Roche Galante* in 'Babette' (1888); also, *Peter* in the revival of 'The Sultan of Mocha' at the Strand Theatre in 1887.

Bradbury, John W., actor, has played in London the following original parts:—*Mr. Mallet* in 'The Girls' (1879), *Sam Smart* in 'A Military Manœuvre' (1879), *Hunt* in 'Ourselves' (1880), *Gregory* in 'The Guv'nor' (1880), *Tom Potts* in 'Written in Sand' (1884). He has also been seen as *Our Mr. Jenkins* in 'Two Roses' (Lyceum, 1879) and *Jacob* in 'The Road to Ruin' (Vaudeville, 1879).

Bradbury, Robert. Actor, born at Manchester, 1774; died 1831; began life as a carpenter, and thence drifted into scene-shifting. The illness of a clown during the

run of a local pantomime gave Bradbury the opportunity of being deputy, and thus making his first appearance on the boards. He was afterwards engaged at the Surrey Theatre, and still later at Sadler's Wells, where, it is said, he eclipsed even Grimaldi in popularity. Dutton Cook speaks of him as "Grimaldi's great rival, the tumbling contortionist clown Bradbury, who wore nine strong 'pads' upon his person—one on his head, one round the shoulders, one round the hips, one on each elbow, two on the knees, and two on the heels of his shoes, and thus equipped was wont to hurl and knock himself about in a most alarming manner" (*Theatre*, 1833). See 'Life of Grimaldi' (1833).

Braddon, Mary Elizabeth, is the author (in addition to numerous novels, many of which have been dramatized) of the following plays:—'The Loves of Arcadia' (1860), 'A Model Husband' (revived 1868), 'Griselda' (1873), 'Genevieve' (1874), 'For Better, for Worse' (1891), and 'The Missing Witness.' It is understood that, in her early years, Miss Braddon had some experience as an actress.

Bradford, Jonathan. See JONATHAN BRADFORD.

Bradshaw, John. Actor, born 1812, died 1876; the original of H. S. Leigh's 'Villain at the "Vic."'

Bradshaw, Michael. A bricklayer in J. M. MORTON'S 'Old Honesty' (*q.v.*)—"Old Honesty" being the name by which he is popularly known.

Bradshaw, Mrs. See TREE, ANN MARIA.

Bradwell, William. Theatrical decorator and mechanic, died 1849.

Brady, Mrs. The heroine of GARRICK'S 'Irish Widow' (*q.v.*).

Brag. See ELLEN.

Brag, Joseph. A character in E. MATHEW and G. SMITH'S 'Make your Wills.' (2) *Ned* and *Zachary Brag* figure in D'URFEY'S 'Love for Money' (*q.v.*) and COFFEY'S 'Boarding-School Romps' (*q.v.*).

Braganza. A tragedy by ROBERT JEPHSON, first performed at Drury Lane on February 17, 1775, with Reddish as *Duke of Braganza*, Smith as *Velasquez*, and Mrs. Yates as the *Duchess*, etc.

Braggard Captain (The). A comedy translated from Plautus by BONNELL THORNTON, and printed in 1767. "The main design is the recovery of Philocomasium, and the mortification of the vain-glorious, self-conceited captain."

Braham, John. Vocalist and actor, born in Goodman's Fields, March, 1774 [Oxberry says 1772], died February, 1856; son of a Portuguese (or German) Jew, named (it is said) Abraham; soon lost his father (who, like his mother, had a good voice),

and had little education until introduced to the well-known vocalist, Leoni (Lee), by whom he was instructed in the rudiments of music and of singing. Apparently he first sang in public (as "Master Braham") in April, 1787, at Covent Garden, in an entertainment given by his teacher. Many then prophesied his future eminence. His first appearance on the stage seems to have been made at the *Royalty Theatre* in July 1787, when (as "Master Abrahams") he represented Cupid in a burletta called 'The Birthday.' When, in 1789, his voice broke Braham set up as a teacher of the pianoforte. By-and-by, his vocal powers returning, he accepted, in 1794, an engagement at Bath where he became a pupil of Rauzzini. His career as an adult actor dates from 1790, when he formed part of the cast of *Storage* opera, 'Mahmoud,' at Drury Lane. In 1791 he was engaged for Italian opera at the King's Theatre. He next embarked on Continental tour, from which he came back in 1801 to figure in Mazzinghi and Reeve's 'Chains of the Heart.' This was followed by Dibdin's 'Cabinet' (*q.v.*), in which (say E. F. Rimbault) Braham "was the composer of all the music of his own part, a custom which he continued for several years to adhere." Among the operas to which he thus contributed were (says the same authority) 'Family Quarrels' (1802), 'The English Fleet' (1802), 'Thirty Thousand' (1804), 'Out of Place' (1805), 'False Alarm' (1807), 'Kais; or, Love in a Desert' (1807) and 'The Devil's Bridge' (1812). In 1805 joined the company at Drury Lane. With Mozart's 'Clemenza di Tito' was first performed in this country (1806), Braham was the *Sesto*. He was the first English *Max* in 'Der Freischutz' (at the Lyceum in 1822) and the original *Sir Huon* in 'Oberon' Covent Garden in 1826. In 1835 he branched out and opened the St. James's Theatre, King Street—a speculation which proved disastrous to him financially. The last important character essayed by him was that of *Willi Tell* in Rossini's opera at Drury Lane in 1845. "Those," wrote Hazlitt, "who first heard Braham, are struck with a noble simplicity and fervour in his manner of expressing certain emotions, in the eagerness with which he seems to fling himself into his subject, disdainful of the rules of art, like the combatant who rushes without his armour to battle. The sounds he utters appear to rise from his own bosom, or at other times, linger in fluttering accents on his lips. The communication between the voice and the feeling is immediate, instantaneous, irresistible, and the language of music seems the language of nature and passion. But when the sound becomes not only an echo to sense, but to itself—when the same alternation of bursts of heroic passion, and thence of sentimental tenderness, is constantly played off upon us—when there is not only this trite transition from the *con feroce* to the *affettuoso* and *ad libitum* style, in their greatest extremes—we begin to perceive something like a trite effect, and are little more affected than 7

uding the marginal directions in a music-book." Sir Walter Scott described him as "a beast of an actor, though an angel as a singer." "His voice," says Henry Russell, "was a tenor of the purest quality, of extraordinary power, and of singular sweetness. It ranged from *La* below the *es* to the upper *Si*. With it he produced at times a sensation beyond the power of description. He was without a rival." "Braham," says Julian Young, "was not merely a scientific vocalist; he was a scientific musician." Three of his sons—Charles (died 1884), John Hamilton, and Augustus (died 1889)—were public singers. See Oxberry's 'Dramatic Biography' (1825); *The Era* for February 24, 1856; the 'Dictionary of Music and Musicians' (1879).

Braham, Leonora. Actress and vocalist; made her theatrical *début* in 1874, when she joined the German-Reed Company at St. George's Hall, Langham Place. Here she remained till 1878, when she went to America. Her most notable performances in the States were those of *Princess Toto* in the Clay-Sullivan opera (*q.v.*) and *Dolly* in 'The Sultan of Mocha' (*q.v.*). Returning to England in 1880, she rejoined the German *Edts*, leaving them in 1881 to be the *Edt* in *Patience* in Gilbert and Sullivan's *Edt* (*q.v.*). She was afterwards the original representative in London of the following acts in Gilbert-Sullivan opera—*Phyllis* in 'Planchette' (1882), the heroine in 'Princess A' (1884), *Yum-Yum* in 'The Mikado' (1885), and *Rose Maybud* in 'Ruddigore' (1887), besides being *Aline* in the revival of 'The Sorcerer' (*q.v.*) at the Savoy in 1884. In 1889 she played the chief feminine rôle in Storer's 'Gretina Green' (*q.v.*). She has acted in the English provinces as *Julia* in 'The Grand Duke' (1896) and *Nora* in 'Thomas O'Brien' (1897). In 1898 she was the original cast of 'The Dove-Cot' (*q.v.*).

Braid, George Ross. An actor (born 1812, died 1878) long associated with the Haymarket Theatre, where, between 1855 and 1875, he figured in the original casts of Saunders' 'Love's Martyrdom,' of Tom Taylor's 'Victims,' 'Unequal Match,' 'Contested Election,' 'Overland Route,' and 'New Men and Old Acres,' and of H. Byron's 'Married in Haste.'

Brain-Stealer (The). A play adapted by KATE CLAXTON from the French of A. Fenner, and performed at Chicago, U.S.A., in April, 1887, with the authoress as *Adeline Bernard*, and other parts by Miss Cherine Lewis, Aubrey Boucicault, etc.

Brainless, Squire. The name under which Mrs. Charke (*q.v.*) satirized Fleetwood (*q.v.*) in her 'Cost of Management' (*q.v.*).

Brains, in RALPH'S 'Astrologer' (*q.v.*), identical with *Cricca* in 'Albumazar' (*q.v.*).

Brainworm, in BEN JONSON'S 'Every Man in his Humour' (*q.v.*), is servant to

Old Knowell (q.v.). "Brainworm," says Hazlitt, "is a particularly dry and abstruse character. We neither know his business nor his motives; his plots are as intricate as they are useless, and as the ignorance of those he imposes upon is wonderful. This is the impression in reading it. Yet from the bustle and activity of this character on the stage, the changes of dress, the variety of affected tones and gipsy jargon, and the limping, distorted gestures, it is a very amusing exhibition."

Brallaghan, Barney. See BARNEY BRALLAGHAN.

Bramble. A character in W. T. MONCRIEFF'S 'All at Coventry' (*q.v.*). (2) A character in PALGRAVE SIMPSON'S 'Ranelagh' (*q.v.*). (3) *Sir Peregrine Bramble* and his son figure in MORRIS'S 'Adventurers' (*q.v.*). (4) *Sir Robert Bramble* is uncle of *Frederick* in COLMAN'S 'Poor Gentleman' (*q.v.*).

Brand. A dramatic poem in five acts, by HENRIK IBSEN; translated into English prose by William Wilson (1891), and into English verse (original metres) by C. H. Herford (1894) and by F. E. Garrett (1894). The fourth act of the Herford version was performed at the Opéra Comique Theatre, London, four times during June, 1893, with Bernard Gould as *Brand*, Miss Elizabeth Robins as *Agnes*, and Miss Frances Ivor as the gipsy-woman.

Brand, Deane. Vocalist and actor; made his *début* on the stage in Australia. His first appearance in England was at Ryde, Isle of Wight, in 1882, as *Captain Corcoran* in 'H.M.S. Pinafore.' After a long engagement with R. D'Oyly Carte in the country, he returned (with his wife, Miss Kate Chard) to Australia, whence he came back to London in 1885 to appear in 'François the Radical' (*q.v.*). He afterwards "toured" through England with an opera named 'Rhoda' (*q.v.*). His sister, Miss Edith Brandon, after figuring for some time in operetta and light opera, left the stage on her marriage with the Earl of Berkeley.

Brand, Hannah. Dramatic writer; author of 'Huniades,' a tragedy (*q.v.*), in which (1792) she played the heroine, *Agmunda*—that being the occasion of her *début*. In 1794 she was engaged by Wilkinson for York, appearing there first as *Lady Townly*, "for which character," says Genest, "she was much too formal."

Brand, Walter. See WALTER BRAND.

Brand of Cain (The). A drama by G. L. GORDON (*q.v.*), first performed at the Theatre Royal, Birkenhead, on July 16, 1875.

Branded. A drama in five acts, by RICHARD LEE (*q.v.*), first performed at the Princess's Theatre, London, on April 2, 1881, with a cast including Henry Neville, F. Archer, W. Redmund, J. Beauchamp, Miss

Caroline Hill, Miss Maud Milton, Mrs. Huntley, and Mrs. Lyons.

Branded Race (The). See WOOLER, J. P.

Brandes, Edward. See VISIT, A.

Brandon. (1) A character in LOVELL'S 'Look before you Leap' (q.v.). (2) *Black Brandon* figures in HAINES'S 'My Poll and my Partner Joe' (q.v.), and in BURNARD'S burlesque of that drama. (3) *Sir William and Lucy Brandon* are characters in the various dramatic versions of 'Paul Clifford' (q.v.). [See LUCY BRANDON.] (4) *Luke Brandon* is a character in MARK LEMON'S 'Self-Accusation.'

Brandon, Olga. Actress, born in Australia in 1865; made her New York debut at the Madison Square Theatre on September 29, 1884, as *Edith* in 'The Private Secretary' (q.v.). She was afterwards seen there as *Mrs. Smith* in 'In Chancery' (q.v.), *Minnie* in 'Engaged' (q.v.), and *Lydia Haversack* in 'Twins' (q.v.). Her first appearance in London was made at the Royalty on January 27, 1887, as *Grace Goldring* in 'Modern Wives' (q.v.); she also appeared there in 'Ivy' (q.v.) and as *Mrs. Mudford Merry* in 'A Tragedy' (q.v.). Returning to America, she toured with J. S. Clarke in old English comedy, figuring also as *Ophelia* and *Pauline Deschappelles*. In the English provinces in 1888-9 she was the original *Rhoda* in 'The Weaker Sex' (q.v.) and *Mrs. Molyneux* in 'A White Lie' (q.v.). Since 1889 she has played the following original parts in London:—*Mrs. Lisle* in 'Dick Venables' (1890), *Giannina* in 'The Violin Players' (1890), *Vashti Dethic* in 'Judah' (1890), *Ethel Kingston* in 'The English Rose' (1890), *Una Dell* in 'The Crusaders' (1891), *Florizel* in 'A Visit' (1892), *Mrs. Armadale* in 'The Bread-winner' (1892), *Nadia* in the play so named (1892), *Clare O'Mara* in 'Strathlogan' (1892), the *Duchesse de Vervier* in 'The Broken Melody' (1892), *Ruth* in 'Hypatia' (1893), *Lady Hilda* in 'An American Bride' (1893). Among other parts in which she has been seen in London are—*Esther* in 'Caste' (Criterion, 1889), *Mrs. Cuthbert* in 'Cyril's Success' (Criterion, 1890), *Mary Melrose* in 'Our Boys' (Criterion, 1890), *Mary Blenkarn* in 'The Middleman' (Shaftesbury, 1890), *Lucy* in 'The Streets of London' (Adelphi, 1891), *Gertrude* in 'The Maelstrom' (Shaftesbury, 1892).

Brandram, Mrs. Samuel. See MURRAY, MISS.

Brandram, Rosina. Actress and vocalist; made her theatrical debut at the Opéra Comique in 1877, where she succeeded Mrs. Howard Paul as *Lady Sangazure* in 'The Sorcerer' (q.v.), and played *Little Buttercup* in 'Pinafore' (q.v.) on occasion. She was afterwards the first representative of the following parts in Gilbert-Sullivan opera:—*Lady Blanche* in 'Princess Ida,' *Katisha* in 'The Mikado,' *Dame Hannah* in 'Ruddigore,' *Dame Carruthers* in 'The

Yeoman of the Guard,' the *Duchess of Plaza Toro* in 'The Gondoliers,' *Lady Sophy* in 'Utopia, Limited,' and the *Baroness von Krakenfeldt* in the 'Grand Duke.' She was *Kate* in the first American cast of 'The Pirates of Penzance' (q.v.), and when the opera was revived in London in 1888 she played *Ruth*. Among her other original parts are *Mrs. Bowcher* in 'Mock Turtle,' *Aunt Olympica* in 'Tobacco Jars' (1889), the *Widow Jackson* in 'Captain Billy' (1891), *Mrs. Crumpet* in 'He Stoops to Win' (1891), *Lady Vernon* in Grundy and Sullivan's 'Haddon Hall' (1892), *Miss Sims* in Barri Doyle, and Ford's 'Jane Annie' (1893), the *Marquise* in Carré and Messenger's 'Mirette' (1894), *Joan* in Pinero, Carr, and Sullivan's 'Beauty Stone' (1898), *Dancing Sunbeam*, Sullivan and Hood's 'The Rose of Persia' (1899), *Lady Newtown* in Sullivan, German, and Hood's 'The Emerald Isle' (1901), *Queen Elizabeth* in German and Hood's 'Merrie England' (1902), and *Nell Reddi* in German and Hood's 'A Princess Kensington' (1903); also, rôles in 'Litt Hans Andersen' (Adelphi, 1903), and 'Vernique' (Apollo Theatre, 1904).

Brandynose. A character in J. H. FORD'S 'Faust and Marguerite' (q.v.).

Brandynap, Dr. and Diana. Characters in A. HARRIS'S 'Too Much of Good Thing' (q.v.).

Branville, Sir Anthony. "A fond dangler" in Mrs. SHERIDAN'S 'Discover' (q.v.).

Bras de Fer. A drama in two acts, E. MANUEL, produced at the Britannia Theatre, London, on May 17, 1875.

Brass. A comedy-drama in five acts, G. F. ROWE (q.v.), first performed at the Park Theatre, New York; first performed in England at the Alexandra Theatre, Liverpool, in May, 1877; produced at the Haymarket Theatre on August 13, 1877, was the author as *Waiston Stray*, F. H. Mack as *Wrearn*, Teesdale as *John Masham*, Ho as *Matthew Armstrong*, Kyrle Bellew as *James Balance*, Miss Violet Orme as *Sybil Hawker*, Miss B. Henri as *Mary Armstrong*, Miss E. Thorne as *Mrs. Masham*, Miss Harris as *Alice Masham*. Miss Ada Rel has played *Sybil Hawker* in this play.

Brass, in VANBRUGH'S 'Confederate' (q.v.), is the former school-mate and fellow apprentice of *Diek Amlot*. (2) "An blushing and audacious metal" in 'The Philosopher's Stone' (q.v.). (3) *Hugh Brass* in J. M. MORTON'S 'Regular F' (q.v.). (4) *Jim Brass* is a character in CLEMENT SCOTT'S 'Off the Line' (q.v.).

Brass Monkey (A). A play by C. HOYT (q.v.), produced in U.S.A. in 1888.

Brasstown, John. The hero of FITZBALL'S 'Note-Forger' (q.v.).

Brave and the Fair (The). A ball first performed at the English Opera House, London, on July 11, 1816

Brave as a Lion. A comedietta by JOHN T. DOUGLASS (*q.v.*), Standard Theatre, London, March 11, 1872.

Brave Coward (A). A play in three acts, by J. S. BLYTHE, Strand Theatre, London, December 3, 1886.

Brave Hearts. A domestic story in two acts, by ARTHUR MATTHISON (*q.v.*), first performed at the Criterion Theatre, London, on January 24, 1881, with H. Beerbohm Tree as the *Marquis de Chateau Laroche*, and Mrs. Alfred Mellon, Miss Mary Rorke, W. Blakeley, and G. Giddens in other parts; revived at the Criterion on May 29, 1886, with G. Giddens in his original part, W. E. Gregory as the *Marquis*, and Miss A. Hughes as *Dorine*. See POOR NOBLEMAN.

Brave Irishman (The). See CAPTAIN O'BLUNDER.

Bravo (The). A three-act drama by J. B. BUCKSTONE (*q.v.*), founded on Cooper's novel of the same name, and first performed at the Adelphi Theatre, London, in 1833. (2) 'The Bravo; or, The Bridge of Sighs:' a melodrama in two acts, by C. Z. BARNETT (*q.v.*), performed with Osbaldiston as *Jacopo* (the bravo) and Almar as the *Doge of Venice*.

Bravo (The) in PLANCHÉ'S 'Red Mask' (*q.v.*).

Bray, Noddy, in G. COLMAN jun.'s 'X. Y. Z.'

Brazen. (1) A captain in FARQUHAR'S 'Recruiting Officer' (*q.v.*). (2) *Mrs. Brazen* is a character in GAY'S 'Beggars' Opera' (*q.v.*).

Brazen Age (The). "A history" in five acts, by THOMAS HEYWOOD (*q.v.*), printed in 1613; each act being devoted to a story taken from Ovid's 'Metamorphoses.' "In 'The Brazen Age,'" says Swinburne, "there is somewhat more of dramatic unity and coherence than in the two light easy-going desultory plays ['The Golden Age' and 'The Silver Age'] which preceded it" ('Nineteenth Century,' April, 1896).

Brazen Bust (The). A melodrama in two acts, by CHARLES KEMBLE, with music by Bishop, first performed at Covent Garden on May 29, 1813.

Brazen Mask (The). A ballet-pantomime, "invented" by JOHN FAWCETT; the lyrics written by T. Dibdin; the music composed by Davy and Mountain; and the whole first performed at Covent Garden on April 5, 1802, with H. Johnston as the hero. "Brazen Mask" is the name of a robber chief, who turns out to be a Baron.

Brazencourt, in FIELDING'S 'Coffee-House Politicians' (*q.v.*).

Brazilian (The). A comic opera in three acts, music by M. Chassaigne, words by MAX PEMBERTON and W. LESTOCQ, produced (for copyright purposes) at the Theatre Royal, Newcastle-on-Tyne, on April 19, 1890.

Brazzo, Michael. "The Italian

father" in W. DUNLAP'S comedy of that name (*q.v.*); he is the father of *Astrabel* (*q.v.*).

Breach of Promise (A). (1) A comic drama in two acts, adapted by T. W. ROBERTSON (*q.v.*) from 'Les Amours de Cléopâtre,' and first performed at the Globe Theatre, London, on April 10, 1869, with Miss Maggie Brennan as *Miss Honor Melloy*, and other parts by J. Clarke, E. Marshall, David Fisher, and Miss Rose Behrend. (2) A farcical comedy adapted from the French of A. Duruy and St. A. Choler, Theatre Royal, Walsall, April 7, 1884. (3) A comedietta in one act, by MABEL FREUND-LLOYD, Opéra Comique Theatre, London, December 1, 1891.

Breach of Promise of Marriage (The). A comedy, adapted from Scribe's 'La Chaine' (*q.v.*), and produced at the Adelphi Theatre, London, in February, 1842, with Yates, Wilkinson, Lyon, Wright, Miss E. Chaplin, and Mrs. Yates. See SILKEN FETTERS.

Bread-Winner (The). (1) A play by PAUL MERRITT (*q.v.*) and HENRY PETITT (*q.v.*). (2) A play of modern English life, in three acts, by ALFRED C. CALMOUR, first performed at the Avenue Theatre, London, March 26, 1892, with a cast including A. Elwood, C. W. Garthorne, F. A. Everill, Lewis Waller, Miss Alma Murray, Miss L. Linden, Mrs. Canninge, and Miss Olga Brandon. See JEAN FORTIER.

Break, but not Bend. A drama in three acts, by C. H. HAZLEWOOD, Britannia Theatre, London, October 2, 1867.

Breakers Ahead; or, A Seaman's Log. A nautical drama in three acts, by J. T. HAINES (*q.v.*), first performed at the Victoria Theatre, London, on April 10, 1837. — 'Breakers; or, A Summer at Cape May;' a play performed at the Bowery, New York, in 1872.

Breaking a Butterfly. A play in three acts, by H. A. JONES (*q.v.*) and H. HERMAN (*q.v.*), founded on Ibsen's 'Doll's House' (*q.v.*), and first performed at the Prince's Theatre, London, on March 3, 1884, with Miss Alice Lingard as *Flora Goddard* (Nora Helmer), Miss Helen Matthews as *Agnes Goddard*, Mrs. Leigh Murray as *Mrs. Goddard*, Kyrle Bellew as *Humphrey Goddard* (Torvald Helmer), H. Beerbohm Tree as *Philip Dunkley* (Nils Krogstad), J. Maclean as *Martin Grittle*, and G. W. Anson as *Dan Bradbury*. In this adaptation *Humphrey* (an elderly man) takes upon himself the guilt of the forgery committed by his young wife *Flora*, and a happy ending is arrived at by a friend abstracting from *Dunkley*'s desk the incriminating document. *Dunkley* is represented as having been an unsuccessful lover of *Flora*. See the article by W. Archer in the *Theatre* magazine for April, 1884.

Breaking the Ice. An operetta in one act, libretto by CHARLES THOMAS (*q.v.*),

music by Harriet Young (*q.v.*), first performed at the Royal Pavilion, Brighton, November 25, 1878; played as a comedieta at the Court Theatre, London, November, 1885; since re-christened 'The Holly Branch.'

Breaking the News. A comedieta in one act, by A. M. HEATHCOTE, Brompton Hospital, March 14, 1893.

Breaking the Spell. An adaptation, by H. B. FARNIE, of Offenbach's operetta, 'Le Violonneux,' produced at the Lyceum Theatre, London, on May 2, 1870, with Miss Dolaro and Aynsley Cook in the cast; Garrick Theatre, April, 1904.

Breakwindow, Bobby, is "the New Footman" in C. SELBY'S farce of that name (*q.v.*).

Breezly, Gale. See GALE BREEZLY.

Breezy, Lady, in WILLS'S 'Ellen' (*q.v.*).

Breezy Morning (A). A comedieta in one act, by E. PHILPOTS; Grand Theatre, Leeds, April 27, 1891; Comedy Theatre, London, December, 8, 1891.

Breitmann, Leopold Hans. A character in STRACHAN'S 'Cœur de Lion' (*q.v.*).

Brennan, Maggie. Actress; made her London *début* at the Globe Theatre in November, 1863, as the original *Hon. Fred Titeby* in 'Cyril's Success' (*q.v.*). She afterwards sustained the following (and other) original rôles:—*Keemo-Kimo* in 'Brown and the Brahmins' (1869), *the Earl of Eden* in 'Formosa' (1869), *Miss Spinn* in 'Randall's Thumb' (1871), *Peter* in 'Creatures of Impulse' (1871), *Edith Ricketts* in 'Coals of Fire' (1871), *Guy Warrington* in 'On Guard' (1872), *Lusette* in 'Broken Spells' (1872), *Mrs. Scruby* in 'The Realms of Joy' (1873), *Mrs. Blythe* in 'Archie Lovell' (1874), *Mrs. Percival* in 'Bow Bells' (1880), *Mrs. Popsy* in 'Popsy Wopsy' (1880), *Benzo-line* in 'Don Juan Junior' (1880), etc. She played *Volante* in 'The Honeymoon' at the Royalty in 1873, *Oriana* in 'The Inconstant' at the Aquarium in 1877, and *Miss Parminter* in 'The Vagabond' (1878).

Brennan, Maude. Actress, born 1855; made her professional *début* at Brighton in 1871, and her first London appearance in 1876. She was in the original cast of the following plays:—'Gretchen' (1879), 'Moths' (1882), 'The Harbour Lights' (1885), 'Baby' (1888), 'My Brother's Sister' (1888), 'The Sixth Commandment' (1890), 'The Primrose Path' (1892), etc. She also played the *Countess Lucretia* in the performance of 'The Cenci' at the Grand, Islington, in May, 1886.

Brennoralt; or, The Discontented Colonel. A tragedy in five acts, by Sir JOHN SUCKLING (*q.v.*), acted at "the private house, Black Fryars," first printed in 1646, and revived at the Theatre Royal in 1633. Internal evidence proves it to have been written about the time of the Scotch rebellion in 1639. The scene is laid in Poland.

Brennoralt, loyal, though "discontented is the rival of *Almerin*, a rebel, for the lo of *Francelia*, the daughter of another rebel. *Francelia* conceives a passion for *Iphigen*, a girl masquerading as a man. *Almeri* in jealousy, wounds both. *Francelia* die and *Brennoralt* kills both *Iphigen* and *Almerin*.

Brent, Charlotte [Mrs. Pinto]. Vocalist and actress, died April, 1802; daughter of a fencing-master and al singer, and a pupil of Dr. Arne; first sa publicly at a concert in 1758, and made h stage *début* at Covent Garden in the followi year as *Polly* in 'The Beggar's Opera.' S continued to appear at this theatre i 1770, and in the interval was the origi representative of *Sally* in 'Thomas a Sally' (1760), *Mandane* in 'Artaxerx' (1762), *Rosetta* in 'Love in a Village' (176) *Flirtilla* in 'The Guardian Outwitted' (176) and *Patty* in 'The Maid of the Mill' (176) Among other parts in which she figur was *Sabrina* in 'Comus,' the *Fine Lady* 'Lethe,' *Margery* in 'The Dragon of Waley,' *Biddy* in 'Miss in Her Teens,' *Lo Lucy* in 'The Accomplished Maid,' and heroine of 'Rosamund' (1767). After 1 she confined herself mainly to the conc platform. She had married in 1766. H last appearance on the boards was a benefit performance at Covent Garden 1784. See Genest's 'English Stage' (18) and 'The Thespian Dictionary' (1805).

Brent, Daisy. The heroine of ME VALE'S 'Cynic' (*q.v.*).

Brereton, Austin. Author and jo nalist; has published 'Henry Irving: Biographical Sketch' (1883), 'Some Famo Hamlets' (1884), 'Shakespearian Scenes a Characters' (1886), 'The Lyceum and Hen Irving' (1903), etc. He edited the ann isues of 'Dramatic Notes' from 1881 to 18

Brereton, Stella. Actress; appeal in the original casts of 'Under Two Reig' (1879), 'Poor Relations' (1879), 'Alive Dead' (1880), 'Delilah' (1880), 'The Squ' (1881), 'Tares' (1885), etc.

Brereton, Thomas, playwright (b 1691, died 1722), published 'Esther, e Faith Triumphant, a Sacred Tragedy i Rhyme, translated with improvements f a Racine' (1715), and 'Sir John Oldcastle: Love and Zeal, a Tragedy,' based on e neille's 'Polyucte' (1717).

Brereton, William. Actor, b 1741, died 1787; son of a military offi, and a pupil of Garrick; made his s *début* at Drury Lane in 1763 as *Doug*. "was for many years," says Genest, "e more than a walking gentleman—one de better than Catherley. Latterly i. Siddons inspired him, and he acted bett." He went to Dublin in 1785, "when a mal, not easily accounted for, impeded his formances, and deprived him of his fa- ties" ('Thespian Dictionary,' 1805). A

his death, his wife (Priscilla Hopkins) married John Kemble (*q.v.*).

Brewer, Antony, was the author of 'The Love-Sick King (*q.v.*), an English Tragical History, with the Life and Death of Cartesmunda, the Fair Nun of Winchester,' printed in 1655. See Langbaine's 'English Dramatic Poets' (1691), 'Biographia Dramatica' (1812), and Halliwell's 'Dictionary of Old Plays' (1860). Also, COUNTRY GIRL, THE; and LINGUA.

Brewer, George. Author of 'How to be Happy,' a comedy (1794), and 'Bannian Day,' a musical entertainment (1796).

Brewer of Preston (The); or, Malt and Hops. A comic drama in one act, by T. H. REYNOLDSON (*q.v.*), first performed at the Surrey Theatre. (2) 'The Brewer of Preston:' a musical farce, Theatre Royal, Preston, January 24, 1876.

Brian Boroihme; or, The Maid of Erin. A drama in three acts, by J. SHERIDAN KNOWLES (*q.v.*), founded on a story by D. O'Meara, and first performed at Belfast about 1810, with Edmund Kean as Brian and Knowles as *Voltimer*. Curtailed and altered, it was revived at Covent Garden on April 20, 1837, with Knowles as the hero, Vandenhoff as *Voltimer*, G. Bennett as *Tormagnus*, Miss H. Faucit as *Erina*, and Mrs. W. West as *Elgitha*.

Brian Boru. An opera, libretto by STANISLAUS STANGE, music by Julian Edwards (*q.v.*), first produced at the Academy of Music, Baltimore, U.S.A., October 12, 1896; first performed in New York City, at the Broadway Theatre, October 19, 1896. See BORU, BRIAN.

Briar, Adam. "Old Trusty," in W. GORDON'S comic drama of that name.

Briars and Blossoms. A drama in three acts, by C. H. HAZLEWOOD (*q.v.*), Britannia Theatre, London, December 3, 1873.

Bribery Brothers, in MALTBY'S 'Your Vote and Interest.'

Bribery on Both Sides. A farce acted at Covent Garden on May 4, 1784.

Bricabrac, Horatius Cocles, in TOM TAYLOR'S 'Payable on Demand' (*q.v.*).

Bric-à-brac Will (The). A comic opera, written by S. J. ADAIR FITZ-GERALD and HUGH MOSS, composed by Emilio Pizzi, and first produced at the Lyric Theatre, London, on October 28, 1895, with a cast including C. Conyers, F. H. Celli, H. Brockbank, J. J. Dallas, E. W. Royce, F. Wyatt, Miss Kate Drew, Miss Fanny Marriott, and Miss Susie Vaughan.

Bridal (The). See MAID'S TRAGEDY.

Bridal Ring (The). A dramatic romance in two acts, by FREDERICK REYNOLDS (*q.v.*), the music by Condell; first performed at Covent Garden on October 18, 1810.

Bridal Tour (A). A comedy in three acts, by DION BOUCICAULT (*q.v.*), first performed at the Haymarket Theatre, London, on August 2, 1880, with a cast including Mrs. John Wood, Mrs. Alfred Mellon, Miss Gerard, Miss Winifred Emery, Miss Edith Bruce, H. B. Conway, J. G. Grahame, H. Howe, and H. Beckett.

Bridal Trap (The). An adaptation by SYDNEY ROSENFELD (*q.v.*) of Audran's 'Le Serment d'Amour,' performed at the Bijou Theatre, New York, in May, 1886, with a cast including F. Gaillard, Roland Reed, Miss Laura Clements, and Miss Augusta Roche. See CROWING HEN.

Bridal Trip (A). A farce by JAMES MORTIMER, Theatre Royal, Brighton, March 6, 1876.

Bridal Wreath (The). A romantic drama in two acts, by C. H. HAZLEWOOD (*q.v.*), first performed at the City of London Theatre in 1861.

Bridals. A comedy by the DUCHESS of NEWCASTLE (*q.v.*), published among her 'Works' in 1668.

Bride (The). A comedy by THOMAS NABBES (*q.v.*), performed at Drury Lane in 1638, and printed in 1640. *Goodlove* courts the Bride for his son *Theophilus*, but *Theophilus*, ignorant of this good intention, and instigated by his cousin and enemy, *Raven*, runs off with the lady on the wedding-day. See FASHIONABLE LOVER, THE.

Bride Elect (The). A play, with music by J. P. Sousa, U.S.A., 1897.

Bride, Miss. Dancer and actress; played *Lucia* in 'Cato' at Drury Lane. She is mentioned by Churchill in 'The Rosciad.'

Bride of Abydos (The). A romantic drama in three acts, founded by WILLIAM DIMOND (*q.v.*) upon Byron's poem, and first performed at Drury Lane on February 5, 1818, with Kean as *Selim* and Mrs. Mardyn as *Zulieka*; revived at Belfast in 1836 with G. V. Brooke as *Selim*, and at Sheffield in 1840 with T. H. Lacy as *Selim*. The same story was made the subject of (2) a burlesque by H. J. BYRON, entitled 'The Bride of Abydos; or, The Prince, the Pirate, and the Pearl,' and first performed with H. J. Turner as *Giaffir*, Miss Swanborough as *Selim*, C. Young as *Mirza*, Miss M. Oliver as *Zulieka*, and Miss M. Ternan as *Zobeide*.

Bride of Aldgate (The). A play by G. DIBBIN PITT.

Bride of Death (The). A play by ROBERT W. EWING, produced in America.

Bride of Lammermoor (The). There have been several dramatizations of Sir Walter Scott's famous story: (1) 'The Bride of Lammermoor:' a drama in five acts, by J. W. CALCRAFT (*q.v.*), first performed at Edinburgh on May 1, 1822, with the author as *Edgar of Ravenswood*, Murray as *Craignephelt*, Andrew Jones as *Hayston of Bucklaw*, Mackay as *Caleb Balderstone*, Mrs.

H. Siddons as *Lucy Ashton*, Mrs. Renand as *Alice Gray*, Miss Murray as *Henry Ashton*, etc.; revived at the Marylebone Theatre, London, in 1848, with E. L. Davenport and Mrs. Mowatt in the principal parts. (2) 'The Mermaid's Will' (*q.v.*) (1828). (3) 'The Master of Ravenswood' (*q.v.*), by J. PALGRAVE SIMPSON (1865). (4) 'Ravenswood' (*q.v.*), by H. C. MERIVALE (1890). George Almar based a drama on the novel, of which there was also an American version called 'Brother and Bride' (*q.v.*). A French version, entitled 'La Fiancée de Lammermoor,' by Victor Ducange, was produced at the Porte St. Martin, Paris, in March, 1828, with Frederic Lemaître as *Edgar* and Mdme. Allan Dorval as *Lucy*. See LUCIA DI LAMMERMOOR.

Bride of Love (The). A play in four acts and in verse, by ROBERT BUCHANAN (*q.v.*), founded on the legend of EROS and Psyche, and first performed at the Adelphi Theatre, London, on May 21, 1890, with T. B. Thalberg as *Eros*, Miss Harriett Jay as *Psyche*, Miss Ada Cavendish as *Aphrodite*, and other parts by Miss C. Jecks, Miss Letty Lind, Miss Frances Ivor, Miss Ada Ferrar, Miss B. Ferrar, Lionel Rignold, Bassett Roe, Leonard Outram, C. M. Hallard, etc.; revived at the Lyric Theatre on June 9, with Miss L. Linden instead of Miss Jecks, E. Hendrie in lieu of L. Rignold, and Miss Luna in place of Miss Lind.

Bride of Ludgate (The). A comic drama in two acts, by DOUGLAS JERROLD (*q.v.*), first performed at Drury Lane on December 8, 1831, with J. Russell as *Shekel*, H. Wallack as *Mapleton*, Miss Phillips as *Melissa*, Mrs. Orger as *Ruth*, Wallack as *Charles II.*, Brindal as *Sir Charles Sedley*, Harley as *Doeskin*, and Cooper as *Captain Mouth*. *Shekel* is an old money-lender of Ludgate, engaged to *Melissa*, but she has already given her heart to young *Mapleton*, who has had flirtations with *Ruth*, *Shekel's* servant-maid. This last fact leads to complications, and others are engendered by the interposition in the plot of the *King* and *Sedley* in disguise. In the end *Melissa* and *Mapleton* are united. *Doeskin* is *Shekel's* serving-man, and *Mouth* a bombastic braggart.

Bride of Messina (The). An opera in three acts, libretto (adapted from Schiller) by H. MÜLLER, music by J. H. Bonawitz; Portman Rooms, Baker Street, London, April 23, 1857.

Bride of Song (The). An operetta in one act, words by H. B. FARNIE (*q.v.*), music by Sir Julius Benedict; Covent Garden, December 3, 1864.

Bride of Venice (The). See QUEEN OF CYPRUS.

Bride of the Isle (The). See VAMPIRE, THE.

Bride of the Wave (The). A drama in three acts, by W. TRAVERS, New East London Theatre, October 12, 1867.

Bride Roses. A play by W. D. HOWELLS, first performed at Daly's Theatre, New York, on the afternoon of March 5, 1894.

Bride's Death Sleep (The). A drama in three acts, by C. H. HAZLEWOOD, City of London Theatre, July 4, 1868.

Bride's Journey (The): or, The Seven Escapes of Adelaide of Dresden. A play produced at the Chatham Theatre, New York, in August, 1845.

Bridgroom (The). A play by CHARLES KLEIN (*q.v.*), produced in U.S.A.

Brides of Garryowen (The). See COLLEEN BAWN, THE.

Brides of Venice (The). An opera in two acts, music by Sir Julius Benedict; Drury Lane, April 22, 1844.

Bride of Notre Dame (The); or, The Parricide's Curse. A drama in three acts, by E. NEEVES HUDSON, first performed at the Surrey Theatre, London, on April, 1847, with H. Webb, Mrs. H. Vining, Miss E. Terrey, etc., in the cast.

Bride of Sighs (The). An operabouffe in three acts, adapted from 'Le Pore des Soupirs' (Bouffes Parisiennes), music by Offenbach, English libretto by H. S. LEIGH, produced at the St. James's Theatre, London, on November 18, 1872, with E. Rose, Thal as *Doge of Venice*, Miss August Thomson as *Catarina*, his wife, F. H. Cell as *Malatromba*, Miss Annie Beauclerc as *Amoroso*, etc. See BRAVO, THE.

Bridge that carries us Safe over (The). A dramatic sketch in one act, by R. B. PEAKE (*q.v.*), first performed at the Lyceum Theatre on June 18, 1817.

Bridgeman, John V. Playwright and miscellaneous writer; was the author of the following farces:—'A Good Return for It,' 'I've Eaten my Friend,' 'Matrimonial—a Gentleman, etc.,' 'The Riff and how to Use It,' 'The Telegram,' and 'Where's Your Wife?' as well as of pantomime called 'Bluebeard' (1860). He also wrote the libretti of 'The Puritan Daughter' (1861) and 'The Armourer Nantes' (1863), besides translating 'The Black Doctor' (1846) from the French, 'Bourgeois and Dumanoir,' and 'Sunny Val Farm' (1864) from the German of Mosenthal. With H. Sutherland Edwards he was co-author of 'Little Red Riding Hood' (Cove Garden, 1858-9).

Bridgemore. The name of a family father, mother, and daughter—in CUMBERLAND'S 'Fashionable Lover' (*q.v.*).

Bridgenorth, Alice and Major. See ENGLAND IN THE DAYS OF CHARLES II.; and PEVERIL OF THE PEAK.

Bridges, Robert. Born 1844; author of the following (unacted) verse-plays: 'Achilles in Scyros,' 'The Christian Catholics,' 'The Feast of Bacchus,' 'The Humours of the Court,' 'Nero,' 'Pallic

'The Return of Ulysses;' also, of the libretto of 'Eden,' an oratorio (music by C. Villiers Stanford). See the *Fortnightly Review* for June, 1894.

Bridges, Thomas. Playwright and miscellaneous writer; author of 'Dido,' a comic opera (1771), and 'The Dutchman,' a musical entertainment (1775).

Bridget O'Brien, Esq. See FUN ON THE BRISTOL.

Bridgewater. Actor, died August, 1754; joined the company at Drury Lane in 1723, and went to Covent Garden in 1734-5. Among his rôles were *Henry VI.*, *Hubert*, *Ventidius*, *Tamerlane*, and *Strickland* in 'The Suspicious Husband' (*q.v.*), of which last he was the first representative.

Bridgman, Cunningham. Dramatic writer; author of 'Shipmates' (1873), 'Art' (1874), libretto of 'Lovers' Knots' (1880), 'Satisfaction' (1880), libretto of 'Quid pro Quo' (1881), 'Under Cover,' an adaptation (1886), 'Mischief' (1886), libretto of 'Love's Trickery' (1889), libretto of 'He Stoops to Win' (1892); also, co-author with E. L. Blanchard of the libretto of 'Carina' (1889).

Brief, Mr. A lawyer in J. COURTNEY'S 'Deeds, not Words' (*q.v.*). (2) *Sir Benjamin Brief* is a character in MILES'S 'Artifice' (*q.v.*).

Briefless. A young barrister in R. B. PEAKE'S 'The Middle Temple' (*q.v.*).

Briefwit, in T. J. ALLINGHAM'S 'Weathercock' (*q.v.*). (2) A "modern man of law" in J. E. CARPENTER'S 'Law and Honour' (*q.v.*).

Brier Cliff. A play by GEORGE P. MORRIS (*q.v.*), first performed at the Chatham Street Theatre, New York, and often revived.

Brierly, Bob, in TOM TAYLOR'S 'Ticket-of-Leave Man' (*q.v.*), is in love with and marries *May Fielding*. He reappears, with *May*, in C. S. CHELTNAM'S 'Ticket-of-Leave Man's Wife' (*q.v.*).

Brigand (The). (1) A drama in two acts, by J. R. PLANCHÉ (*q.v.*), produced at Drury Lane Theatre, London, in November, 1829, with James Wallack as the hero, *Alessandro Mazzaroni*, in which character he sang the popular song of 'Gentle Zitella,' Paul Bedford as *Rubaldo*, W. Farren as *Prince Bianchi*, H. Wallack as *Albert*, J. Vining as *Theodore*, B. Webster as *Nicolo*, Miss Faucit as *Ottavia*, and Mrs. Barrymore as *Maria Grazie*. Planché introduced into this play three tableaux from Eastlake's well-known pictures, 'An Italian Brigand Chief reposing,' 'The Wife of a Brigand Chief watching the Result of a Battle,' and 'The Dying Brigand.' 'The Brigand' was afterwards performed at certain of the minor theatres—at the Surrey, with T. P. Cooke as *Mazzaroni*; at Sadler's Wells, with G. Almar; at the Coburg, with Cobham; and at the Garrick, with Freer. It was burlesqued by GILBERT & BECKETT

under the title of (2) 'The Brigand; or, New Lines to an old Ban Ditty,' a piece first performed at the Haymarket Theatre, London, December 24, 1867, with Compton as *Massaroni*, Miss Ione Burke as *Marie*, W. H. Kendal as *Albert*, Miss Fanny Wright as *Theodore*, W. Rogers as *Bianchi*, Braid as *Rubaldo*, etc.—'The Brigand' forms the foundation of an opera called 'Massaroni,' written by F. L. MORETON, composed by F. Bucalossi, and performed at the Leinster Hall, Dublin, January 23, 1894.

Brigand and his Banker (The). A play by TOM TAYLOR (*q.v.*), founded on 'Le Roi des Montagnes' of Edmond About, and first performed at the Lyceum Theatre, London, in October, 1860, with a cast including Mdme. Celeste, Mrs. Keeley, Miss M. Ternan, G. Vining, etc.

Brigands (Les). An opera-bouffe, music by Offenbach, libretto by MEILHAC and HALÉVY; adapted to the English stage under the title of 'Falsacappa' (*q.v.*) and 'The Brigands' (*q.v.*).

Brigands (The). (1) An opera-bouffe in three acts, music by Offenbach, libretto by H. S. LEIGH, founded on 'Les Brigands' (*q.v.*), and produced at the Globe Theatre, London, on September 13, 1875, with Barri as *Falsacappa*, Mdlle. Camille Dubois as *Fragoletto*, Mdlle. Fanchita as *Fiorella*, Miss Julia Vokins as the *Princess of Granada*, and Miss Nelly Bromley as the *Prince of Popoli*. This piece was first brought out in London in 1871, under the title of 'Falsacappa' (*q.v.*). (2) An opera-bouffe in three acts, music by Offenbach (from 'Les Brigands,' as above), libretto by W. S. GILBERT; produced at Palmer's Theatre, New York, May 9, 1889, with Miss Lillian Russell as *Fiorella*, Miss Fanny Rice as *Fragoletto*, Edwin Stevens as *Falsacappa*, and Fred Solomon as *Pietro*; at the Avenue Theatre, London, on September 16, 1889, with Hallam Mostyn as *Falsacappa*, H. Lingard as *Pietro*, Frank Wensley as *Fragoletto*, Mdlle. Agnes Delaporte as *Fiorella*, Miss Marie Luella as *Princess of Granada*, and other parts by S. Wilkinson, G. Honey, R. Morand, etc. *Falsacappa* is the chief of a band of Italian brigands; *Fiorella* is his daughter, *Pietro* his "right hand." *Fragoletto* is a young farmer, loving and beloved by *Fiorella*. The *Princess of Granada* is a captive of the brigands.

Brigands in the Bud. A farce in two acts, by T. MILDENHALL, first performed at the Olympic Theatre, London, in January, 1849, with a cast including Mrs. Stirling as the captain of the brigands (disguised students of Upsala), Compton, H. J. Turner, etc.

Brigands of Calabria (The). A romantic drama in one act.

Brigard. Father of *Gilberte* and *Louise*, in MEILHAC and HALÉVY'S 'Frou-Frou' (*q.v.*).

Briggs. (1) *Bartholomew, Barnaby, Lucretia, Wilhelmina*, and *Mrs. Bartholomew Briggs* are characters in J. M. MORTON'S 'Webster's Royal Red Book' (*q.v.*). (2) *Polly Briggs* is a character in DOUGLAS JERROLD'S 'Rent Day' (*q.v.*).

Bright, Mrs. Augustus. Dramatic writer; author of 'Not False but Fickle' (1878), 'Noblesse Oblige' (1878), 'Bracken Hollow' (1878), 'Dane's Dyke' (1881).

Bright, Joe and Honor. A fireman and his sister in W. GORDON'S 'Through Fire and Water' (*q.v.*).

Bright Future (The). A domestic drama in four acts, by SEFTON PARRY, produced at the Grand Theatre, Islington, on August 4, 1883.

Bright Idea (A). A musical sketch, libretto by ARTHUR LAW, music by Arthur Cecil; St. George's Hall, London, May 30, 1881.

Brighteye. The princess in J. KINGDOM'S 'Three Princes' (*q.v.*).

Brighton (Sussex). The theatrical history of Brighton begins with 1764, in which year Charles Johnson, the manager of a Chichester playhouse, hired a big barn, and so enlarged it as to make it capable of holding a hundred persons. Here he gave on November 7 the first of a series of occasional performances, the last of which took place in 1770. The first regular theatre in Brighton was built in North Street by Samuel Paine, a bricklayer, in 1774; the population of the place, says H. C. Porter, did not then exceed two thousand. The walls of the building were of brick, and the interior was lighted by oil. The first lessee was Roger Johnstone, a property man from Covent Garden, and he opened on August 30 with 'The Jealous Wife,' Tate Wilkinson contributing a hornpipe. The second lessee also came from Covent Garden—Joseph Fox, a tavern-keeper, whose rule began in 1777, lasting till 1788, when, owing to a dispute between Fox and Paine about pecuniary matters, the former left the North Street house, and became lessee of a theatre which had been erected in Duke Street, and to which the North Street licence was transferred. The new building was opened on July 13, 1790, and continued to provide Brighton with dramatic entertainment until November 1, 1807, being, during that period, under the successive managements of John Palmer, Wild, Hull, Charles Diddear, John Brunton (*q.v.*), of Norwich, and others. On June 27, 1807, Brunton opened a theatre which had been built in the New Road, at a cost of £12,000 (including scenery and wardrobe), and to accommodate twelve hundred spectators. As lessee he had many successors, of whom the more notable were his son John (1819–20), James Russell (1822–30), Fred. Vining (1831–38), J. F. Savile (1841–44), Henry Farren (1852–53), and Henry Nye-Chart (*q.v.*) (1854), who, in May,

1866, purchased the theatre, which he decided to rebuild. The new house, designed by C. J. Phipps, was erected on the site of the old one, whose walls and frontage were retained. The cost was £4000, and the theatre was opened on October 15, 1866. Ten years later, on the death of H. N. Chart, his wife (*q.v.*), a popular actress undertook the management, which she retained till her own demise. The present director (1904) is H. Cecil Beryl. The Brighton Theatres Royal have from the beginning been visited by all the leading "stars" of the profession, and their successive "stock companies" have included numbers of players who afterwards made their mark in more important spheres. H. C. Porter, in his 'History of the Theatre of Brighton' (1886), from which most of the above facts are derived, says that the first morning performance ever given in Brighton took place on August 17, 1786 when Morris (uncle of Edmund) Kean gave his "Attic Entertainment;" the first "Christmas pantomime" was brought on in January, 1823.—The other theatres in Brighton are the Eden, the Gaiety, and the Aquarium.

Brighton. A comedy, adapted by F. A. MARSHALL (*q.v.*) from the 'Saratoga' (*q.v.*) of BRONSON HOWARD (*q.v.*), and first performed at the Court Theatre, London, on May 25, 1874, with Charles Wyndham as *Bob Sackett*, W. J. Hill as *Vanderpump*, Clifford Cooper as *William Carter*, Alfred Bishop as *Sir Louis Park*, Edgar Bruce as *Jack Benedict*, C. Steyne as *Columbus Drake*, D. Stone as *Fred Carter*, Miss Rose Egan as *Mrs. Carter*, Miss Sylvia Hodson as *Effie Remington*, Miss Kate Phillips as *Virginia Vanderpump*, Miss Marie de Grey as *Mrs. Alston*, and Mrs. Clifford Cooper as *Mrs. Vanderpump*; revived at the Haymarket in June, 1875, with C. Wyndham, W. J. Hill, E. Bruce, C. Cooper, Miss Rose Egan, and Mrs. C. Cooper as before, with Miss Pauline Markham as *Mrs. Alston*; at the Olympic in January, 1880, with C. Wyndham, E. Righto (*Vanderpump*), J. G. Grahame (*Jack*), I. Fisher, jun., J. Maclean (*Carter, sen.*), W. Penley, Miss Rose Saker (*Effie*), Miss Edit Bruce (*Mrs. Alston*), Miss Amalia, and Mr. Leigh in the cast; at the Criterion in October, 1881, with C. Wyndham, V. Blakeley, G. Giddens, H. Standing, J. Sothern, H. H. Astley, W. H. Day, A. J. Denison, Miss R. Saker, Miss M. Rork, Miss K. Rorke, and Miss F. Chalgrove; at the Criterion in April, 1884, with C. Wyndham, W. Blakeley, W. Draycott, H. Sake G. Giddens, H. H. Astley, H. R. Teesdale, Miss Norreys (*Mrs. Carter*), Miss R. Saker, Miss K. Rorke, Miss Chalgrove, and Mr. E. Phelps; at the Criterion in December 1891, with C. Wyndham, W. Blakeley, V. Everard, S. Valentine (*W. Carter*), Miss T. Ansell (*Miss Vanderpump*), Miss C. Ewe, Miss S. Carlisle, Miss Granville, and Miss M. Moore (*Effie*). The comedy was played in the United States in 1882–3 by Charles Wyndham and his company.

Brightwell, Robert. The beggar in G. D. PITT'S 'Beggars' Petition' (q.v.).

Brilliant. (1) *Sir Philip Brilliant* figures in KNOWLES'S 'Old Maids' (q.v.). (2) *Sir Frank and Lady Brilliant* figure in E. STIRLING'S 'Woman's the Devil' (q.v.). (3) *Prince Brilliant* is a character in F. W. GREEN'S 'Cherry and Fair Star.'

Brilliants (The). An interlude produced at Covent Garden on June 7, 1799.

Brilliants, The Queen of. See QUEEN OF BRILLIANTS.

Brimstone, Colonel (of the Indian Service). A character in H. T. HOPKINS and G. MURRAY'S 'Nice Quiet Day.'

Brindal. An actor, among whose "original" parts may be named *Colonel Arnsdorf* in Planché's 'Green-Eyed Monster' (Haymarket, 1828), and *Sir Charles Sedley* in D. Jerrold's 'Bride of Ludgate' (Drury Lane, 1831). Planché, in his 'Recollections and Reflections,' tells the following story of Brindal and Mrs. Nisbett (the date, apparently, being 1846-7, and the scene the Haymarket Theatre): "We were sitting in the Green Room one evening during the performance, chatting and laughing, she having a book in her hand which she had to take on the stage with her in the next scene, when Brindal, a useful member of the company, but not particularly remarkable for wit or humour, came to the door, and leaning against it, in a sentimental manner, drawled out—

'If to her share some female errors fall,
Look in her face—'

He paused. She raised her beautiful eyes to him, and consciously smiled—*her smile*—in anticipation of the well-known complimentary termination of the couplet, when, with a deep sigh, he gravely added—

'—And you believe them all!'

Bringing Home the Bride. A play by W. T. MONCRIEFF, adapted from 'Le Voyage d'une Mariée,' and produced in 1838.

Brinkworth, Arnold, in WILKIE COLLINS'S 'Man and Wife' (q.v.).

Brioche. A pastrycook in SELBY'S 'Husband of my Heart' (q.v.).

Brisebarre and Nus, MM. SEE STREETS OF LONDON, THE.

Brisemouche. The naturalist in J. PALGRAVE SIMPSON'S 'Scrap of Paper' (q.v.). The name of this character was afterwards altered to *Penguin* (q.v.).

Brisk. (1) A vain fop in CONGREVE'S 'Double Dealer' (q.v.). There is (2) a *Tom Brisk* in G. GODWIN jun.'s 'Last Day,' and (3) a *Brisk* figures in A. L. CAMPBELL'S 'Gambler's Life in London.'

Brisket. A waiter in ALBERT'S 'Pink Dominos' (q.v.).

Bristle. A watchman in BEN JONSON'S 'Bartholomew Fair' (q.v.). (2) *Toby* and

Blondel Bristle are uncle and nephew in EDWARD and J. M. MORTON'S 'Railroad Trip' (q.v.).

Bristles. A travelling painter, afterwards a London artist, in BAYLE BERNARD'S 'Farmer's Story' (q.v.). (2) *Barnaby Bristles* is "The Cobbler of Cripplegate" in G. DANCE'S 'Lucky Stars' (q.v.). (3) *Becky Bristles* figures in C. Z. BARNETT'S 'Loss of the Royal George' (q.v.).

Bristol (Gloucestershire). The first reference in the local records of Bristol to professional stage representations belongs to 1530. "Stage plays," we are told, "were at this period performed at the cost of the magistrates; they had grown out of the miracle plays of the clergy, and, there being no proper theatre, they were performed at the Guildhall" ('Bristol Past and Present,' 1831). "Between Michaelmas, 1577, and the same season, 1578, the Earl of Leicester's players here performed before the mayor and aldermen. Shortly after we find Lord Berkeley's, Lord Charles Howard's and Lord Sheffield's, and the Earl of Sussex's, or the Lord Chamberlain's respective companies here acting before the same civic dignitaries. . . . The last of these companies is that to which Shakespeare became attached about the year 1587, and it seems more than probable that he may have performed at the Guildhall. . . . In 1593, Edward Alleyn played with the company of Lord Strange at Bristol" (Taylor's 'Book About Bristol'). We read that in 1614 no stage players were allowed to play at Bristol at St. James's fair, on account of the plague which was raging in Wales. In January, 1704, Queen Anne, in answer to a presentment of the Grand Jury of Bristol, "decreed an order for the regulation of playhouses, prohibiting them to act anything contrary to religion and good manners. The acting of plays in Bristol was prohibited, and the theatre in Tucker Street was purchased by the Presbyterians and converted into a meeting-house" ('Bristol Past and Present'). Four years later another grand jury prosecuted "Mr. Power and his company for acting stage plays within the liberties of the city." In addition to the theatre in Tucker Street, there appear to have been "temples of the drama" in Stoke's Croft and in St. Augustine's Place. "Driven," however, from these places "by the by-laws," the drama took refuge in a theatre built by John Hippisley (q.v.) at Jacob's Well—at the foot of Brandon Hill, on the north-west side of Bristol. It is at this point that Richard Jenkins begins his 'Memoirs of the Bristol Stage,' which memoirs he professes to bring down to 1826. Hippisley, he tells us, "annually brought down to his theatre a very respectable company, collected from the London houses, who played here during the summer season only." Among the members of these troupes, at different times, were Macklin, Mrs. Pritchard, Woodward, Thomas King, and John Palmer Hippisley died in 1748. In 1764,

says Jenkins, "the arrival of Mr. William Powell from Drury Lane Theatre formed a new and very successful era with the company at Jacob's Well, and a theatrical mania began to rage at Bristol." Before that, however, "the citizens of Bristol, beginning to take into consideration the distance at which the Jacob's Well Theatre was situated, determined to erect a new one in the heart of the city." A site in King Street was selected, and there, on May 30, 1766, was opened a playhouse on which upwards of £5000 had been expended. There was, however, still a strong local opposition to all theatres, and, as the new one was not licensed, the opening entertainment was described as "a concert of music," between the parts of which was given gratis "a specimen of rhetoric"—to wit, a performance of 'The Conscious Lovers,' with Powell as *Young Bevil*. Between 1766 and 1770, Dodd, Mrs. Powell, Charles Holland, Baddeley, Edward Shuter, and Quick, all appeared at the King Street Theatre. In 1778 the building received the royal licence, with all the advantages thereto attaching. In 1817 J. B. Watson became its manager. We read of visits paid to it successively by the elder Kean in 1815, by Macready in 1819, by Munden in 1821, by Miss Foote in 1823, by Miss Smithson in 1831, by Charles Kean in 1842, by Buckstone in 1843, and by Miss H. Faucit, Creswick, and Mdme. Celeste in 1848. In 1855 the stock company included Mrs. William Robertson, Henry Marston, and Miss Marie Wilton; in 1858, it comprised George Rignold, Arthur Wood, and Miss Madge Robertson; in 1867, Charles Coghlan. Miss Kate and Miss Ellen Terry also had their early training here. J. H. Chute (*q.v.*), who had managed the theatre for some years, died in 1878, and was succeeded by his sons George and James M. Chute, who, in their turn, were followed in 1881 by A. Melville and in 1893 by John Barker.

Bristol Diamonds. A farce in one act, by JOHN OXENFORD (*q.v.*), first performed at the St. James's Theatre, London, on August 11, 1862, with F. Matthews as *Kerr Mudgeon*, Mrs. F. Matthews as *Mrs. Kerr Mudgeon*, and other parts by G. Belmore, F. Charles, and Miss E. Turner.

Bristol Merchant (The). A play ascribed by Sir Henry Herbert in his 'Diary' (October 22, 1624) to Ford and Decker, and described by him as "for the Palsgrave's company."

Bristol Tragedy (The). A play by JOHN DAY, performed by the Lord Admiral's servants in 1602; thought to be identical with 'The Fair Maid of Bristol,' printed in 1605.

Britain. (1) 'Britain's Brave Tars; or, All for St. Paul's': a dramatic sketch, Covent Garden, 1797. (2) 'Britain's Glory; or, A Trip to Portsmouth': a "dramatic compilation" in one act, by BENSON, Haymarket Theatre, 1794. (3) 'Britain's Happiness': a musical interlude by PETER

MOTTEUX (*q.v.*), "performed at both the theatres," and printed in 1704. (4) 'Britain's Jubilee': a musical entertainment in two acts, by S. J. ARNOLD (*q.v.*), Lyceum Theatre, London, 1809. The jubilee was that of the king.

Britain, Benjamin, in ALBERT SMITH'S 'Battle of Life' (q.v.).

Britannia. (1) 'Britannia's Honour: "magnificent shows," "invented" by THOMAS DEKKER, and performed on October 25, 1623, in celebration of the new Lord Mayor of London (Richard Deane). (2) 'Britanni Triumphans': a masque by Sir W. DAVENANT (*q.v.*) and INIGO JONES (*q.v.*), presented at Whitehall, by King Charles I. and his lord: on the Sunday after Twelfth-Night, 1633, and printed in that year. (3) 'Britannia an opera by THOMAS LEDIARD, performed at the Haymarket in 1732. (4) 'Britannia or, The Royal Lovers': Goodman's Field, 1733-4. (5) 'Britannia and Batavia': a masque by GEORGE LILLO (*q.v.*), printed in 1740. (6) 'Britannia; or, The Gods in Council': a dramatic poem by ROBERT AVERY, printed in 1756. (7) A masque! DAVID MALLETT (*q.v.*), set to music by D. Arne (*q.v.*), and performed at Drury Lane in 1755.—*Britannia* figures in J. S. COYNE's 'Buckstone at Home' (*q.v.*) and 'Novel Fair' (*q.v.*).

Britannia Theatre. See LONDON THEATRES.

Britannicus. (1) A tragedy by OZELL (*q.v.*), translated from the French of Racine, and printed in 1714. (2) A tragedy by Sir BROOKE BOOTHBY, derived from the same source, and printed in 1803

British Born. A drama, in a prologue and three acts, by PAUL MERITT (*q.v.*) and HENRY PETTIIT (*q.v.*), first performed at the Grecian Theatre, London, on October 17, 1872, with G. Conquest as *Fred Fagg* and Miss M. A. Victor as *Nancy Treat*.

British Enchanters (The); or, 1 Magic like Love. A tragedy by L. LANDSDOWNE, "acted at the Queen's Theatre in the Haymarket" in 1706, with a cast including Verbruggen, Booth, Bowman, Betterton, Mrs. Barry, Mrs. Bracegirdle, Mrs. Bowman, Mrs. Porter; revived in 17

British Fortitude and Hibernian Friendship. A musical drama in one act, by J. C. CROSS, Covent Garden, 1794

British Heroine (The). See GIRLANDOR, THE SIEGE OF HARLECH.

British Legion (The). A burletta, one act, by T. H. BAYLY (*q.v.*), first performed at the St. James's Theatre, London, on May 7, 1838, with a cast including Merry, Mrs. Honey, and Mrs. F. Matthews.

British Sailor (The); or, The Whimsical Ladies. A musical in one act, by JOHN BERNARD (*q.v.*), performed at Bath in 1736 and at Covent Garden in 17

among the characters are *Sir Jessamyingle* and *Buckram*.

British Slave (The). A drama by B. HOWE (*q.v.*).

Briton (The). A tragedy by AMBROSE HILIPS (*q.v.*), first performed at Drury Lane on February 19, 1722, with Booth in the title part (*Vanoc*), Mrs. Booth as his daughter (*Gwendolen*), Mrs. Porter as his second wife (*Cartismand*), Mills as *Valens*, Roman tribune, etc.

Briton Chief (The). A tragedy by C. WALKER, performed in 1823.

Briton, Colonel, in Mrs. CENTLIVRE'S *Wonder* (*q.v.*), is "a spirited and enterprising soldier of fortune" (Hazlitt), and the lover of *Clara*.

Britons Roused! An interlude, with songs, Covent Garden, May 16, 1798.

Britons Strike Home. A ballad farce by EDWARD PHILIPS, Drury Lane, 1739.

Brittle, Barnaby and Mrs. Characters in BETTERTON'S *'Amorous Widow'* (*q.v.*) and in *'Barnaby Brittle'* (*q.v.*).

Brixton Burglary (The). A farcical comedy by F. W. SIDNEY (*q.v.*), first performed at Terry's Theatre, London, December 5, 1898, with a cast including Miss Annie Hughes, J. H. Barnes, J. Welch, F. Gottschalk, etc.

Broad Arrow (The). A drama in five acts, by GERALD HOLCROFT, Standard Theatre, London, September 7, 1885.

Broad but not Long. A "comic extravaganza" played at Covent Garden in June, 1814.

Broad Road (The). A play in three acts, by ROBERT MARSHALL; Terry's Theatre, London, November 5, 1898, with Miss Ashwell, W. L. Abingdon, Martin Harvey, etc.

Broadacre, Mr. A country gentleman in SELBY'S *'My Friend and Major.'*

Broadbrim, Hezekiah. The character assumed by *Harry Wilder* in C. SELBY'S *'Little Sins and Pretty Sinners.'*

Broadcloth, in W. T. MONCRIEFF'S *'Party Wall'* (*q.v.*).

Broadgrin. A sergeant in G. H. LEWES' *'Lawyers'* (*q.v.*).

Broadhurst, George H. Playwright; author of *'What Happened to Jones'* (*q.v.*), and other dramatic pieces.

Broadlands. The name of C. DANCE'S *'Country Squire'* (*q.v.*).

Broadsword. A corporal in E. FITZBALL'S *'Negro of Wapping.'*

Brock, Adam. A wealthy farmer in BLANCHÉ'S *'Charles XII.'* (*q.v.*).

Brodie, Matthew. Actor, born 1863; was in the original casts of *'A Brave Coward'* (1886), *'Handfast'* (1887), *'Ca-*

lumny' (1889), *'In a Day'* (1890), *'The White Rose'* (1892), *'Robert Burns'* (1896), etc.

Broken Bail. A drama in three acts, by G. L. GORDON (*q.v.*), first performed at the Princess's Theatre, Edinburgh, on June 14, 1878.

Broken Bonds. A drama in five acts, by ALFRED C. CALMOUR (*q.v.*), first performed at the Theatre Royal, Brighton, on November 14, 1883, with a cast including Miss Ada Cavendish, Miss Rose Roberts, Miss Gladys Homfrey, Miss R. Kenney, Mark Quinton, E. Beecher, etc.

Broken Branch (The). An operabouffe in three acts, adapted from *'La Branche Cassée,'* libretto by F. H. DU TERREAUX, music by Gaston Serpette, first performed at the Opéra Comique, London, on August 22, 1874, with a cast comprising Madame Pauline Rita, Miss Pattie Laverne, Miss Adelaide Newton, Mrs. Power, etc.

Broken Chain (The); or, *The Lady of Nuremberg.* A play performed at Surrey Theatre, London, in October, 1838, with E. F. Savile and Mrs. H. Vining in the cast.

Broken Fetters. (1) A play in one act, by CHARLES THURSBY, Matinée Theatre, London, July 22, 1897. (2) A play by CHARLES TOWNSEND, produced in U.S.A.

Broken Gold (The). A ballad opera by C. DIBDIN (*q.v.*), performed at Drury Lane on February 8, 1806. "A naval officer and his mistress break gold at their parting, as a pledge of their constancy."

Broken Heart (The). A tragedy by JOHN FORD (*q.v.*), performed "by the King's Majesty's Servants" at Blackfriars, and printed in 1633; revived by the Elizabethan Stage Society at St. George's Hall, London, on the evening of June 11, 1898, under the direction of W. Poel, and with Miss Calhoun (*q.v.*) as *Calantha* and Miss Virginia Carlyle as *Panthea*. The "broken heart" is that of *Calantha*, who, while presiding at some court revels, hears in quick succession of the death of her father (the King of Laconia), of the starving of *Pentheia* (sister of *Ithocles*), and, finally, of the murder of *Ithocles*, her lover, who has been lured into a chair with secret springs, and there stabbed by an enemy (*Orgilus*). "She finishes the dance, as if nothing particular had happened. In the next scene she places a wedding-ring on the dead finger of *Ithocles*. She then dies of a Broken Heart" (Genest). "I do not know," says Charles Lamb, "where to find, in any play, a catastrophe so grand, so solemn, and so surprising as this. This is indeed, according to Milton, to 'describe high passions and high actions.' The fortitude of the Spartan boy who let a beast gnaw out his bowels till he died without expressing a groan, is a faint bodily image of this dilaceration of the spirit and exenteration of the inmost mind, which *Calantha*, with a holy violence against her nature, keeps closely covered, till the last duties of a wife and a queen are fulfilled."

According to the prologue, the story of the piece had some foundation in fact—

"What may be here thought Fiction, when time's youth
Wanted some riper years, was known a Truth."

Broken Heart (The). See AGNES DE VERE.

Broken Hearts. A fairy play by W. S. GILBERT (*q.v.*), first performed at the Court Theatre, London, on December 9, 1875, with Miss M. Robertson (Mrs. Kendal) as the *Lady Hilda*, Miss Hollingshead as the *Lady Vavir*, Miss Rorke as the *Lady Amanthis*, W. H. Kendal as *Prince Florian*, and G. W. Anson as *Mousta*. It was represented in the English provinces in 1876 by a company including Miss R. Leclercq as *Hilda*, Miss Florence Terry as *Vavir*, J. D. Beveridge as *Florian*, and F. Marshall as *Mousta*. It was performed (for a benefit) at the Alexandra Theatre, Liverpool, on December 14, 1885, with Mrs. E. Saker as *Lady Hilda*, Miss Kate Vaughan as *Lady Vavir*, Miss J. Gwynne as *Lady Melusine*, Hermann Vezin as *Mousta*, and W. Herbert as *Prince Florian*; and at the Savoy Theatre, London, on June 21, 1882, on the occasion of the farewell of Miss Florence Terry, who played *Vavir* to the *Hilda* of Miss M. Terry, the *Melusine* of Miss Julia Gwynne, the *Amanthis* of Miss Fortescue, the *Florian* of Kyrle Bellew, and the *Mousta* of Frank Thornton. It was produced at the Madison Square Theatre, New York, and burlesqued by A. CLEMENTS and F. HAY in 'Cracked Heads' (*q.v.*).

Broken Life (A). See CHRIS.

Broken Lily (The). A drama, in prologue and three acts, by E. TOWERS, East London Theatre, December 24, 1878.

Broken Melody (The). A play in three acts, by HERBERT KEEN and JAMES T. TANNER (*q.v.*), produced at the Prince of Wales's Theatre, London, on July 28, 1892, with a cast including Miss Olga Brandon, Miss B. Horlock, W. L. Abingdon, and Anguste Van Biene; first performed in America at the American Theatre, New York, November 5, 1896.

Broken Pearls. A drama in four acts, by W. J. ARCHER, City of London Theatre, June 10, 1867.

Broken Seal (The). See VILLAGE PRIEST.

Broken Spells. A play by WESTLAND MARSTON (*q.v.*) and W. G. WILLS (*q.v.*), first performed at the Court Theatre, London, on March 27, 1872, with Miss Ada Cavendish as *Estelle*, Miss Maggie Brennan as *Lusette*, Hermann Vezin as *Bertrand d'Etanges*, A. Bishop as *Cyprien d'Evreux*, and other parts by W. H. Fisher, H. Leigh, and Mrs. Stephens. The "broken spells" are those which *Bertrand* seeks to cast over *Estelle*, but which she is twice successful in resisting.

Broken String (The). A musical episode, written by ALFRED C. CALMOUR,

and first performed at the Theatre Royal, Richmond, on December 14, 1896.

Broken Sword (The). A melodrama in two acts, by W. DIMOND (*q.v.*), adapted from 'La Vallée du Torrent,' and first performed at Covent Garden on October 18, 1816.

Broken Ties. A domestic drama in two acts, adapted by J. PALGRAVE SIMON (*q.v.*) from 'La Fiammina' of Mario Uchi, and first performed at the Olympic Theatre, London, on June 8, 1872, with Mrs. Beatrice as *La Silvia*, a prima donna, who has left her husband and son, *Lionel* and *Herbert Warner*, in order to prosecute her artistic career unfettered. Years afterwards her identity is divulged to *Herbert*, and this is the means of bringing his parents together again. In the original cast: *Lionel*, Sinclair; *Herbert*, and other parts were taken by T. N. Wenman, W. H. Vernon, and S. Wood, etc.

Broken to Harness. A drama, founded by MERVYN DALLAS upon Edmond Yates's novel of the same name, and first performed at the Theatre Royal, Brighton, on June 30, 1883.

Broken Toys. A drama in two acts, by JOHN DALY (*q.v.*), first performed at Sadler's Wells on November 4, 1850, with Hoskins as *Dauntless*, A. Younge as *Adam Winter*, H. Mellon as *Mr. Colddraw*, J. Wheatleigh as *Jasper*, F. Younge as *Cos*, and Miss E. Travers as *Katherine*; revived at the Marylebone Theatre, London in 1853.

Broken Vow (The). See SEXTON and BEL DEMONIO.

Broken Vows; or, Love's Conflicts. A drama in four acts, by EDWARD TOWERS, East London Theatre, February 18, 1871.

Broken-hearted Club (The). A comediotta by J. STIRLING COYNE, first performed at the Haymarket Theatre, London, on January 16, 1868.

Broker of Bogota (The). A play by R. M. BIRD, in the repertoires of Edwin Forrest and John M'Culloch.

Brome, Alexander. Poet and playwright, born 1620 (died June, 1666); author of 'The Cunning Lovers,' a comedy published in 1654.

Brome, Richard, dramatist, was the author of the following plays, published in one volume in 1653:—'A Mad Couple well Matched' [or 'Met'], 'The Novella,' 'The Court Beggar,' 'The City Wit,' and 'The Damselle'; also of the following, published in one volume in 1659:—'The English Moor,' 'The Love-Sick Court,' 'The Wedding of the Covent Garden,' 'The New Academy,' and 'The Queen and Concubine'; and of the following, published (with the same name, in three volumes) in 1873:—'The Northern Lass,' 'The Sparagus Garden,' 'The Antipodes,' 'A Jovial Crew,' and

The Queen's Exchange.' To these have been added 'Christianetta,' 'The Jewish Gentleman,' and 'The Love-Sick Maid,' ascribed to Brome in the books of the Stationers' Company between 1640 and 1653. Wit in a Madness' is also attributed to him. He wrote with Ben Jonson, jun., 'A Fault in Friendship,' and, with Thomas Heywood, 'The Late Lancashire Witches,' 'The Life and Death of Sir Martin Skink,' and 'The Apprentice's Prize.' All these pieces are mentioned separately elsewhere in this volume. Brome was in early life servant to Ben Jonson, who refers to the fact in lines prefixed to 'The Northern Lass,' 1652; he is mentioned as Jonson's "man" in the induction to 'Bartholomew Fair' (1614), and of himself, in some verses on Beaumont and Fletcher, writes of Jonson as "the master of his art and me." One of his first dramatic efforts, if not the first (says A. W. Ward), is that which he produced in collaboration with Jonson's son (1623). Jonson spoke of him as having learned his craft well—

"And for it serv'd his time—
A prentiship which few do nowadays."

He died, it seems probable, in 1652. See the 'Biographia Dramatica' (1812), Genest's 'English Stage' (1832), Halliwell's 'Dictionary of Old Plays' (1860), A. W. Ward's 'English Dramatic Literature' (1875), the 'Dictionary of National Biography' (1886), and Gray's 'Biographical Chronicle of the English Drama' (1891).

Bromia. Wife of *Sosia*, in DRYDEN'S 'Mphitryon' (*q.v.*).

Bromley, Fox, in WESTLAND MARTON'S 'Favourite of Fortune' (*q.v.*).

Bromley, Nelly. Actress; was the original representative of the following (and other) parts:—*Dolly Mayflower* in Burnand's 'Black-Eyed Susan' (1866), *Nimble Ned* in Burnand's 'Claude Duval' (1868), *Praline Patoche* in 'Nemesis' (1873), *Edith Landrie* in Reece's 'May' (1874), *Verdurette* in Arncliffe's 'El Dorado' (1874), *The Plaintiff* in 'Trial by Jury' (1875), *Mrs. Graham* in 'The Great Divorce Case' (1876), *Venus* in the farces so named (1879), *Mrs. Darling* in 'Little Miss Muffet' (1882), *Mrs. L'Estrange* in 'Bondage' (1883), and *Constance Loring* in 'Freedom' (1883). Among other rôles in which she has appeared in London are *LadyANCES* in 'The Belle's Stratagem' (Strand Theatre, 1874), the *Princess of Popoli* in 'The Glands' (Globe Theatre, 1875), and *Betsy* in Burnand's farce (Criterion Theatre, 1882).

Bronze, in MORTON'S 'Cure for the Tartache' (*q.v.*).

Bronze Horse (The). The title given to the English versions and adaptations of the 'Cheval Bronze,' an opera by Scribe and Delibes, produced in Paris in March, 1835. (An operatic drama in two acts, by E. F. ZBALL (*q.v.*), first performed at Covent Garden on December 14, 1835, with Miss Andham as the *Princess Margelita*, Miss Pin as *Peki*, Mrs. Battersby as *Kao Jan*,

Vale as *Ping Sing*, Collins as *Zamna*, J. Webster as *Koyan*, etc. In this version new songs were introduced, the words being by Fitzball, and the music by G. H. Rodwell. (2) The opera itself was produced in various forms at several London theatres in 1836, being given at Drury Lane with the entire score. (3) A pantomime called 'The Bronze Horse,' by R. SOUTAR and C. MERION, was performed at the Victoria Palace, London, in December, 1871. (4) In July, 1881, an extravaganza, entitled 'The Bronze Horse,' founded on the opera, and written by HOWARD PAUL (*q.v.*), was performed at the Alhambra, London, with Harry Paulton (the *Great Bamboo*), Fred Leslie (*Prince Zoko*), Louis Kelleher (*Hanko*), Miss Alice May (*Sou-Sou*), and Miss Fannie Leslie (*Peki*) in the cast.

Bronzely, in Mrs. INCHBALD'S 'Wives as they Were' (*q.v.*).

Brooke, Arthur (died 1563). Author of 'The Tragical Historie of Romeus and Juliet' (1562), translated and adapted by him from the 'Histoires Tragiques extraites des Œuvres de Bandel' [Bandello] which had appeared in Paris in 1559. From this piece of rhymed verse Shakespeare derived material for his 'Romeo and Juliet' (*q.v.*). Turberville (in 1567) wrote of the poem that Brooke showed

"his cunning passing well
When he the Tale to English did translate."

The 'Tragical Historie' has been several times reprinted—in 1587 by Ralph Robinson, in 1821 in Collier's 'School of Shakespeare,' in 1874 in W. C. Hazlitt's 'School of Shakespeare,' in 1875 by P. A. Daniel in the New Shakspeare Society's 'Originals and Analogues,' and in 1888 by Henry Morley in 'Cassell's National Library.'

Brooke, E. H. [Edwin James Macdonald Brook]. Actor; born 1843, died 1884; made his *début* in London at the Princess's Theatre on July 10, 1862, as the *Lord Chamberlain* in 'Henry VIII.' Among the parts of which he was subsequently the original performer were those of *Simon Renard* in Tennyson's 'Queen Mary' (1876), *Stephen Luard* in 'The Worship of Bacchus' (1879), *The Earl of Mount Audley* in 'Rescued' (1879), *Marat* in 'Ninon' (1880), *Captain Derringer* in 'Forbidden Fruit' (1880), *Colonel Forester* in 'His Wife' (1881), *Will Maguire* in 'Taken from Life' (1881), *Richard Neville* in 'The King-Maker' (1882), etc. He was also seen in London as *Cassio* in 'Othello' (Lyceum, 1876), *Richmond* in 'Richard III.' (Lyceum, 1877), *Nicholas Nickleby* (Adelphi, 1879), *Robert Ffolliott* in 'The Shaughraun' (Adelphi, 1880), *Joseph Surface* (Sadler's Wells, 1880), *George Fielding* in 'It's Never too Late to Mend' (Adelphi, 1881), *Baradas* in 'Richelieu' (Adelphi, 1882), and *William Allan* in 'Dora' (Adelphi, 1883). In the English provinces he played *Rob Roy*, *Philip II.* in 'Queen Mary,' the hero of 'The Silver King,' etc. He was the author of plays called 'Gustave' (1873) and 'Bessie' (1873).

Brooke, Mrs. E. H., actress, figured (as Miss Minnie Davis) as *Thaddeus* in Bellingham and Best's 'Arline' (*q.v.*) in 1864. Of late years she has been in the original casts of 'A Riverside Story' (1890), 'The Dancing Girl' (1891), 'Mr. Richards' (1892), 'The Swordsman's Daughter' (1895), 'The Little Minister' (1897), 'The Manceuvres of Jane' (1898), etc. She has also appeared in London in 'On Change' (1885), 'Engaged' (1886), 'Man and Wife' (1887), 'The Monk's Room' (1888), 'A Doll's House' (1891).

Brooke, Frances [*née* Moore; wife of the Rev. Dr. John Brooke]. Playwright and miscellaneous writer, born 1724, died 1789; author of 'Virginia,' a tragedy (published 1756), 'The Siege of Sinope,' a tragedy (1781), 'Rosina,' a comic opera (1783), and 'Marian,' a musical entertainment (1788)—all of which see. See, also, 'Biographia Dramatica' (1812), Genest's 'English Stage' (1832), etc.

Brooke, Gustavus Vaughan. Actor; born in Dublin, April 25, 1818; educated in his birthplace and at Edgeworthstown, and notable at school for his elocution; made his first appearance in April, 1833, at the Theatre Royal, Dublin, as "a young gentleman under fourteen years of age," figuring as *William Tell*, *Virginus*, *Young Norval*, *Rolla* in 'Pizarro,' etc. After this he went on tour in Ireland and Scotland as "the Dublin Roscius," playing *Richard III.*, *Selim* in 'Barbarossa,' and *Durimel* in 'The Point of Honour.' His London *début* was made in October, 1834, at the Victoria Theatre, as 'Hibernicus Roscius;' he played *Virginus* to the *Virginia* of Miss P. Horton. He next starred in the Kent circuit. In 1835 he was at Leeds; in 1836, as "G. V. Brooke, tragedian," at Glasgow and Kilmarnock. He added to his repertory at Dublin and Sheffield in 1837, at Belfast and Sheffield in 1838, and in Ireland generally in 1839. He was to have appeared at Drury Lane in 1841, but Macready and he had a difference of opinion about parts, and Brooke remained in the provinces, where he undertook several new parts yearly, covering almost the whole sphere of the "legitimate." It was not, indeed, until January 3, 1848, that he figured before a London audience. This was at the Olympic, and the part was *Othello* [see Westland Marston's account of the performance], followed at short intervals by *Sir Giles Overreach*, *Richard III.*, *Hamlet*, *Shylock*, and *Virginus*. His success with the public was unquestionable, and his salary, £25 a week, was promptly doubled. Declining an engagement at the Haymarket (£15 a night for a hundred nights), Brooke played for a few weeks in the country, but returned to the Olympic in May, appearing there in his first "original" rôle—that of *Laurency* in Spicer's 'Lords of Ellingham' (*q.v.*). The remainder of 1848 and the whole of 1849 were spent out of London. In 1850 Brooke was seen again at the Olympic (from February 4 to March 7), presenting himself as *Othello* and the hero

of 'The Noble Heart' (*q.v.*). In April he was at the Marylebone, playing *Othello* and *Shylock*; later in the year he was again at the Olympic, as the original *Philip* in Marston's 'Philip of France and Marie de Méranie' (*q.v.*), *Claude Melnotte*, *Sir Giles Overreach* and *Sir Edward Mortimer*. In 1851 he was married to Marianne Bray, and made his first appearance in America—at the Broadway Theatre, New York, on December 15 as *Othello*. In 1852 Philadelphia, Boston, Washington, and Baltimore were visited. In May of that year Brooke became lessee of the Astor Place Opera House, New York where he produced 'The Corsican Brothers' (*q.v.*). He transferred himself in June to Niblo's, and afterward acted at Brougham Lyceum. Subsequently he toured through the Western States very successfully. His last appearance in America seems to have been at Philadelphia on June 14, 1853. Returning to England later in the year, he made his London *réentrée* at Drury Lane in September, playing *Othello*, *Iago*, *Macbeth*, *Virginus*, and *Marsio* in Boker's 'Bethrothal' (*q.v.*). At the same theatre, between January 30 and March 25, 1854, he represented *Brutus* in Howard Payne's drama *Master Walter*, *Richard III.*, the *Corsican Brothers*, and *Hamlet*. Afterwards, on tour he was the original *Ornano* in S. Hollis' play of that name (*q.v.*). In October, 1855 he began a series of "farewell" performances at Drury Lane and the City of London Theatre (playing *Macbeth*, *The Stranger*, and *O'Callaghan* in 'His Legs'), prior to sailing for Australia, where he was first seen (at Melbourne) on February 26, 1855. Here he essayed many parts hitherto untried by him, such as *Benedick*, *Prospero*, *Valentine* ('Two Gentlemen of Verona'), *Coriolanus*, *Sir Lucio O'Trigger*, *Werner*, *Sardanapalus*, *Zan* ('The Revenge'), *Louis XI.*, and so forth. He had become in 1856 co-lessee and 1859 sole lessee of the Theatre Royal Melbourne. In October, 1861, we find him once more on his native heath, acting in Dublin. After this came an engagement at Drury Lane—not very prosperous—*Othello* and the hero of 'Love's Sacrifice.' A provincial tour followed, and in October, 1862, he played at the City of London Theatre. His marriage to Avonia Jones (*q.v.*) took place in February, 1863. His 100 appearances in London were in April and May of the following year—at Sadler's Wells, as *Leontes* and *Shylock*. His 101 performance in the United Kingdom took place at Belfast on December 23, 1865. December 23 he sailed for Melbourne the steamship *London*, which was wrecked en route (January, 1866), Brooke showing a fine example of courage and resignation. "None laboured more strenuously to avert the deadly issue, which none bore, when it became inevitable, with more tranquil fortitude than he." For fuller biographical details, see the 'Memoir' prefixed to the 1867 part of an edition of Shakespeare issued by the London Printing and Publishing Co. In 1854, Vandenhoff's 'Reminiscences' (1854,

Coleman's 'Playwrights and Players' (88); also, the memoir by W. J. Lawrence (92). "It is a pity," wrote Henry Morley in September, 1853, "that he should prefer to act Shakespeare rather than a good, ranting, roaring melodrama, which he would play admirably" ('Journal of a London Playgoer'). In October, 1853, G. H. Lewes wrote: "I am neither surprised nor swayed by Brooke's success. I see in him the magnificent half of an actor, perhaps even considering acting as *representation*, and that in representation the means are even more important than the intellect (one may say two-thirds of an actor; a noble person, a powerful voice, immense physical energy and a certain breadth of style, 'if style can be called which style is none,' an execution careful (somewhat too careful), and a thorough familiarity with stage business and stage tradition: these are his qualities" ('Dramatic Essays'). "He was every fair actor," writes Helen Faucit, "some thought, a very good one; but never could be distinguished in his art because of his want of true dramatic instinct and imagination. He would accept an idea from others gladly, but would not take the trouble to work it out for himself."

Brooke, Henry. Playwright and miscellaneous writer, born about 1703, died 1733; educated at Trinity College, Dublin; author of the following dramatic pieces:—*Augustus Vasa*; or, *The Deliverer of his Country* (*q.v.*), a tragedy (first performed in 1713, 'The Patriot'); *The Betrayer of his Country* [afterwards called *The Earl of Westmoreland* (1745) and *Injured Honour* (1754)], a play acted in 1741; *Jack the Ant Queller*, an operatic satire, performed in 1748; *The Earl of Essex*, a tragedy, acted in 1749; *The Impostor* [Mahomet], *The Vestal Virgin*, *The Charitable Association*, *The Marriage Contract*, and *Ruth*; also, adaptations of *Antony and Cleopatra* (*q.v.*), of *Cymbeline* (*q.v.*), of Dryden's *Indian Emperor* (*q.v.*) [*Montezuma*], of *Arguilar's Twin Rivals* (*q.v.*) [*The Conquering Brothers*], and of *The Humours of the Army* (*q.v.*) [*The Female Officer*]. A new edition of Brooke's works appeared in 1783; another, edited by his daughter Charlotte, was published in 1792. See, also, *Brookiana* (1804), D'Oller's *Memoirs of Henry Brooke* (1816), *Correspondence of David Garrick* (1831), Genest's *English Stage* (1832), etc.

Brooke, Lord. See GREVILLE, FULKE.

Brookfield, Charles Hallam Elton. Actor and playwright; born 1857; son of the Rev. W. H. Brookfield; made his professional *début* at the Alexandra Palace Theatre in 1879 in *Still Waters Run Deep*. From 1880 to 1885 he was engaged at the Haymarket Theatre, where he was the first representative of *Sir T. Duncan* in *A Passion*, *Narcisse* in *Odette*, *Gretch* in *Adora*, *Lord Percy Leviscourt* in *Lords of the Commons*, and *De Fonblanque* in *Evergen*. In 1885 he was *Captain Jekyll*

in *Mayfair*; in 1886, *Dudley Chalmers* in *A Woman of the World*, *Captain Redwood* in *Jim the Penman*, and *Palmieri* in *A Wife's Sacrifice*; and in 1887, *General Morakoff* in *The Red Lamp*. At the Haymarket, between 1887 and 1890, he was the original of *Louis XI.* in *The Ballad-Monger*, *Bellairs* in *Partners*, *Voltaire* in *The Pompadour*, and *Monteith* in *Beau Austin*. He has since been the first *Sir Archibald* in *May and December* (1890), *William* in *Jane* (1890), *Mr. Justice Muddle* in *Husband and Wife* (1891), *Mr. Bunbury* in *Godpapa* (1891), *Bazano* in *Margaret Byng* (1891), *Colonel Gavachin* in *The Grey Mare* (1892), a *Moralist*, a *Spirit*, *Hamlet*, and *Lord Pentonville* in *The Poet and the Puppets* (1892), *Saveloy Joe* in *The Burglar and the Judge* (1892), *Bertie Twyford* in *To-day* (1892), *Captain Camaret* in *The Other Fellow* (1893), *Sherlock Holmes* in *Under the Clock* (1893), *Sir Thomas Horndlife* in *The Transgressor* (1894), *Mr. Egerton* in *Fashionable Intelligence* (1894), *Phippis* in *An Ideal Husband* (1895), *Captain Chesnell* in *The Home Secretary* (1895), *Lord Blechley* in *A Woman's Reason* (1896), *Joseph Ogden* in *The White Elephant* (1896). C. H. E. Brookfield has also been seen in London as *Sharp* in *Money* (1880), *Krux* in *School* (1880), *Soaper* in *Masks and Faces* (1881), *Chodd, jun.*, in *Society* (1881), *Sergeant Jones* in *Ours* (1882), *Colepepper* in *The Overland Route* (1882), *Sam Gerridge* in *Caste* (1883), *Crossley Beck* in *Peril* (1884), *David* in *The Rivals* (1884), *Stein* in *Diplomacy* (1884), *Cibber* in *Masks and Faces* (1885), *Perovsky* in *Ours* (1885), *Marshall* in *Captain Swift* (1888), *Slender* in *Merry Wives* (1888), *Sir C. Pomander* in *Masks and Faces* (1888), *Faulconbridge* in *King John* (1889), *Tripp* in *The School for Scandal* (1890), *Dudley Smooth* in *Money* (1894), and *Baron Grog* in *The Grand Duchess* (1897). C. H. E. Brookfield has written the following dramatic pieces:—*Nearly Seven* (1882), *Godpapa* (with F. C. Phillips, 1891), *The Poet and the Puppets* (1892), *To-day* (an adaptation, 1892), *An Underground Journey* (with Mrs. Hugh Bell, 1893), *Under the Clock* (with Seymour Hicks, 1893), *A Pal o' Archie's* (with Sir A. Harris, 1893), *Poor Jonathan* (dialogue, 1893), *A Model Tribly* (with W. Yardley, 1895), *A Woman's Reason* (with F. C. Phillips, 1896), with "Adrian Ross," the libretto of *The Grand Duchess* (1897), *The Cuckoo*, an adaptation (1899), the dialogue of *The Lucky Star* (1899), and *The New Régime* (1903). He is the author of a volume of short stories entitled *The Twilight of Love: Studies of the Artistic Temperament* (1893).

Brookfield, Hon. Cecil. The Eton boy in ROBERT BUCHANAN'S *Lady Clare* (*q.v.*).

Brooks, Charles William Shirley. Playwright and miscellaneous writer, born April, 1815; died February, 1854; author of the

following dramatic pieces:—'The Creole; or, Love's Fetters' (1847), 'Anything for a Change' (1848), 'Shave You Directly' (1849), 'Daughter of the Stars' (1850), 'The Exposition' (1851), 'The Card-Basket' (1861), 'The Guardian Angel,' 'Honours and Tricks,' 'The Lowther Arcade,' 'Our New Governess,' and 'The Wigwam;' also, part-author, with Mark Lemon, of 'Number Nip' (1854), and, with John Oxenford, of 'Timour the Tartar' (1861).

Brooks, Mrs. [*née* Watson]. Actress; appeared at the Haymarket in 1786 as *Lady Townley* in 'The Provoked Husband.'

"Broom, broom, the bonny broom!" First line of a song in FLETCHER'S 'Loyal Subject' (*q.v.*).

Brother against Brother. A drama in five acts, by FRANK HARVEY, first performed at the Lyceum Theatre, Ipswich, August 10, 1895; Lyric Theatre, Hammer-smith, March 23, 1896; Forepaugh's Theatre, Philadelphia, U.S.A., March 23, 1896.

Brother and Bride. A drama in four acts, adapted from SCOTT'S 'Bride of Lamermoor' (*q.v.*), and performed at the Olympic Theatre, New York (after 1865), with George Jordan as *Edgar*; described as "a queer compound of Palgrave Simpson's 'Master of Ravenswood' [*q.v.*] and an old Sadler's Wells drama by George Almar. The great effect of the play was in the third act, where *Edgar*, hunted by *Douglas Ashton*, *Hayston*, and *Craigengelt*, plunges into a cataract of real water."

Brother and Sister. A "comic operatic drama" in two acts, the libretto by W. DIMOND (*q.v.*), the music by Bishop and Reeve; founded on Patrat's 'L'Heureuse Erreur,' and first performed at Covent Garden on February 1, 1815, with Miss Stephens, Mrs. Egerton, and Duruset in the principal parts. See MATCH FOR A WIDOW and WIDOW'S VOW.

Brother Ben. A farce in one act, by J. MADDISON MORTON (*q.v.*), first performed at Covent Garden, with Bartley as *Commodore Cutlass*, C. Mathews as *Benjamin Bowles*, Harley as *Mr. Snuffleton*, and Mrs. Brougham as *Mrs. Cutlass*, and Miss Lee as *Mrs. Bowles*.

Brother Bill and Me. A farce in one act, by W. E. SUTER (*q.v.*), first performed in August, 1858, with J. L. Toole as *Benj. Wiggles* and J. Billington as *William Wiggles*; revived at the Princess's in 1875. See NOODLE and SQUIB.

Brother Bob. A play by J. B. JOHNSTONE (*q.v.*), first performed at the Surrey Theatre, London.

Brother George. A comic opera in three acts, words by FRANK DESPREZ, music by P. Bucalossi, Theatre Royal, Portsmouth, May 16, 1892.

Brother John. A play by MARTHA MORTON (*q.v.*), first performed at the Star Theatre, New York City, March 20, 1893.

Brother Officers. A comedy in three acts, by LEO TREVOR, first performed at the Garrick Theatre, London, on October 1, 1898, with Arthur Bouchier, J. D. Beveridge, Allan Aynesworth, and Miss Violet V. Brugh in the leading parts.

Brother Pelican. See FALKA.

Brother Sam. A comedy by JOHN OXENFORD (*q.v.*), adapted from a play by Görner, and first performed at the Haymarket Theatre, London, on May 24, 1811, with E. A. Sothorn as the *Hon. Sam Slingsby* (brother of *Lord Dunderreary, q.v.*), J. Buckstone as *Jonathan Rumbelow* (uncle of *Sam*), H. Compton and Mrs. Chippendall as *Mr. and Mrs. Trimbush*, and Miss Ny Moore as *Alice*. *Sam*, to please his wife, pretends that he is married—*Alice* loves him, consenting to pass for a time as his wife. But the deception cannot long be maintained, and it ends in *Sam* and *Alice* becoming united in very deed. *Alice* is the younger sister of *Mrs. Trimbush*. The play was revived at the Gaiety Theatre, London, on August 8, 1885.

Brother Tom. A farce by J. B. JOHNSTONE (*q.v.*).

Brother's Life (A). A play by J. GORDON (*q.v.*).

Brother's Love (A). A tragic play by JOHN COLEMAN and CHARLES SWAIN. See SELF-ACCUSATION.

Brothers. (1) A play by C. F. COGGIN (*q.v.*), first performed at the Court Theatre, London, on November 4, 1876, with J. Hare and H. B. Conway in the title parts—*Sir Francis* and *Fred Meredith*; Miss Len Terry as the heroine—*Kate Hungerford*; and other rôles by C. Kelly, G. W. Ainslie, Miss Hollingshead, Mrs. Gaston Murray, etc. (2) 'Brothers; or, A Plunge into the Dark;' a drama in four acts, by A. D. LIPTHWAITE, Marybone Theatre, November 25, 1885. (3) 'Brothers;' a drama in four acts, by R. T. SAGER, Mechnich's Institute, Barnoldswick, July 17, 1897.

Brothers (The). (1) A comedy by JAMES SHIRLEY (*q.v.*), licensed in November, 1826, acted at Blackfriars, and printed in 1652. (2) A tragedy by EDWARD YONGE (*q.v.*), first performed at Drury Lane on March 3, 1753, with Garrick and Moss in the title parts (*Demetrius* and *Perseus*), Berry as their father (*Philip of Macedonia*), Miss Bellamy as *Ericene*, etc. The story is based on history, and Genet points out that in the third act the author borrows directly from Livy. *Demetrius* and *Ericene* love each other; but *Philip* commands her former to wed the daughter of *Demetrius*. *Demetrius* appears to consent, and *Ericene*, in anger, marries *Perseus*, who also loves her. *Demetrius* then explains, and *Ericene*, in despair, kills herself, *Demetrius* afterwards following her example. The author devoted the profits of three benefits, and a further sum, making in all £1000, to the propagation of the gospel in foreign parts.

3) A comedy by RICHARD CUMBERLAND (*q.v.*), first performed at Covent Garden on December 2, 1769, with Clarke and Smith as the elder and younger brothers *Belfield*, Mrs. Yates as *Sophia Dove*, Mrs. Bulky as *Violetta*, Mrs. Mattocks as *Lucy Waters*, Yates as *Sir Benjamin Dove*, Mrs. Green as *Lady Dove*, and Woodward as *Captain Brossides*. The *Belfields* are both in love with *Sophia*, whose heart is given to the younger, until *Lucy* tells her that the younger is engaged to her. Then *Sophia* promises to marry the elder; but in the end it is discovered that the elder is already married to *Violetta*. *Sophia* and *Belfield*, jun., then pair off. *Sir Benjamin* and *Lady Dove* are minor characters. (4) A burletta in one act, by T. EGERTON WILKS (*q.v.*), first performed at the St. James's Theatre, London, with Mrs. Stirling in the title parts, *Gossamer Gadfly* and *Edwin Vere Gadfly*, a count and a student; *Oxberry* as *Tassal*, valet to *Gossamer*; and Miss J. Mordaunt as *Rose Eversley*. (5) A comedy in three acts, by JOHN BROCKBANK, Theatre Royal, Cambridge, August 7, 1875. (6) A play in one act, by HENRY BYATT, Vaudeville Theatre, London, March 10, 1887. (7) 'Brothers in Arms:' drama, Grand Theatre, Stalybridge, September 3, 1894.

Brothers of Bluthaupt (The). See THREE RED MEN.

Brough, Fanny Whiteside. Actress; daughter of R. B. Brough (*q.v.*) and Elizabeth Romer; born 1854; appeared at Manchester in 1869, under the management of Charles Calvert, as a fairy in a pantomime written by her uncle, William Brough (*q.v.*). With Calvert she stayed for three seasons, in the course of which she played *Ophelia* in the *Hamlet* of Barry Sullivan (*q.v.*). Her debut in London was made at the St. James's Theatre in October 15, 1870, as *Fernande* in the play so named (*q.v.*). She was also the original, at the same house, of *Fanny Parkhouse* in Albery's 'Two Thorns' (1871) and *Lotte* in T. W. Robertson's 'War' (1871). Among the many "original" parts played by her in London since the last-named date are—*Ned Owen* in 'The World' (1880), *Norah Fitzgerald* in 'Harvest' (1886), *Nellie* in 'Civil War' (1887), *Mrs. Carr* in 'Devil Caresfoot' (1887), *Geraldine* in 'Pleasure' (1887), *Mary* in 'Little Lord Fauntleroy' (1889), *Mrs. Silvester* in 'Our Flat' (1889), *Cicely* in 'Marjorie' (1889), *Patty* in 'The Royal Oak' (1889), *Mrs. Horton* in 'Dr. Bill' (1890), *Hetty* in 'A Million of Money' (1890), *Badalia* in 'The Gifted Lady' (1891), *Margery* in 'A Sailor's Knot' (1891), *Mrs. Egerton Bonpas* in 'The Times' (1891), *Dorcas* in 'The Prodigal Daughter' (1892), *Lottie* in 'A Woman's Revenge' (1893), *Mrs. Othello* in the piece so named (1893), *Mrs. Dexter* in the farce so named (1894), *Lady Markby* in 'An Ideal Husband' (1895), *Dr. Prendergast* in 'The Blue Boar' (1895), *Mrs. Ben Dixon* in 'The Prude's Progress' (1895), *Lady Hilyard* in 'Cheer, Boys, Cheer' (1895), and *Mrs. Murgatroyd* in 'A Mother of Three' (1896). Miss Brough has also ap-

peared in London in the following (among many such) rôles:—*Fuschia Leach* in 'Moths' (1887), *Maud* in 'The Wife's Secret' (1888), the *Baronne de Préfont* in 'The Ironmaster' (1888), *Letty* in 'Master and Man' (1889), *Arethusa* in 'The Member for Slocum' (1891), the *Baronne de Cambri* in 'Frou-Frou' (1890), *Enid* in 'Our Regiment' (1891), *Mrs. Opdyke* in 'The Henrietta' (1891), *Mrs. Stuart Cross* in 'The Late Lamented' (1891), *Mrs. Paskett* in 'The Magistrate' (1892). See INTRUDERS.

Brough, Lionel. Actor; born at Pontypool, Monmouth, March 10, 1836; son of Barnabas Brough (*q.v.*); made his first appearance on the stage in December, 1854, at the Lyceum Theatre, London, as *Count Carboniferous* in 'Prince Prettypet and the Butterfly' (*q.v.*). At the same theatre in 1858 he was in the original casts of Robert Brough's 'Siege of Troy' (*q.v.*) and Falconer's 'Francesca' (*q.v.*). In 1864 he went to Liverpool as a member of the company of the Prince of Wales's Theatre, whence he passed successively to the Amphitheatre and Alexandra Theatre in that city. In 1867 he returned to London to undertake the part of *Dard* in 'The Double Marriage' (*q.v.*) at the Queen's Theatre. Since that date he has been the first representative of the following (and other) characters:—*Ben Garner* in 'Dearer than Life' (1868), *Sparrow* in 'Time and the Hour' (1868), *Bumble* in 'Oliver Twist' (1868), *Spotty* in 'The Lancashire Lass' (1868), *Count Roberto* in 'La Vivandière' (1868), the *Stranger* in 'The Stranger Stranger than Ever' (1868), *Joe Triggs* in 'Not Guilty' (1869), *Commander Jarbi* in 'Fernande' (1870), *Granby Gay* in 'Jenny Lind at Last' (1871), *Sir Kidd Parkhouse* in 'Coquettes' ('Two Thorns', 1871), *Black Brandon* in Burnand's 'My Poll and My Partner Joe' (1871), *Baron de Gondremarcke* in 'La Vie Parisienne in London' (1872), *Valentine* in Hervé's 'Doctor Faust' (1872), *Auricomus* in 'Babil and Bijou' (1872), *Bibb* in 'Bibb and Tucker' (1873), *Blue Beard* in Farnie's extravaganza (1875), *Major Gunne Cotton* in 'Tantalus' (1878), *Claude* in Younge's 'Lady of Lyons' (1879), *Don José* in 'Carmen'; or, *Sold for a Song* (1879), *Dick Luttrell* in 'Light and Shade' (1879), *Laurent XVII.* in 'La Mascotte' (1881), *Lambertuccio* in 'Boccaccio' (1882), *Nick Vedder* in Planquette's 'Rip Van Winkle' (1882), *Baron Von Gondremarcke* in 'La Vie' (1883), the *Beadle* in Planquette's 'Nell Gwynne' (1884), *Bill Booty* in 'The Babes' (1884), *Mr. Busby* in 'The Paper-chase' (1888), *Hide and Seekyll* in Grossmith's burlesque so named (1888), *Nick Nicolas* in 'Mignonette' (1889), *Vanderkoopen* in 'La Cigale' (1890), *Beppo* in 'The Baroness' (1892), *Habakuk* in 'Once upon a Time' (1894), *Murgatroyd* in 'A Bunch of Violets' (1894), *M'Alister* in 'Trilby' (1895), *Sergeant Tanner* in 'The Strange Adventures of Miss Brown' (1895), *Rameses* in 'The Mummy' (1896). Among other parts played by Lionel Brough are—*Tony Lumpkin* (St. James's, 1869, Opéra

Comique, 1887), *Captain John Smith* in 'La Belle Sauvage' (St. James's, 1869), *Paul Pary* (St. James's, 1870), *Dan* in 'John Bull' (Gaiety, 1873), *Scrub* in 'The Beaux' Stragem' and *Ollopad* in 'The Poor Gentleman' (Imperial, 1879), *Touchstone* (Imperial, 1880), *Croaker* in 'Good-Natured Man' (Imperial, 1881), *Dromio of Ephesus* (Alexandra, Liverpool, 1881), *Bob Acres* (Haymarket, 1884, and Opéra Comique, 1887), *Snug* in 'Midsummer Night's Dream' (Haymarket, 1887), *Lutin* in 'The Wicked World' (Savoy, 1888), *Bardolph* (Crystal Palace, 1888, and Haymarket, 1896), the burglar in 'Editha's Burglar' (Globe, 1888), *Host of the Garter* in 'The Merry Wives' (Haymarket, 1839), *Erisemouche* in 'A Scrap of Paper' (Prince of Wales's, 1892), and *Dominie Crockett* in 'Little Miss Nobody' (Lyric Theatre, 1898).

Brough, Robert. Actor, son of Robert Barnabas Brough; was in the first cast of 'A Thread of Silk' (Crystal Palace, 1881), 'Little Robin Hood' (Gaiety Theatre, London, 1882), and 'Silver Guilt' (Strand Theatre, London, 1883). He played *Zapeter* in 'Princess Toto,' and *Major McTurtle* in 'Mother-in-Law,' at the Opéra Comique in 1881; also, *Vulcan* in Rose and Harris's burlesque so named at the same theatre in 1882. Of late years he has been engaged as actor and manager in Australia.

Brough, Robert Barnabas. Playwright and miscellaneous writer, born April, 1828; died June, 1860; sole author of the following dramatic pieces:—'The Moustache Movement' (1854), 'The Overland Journey to Constantinople as undertaken by Lord Bateman' (1854), 'Medea; or, The Best of Mothers' (1856), 'Crinoline' (1856), 'Masaniello; or, The Fish-oman of Naples' (1857), 'The Siege of Troy' (1858), 'Alfred the Great' (1859), 'Open to Conviction' (1870), 'The Doge of Duralto,' 'Kensington Gardens' (an adaptation), and 'The Twelve Labours of Hercules.' He wrote, with his brother William, 'The Enchanted Isle' (1848), 'Camaralzaman and Badoura' (1848), 'Frankenstein' (1849), 'The Sphinx' (1849), 'The Latest Edition of Ivanhoe' (1850), 'Richard Cœur de Lion' (1853); with R. Reece, 'Ulf the Minstrel' (1866); and, with H. Sutherland Edwards, 'Mephistopheles; or, An Ambassador from Below' (*q.v.*). Among his publications was 'A Cracker Bonbon for Christmas Parties, consisting of Christmas Pieces for Private Representation,' three in number. R. B. Brough married Elizabeth Romer (*q.v.*) in 1851. See memoir by G. A. Sala prefixed to 'Marston Lynch' (1860), 'Reminiscences of an Old Bohemian,' E. Yates's 'Recollections.' See BROUGH, FANNY and ROBERT.

Brough, Sidney. Actor; son of Lionel Brough (*q.v.*); was in the first cast of 'Civil War' (1887), 'Nitocris' (1887), 'Incognito' (1888), 'Why Women Weep' (1888), 'Held Asunder' (1888), and 'The Paper Chase' (1888). Since then he has been the original *Wilfred* in 'The Profligate' (1889), *Dick* in 'A Pair of Spectacles' (1890),

Ned Annesley in 'Sowing the Wind' (1893), *Sir Thomas Dovergreen* in 'The Rogue Comedy' (1896), and the *Chevalier Moffat* in 'The Vagabond King' (1897), besides being in the first cast of 'Robin Goodfellow' (1893), 'Dick Sheridan' (1894), 'The Hom Secretary' (1895), 'The Happy Life' (1897) etc. He has also been seen in London a *Charles* in 'Our Boys' (1887), the *Duke* in *Mull* in 'Moths' (1890), *Charles Oakley* in 'The Jealous Wife' (1892), etc.

Brough, William. Playwright an miscellaneous writer, born April, 1826; die March, 1870; author of the following dramatic pieces:—'Apartments' (1831), 'Prin Prettypet and the Butterfly' (1854), 'Bon Fide Travellers' (1854), 'La Belle Alliance' (1854), 'Perdita; or, The Royal Milkmaid' (1856), 'Conrad and Medora' (1856), 'Dinora under Difficulties' (1859), 'The Sylphid' (1860), 'Perseus and Andromeda' (1861), 'Rasselas, Prince of Abyssinia' (1862), 'King Arthur; or, The Days and Knight of the Round Table' (1863), 'Hercules ar Omphale; or, The Power of Love' (1864), 'Ernani; or, The Horns of a Dilemma' (1865), 'Prince Amabel' (1865), 'Papill netta' (1866), 'Pygmalion; or, The Statu Fair' (1867), 'Kind to a Fault' (1867), 'The Caliph of Bagdad' (1867), 'The Field of tl. Cloth of Gold' (1868), 'The Gnome Kin. (1868), 'Turko the Terrible' (1868), 'Joan Arc; or, The Maid of All He' 'Uns' (1868), 'The Flying Dutchman; or, The Dem Seaman' (1869), 'Trying it On' (1869); als of 'A Comical Countess,' 'Endymion; or, The Naughty Boy who Cried for the Moon' 'The Great Sensation Trial; or, Circu stantial Effie-Deans,' 'How to make Hor Happy,' 'Lalla Rookh,' 'No. 1 Round t Corner,' 'A Phenomenon in a Smock Froc etc. He wrote several pieces in collabor tion with his brother, Robert B. Brou (*q.v.*). With Dr. Franck he wrote 'Kicks a Halfpence' and 'The Tale of a Coat' (185 and, with A. Halliday (Duff), 'The Censu (1861), 'The Colleen Bawn Settled at Las (1862), 'An April Fool' (1864), 'The A Belle' (1864), 'The Actor's Retreat' (186 'Doing Banting' (1864), 'Going to t Dogs' (1865), 'The Mudborough Electio 'My Heart's in the Highlands,' 'The Pre Horsebreaker,' 'Upstairs and Downstai 'A Valentine,' etc.

Brougham, John. Actor and pl wright, born in Dublin, May 9, 1810; d in New York on June 7, 1880; was educat at Trinity College in his native city, a for a time "walked" the Peter Street H pital there. His first appearance as an ac was made in July, 1830, at the Tottenh (afterwards Prince of Wales's) Theatre 'Tom and Jerry,' in which he enacted, says, "some twelve or fourteen parts." 1831 he was engaged by M^{de}m. Vestris the Olympic, whence he went with her Covent Garden. In 1840 he became mana. of the Lyceum, retiring from it in 1842 order to make his American *début* as actor at the Park Theatre, New Y^{ork}. After this came a starring tour thro^{ugh}.

the States, followed by an engagement at Burton's Theatre, and by a term of management at Niblo's Garden, New York. On December 23, 1850, Brougham opened the theatre, named after himself, in Broadway. Circumstances, however, made the speculation a failure. Going in July, 1856, to the Lowery, he revived there 'King John.' He next joined Wallack's company, after which he rejoined Burton's. In September, 1860, he went to England, where he remained for two years, returning to America in October, 1865, when he made his *rentrée* at the Winter Garden Theatre, New York. He afterwards went to the Olympic, to Wallack's, and so forth. On January 25, 1869, he opened a second "Brougham's Theatre" (on the site of the present Madison Square playhouse), but retired from its control in the April following. From that date till his death he was connected with stock companies in New York, his last appearance taking place at Booth's Theatre on October 25, 1879. "His rank among actors," writes William Winter, "it is difficult to assign. He excelled in humour rather than in pathos or sentiment, and was at his best in the expression of comically eccentric character. Among the parts that will live in the memory, as associated with his name, are *Stout* in 'Money,' *Dennis Brulgrudery* in 'John Bull,' *Sir Lucius O'Trigger* in 'The Rivals,' *Cuttle*, *Micawber*, *Bagstock*, *Grady* in 'Arrah-na-Pogue,' *Dazzle* in 'London Assurance,' *Captain Murphy Mauire* in 'The Serious Family,' and *O'Callahan* in 'His Last Legs.' His animal spirits, dash, vigour, and brilliancy, in these parts, were great; he entered deeply into their spirit; he could be consciously joyous or unconsciously droll; he was never for an instant out of the stage picture; and he spoke the language with delicious purity." His first dramatic composition was a burlesque for W. E. Burton, written about 1831. Between 1840 and 1842 he wrote 'Life in the Clouds,' 'Love's Livery,' 'Enthusiasm,' and 'Tom Thumb the Second,' between 1842 and 1850, 'Bunsby's Wedding,' 'The Confidence Man,' 'Don Cæsar de Assoon,' 'Vanity Fair,' 'The Irish Yankee,' 'Benjamin Franklin,' 'All's Fair in Love,' 'The Irish Emigrant,' 'Dombey and Son' (adaptation), 'The Haunted Man,' 'Home,' and 'Ambrose Germaine;' between 1850 and 1856, 'The World's Fair,' 'Faustus,' 'The Spirit of Air,' 'Row at the Lyceum,' and two adaptations—'David Copperfield' and 'The Actress of Padua;' between 1856 and 1860, 'The Pirates of the Mississippi,' 'The Red Mask,' 'Orion, the Gold Beater,' 'Tom and Jerry in America,' 'The Miller of Newersey,' 'The Game of Love,' 'Bleak House' (adaptation), 'My Cousin German,' 'A Decided Case,' 'The Game of Life,' 'Pocantotas,' 'Neptune's Defeat,' 'Love and Murder,' 'Romance and Reality,' 'The Ruling Passion,' 'Playing with Fire,' 'Columbus,' 'This House to be Sold,' etc.; between 1860 and 1865, 'The Duke's Motto,' 'Bel Demonio,' 'The Mystery of Audley Court,' and 'Only a Clod'—all adaptations

—'While there's Life there's Hope,' 'The Might of Right,' 'The Golden Dream,' and the libretti of 'Blanche de Nevers,' 'The Demon Lovers,' and 'The Bride of Venice;' between 1865 and 1879, 'Flies in the Web,' 'The Nervous Man and the Man of Nerve,' 'O'Donnell's Mission,' 'The Christian Martyrs,' 'Little Nell and the Marchioness,' 'Hearts; or, The Serpents of Society,' 'The Lottery of Life,' 'The Emerald Ring,' 'Better Late than Never,' 'Irish Stew,' 'Much Ado about a Merchant of Venice,' 'The Red Light,' 'Minnie's Luck,' 'John Garth,' 'The Lily of France,' 'Slander,' 'Good-Bye,' and 'Home Rule.' He claimed to be part-author with Boucicault of 'London Assurance' (*q.v.*), and collaborated with Mark Lemon in 'The Demon Gift' (*q.v.*). "Those of his dramatic works in which he himself took most pleasure, and in which the student will hereafter discern the most of the man, are" (says W. Winter) "the burlesque of 'Columbus,' the blank-verse drama of 'The Lily of France,' and the comedy of 'Playing with Fire.' They contain delicate thought, poetic suggestion, sweet-tempered satire, contemplative philosophy, and pathos." Brougham was twice married, and in each case to an actress—Emma Williams (died 1865), seen in London *circa* 1836–1852 and in New York *circa* 1852–1859; and Mrs. Hodges (died 1870), who acted in London in 1830, and made her American *début* in 1833. See Ireland's 'New York Stage' (1866), 'The Life, Stories, and Poems of John Brougham,' edited by W. Winter (1881), Winter's 'Shadows of the Stage' (1893), etc.

Brought to Book. (1) A comedietta by F. HAY, Charing Cross Theatre, August 20, 1875. (2) A comedy-drama by G. H. MACDERMOTT and HENRY PETTITT, Britannia Theatre, London, May 8, 1876.

Brought to Justice. A drama by HENRY PETTITT (*q.v.*) and PAUL MERITT (*q.v.*), produced at the Surrey Theatre on March 27, 1880.

Brought to Light; or, Watching and Winning. A drama, in a prologue and four acts, by T. A. PALMER (*q.v.*), produced at Plymouth in 1868. (2) 'Brought to Light:' a drama by J. PERCIVAL, Aberdeen, March, 1872. (3) 'Brought to Light:' a drama by E. DARBET, Greenwich, July, 1890.

Brought Together. A comedy in one act, by FRED. MOUILLOT, Elephant and Castle Theatre, London, October 29, 1894.

Broughton, Frederick W. Dramatic writer, born 1851, died May 16, 1894; author of 'A Labour of Love' (1875), 'Withered Leaves' (1875), 'Ruth's Romance' (1876), 'Light and Shade' (1877), 'A Debt of Honour' (1879), 'Sunshine' (1880), 'A Good Turn' (1880), 'Glass Houses' (1881), libretto of 'A Simple Sweep' (1882), 'One Summer's Night' (1882), 'Elsie' (1883), 'Before the Mast' (1884), 'Written in Sand' (1884), 'The Circassian,' adapted (1887), 'The Beggar'

(1889), 'The Poet' (1889), 'A Soldier of Fortune' (1889), 'Fool's Mate' (1889), 'The Bailiff' (1890), 'A Peer of the Realm' (1890), libretto of 'Edelweiss' (1893). He was also co-author, with J. Wilton Jones, of 'Christine' (1879) and 'The Trump Card' (1882); with Henry Pettitt, of 'Sisters' (1883); with Walter Browne, of 'Once Again' (1884); with H. P. Taylor, of 'Caprice' (1889); and with S. B. Lawrence, of 'Her Own Rival' (1889).

Broughton, Phyllis. Actress, dancer, and vocalist; figured, at the Gaiety, London, in the original casts of 'The Forty Thieves' (1880), 'Whittington and his Cat' (1881), 'Aladdin' (1881), 'Little Robin Hood' (1882), 'Blue Beard' (1883), 'Ariel' (1883), 'Camaralzaman' (1884); at the Avenue, in the first casts of 'Indiana' (1886), 'Robinson Crusoe' (1886), 'The Old Guard' (1887), 'The Other Little Lord Fundlebo' (1888); at the Prince of Wales's, in the original casts of 'Paul Jones' (1889), 'Marjorie' (1890), and 'Captain Thérèse' (1890). She was the first representative of *Catherine* in 'Joan of Arc' (1891), *Prue* in 'Richard Savage' (1891), *Susan* in 'Too Lovely Black-Eyed Susan' (1892), *Lord Clanside* in 'In Town' (1892), *Rebecca* in 'All My Eye Van-hoe' (1894). She has also been seen as *Suzanne* in 'Madame Favart' (1887), *Lady Betty* in 'The Highwayman' (1892), and *Lady Catherine* in 'Dandy Dan' (1897).—Her sister, EMMA BROUGHTON, also an actress, was the original *Toko* in 'Camaralzaman' (Gaiety, London, 1884) and *Philippa* in 'Myneer Jan' (Comedy Theatre, 1887), and appeared in 'On Toast' (Avenue Theatre, 1888).

Broughton, Thomas. Prebendary of Bedminster, born 1704, died 1774; author of 'Hercules,' a musical drama printed in 1745.

Browdie, John, figures in E. STIRLING'S 'Nicholas Nickleby' (q.v.) and 'The Fortunes of Smike.'

Brown. This name has been borne by a very large number of dramatic personages. For example:—(1) *Brown*, in REECE'S 'Brown and the Brahmins' (q.v.). (2) *Brown*, in A. CLEMENTS' 'Two Blinds' (q.v.). (3) *Barbican Brown*, in J. M. MORTON'S 'Waiting for an Omnibus' (q.v.). (4) *Ben Sidi Bedreddin Brown*, the "pacha of Pimlico," in J. M. MORTON'S farce of that name (q.v.). (5) *Captain Bickering Brown*, in G. H. LEWES' 'Lawyers' (q.v.). (6) *Cobham Brown*, in BYRON'S 'Tottles' (q.v.). (7) *David Brown*, in PLANCHE'S 'Court Favour' (q.v.). (8) *Hulda Brown*, the "widow," in 'The Danites' (q.v.). (9) *King Brown*, Tyrant of the Silly Islands, in PLANCHE'S 'Golden Branch' (q.v.). (10) *Mark Antony and Plato Brown*, in J. P. WOOLER'S 'Keep your Temper' (q.v.). (11) *Molly Brown*, the heroine of G. A. BECKETT'S 'Roof-Scrambler' (q.v.). (12) *Montgomery and Mrs. Brown*, in J. P. SIMPSON and H. MÉRIVALE'S 'Time and the Hour' (q.v.). (13) *Mrs. Brown*, in H. J. BYRON'S '1863'

(q.v.). (14) *Samuel Brown*, the Liverpool merchant, in T. TAYLOR and A. W. T. BOURG'S 'New Men and Old Acres' (q.v.). (15) *Tamberlik Brown*, a "sensation vocist," in T. J. WILLIAMS'S 'My Dress Boot' (q.v.). (16) *Triptolemus Brown*, in J. MORTON'S 'Drawing-rooms, etc.' (17) *Waverly and Lucy Brown*, in H. J. BYRON'S 'Old Story' (q.v.). (18) *Wilton Brown*, "the secretary," in SHERIDAN KNOWLE play of that name (q.v.). (19) *Wind Brown*, in J. M. MORTON'S 'Away with Melancholy' (q.v.). (20) *Zachariah Brown*, in C. S. CHELTNAM'S 'Christmas Eve in Watch-house' (q.v.).

Brown. The name of an actor who succeeded Sheridan in 1759 as manager the Dublin Theatre, and was most noted for his impersonation of the *Copper Captain* (q.v.). See 'Thespian Dictionary' (1805).

Brown, Anthony. Author of 'J Fatal Retirement,' a tragedy (1739).

Brown, Charles Armitage. Miscellaneous writer; author of the libretto of an opera called 'Narensky' (q.v.), published in 1814, and of 'Shakespeare's Autobiographical Poems, being his Sonnets clearly developed, with his Character drawn chief from his Works' (1838). See Houghton's 'Life of Keats' (1848), Forster's 'Life of Landon' (1869), Dilke's 'Papers of a Critic' (1875), Forman's edition of the works of Keats (1883).

Brown, Jessie. See JESSIE BROWN.

Brown, J. Author of 'The Stage-poem containing strictures on various actors' (1819).

Brown, John. Vicar of St. Nicholas, Newcastle; born 1715, died 1766; miscellaneous writer; author of two tragedies—'Barbarossa' (1754) and 'Athelstan' (1756), both of which see. See, also, the 'Biography Britannica.'

Brown, Miss, The Strange Adventures of. See STRANGE ADVENTURES.

Brown, Mrs., actress, after making her mark at Bath and Norwich (1782—), was engaged for Covent Garden, "with a view" (says Genest) "to counter-act J. B. Jordan, but the latter had the advantage of youth, and was too well established in favour of the town to be hurt by Mrs. Brown," whose London *début*, it may be recorded, was as *Miss Prue* in 'Love and Love' (January 28, 1786). See BRUNN, ANNA.

Brown Potter, Mrs. See POTTER, MRS. BROWN.

Brown, T. Allston. Author of 'History of the American Stage' (1870).

Brown, Thomas. Miscellaneous writer; born 1663, died 1704; author of 'Phoebe Lies a-Bleeding; or, The Apothecary turned Doctor,' a comedy (1697); 'The Stage Boss tossed in a Blanket; or, Hypocrisy in Mode' (1704); and 'The Dispensary,' a 1709

—all unacted. See 'Biographia Dramatica' (1812) and memoir prefixed to Brown's Collected Works (1707-8).

Brown, Vandyke. See **VANDYKE BROWN.**

Brown and the Brahmins; or, Captain Pop and the Princess Prettyeyes. An Oriental burlesque, founded on the story of 'La Veuve de Malabar' (*q.v.*), by **ROBERT REECE** (*q.v.*), and first performed at the Globe Theatre, London, on January 23, 1869, with **J. Clarke** as **Brown**, **E. Marshall** as **Tomidod the Tremendous**, **H. Andrews** as **Gallipots** (the royal physician), **Miss Maggie Brennan** as **Keemo-Kimo**, **Miss L. Morgan** as **Captain Pop**, and **Miss C. Thorne** as **Princess Prettyeyes**. Among the other characters are **Lieut. Larry-Dardy** and **Major Hawhaw**.

Browne. (1) The *Chevalier Browne* is a character in **T. W. ROBERTSON'S** 'Play' (*q.v.*). (2) *Holland Browne* is a retired linen-draper in **T. J. WILLIAMS'S** 'Jack's Delight.' (3) *Otway Sheridan Browne* figures in **T. J. WILLIAMS'S** 'I've written to Browne' (*q.v.*).

Browne, G. Walter. Actor, vocalist, and dramatic writer, born 1856; made his *debut* as an actor at the Theatre Royal, York, in 1875, as *Sidney Daryl* in 'Society,' and his first appearance in London in 1881 at the Savoy Theatre as *Colonel Calverly* in 'Patience'; he was afterwards engaged at the Adelphi, the Crystal Palace, the Royalty, the German Reeds, etc. He is author of the following stage pieces:—'Hearts and Homes' (1876), 'A Camera Obscura' (1879), 'A Wet Day' (1884), 'Im-Patience' (1884), libretto of 'A Love Game' (1885), 'Helter-Skelter' (1886), libretto of 'The Bosun's Mate' (1888), libretto of 'Mates' (1890), and libretto of 'Possession' (1890).

Browne, Moses. Vicar of Olney, Bucks, born 1703, died 1787; author of 'Polidus; or, Distress'd Love,' a tragedy, and 'All Bedevil'd; or, The House in a Hurry,' a farce, both printed in 1723.

Browne, Solomon James. Actor, born August, 1791; was educated at Eton, and for a time was a clerk in Doctors' Commons. His *debut* as an actor was made at Hertford in 1807; and he had had a long and varied experience of the provincial stage when, on October 7, 1823, he made his first appearance in London at Drury Lane (under Elliston) as *Lord Foppington* in 'The Trip to Scarborough' (*q.v.*). In *Oxberry's* 'Dramatic Biography' (1825) we read of Browne: "His *Bromley* ('Simpson and Co.') is a good performance, and much resembles Mr. C. Kemble's style of playing light comedy. His *Donald* ('Falls of Clyde') was one of the best pieces of melodramatic acting we ever beheld. Mr. Browne appears to us to stand above what Elliston now is, and second only to Charles Kemble as a light comedian." Browne first appeared in America at the National Theatre, New York, in 1838,

as *Bob Acres*. He was seen at *Laura Keene's* Theatre in 1858 as *Sir Harcourt Courtyly*. Ireland says: "He was a versatile and accomplished artist, especially in light and eccentric comedy and certain grades of melodrama. *Bob Acres*, *Jeremy Diddler*, *Rover*, *Young Rapid*, and *Bob Logic* are specimens of character in which he was peculiarly happy. His *Robert Macaire*, *Dazzle*, and *Sergeant Austerlitz* have not been equalled on the New York stage."

Browne, William. Poet, born 1590, died 1645; author of 'The Inner Temple Masque,' printed in his Works in 1772. See memoir by **W. C. Hazlitt** prefixed to an edition of the Works (1868).

Browne the Martyr. A farce in one act, by **D. TEMPLETON LUCAS**, first performed at the Court Theatre, London, in January, 1872, with **W. J. Hill** as *Browne*, and other parts by **W. Belford** and **Miss Santon**; revived, under the title of 'The Martyr,' at the Vaudeville Theatre, London, in November, 1892, with **C. Ashford**, **D. Fleet**, and **Miss Abington** in the cast.

Brownie's Brig (The). See **WRAITH OF THE LAKE.**

Browning, Robert. Poet and dramatist, born 1812, died 1889; author of the following acted plays:—'Strafford' (1837), 'A Blot in the Scutcheon' (1843), 'Colombe's Birthday' (1853), 'In a Balcony' (1884), and 'A Soul's Tragedy' (1904), all of which see; author, also, of the following poetic dramas:—'Pippa Passes' (1841), 'King Victor and King Charles' (1842), 'The Return of the Druses' (1843), and 'Luria' (1846). See *Macready's* 'Reminiscences' (1875), **W. L. Courtney's** 'Studies, Old and New' ['Robert Browning, Writer of Plays'] (1888), **W. Sharp's** 'Life of Robert Browning' (1890), **Gosse's** 'Robert Browning: Personalities' (1890), **Mrs. Orr's** 'Life and Letters of Robert Browning' (1891), 'The Letters of Robert and Elizabeth Browning' (1899), 'The Court and Society Review' ['Browning on the Stage'] (March, 1888). "The dramatic genius of Browning," says **Edward Dowden**, "was in the main of the static kind; it studies with extraordinary skill and subtlety character in position; it attains only an imperfect or a laboured success with character in movement. . . . Thought and emotion with him do not circulate freely through a group of persons, receiving some modification from each. He deals most successfully with each individual as a single and separate entity. . . . Browning's tragedies are tragedies without villains. The world is here the villain, which has baits and snares wherewith to entangle its victims" ('Robert Browning,' 1904). The last stanza of Browning's lyric, 'A Light Woman,' runs—

"Well, anyhow, here the story stays,
So far at least as I understand;
And, Robert Browning, you writer of plays,
Here's a subject made to your hand."

Brownjohn, Mr. John, in J. M. MORTON'S 'Done on Both Sides' (q.v.).

Brownlee, Mrs. The widow in BRONSON HOWARD'S 'Old Love-Letters' (q.v.).

Brownsmith, John. Author of 'The Theatrical Alphabet, containing a catalogue of several hundred Parts (both Men's and Women's) in different Plays and Farces, with the number of Lengths noted that each Part contains, carefully disposed in alphabetical order' (1767).

Brownsmith, Jones Robinson, in C. J. MATTHEWS'S 'Little Toddlekins' (q.v.).

Brozzo. A character in W. H. OXBERRY'S 'Matteo Falcone'.

Bruce, Edgar. Actor and manager; died 1901; made his *début* in the former character in 1868 at Liverpool, his first appearance in London taking place in August, 1869, at the Strand Theatre as *Château Renaud* in 'The Pilgrim of Love' (q.v.). In 1871 he went to America, where he was seen in some of the leading rôles of Robertsonian comedy. In 1873-4 he was engaged at the Court Theatre, London, where he was the original *Sir Walter Mervyn* in 'About Town' (q.v.), *Stephen Luttrell* in 'Marriage Lines' (q.v.), *Dr. Micklethwaite* in 'Alone' (q.v.), *Woodpecker Tapping* in 'The Wedding March' (q.v.), *Jack Benedict* in 'Brighton' (q.v.), etc. In 1875, after a season at the St. James's, he became lessee, for a few months, of the Haymarket, whence he went, in 1876, as manager, to the Globe. In 1878 he played *Greythorne* in 'Pink Dominos' at the Criterion. The following year found him lessee of the Royalty, where he was the original *Guy Devereux* in 'Crutch and Toothpick' (q.v.). At the Prince of Wales's, in 1880, he was the first representative of *Herbert Russell* in 'Annie Mie' (q.v.). In 1883 he was lessee of the Imperial Theatre, and in 1884 he opened the Prince's (now Prince of Wales's) Theatre, of which he was proprietor, appearing in the opening bill as *Sir G. Carlyon* in 'Honour Bound' (q.v.). He was seen at the Comedy Theatre in 1887 as *Colonel Woottweel Woodd* in Burnand's 'Colonel' (q.v.), a character in which he afterwards figured in the provinces.

Bruce, Edith. Actress; made her London *début* at Covent Garden Theatre in August, 1872, as *Wanda* in 'Babil and Bijou' (q.v.). Since then her original parts have included *Parker* in 'The Great Divorce Case' (1876), *Miss Barron* in 'Pink Dominos' (1877), *Miss Tudor* in 'The Worship of Bacchus' (1879), *Mary Greville* in 'An English Gentleman' (1879), *Mrs. De Courey* in 'Unlimited Cash' (1879), *Helen MacGregor* in 'Robbing Boy' (1879), *Inez* in 'Trova-tore' (1880), *Josephine* in 'A Bridal Tour' (1880), *Mary Maguire* in 'Taken from Life' (1881), *Captain Horsley Down* in 'Silver Gull' (1883), *Phæbe Wood* in 'A Run of Luck' (1886), *Cicely Manners* in 'The Armada' (1888), *Nanette Potin* in 'Paul Kanvar' (1890), etc. She has also been seen

in London as *Cribbage* in 'Daisy Farm' (Gaiety Theatre, 1879), *Mrs. Alston* in 'Brighton' (Olympic Theatre, 1880), *Nan* in 'Where's the Cat?' (Criterion Theatre, 1880), *Mrs. Guyer* in 'A Trip to Chinatown' (Toole's, 1894), and the "hero" of numerous pantomimes.

Bruin, King. The "usurper" in PLANCHÉ'S 'Good Woman in the Wood' (q.v.). (2) *Mr. and Mrs. Bruin* are characters in S. FOOTE'S 'Mayor of Garratt' (q.v.).

Brulgruddery, Dennis. The inn keeper in COLMAN jun.'s 'John Bull' (q.v.).

Brum. A farce (with music) by FRANK DESPREZ, first performed at the Theatre Royal, Leeds, on March 15, 1880.

Brummagem, in HOARE'S 'Lock and Key' (q.v.).

Brummell, Beau. See BEAU BRUMMELL.

Brunette, in 'Yes or No' (q.v.).

Brunhilda. The "vampire bride" in G. BLINK'S drama of that name.

Bruno; or, The Sultan's Favourite. A "comic extravaganza," brought out at the Adelphi Theatre, London, in 1822 and played at Bath in the following year under the title of 'Bashaw and the Bear.'

Bruno, Pascal. See PASCAL BRUNO.

Bruno le Filleur. See SPITALFIELD WEAVER, THE.

Brunton, Ann. See MERRY, MRS.

Brunton, Annie. Actress; daughter of Elizabeth Brunton Robertson (q.v.) played *Bartje* in 'Annie Mie' (1830) at *Adèle* in 'Too Late' (1831); author of the following dramatic pieces:—'The Family Ghost' (1831), 'Won by Honours' (1832) and 'The Queen of Diamonds' (1832).

Brunton, Elizabeth. See ROBERTSON ELIZABETH BRUNTON.

Brunton, Elizabeth. See YATTON MRS. FREDERICK.

Brunton, John. Actor and theatrical manager; son of a soap-maker at Norwich and originally a grocer and tea-dealer, Drury Lane; appeared at Covent Garden Theatre in 1774 as *Hamlet* and *Cyrus*; afterwards engaged as a "stock" performer at Norwich and at Bath, eventually becoming manager of the Norwich "circuit." See 'The Thespian Dictionary' (1805); also BRUNTON, ANN, JOHN, and LOUISA.

Brunton, John. Actor, born 1775; son of the above; took to the stage about 1794 at Lincoln; played afterwards at Norwich made his London *début* at Covent Garden Theatre in September, 1800, and remained in London for a time, returning in 1804 to the provinces, where he managed several playhouses. He was at one period proprietor of the White Lion London Theatre. He was brother of ANN and Louisa Brunton, and father of ANN

Frederick Yates (*q.v.*). See 'The Thespian Dictionary' (1805) and Oxberry's 'Dramatic Biography' (1826).

Brunton, Louisa [Countess of Craven]. Actress; daughter of John Brunton, sen. (*q.v.*); born in February, 1782, died August, 1860; made her professional *début* at Covent Garden Theatre, October 5, 1803, as *Lady Cowly* in 'The Provoked Husband' (*q.v.*). She was the original representative of such characters as *Emily* in 'The Wheel of Fortune' (*q.v.*) and *Julia* in 'The School of Reform' (*q.v.*), and among her other rôles were *Beatrice* ('Much Ado'), *Celia*, *Lady Anne* (Richard III.), *Rosara* ('She Would and She Would Not'), *Irene* ('Barbarossa') *Dorinda* ('Beaux Stratagem'), etc. Oxberry says that "from the retirement of Miss Warren (April 8, 1796) no actress in the pre-emptive line of genteel comedy had so much intranced the town. Her person was tall, lovely, and commanding, and the pleasure her friends felt in her being raised to the rank of a countess, by her marriage with the Earl of Craven [about 1807], was exceeded by the regret with which the town relinquished such an actress" ('Dramatic Biography'). See Genest's 'English Stage.'

Brunton, Mrs. Anna, born 1773; daughter of Mrs. Brown the actress, and wife of John Brunton (*q.v.*); author of 'The Cottagers,' a comic opera, printed in 1788.

Brush. (1) Valet to *Lord Ogleby* in COLMAN, sen., and GARRICK'S 'Clandestine Marriage.' (2) A character in 'The Village Opera.' (3) A character in RODWELL'S 'I'll be your Second' (*q.v.*).

Brute, Sir John and Lady. The leading characters in VANBRUGH'S 'Provoked Wife' (*q.v.*).

Brutus, Lucius Junius. This famous Roman statesman and patriot is the central figure of several dramas by English writers:—(1) 'Lucius Junius Brutus' (*q.v.*), the father of his Country, by NAT LEE (*q.v.*) (1681). (2) 'Lucius Junius Brutus' (*q.v.*), by WM. DUNCOMBE (1734). (3) 'Lucius Junius Brutus' (*q.v.*), by HUGH DOWNMAN (printed in 1779). (4) 'The Sibyl; or, The Elder Brutus' (*q.v.*), by RICHARD CUMBERLAND (*q.v.*). (5) 'Brutus; or, The Fall of the Arquin;' a play by JOHN HOWARD PAYNE (*q.v.*), founded upon all the above-named pieces, and first performed at Drury Lane on December 3, 1818, with Edmund Kean in the title part, D. Fisher as *Titus*, H. Kemble as *Sextus*, S. Penley as *Aruns*, Bengough as *Collatinus*, Mrs. Glover as *Tullia*, Mrs. V. West as *Tarquinius*, and Mrs. Robinson as *Lucretia*; revived at Drury Lane in January, 1854, with G. V. Brooke as the hero and G. Bennett as *Sextus*. See Genest's analysis of the play. (6) 'Junius' (*q.v.*), by EDWARD, LORD LYTTON (1855). See *the Theatre* for March, 1855.

Brutus, Marcus Junius, figures in TAYLOR'S 'Payable on Demand' (*q.v.*).

Brutus, Marcus, in SHAKESPEARE'S 'Julius Cæsar' (*q.v.*), conspires against, and helps to assassinate, *Cæsar* (see act iii. sc. 1). His apology for the assassination occurs in the following scene; his encounter with the ghost of *Cæsar*, in act iv. sc. 3; his suicide, in act v. sc. 5. "The death of Brutus," says Hazlitt, "is worthy of him—it has the dignity of the Roman senator with the firmness of the stoic philosopher." See '2 Henry VI.,' iv. 1, and 'Hamlet,' iii. 1; also, BUCKINGHAMSHIRE.

Brutus lâche César. See DELICATE GROUND.

Brutus of Alba; or, The Enchanted Lovers. A tragedy by NAHUM TATE (*q.v.*), founded on the 4th Æneid, and licensed for performance at Dorset Garden, in July, 1678. It is "partly built" (says Genest) on the "ridiculous story" that, after the destruction of Troy, Brutus and other Trojans came to Albion, killed its giant population, called the country Britain, and built London. "The storm which drives Brutus and the Queen [of Syracuse] to the cave is raised by the enchantment of the sorceress Ragusa." (2) 'Brutus of Alba; or, Augusta's Triumph;' an opera performed at Dorset Garden in 1696. It is a kind of sequel to Tate's play, from which the anonymous author has borrowed the names of several characters; some characters, and portions of the text, are from Massinger's 'Virgin Martyr' (*q.v.*). "Brutus, who returns with conquest from the Gallic wars, is meant as a sort of compliment to King William, on whose welfare the fate of Augusta (London) depends" (Genest).

Brutus, the Crooked, in PLANCHÉ'S 'Once upon a Time there were Two Kings' (*q.v.*).

Brutus Ultor. A tragedy by MICHAEL FIELD (*q.v.*), in five acts and in verse, published in 1886.

Bryanstone, Bob. A small coal-dealer in MARK LEMON'S 'Jack in the Green' (*q.v.*).

Bubble. (1) The "city gallant" in GREEN'S 'Tu Quoque' (*q.v.*). (2) A lawyer's clerk in E. FALCONER'S 'Does he Love me?' (3) A *Mr.* and *Mrs. Bubble* figure in H. T. CRAVEN'S 'One Tree Hill' (*q.v.*).

Bubble and Squeak. A farce by FREDERIC HAY (*q.v.*), first performed at the Vaudeville Theatre, London, on May 12, 1871.

Bubble Reputation (A). A farcical comedy in three acts, by JAMES WILLING (*q.v.*) and JOHN DOUGLAS (*q.v.*), produced at the Standard Theatre, London, on April 6, 1885.—"Seeking the bubble reputation"—'As You Like It,' iii. 7 (*Jaques*).

Bubbles. A comedietta by C. S. FAWCETT (*q.v.*), first performed at the Gaiety Theatre, London, in October, 1881.

Bubbles of the Day. A comedy by DOUGLAS JERROLD (*q.v.*), first performed at Covent Garden on February 25, 1842, with

W. Farren as *Lord Skindeep*, M.P., Bartley as *Spreadweasel*, W. Lacy as *Melon*, J. Vining as *Chatham Brown*, M.P., Charles Mathews as *Captain Smoke*, Harley as *Sir Phenix Clearcake*, Meadows as *Malmsey Shark*, Mrs. Nisbett as *Pamela Spreadweasel*, Mrs. W. Lacy as *Florentia*, and Mrs. Orger as *Guinea*. *Pamela and Melon* (a barrister) are engaged, and if they do not marry must pay a penalty; the former, however, is in love with *Brown*, and the latter with *Florentia*. *Skindeep* is a pseudo-philanthropist, *Spreadweasel* an unprincipled merchant, *Smoke* a company-promoter, *Clearcake* an ex-auctioneer, *Shark* a wine-merchant and money-lender, and *Guinea* a lady's maid.

Buchanan, Elizabeth. An actress engaged at Lincoln's Inn Fields between 1728 and 1732, and at Covent Garden between 1732 and 1736. She played such parts as *Calphurnia*, *Lady Macduff*, *Desdemona*, *Cressida*, *Aspatia* ('The Maid's Tragedy'), *Almeyda* ('Don Sebastian'), *Fidelia* ('The Plain Dealer'), *Marcia* ('Cato'), *Almeria* ('The Mourning Bride'), etc.

Buchanan, McKean. Actor, born in Philadelphia, February, 1823; son of a paymaster in the U.S. Navy; himself served as midshipman; made his *début* as an actor at New Orleans as *Hamlet*, the character in which he first figured at New York (in June, 1850, at the Broadway). He appeared at the Marylebone Theatre, London, in 1852, at the City of London Theatre in 1854, and at the Standard Theatre in 1859 (as *Hamlet*).

Buchanan, Robert. Dramatic and miscellaneous writer, born 1841, died 1901; author of the following stage pieces:—'The Rathboys,' 'The Witchfinder' (1864), 'A Madcap Prince' (1874), 'Corinne' (1876), 'The Queen of Connaught' (1887), 'A Nine-Days' Queen' (1880), 'The Exiles of Erin' (1881), 'The Shadow of the Sword' (1881), 'Lucy Brandon,' an adaptation (1882), 'Storm-Beaten' (1883), 'Lady Clare,' an adaptation (1883), 'Agnes,' an adaptation (1885), 'Sophia,' an adaptation (1886), 'A Dark Night's Bridal,' an adaptation (1887), 'The Blue Bells of Scotland' (1887), 'Roger la Honte' (afterwards 'A Man's Shadow'), an adaptation (1888), 'Partners,' an adaptation (1888), 'Joseph's Sweetheart,' an adaptation (1888), 'That Doctor Cupid' (1889), 'The Old Home' (1889), 'Theodora,' an adaptation (1889), 'Man and the Woman' (1889), 'The Bride of Love' (1890), 'Clarissa,' an adaptation, (1890), 'Miss Tomboy,' an adaptation (1890), 'Sweet Nancy,' an adaptation (1890), 'The Sixth Commandment' (1890), 'Marmion' (1891), 'The Gifted Lady' (1891), libretto of 'The Piper of Hamelin' (1893), 'The Charlatan' (1894), 'Dick Sheridan' (1894), and two plays first performed in America—'Lady Gladys' (*q.v.*) and 'Squire Kate' (*q.v.*). He also wrote, with Sir Augustus Harris, 'A Sailor and his Lass' (1883); with Hermann Vezin, 'Bachelors' (1884); with G. R. Sims, 'The English Rose' (1890),

'The Trumpet Call' (1891), 'The Lights Home' (1892), 'The White Rose' (1892), and 'The Black Domino' (1893); with F. Horne 'The Struggle for Life' (1890); with J. Murray, 'A Society Butterfly' (1894); an with Harriett Jay, 'Alone in London' (1885), 'Fascination' (1889), 'The Strange Adventures of Miss Brown' (1895), 'The Romance of the Shopwalker' (1896), 'The Wanderer from Venus' (1896), 'The Mariners of England' (1897), and 'Two Little Maids from School,' an adaptation (189). See the 'Life' by Harriett Jay.

Buck, in FOOTE'S 'Englishman in Paris' (*q.v.*).

Buck, Sir George, was appointed Master of the Revels in 1610. He had some time acted as deputy to Edmund Tynley in that office. He was succeeded Master by Sir John Astley in 1622, and died in the following year.

Bucke, Charles. Miscellaneous writer, born 1781, died 1846; author of a tragedy, verse called 'The Italians; or, The False Accusation' (*q.v.*).

Buckhorse, Bobby. The "cock the walk" in POOLE'S 'Year in an Ho' (*q.v.*).

Buckhurst, Lord [Thomas Sackville]. See GORBODUC.

Buckingham. (1) A drama in five acts, by W. G. WILLS (*q.v.*), first performed at the Olympic Theatre, London, on November 29, 1875, with Henry Neville as *Duke of Buckingham*, W. Creswick as *Cresswell*, Haywell as *Lord Fairfax*, Volks as *Colonel Hip-and-Thigh*, Odell as *Truman*, Miss Fanny Enson as *Mary Fairy*, etc. (2) A comic operetta, music by J. Edwards, Town Hall, Northampton, December 28, 1877.—*The Duke of Buckingham* (1592-1628) figures in PLANCHÉ'S 'Cot Beauties' (*q.v.*), STIRLING'S 'John Felt' HALLIDAY'S 'King of Scots,' and the various adaptations of 'The Three Musketeers' (*q.v.*).

Buckingham, Duke of [George Villiers]. Born 1627, died 1688; author of 'The Rehearsal' (1672) and 'The Battle of Summer,' both of which see.

Buckingham, Leicester Silk. Miscellaneous writer, born 1825, died 1913; wrote the following pieces for the stage:—'Aggravating Sam' (1854), 'Belphegor,' burlesque (1856), 'Cupid's Ladder' (1856), 'Pizarro; or, The Leotard of Peru' (1856), 'The Merry Widow' (1863), 'Silken Petticoat' (1863), 'The Silver Lining' (1864), 'Face in the Fire' (1865), 'A Fretful Porcupine' (1867); likewise, 'Do Shake Hands,' 'I'll Lend you an Umbrella,' 'Take that away,' burlesques of 'Lucrezia Borgia,' 'Traviata,' and 'William Tell'; also, with Augustus Harris, 'Jeannette's Wedding.' From 1857 to 1867 he was the theatrical critic of the *Morning Star*. His wife (White) acted for some years under the name of Buckingham White (*q.v.*).

Buckinghamshire, Duke of (John Sheffield). Born 1649, died 1720; author of *Julius Cæsar* and *Marcus Brutus*, both printed in 1722. See JULIUS CÆSAR.

Bucklaw, Alfred, actor, has appeared in London in the original casts of 'Lady Clare' (1883), 'As in a Looking-Glass' (1887), 'Sweet Nancy' (1890), 'The Struggle for Life' (1890), 'David' (1892), 'Eagle Joe' (1892), 'The Black Cat' (1893), 'A Gauntlet' (1894), 'The Transgressor' (1894), 'True Blue' (1896), etc.

Bucklaw, Arthur, figures in the various versions, adaptations, and burlesques of 'The Bride of Lammermoor' (q.v.).

Buckle of Brilliants (The). See CROWN PRINCE, THE.

Buckram. (1) *Frederick and Lady Buckram* are characters in PALGRAVE SIMPSON'S *Without Encumbrances* (q.v.). (2) *Miss Buckram* is a corset-maker in G. DANCE'S *Station-House*. (3) *A Miss Buckram* figures also in J. V. MILLINGEN'S 'Ladies at Home' (q.v.).

Buckskin, Bob, (1) in T. PARRY'S P.P.' (2) The jockey, in BOUCAULT'S *Flying Scud* (q.v.).

Buckstone, John Baldwin. Actor, playwright, and manager; born at Hoxton, London, in September, 1802; died October, 1879; was (Oxberry says) the son of a tradesman, and early placed in a solicitor's office; thence (after some trial performances as an amateur) he ran away to join a company in a small town in Berkshire, where he opened "as *Trueman* in 'George Barnwell' (*Dramatic Biography*)". After further experience in the country, he was engaged for the Surrey Theatre, where he made his London debut in January, 1823, as *Ramsay* in *The Fortunes of Nigel*. Thence he went (1824) to the Coburg (Victoria) Theatre, where he appeared as *Nicolo* in his own play of 'The Bear Hunters' (q.v.). From the Coburg he migrated in 1827 to the Adelphi, where (1828) he appeared as *Bobby Trot* in his 'Luke the Labourer' (q.v.). From 1833 to 1839 he was acting alternately at the Haymarket and the Adelphi. In the first-named year he was in the original cast of Jerrold's *Housekeeper* (q.v.). From 1840 to 1842 he was fulfilling engagements in America, his first appearance being made in the former year at the National Theatre, New York. In 1842 he reappeared at the Haymarket, remaining there till 1847, and figuring during that time as the original *Captain Sippet* in Mrs. Gore's 'Quid Pro Quo' (q.v.), *Bob* in Boucault's 'Old Heads and Young Hearts' (q.v.), *Tilly Slouboy* in Webster's 'Cricket on the Hearth' (q.v.), *Golightly* in 'Lend me five Shillings' (q.v.), and the *MacDunnium* in Boucault's 'School for Scheming' (q.v.). In 1847 he went to the Lyceum, where he was the original *Box* in 'Box and Cox' (q.v.). In the following year he returned to the Haymarket, where he was the first representative of *Aminadab Steek* in 'The Serious Family' (q.v.), *Moses* in Coyne's 'Vicar of

Wakefield' (q.v.), *Appleface* in Jerrold's 'Catspaw' (q.v.), and *Shadowy Softhead* in Lytton's 'Not so Bad as we Seem' (q.v.). In 1853 he became the lessee of the Haymarket, a position which he occupied till 1876. This was one of the most memorable managements in the history of the English stage, by reason both of the plays produced and the players engaged to represent them. During this period Buckstone was the original representative of *Jeremy Tulip* in 'Elovements in High Life' (1853), *Coddlelove* in 'Ranelagh' (1854), *Lord Pellemelle* in 'Willikins and his Dinah' (1854), *Tom Ripstone* in 'The Evil Genius' (1856), *Sir Brian de Beau Sex* in 'The Rights and Wrongs of Women' (1856), *John Buttersby* in 'Victims' (1857), *Dr. Botcherty* in 'An Unequal Match' (1857), *Molehill* in 'The Tide of Time' (1858), *Major Wellington de Boots* in 'Everybody's Friend' (1859), *Mr. Peckover* in 'The Contested Election' (1859), *Frontin* in 'The Late Lamented' (1859), *Lovibond* in 'The Overland Route' (1860), *Bubble* in 'The Family Secret' (1860), *Beetle* in T. Taylor's 'The Babes in the Wood' (1860), *Mr. Bunny* in Coyne's 'Black Sheep' (1861), *Squire Chivey* in Robertson's 'David Garrick' (1864), *Jonathan Rumbelow* in 'Brother Sam' (1865), *Tom Sutherland* in 'The Favourite of Fortune' (1866), *Squire Bubb* in 'A Wild Goose Chase' (1867), *Alexandre* in 'A Life Well Won' (1867), *Dr. Lafitte* in 'A Hero of Romance' (1868), *Bunter* in 'New Men and Old Acres' (1869), *King Phanor* in 'The Palace of Truth' (1870), *Chrysos* in 'Pygmalion and Galatea' (1871), *Lutin* in 'The Wicked World' (1873), *Mr. Fitz-Partington* in 'Charity' (1874). Buckstone was also seen during his career as *Grumio* in 'The Taming of the Shrew' (1844), *Dan* in 'John Bull' (1846), *Sir Andrew Aquecheek* (1846), *Scrub* in 'The Beaux' Stratagem' (1847)—all at the Haymarket; *Speed* in one act of 'The Two Gentlemen of Verona' (1847); one of the witches in 'Macbeth' (1849); *Touchstone*, *Tony Lumpkin*, *Bob Acres*; *Tim* in 'Wild Oats' (1856), *Sir Benjamin Backbite* (1857), *Modus* in 'The Hunchback' (1858), *Sir Bashful Constant* in 'The Way to Keep Him' (1858), *Silky* in 'The Road to Ruin' (1859), *Simon Pure* in 'A Bold Stroke for a Wife' (1859), *Trenchard* in 'Our American Cousin' (1861), *Zekiel Homespun* in 'The Heir at Law' (1866), *Dolly Spanker* in 'London Assurance' (1870), and *Score-up* in 'Spring Gardens' (1875). Buckstone's 'Bear Hunters' and 'Luke the Labourer' have been mentioned. He was also the author of the following dramatic pieces:—'Peter Bell, the Waggoner'; or, 'The Murderers of Massiac' (1826), 'Paul Pry' (1827), 'The New Don Juan' (1828), 'John Street, Adelphi' (1829), 'Presumptive Evidence' (1829), 'Billy Taylor'; or, 'The Gay Young Fellow' (1829), 'The Happiest Day of my Life' (1829), 'Snakes in the Grass' (1829), 'Theodore the Brigand' (1830), 'Mischiefs Making' (1830), 'The Wreck Ashore' (1830), 'A Husband at Sight' (1830), 'Popping the Question' (1830), 'Damon and Pythias'

(1831), 'The Ice Witch; or, The Frozen Hand' (1831), 'John Jones' (1831), 'The King of the Alps' (1831), 'Victorine' (1831), 'The Pet of the Petticoats' (1832), 'Forgery; or, The Reading of the Will' (1832), 'The Bravo,' an adaptation (1833), 'Ellen Wareham' (1833), 'Open House; or, The Twin Sisters' (1833), 'The Rake and his Pupil' (1833), 'Nicholas Flam' (1833), 'Agnes de Vere; or, The Broken Heart,' an adaptation (1834), 'Henriette the Forsaken' (1834), 'The May Queen' (1834), 'Rural Felicity' (1834), 'Married Life' (1834), 'The Christening' (1834), 'Isabella; or, Woman's Life' (1834), 'Thirty Years of a Woman's Life' (1834), 'The Last Days of Pompeii,' an adaptation (1834), 'The Dream at Sea' (1835), 'The Scholar,' an adaptation (1835), 'Good Husbands make Good Wives' (1835), 'Second Thoughts' (1835), 'Uncle John' (1836), 'Shocking Events' (1838), 'Our Mary Anne' (1838), 'Weak Points' (1838), 'The Irish Lion' (1838), 'A Lesson for Ladies' (1838), 'Jack Sheppard' (1839), 'Single Life' (1839), 'A Kiss in the Dark' (1840), 'The Thimble Rig' (1844), 'Snapping Turtles' (1845), 'The Green Buses; or, 100 Years Ago' (1845), 'Nine Too Many' (1847), 'The Flowers of the Forest' (1847), 'A Rough Diamond' (1847), 'An Alarming Sacrifice' (1849), 'Leap Year' (1850), 'Good for Nothing' (1851), 'Babes in the Wood' (1856); also, of 'Abelard and Heloise,' 'Curiosity Cured,' 'The Duchess de la Vaubalière,' 'The Dead Shot,' 'Josephine, the Child of the Regiment,' 'The Maid with the Milking Pail,' 'The Two Queens.' "As actor," writes Tom Taylor, "the English stage has seen few more genial and humorous mimics than Buckstone. His art was of the English style, broad and laughter-making. He always seemed to attach more importance to the humorous than to any other quality of the part he acted. But he did not overlook the general aspect of his parts, though he clothed them all in a uniform garb of the Buckstonian humour, conveyed through the inimitable eye-twinkle and mouth-twist all knew so well, and the rich, oily chuckle of a voice whose sound could produce a roar before the actor was seen. He usually provoked laughter, however, without forcing, and was admirable in the quiet, unerring power with which he made a point." "A more singular face," says Percy Fitzgerald, "could not be devised—the intensely droll eyes set in their places a little crookedly, a delightfully grotesque nose, cheeks something after the pattern of cutlets, and whose muscles went up and down, delicately relaxed; and the mouth! That, drawing it over to one side, into a corner, as it were, until by the act a sort of money-box slit or aperture was made; with this difference, that the good things were projected out of it, instead of anything being dropped in;—that 'twist' was special to himself." See Pascoe's 'Dramatic List' (1880), 'Actors and Actresses of Great Britain and America,' P. Fitzgerald's 'Memoirs' and 'Principles of Comedy,' etc. While manager of the Haymarket, Buckstone appeared in several

"occasional" pieces, of which the following are examples:—(1) 'Mr. Buckstone's Ascendancy of Mount Parnassus': a *pièce de circonstance* by J. R. PLANCHÉ, performed in March, 18 and forming "a sort of travesty of Alb Smith's famous entertainment, 'The Ascent of Mont Blanc,' then in the height of popularity." (2) 'Mr. Buckstone's Voyagers Round the Globe in Leicester Square: "revue" by J. R. PLANCHÉ, produced Easter, 1854. (3) 'Buckstone at Home; The Manager and his Friends': a sketch by STIRLING COYNE, brought out in April, 1863.

Buckstone, John Copeland. Acted from 1858; son of J. B. Buckstone (*q.v.*) made his professional *début* at the Gaiety Theatre, Dublin, in April, 1876. He has had considerable experience in the English provinces, India, and America; besides appearing in London at the Folly and Haymarket Theatres in 1879, at the Royalty, Prince of Wales, and Criterion in 1886, at the Opéra Comique and Comedy in 1887, the Lyceum, Novelty, and Shaftesbury 1888, and at the Duke of York's Theatre 1898-9.—His brother, Rowland Buckstone was the original *Basil Giorgione* in 'The Colonel' (1881) and the first *Peppe Merely Players* (1882).

Buckstone, Lucy Isabella. Acted from 1859; daughter of J. B. Buckstone (*q.v.*); born 1859, died 1893; made her first appearance at the Gaiety Theatre, London, in December, 1875. She afterwards figured at the Lyceum as *Annette* in 'The Bells' and *Lady F. Touchwood* in 'The Belle's Stratagem' (1876); also, at the Prince of Wales Theatre as *Lucy Ormond* in 'Peril' (1876). Her "original" parts included *Minnie* in 'Engaged' (1877), *Bertha de Motteville* in 'A Good Catch' (1883), *Abigail Hill* in 'The Queen's Favourite' (1883), *Gladys Grant* in 'Rackham' (1883), *Enid Anstruther* in 'Marina' (1883), and *Flora* in 'Miss Decima' (1891). She also appeared in London as *Maria* in 'The Scandal for Scandal' (1876), *Alice* in 'Forget Not' (1882), *Lucy Bertram* in 'Guy Rouvering' (1883), *Edith Marstrand* in 'The Private Secretary' (1884), *Blanche Denton* in 'The Denhams' (1885), and *Gwendolyn Pettigrew* in 'The Parvenu' (1891).

Bud, Felix and Ellen. The married couple in C. J. MATHEWS' 'My Wife's Mother' (*q.v.*).

Bud and Blossom. A farce by I. G. COLIN CAMPBELL, Terry's Theatre, London, June 3, 1893.

Budd, Dorothy, in DOUGLAS JERROLD'S 'St. Cupid' (*q.v.*). (2) *Miss Rose Buddon* in SELBY'S 'Spanish Dancers' (*q.v.*).

Budge and Tottie. A dramatization of J. Habberton's story, 'Helen's Babes,' produced at the Gaiety Theatre, London, in September, 1878, with the Damsels children in the principal parts.

Budge, Ben. A character in GAY'S *Beggar's Opera* (*q.v.*). (2) *Budge*, in E. BLANCHARD'S *'Artful Dodge'* (*q.v.*), is a heriff's officer.

Budget of Blunders (A). A farce in two acts, by GREFFULHE, first performed at Covent Garden in 1810.

Buff and Blue. A play by J. J. ICCLOSKEY, performed in U.S.A.

Buffalo Bill. (1) A play by F. G. LAEDER (*q.v.*), performed at the Bowery Theatre, New York, in February, 1872, with J. B. Studley in the title part, followed in by W. H. Whalley; at the same theatre in August, 1873, with W. F. Cody (Buffalo Bill) in the title rôle. (2) A drama in four acts, by Colonel STANLEY and CHARLES BERGMANN, produced (for the first time in London) at Sanger's Theatre, May 28, 1887. (3) A drama in four acts, by GEORGE ROBERTS, first performed at the Elephant and Castle Theatre, London, May 30, 1887.

Buffalo, Don, in O'HARA'S *'April Day'* (*q.v.*), is the man who is made "an April Fool" by *Davo* (*q.v.*).

Buffalo Girls (The); or, The Female Renegaders. A farce by EDWARD STIRLING (*q.v.*), first performed at the Surrey Theatre, London, on April 17, 1847, with J. Webb as *Mark Anthony Napoleon Alexander Wellington Tom Thumb*.

Buffer, Sir William. A character in CAKE'S *'Before Breakfast'* (*q.v.*). (2) *Mr. Buffer*, in E. and J. M. MORTON'S *'Railroad Tip'*, is a confectioner.

Bufton, Eleanor [Mrs. Arthur Swanrough]. Actress, born 1840, died 1893; made her first appearance on the stage at Edinburgh, her metropolitan *début* being at the St. James's Theatre. At the Princess's, under Charles Kean, she figured as *Hermia* in *'A Midsummer Night's Dream'* (1856), *Ordinand* in *'The Tempest'* (1857), and *Imogen* in *'King Lear'* (1858). At the Strand Theatre (under the Swanborough management) she was in the original casts of such pieces as Halliday's *'Romeo and Juliet'*, *Triltsche* (1859), Talfourd's *'William Tell'* (59), Craven's *'Post Boy'* (1860), Byron's *'Smeralda'* (1861), Buckingham's *'Pizarro'* (62), and Byron's *'Ivanhoe'* (1862). Returning to the St. James's, Miss Bufton was seen there as *Miss Ogle* in *'The Belle's Stratagem'* (1866), the original *Gianetta* in *'Cobert's Dulcamara'* (1866), *Mrs. Swanson* in *'Coyne's Widow Hunt'* (1867), and *Mrs. Ferment* in *'The School of Reform'* (67). At the Strand in 1870 she was *Cicely* in *'The Heir at Law'*, and the original *Jonathan Wild* in *'Farnie's Idle Prentice'* (1871, at the Court Theatre, she was the first representative of *Miss Flamboys* in *'Cobert's Randall's Thumb'* (*q.v.*) and of *Lella* in his adaptation of *'Great Expectations'* (*q.v.*). In 1882 she was in the original London cast of *'Diane'* (*q.v.*), and played *Mrs. Birkett* in a revival of *'Betsy'* at the Criterion. Later London appearances were

made by her in *'Cousin Johnny'* (1885), *'The Union Jack'* (1888), and *'A Breach of Promise'* (1891).

Buggins. (1) A "thrall" in R. B. BROUGH'S *'Lord Bateman'* (*q.v.*). (2) 'One of the Force,' in I. V. BRIDGEMAN'S *'Matrimonial—A Gentleman,'* etc. (3) *Miss Lucy Buggins*, "beloved by Snooks," is a character in E. STIRLING'S *'Little Back Parlour.'*

Bugle, Squire ("afterwards Clown"). A character in T. DIBDIN'S *'Harlequin and Mother Goose'* (*q.v.*).

Built on Sand. A drama in five acts, by FRANK HARVEY (*q.v.*), Alexandra Opera House, Sheffield, May 3, 1886.

Buist, W. Scott. Actor; made his London *début* at the Opéra Comique in April, 1835, as *Pompac* in *'The Excursion Train'* (*q.v.*). He has since figured in the original casts of *'The Blue Bells of Scotland'* and *'Fascination'* (1837), *'That Doctor Cupid'* (1889), *'Diamond Dene'* (1891), *'An Old Jew'* (1894), etc., and in the first English cast of Parker's *'Mayflower'* (1899). He played *George Tesman* in *'Hedda Gabler'* at the Vaudeville in 1891, *Mortensgard* in *'Rosmersholm'* at the Opéra Comique in 1893, and *Von Keller* in *'Magda'* at the Lyceum in 1896.

Bulb. A gardener in WATTS PHILLIPS'S *'Fettered'* (*q.v.*).

Bulkeley, Mrs. See BARRESFORD, MRS.

Bull. (1) *Deputy Bull* in G. COLMAN jun.'s *'Review'* (*q.v.*). (2) *Dolly Bull* in O'KEEFE'S *'Fontainebleau'* (*q.v.*). (3) *John Bull, Esq.*, in T. DIBDIN'S *'Two Gregories'* (*q.v.*), is a young Englishman in Paris. (4) *Mr. Jonathan* and *Mrs. Cleopatra Bull* figure in PETTITT and CONQUEST'S *'Neck or Nothing'* (*q.v.*). (5) *Miss Ole Bull* figures in EDWARD STIRLING'S *'Buffalo Girls'* (*q.v.*).

Bull by the Horns (The). A farcical drama in three acts, by HENRY J. BYRON, produced at the Gaiety Theatre, London, on August 28, 1876, with E. W. Royce as *Pepper Pods*, R. Soutar as *Peter Oleum*, the author as *Paul Percival*, Miss E. Farren as *Mrs. Pods*, and Mrs. Leigh as *Mrs. Oleum*.

Bull-Fighter (The). A romantic drama by G. ALMAR (*q.v.*).

Bull in a China Shop (A). A play adapted from the French; performed at the Haymarket Theatre in November, 1863, with a cast including C. J. Mathews, H. Compton, Miss Lindley, Mrs. Fitzwilliam, etc.; performed in New York in 1869 as *'Irish Stew.'*

Bull Theatre (The). See LONDON THEATRES.

Bullen, Anne, in *'Henry VIII.'* (*q.v.*). See BOLEYN, ANNE.

Bullen, Arthur Henry, has edited, with introductions, *'The Works of John*

Day' (privately printed, 1881), 'A Collection of Old English Plays' (privately printed, 1882), 'The English Dramatists' (1885, *et seq.*), 'Arden of Feversham' (1887), 'Lyrics from the Dramatists of the Elizabethan Age' (1887), *etc.*

Bullfinch. A character in BROME'S 'Northern Lass' (*q.v.*). (2) *Amos Bullfinch* figures in DERRICK'S 'Little Stranger' (*q.v.*).

Bullfrog. A character in DOUGLAS JERROLD'S 'Rent Day' (*q.v.*). (2) *The Bullfrog Family*, in 'Harlequin and O'Donoghue,' includes *Lord, Lady, Miss, Miss Wezy Pezy*, and *Master Brobdignag Bullfrog*.

Bullion. A character in J. KERR'S 'Intimate Friend.'

Bullock, Christopher. Actor and playwright, born 1690 (?), died 1724; son of William Bullock (*q.v.*); appeared at Drury Lane in 1708, at the Haymarket in 1709-10, at Drury Lane in 1710-14, and at Lincoln's Inn Fields in 1714-22. Among his "original" parts were *Don Pedro* in 'The Wonder,' *Sir Francis Courtall* in 'The Artful Wife,' and *Colonel Feignwell* in 'A Bold Stroke for a Wife.' As an actor, he "seems," says Genest, "to have possessed a considerable versatility of talent." He was the author of the following dramatic pieces (most of them adaptations):—'The Woman's Revenge' (1715), 'Slip' (1715), 'Adventures of Half an Hour' (1716), 'The Cobler of Preston' (1716), 'Woman's a Riddle' (1716), 'The Perjuror' (1717), and 'The Traitor' (1718). See Genest's 'English Stage' (1832), 'The Thespian Dictionary' (1805), 'Biographia Dramatica' (1812).

Bullock, Mrs. Jane, figured at Covent Garden Theatre in 1734-5, being seen as *Lady Anne* in 'Richard III.,' *Nerissa* in 'The Jew of Venice,' *Lady Fidget* in 'The Country Wife,' *Lady Sadlife* in 'The Double Gallant,' *Mrs. Brittle* in 'The Amorous Widow,' *Belinda* in 'The Provoked Wife,' *Laetitia* in 'The Old Bachelor,' *Sophonisba*, *etc.* She died in Ireland in 1739. See *Chetwood's History*.

Bullock, William, actor (born 1667 ?), was the original representative of *Sly* in 'Love's Last Shift' (1696), *Sir Tumbelby Clumsy* in 'The Relapse' (1697), *Mockmode* in 'Love and a Bottle' (1699), *Clincher* in 'The Constant Couple' (1699), *Kate Matchlock* in 'The Funeral' (1702), *Soto* in 'She Would and She Would Not' (1702), *Sir Harry Gubbin* in 'The Tender Husband' (1705), *Boniface* in 'The Beaux' Stratagem' (1707), *Sir Jealous Traffick* in 'The Busybody,' *Gibby* in 'The Wonder' (1713), *Ghost* in 'The Cobler of Preston' (1716), and *Tradelove* in 'A Bold Stroke for a Wife' (1717). He was seen at Covent Garden so late as April, 1739. He had three sons on the stage—Christopher (*q.v.*), Hildebrand, and William. Gildon ('Comparison between the Two Stages') (1702) describes him as "the best comedian that has trod the stage since Nokes and Lee;" and Davies ('Dramatic Miscellanies') (1784) characterizes him as "an actor of

great glee and much comic vivacity." So the *Tattler*, Downes' 'Roscius Anglicanus' (1708), and Genest's 'English Stage' (1832).

Bulls and the Bears (The). A far by COLLEY CIBBER, performed at Drury Lane in December, 1715.

Bull'seye. (1) A superintendent police in E. L. BLANCHARD'S 'Faith, Hope and Charity' (*q.v.*). (2) A policeman in J. B. JOHNSTONE'S 'Drunkard's Childre' (*q.v.*). (3) A sailor in E. STIRLING'S 'Wh Slave' (*q.v.*).

Bullyrag, Sergeant, figures in G. LEWES' 'Lawyers' (*q.v.*).

Buloid, Miss. See ABBOTT, M. WILLIAM.

Bulteel, John. Author of 'Amor Oronthus; or, Love in Fashion' (*q.v.*).

Bultitude's Body, Mr. A character in ROSE'S 'Vice Versa' (*q.v.*).

Bumble. The parish beadle in C. BARNETT'S 'Oliver Twist' (*q.v.*) and in ALMAR'S 'Oliver Twist' (*q.v.*); also, central character in three comic pieces: 'Bumble's Courtship'—an interlude in an act, taken from Dickens's 'Oliver Twist'; F. E. EMSON, and presenting two characters, *Bumble*, the beadle, and *Mrs. Corney*, manager of the Union; first performed in America at Ropley's Theatre, Washington, U.S.A., July 23, 1894. (2) 'Bumble': an operetta, a libretto founded by FRANK A. CLEMENS on an incident in 'Oliver Twist,' music by Oliver Notcutt; performed at Ladbroke Hall, London, July 7, 1891. (3) 'Corny's Courtship' (*q.v.*).

Bumble, Baron Boski. "Ancient of the celebrated beadle" and "the original 'lover so gallant and gay'" in BURN'S 'Villikins and his Dinah' (*q.v.*).

Bumble's Courtship. See BUMBLE.

Bumble-Bee. The beadle in BELGAM and BEST'S 'Prince Camaralzaman' (*q.v.*). (2) *Mrs. Bumblebee* is a character in J. STIRLING COYNE'S 'Dark Doin in the Cupboard' (*q.v.*).

Bump of Benevolence (The) A farce by J. F. SAVILE (*q.v.*).

Bumper. (1) *Sir Barnaby Rump*—a character in Dr. BACON'S 'Tryall of the Time-Killers' (*q.v.*). (2) *Sir Harry Bumper*, in SHERIDAN'S 'School for Scandal' (1773), appears only in act iii. sc. 3, where he sings the song, "Here's to the maiden of beautiful fifteen." (3) A justice in 'The Amorous Roused' (*q.v.*).

Bumps, Jeremiah. "A gentleman from the country" in POOLE'S 'Turn of the Tables' (*q.v.*).

Bumpus, Colonel and Jack. Characters in J. COURTNEY'S 'Two Polts' (1802). (2) *Sergeant Bumpus* figures in MORTON'S 'My Husband's Ghost' (*q.v.*).

Bunch, Michael and Phoenix. Father and son in H. HOLL'S 'Wapping Oldairs' (*q.v.*). (2) *Mother Bunch* is one of *se persona* in PLANCHE and DANCE'S *Triquet with the Tuft* (*q.v.*).

Bunch of Berries (The). A farce by L. BLANCHARD, produced by the Vokes family at the Adelphi Theatre, London, on May 8, 1875.

Bunch of Keys (A). A musical comedy in three acts, by CHARLES HOYT and GEORGE LASH GORDON, performed at the Lyric Theatre, London, on August 25, 1883.

Bunch of Shamrocks (A). A drama by FRANK BATEMAN and JOHN DOUGLASS, Lyric Theatre, Edinburgh, June 2, 1896 (for copyright purposes).

Bunch of Violets (A). A play in four acts, founded by SYDNEY GRUNDY on Octave Feuillet's 'Montjoye' [already adapted by him under the title of 'Mammon' (*q.v.*)], and first performed at the Haymarket Theatre, London, on April 25, 1894, with H. Beerholm Tree as *Sir Philip Marchant*, L. Brough as *Mark Murgatroyd*, Mrs. Beerholm Tree as *Mrs. Murgatroyd*, Miss Lily Hanbury as *Lily Marchant*, Miss Audrey Ford as *Philet*, G. W. Anson as *Schwartz*, and Nutcombe Gould as *Lord Mount Sorrell*; played in the English provinces with Laurence Irving as *Sir Philip*; first performed in America at Abbey's Theatre, New York, January 30, 1895. See MAN OF SUCCESS and MONTJOYE.

Buncle, Betty. Maid of all work in THIGGIE'S 'House Dog.'

Bundle. A market gardener in DIBDIN'S 'Waterman' (*q.v.*).

Bundle of Lies (A). A farce adapted from the German of Carl Laufs and Wilhelm Joby, and first performed at Daly's Theatre, New York, on March 28, 1895, with H. Adixey, J. Lewis, G. Clarke, C. Leclercq, M. G. H. Gilbert, and the Misses Elliott, Ewell, and Carlisle in the cast.

Bung. (1) An innkeeper in MARK IRON'S 'Grey Doublet' (*q.v.*), with a son named *Simon*. (2) A beadle in C. S. CHELTEN'S 'Mrs. Green's Snug Little Business.'

Bungle, P.C. A country policeman in T. PALMER'S 'Dodge for a Dinner' (*q.v.*). (*Sir Wm. Bungle, M.P.*, figures in DALY'S 'The Times' (*q.v.*).

Bunker Hill; or, The Death of General Warren. A play by JOHN D. BAKE, performed at the John Street Theatre, New York, in 1797.

Bunkum Muller. A "piece of extravagance," in one act, by H. T. CRAVEN (*q.v.*), performed at the Haymarket Theatre in 1864, with E. A. Sothern in the title part. "Bunkum Muller," wrote Henry Morley, "seems to have been meant for a gushing dramatist with a scolding wife, and nothing better than a penny pickwick to console him, except the bust of Shakespeare which he

takes into his confidence, and which is the only other person who appears with him upon the stage." The "invisible parties" include the wife, *Tickler*, a policeman, and organ-grinders.

Bunn, Alfred. Theatrical manager, born 1796 (or 97), died December 20, 1860; was, in 1823, appointed (by Elliston) stage-manager of Drury Lane Theatre. Ten years later he undertook the direction both of Drury Lane and of Covent Garden, retiring from the latter in 1835. Of his direction of Drury Lane, we read that "there was not a style of entertainment that Bunn did not essay; he began with the legitimate drama, and descended, in 1839, to tight-rope dancers, and Van Amburg the lion-tamer. . . . Opera, however, was the staple fare; he gave English versions of Weber's and Rossini's operas, mutilated, it is true, but competently rendered; he treated his patrons to German opera, and Julien's Promenade Concerts, varied by *tableaux vivants*, and Macready, Phelps, and Mrs. Warner in tragedy" (H. B. Baker). In 1840 he became bankrupt, but his connection with Drury Lane, renewed in 1844, did not close till 1848. In this second enterprise, "operas, ballets, extravaganzas, and pantomimes were his principal productions; indeed, Drury Lane was for years an opera-house rather than a theatre. Here were produced Balfe's 'Bohemian Girl,' 'Maid of Honour,' and many other of his works; Benedict's 'Brides of Venice,' Wallace's 'Maritana,' etc." The result was again failure, and Bunn retired penniless to Boulogne. In 1840 he had published an account of his career as manager, entitled 'The Stage before and behind the Curtain.' He was also the reputed author of 'A Word with *Punch*,' in which he replied to the attacks made upon him by the Fleet Street jester. Bunn wrote, further, 'Kenilworth,' an historical drama (printed 1825); 'The Minister and the Mercer,' a comedy (printed 1834); 'My Neighbour's Wife,' a farce; and the libretti of the following operas:—'The Bohemian Girl,' 'The Bronze Horse,' 'The Daughter of St. Mark,' and 'The Maid of Artois,' all of which see. He published volumes of Poems in 1816 and 1819. "He was a strange compound: by no means bad-hearted, wonderfully good-tempered in difficulties and disasters, and endured with the greatest fortitude the most violent attacks of a cruel complaint to which he was subject; but in health and prosperity he was imperious and occasionally unjust, and sadly addicted to that common fault of theatrical managers, the using up of his performers. What natural talent he possessed was uncultivated; his language and manners were coarse, and his taste deplorable. His management was sheer gambling of the most wretched description, in no one instance that I can remember terminating prosperously, whatever might have been the success of certain productions in the course of it" (Planché, 'Recollections and Reflections,' 1872). Edmund Yates says of Bunn: "I always thought that Thackeray

must have sketched the portrait of Mr. Dolphin, the manager, which appears in 'Pendennis,' from him." See BUNN, MRS. ALFRED.

Bunn, Mrs. Alfred [Margaret Agnes Somerville]. Actress, born at Lanark, October, 1799, died 1883; made her London debut at Drury Lane Theatre (of which Lord Byron was then one of the committee) on May 9, 1816, when she played *Imogene* at the first performance of Maturin's 'Bertram' (q.v.). This was followed in 1817 by appearances as *Alicia* in 'Jane Shore,' *Imoinda* in 'Oroonoko,' and *Victoria* at the first representation of Maturin's 'Manuel.' These, in their turn, were succeeded by performances at Bath, Cheltenham, and Birmingham. In October, 1818, she figured at Covent Garden Theatre as *Bianca* in Milman's 'Fazio,' of which she had been the original representative (at Bath) in the January previous. In 1819, while employed at Birmingham, she married Alfred Bunn (q.v.). In 1824-5, at Drury Lane, she was the first *Cornelia* in S. Knowles's 'Caius Gracchus' (q.v.), and the original *Emma* in his 'William Tell' (q.v.), besides appearing as *Lady Macbeth*, *Hermione*, *Constance* (in 'King John'), etc. "To a decided and peculiar line of tragedy," wrote Oxberry in 1826, "Mrs. Bunn has every preference—it is that line that may be called the heavy tragedy, i.e. *Lady Macbeth*, *Elvira*, etc. She cannot represent what is generally understood by the softer passions, but she can represent those passions in their intensity. . . . Give her the extreme of any emotion, and she can render it faithfully. . . . Her *Meg Merrilies* is the best after Mrs. Egerton's. . . . Her *Helen McGregor* is a good assumption. . . . Against all her attempts in comedy, we enter our decided protest" ('Dramatic Biography').

Bunny. (1) *Mr. Bunny* is a philanthropist in STIRLING COYNE'S 'Black Sheep' (q.v.). (2) *Mr. and Caroline Bunny* are characters in J. M. MORTON'S 'Drawing-Rooms, etc.' (3) *A Mr. and Mrs. Bunny* figure in H. J. BYRON'S 'Auntie' (q.v.).

Bunnythorne, Mr. and Bob. Characters in T. W. ROBERTSON'S 'Progress' (q.v.).

Bunsby's Wedding. See BROUGHAM, JOHN.

Bunter, Mr., Mrs., and Fanny, appear in TAYLOR and DUBOURG'S 'New Men and Old Acres' (q.v.).

Bunthorne, Reginald. The æsthetic poet in GILBERT and SULLIVAN'S 'Patience' (q.v.).

Bunthunder, Mrs. Leonora, in W. S. GILBERT'S 'Wedding March' (q.v.), is the lady whose straw hat is, so to speak, the pivot of the play.

Bunting, Corporal. A character in W. T. MONCRIEFF'S 'Eugene Aram' (q.v.).

Buonaparte; or, The Freeboot
"A poor drama by Ripon" (Genest), 1.
(2) 'Buonaparte's Invasion of Russia,' an equestrian piece in three acts, by J. AMHERST (q.v.), first performed at Astley's Amphitheatre on April 4, 1825, with Gomersal as *Napoleon*. This piece deals with the retreat of the French from Moscow. In the second act, Buonaparte pardons a young Russian who had fired at him, and tears his epaulettes from a French officer who had insulted a Russian lady. This scene is of considerable merit. Gomersal is said to have had a striking resemblance to Napoleon. His representation of the character was a perfect piece of acting" (Genest). See NAPOLEON.

Buonaparte, Father. See FATON, BUONAPARTE.

Buonocore. King of the Golden Land, in W. BROUGH'S 'Prince Amabel' (q.v.).

Buoyant, Augustus. A character in PEAKE'S 'Duel' (q.v.). (2) *Sir Arct Buoyant* figures in PALGRAVE SIMPSON'S 'Poor Cousin Walter' (q.v.).

Burbage, James. Actor and theatrical manager, died 1597; appears to have been originally a joiner. In a list of the Earl of Leicester's players, dated May, 1574, his name stands first. In April, 1576, he secured a twenty-one years' lease of the ground lying a "little to the North of Holywell Lane" between Finsbury Fields and the Bishopsgate and Shoreditch rd. Hereon he erected "the first building in this country specially intended for the theatrical performances" (S. L. Lee). This he called, simply, The Theatre. His son Cutler describes him as "the first builder of play-houses, and himself in his younger years a player." "The Theater," he tells us, "he built with many hundred poundes taken at interest." Here Burbage produced the first play of 'Hamlet' and Marlowe's 'Faustus,' and was altogether financially successful. In February, 1595-6, he acquired part of a large house in Blackfriars, and in November, 1596 opened it as the Blackfriars Theatre. He next tried to secure a prolongation for ten years of his lease of the ground in Shoreditch, but, the landlord being willing to concede five years only, Burbage was drawn into legal proceedings, which were still in progress when he died. By his son, Richard Cuthbert, he had another son, Richard (q.v.), whose fame as an actor has greatly outshone his own. See Halliwell-Phillips' 'Outlines of the Life of Shakespeare' (5); 'Dictionary of National Biography' (6); also, LONDON THEATRES.

Burbage, Richard. Actor and painter, born (probably) about 1567, died in March, 1619; son of James Burbage (q.v.), and co-heir to his property in the Blackfriars and Shoreditch Theatres. In 1599, Richard and his brother Cuthbert, red of controversy with the ground landlord, pulled down the playhouse in Shoreditch, and utilized the materials in the erection

of the building in Southwark which they called the Globe [see LONDON THEATRES]. It is likely that Richard took to the stage as a child, making his *début* at the Shore-ditch Theatre. Little, however, is definitely known about his youth and early manhood, except that he grew steadily in powers and popularity; during the last two or three decades of his life he was recognized as the foremost actor of his time. He was a prominent member of the Lord Chamberlain's company of players, in which Shakespeare also was included. There is record of his playing before Queen Elizabeth at Greenwich Palace in 1594; also, that between 1598 and 1618 he appeared in many dramas by Ben Jonson and Beaumont and Fletcher, as well as in Webster's 'Duchess of Malfi' (q.v.). But his greatest fame, it is clear, was achieved by his representation of Shakespeare's most notable characters. From 'A Funeral Elegy,' of which several versions exist, it seems certain that he was the original *Hamlet*, *Othello*, and *Lear*, and that he may have been the first performer of Shakespeare rôles scarcely less notable. Says the elegiast—

"He's gone, and with him what a world is dead, . . .
No more young Hamlet, old Hieronimo,
Kind Lear, the griev'd Moor, and more beside
That lived in him have now for ever died."

Richard III. was "a part in which he was particularly celebrated;" "his supremacy in the character lingered for many years in the recollection of the public" (Halliwell-Phillips). In his 'Short Discourse of the English Stage,' Richard Flecknoe says of Burbage that "he was a delightful *Proteus*, so wholly transforming himself into his part and putting off himself with his lothes, as he never (not so much as in the Tying House) assum'd himself again until the Play was done. . . . He had all the parts of an excellent actor (animating his words with speaking and speech with action) . . . never falling in his part when he had done speaking, but with his looks and gesture maintaining it still unto the eighth." [See, also, Flecknoe's tribute to Burbage in verse.] To the actor's powers as a painter several references are extant. In Sir Thomas Overbury's "character" of "an excellent actor," which is held to have ad Burbage for its subject, we read that he is much affected to painting, and it is a question whether that makes him an excellent player or his playing an excellent painter." In the title of Middleton's *Pytipath* on the actor he is described as "that great master in his art and quality, painting and playing." There is a picture of Burbage in the Dulwich College Gallery. Burbage figures in his own person both in *The Return from Parnassus*, printed in 306 (act iv. sc. 5), and in Webster's inunction to Marston's 'Malcontent' (1604). See Halliwell-Phillips' 'Outlines of the life of Shakespeare' (1885), 'Dictionary of National Biography' (1886), etc. Austin Dobson has a *rondeau* in which we are reminded that—

"When Burbage played, the stage was bare
Of fount and temple, tower and stair;
Two backwords eked a battle out;
Two suppers eked a rabble rout;
The Throne of Denmark was a chair!
And yet, no less the audience there
Thrilled through all chances of Despair,
Hope, Anger, Fear, Delight, and Doubt,
When Burbage played!"

Burchell (Sir William Thornhill) figures in all the dramatizations of 'The Vicar of Wakefield' (q.v.). See OLIVIA. (2) There is a *Burchell* in J. M. MORTON'S 'The King and I' (q.v.).

Burges, Sir J. Bland. See CITY MADAM, THE.

Burgess, Mrs. Author of 'The Oaks; or, Beauties of Canterbury,' a comedy (1780).

Burgess, Neil. Actor, born at Boston, U.S.A., in 1846; first appeared as the *Widow Bedott* in a play by D. R. Locke at Providence, R.I., in March, 1879, and as *Abigail Prue* in Barnard's 'County Fair' (q.v.) at Burlington, N.J., in October, 1888.

Burgh, Bernard de. The *nom de guerre* adopted by Barnabas Brough (father of Lionel, William, and Robert B. Brough) in the production of some dramatic pieces.

Burgh, Hubert de. See HUBERT DE BURGH.

Burglar (The). A play by AUGUSTUS THOMAS, adapted from Mrs. F. H. Burnett's story, 'Editha's Burglar' (q.v.).

Burglar and the Bishop (The). A musical vaudeville, words by Sir J. J. COGHILL, Bart., music by Wellesley Batson, Pier Theatre, Folkestone, May 22, 1893.

Burglar and the Judge (The). A farce in one act, by F. C. PHILIPS and C. H. E. BROOKFIELD, first performed at the Haymarket Theatre, London, on November 5, 1892, with C. H. E. Brookfield and Cyril Maude in the title parts.

Burglar's Baby (The). A comedy-drama in three acts, by JOHN DOUGLASS and CHARLES WILLIAMS; Lyric Theatre, Ealing, October 27, 1897.

Burglars. A farcical tragedy in three acts, by MARK MELFORD, first performed at the Theatre Royal Brighton, March 2, 1885; produced at the Avenue Theatre, London, April 9, 1885, under the name of 'A Reign of Terror' (q.v.). (2) 'The Burglars:' a play by J. A. FRASER, performed in U.S.A.

Burgomaster of Saardam (The); or, The Two Peters. A comic piece by F. REYNOLDS, performed at Covent Garden in September, 1818, with Liston as the *Burgomaster*, Abbott as *Peter Michaelhoff* (the Czar), Farley as *Peter Flimmin*, Miss Foote as *Catherine*, etc. This piece, apparently, was revived at the Haymarket in September, 1824, under the title of 'Twould Puzzle a Conjuror,' and with Liston as *Van Dunder* (the *Burgomaster*), Cooper as *Peter* (the Czar), Harley as *Peter Stannitz*, Mrs. Chatterley as *Bertha*, etc. *Van Dunder*,

who cannot read, receives written orders to find out which of the two Peters is the Czar, who is working, incognito, as a ship-carpenter.

Burgoyne, John. Soldier and dramatic writer, born 1722, died 1792; author of 'The Maid of the Oaks' (1774), 'The Heiress' (1786), the libretto of 'The Lord of the Manor' (1780), and a translation of Sédaine's libretto of Grétry's 'Richard Cœur de Lion' (1785)—all of which see. See, also, 'The Dramatic and Poetical Works of the late Lieut.-General John Burgoyne' (1808), and 'Political and Military Episodes derived from the Life and Correspondence of the Rt. Hon John Burgoyne' (1875).

Buridan. An Italian captain in G. ALMAR'S 'Tower of Nesle' (*q.v.*).

Buried Talent (A). A play in three scenes, by LOUIS N. PARKER, originally produced at Sherborne, Dorset, December 3, 1836, with Louis Calvert as *Maris*; afterwards at the Royalty Theatre, Glasgow, on May 23, 1890, with B. Greet as *Maris*, C. Dalton as *Pietro*, and Mrs. P. Campbell as *Stella*; at the Vaudeville Theatre, London, on June 5, 1890, with Mrs. Campbell as *Stella*, and other parts by Ben Greet and Bassett Roe; at the Comedy Theatre, London, May 19, 1892, with C. H. E. Brookfield as *Maris* and Miss Vane Featherston as *Stella*.

Burke, Charles Saint Thomas. Actor, born in Philadelphia, March 27, 1822; son of Thomas Burke (*q.v.*) and Cornelia Francis Thomas; made his professional *début* in 1836 at the National Theatre, New York, as the *Prince of Wales* in 'Richard III.' In the following year he joined the travelling company of Jefferson (the third), who had married his mother, and in this connection (as well as with Sol. Smith and others) he had much provincial experience. He reappeared in New York in July, 1847, at the Bowery, as *Calf* in 'Ole Bull' and *Dickory* in 'The Spectre Bridegroom.' Here he remained for a year, migrating in August, 1848, to the New National Theatre, with which he was associated till 1851. From 1851 to 1854 he toured through the States. His last appearance on the boards was made at the Chestnut Street Theatre, Philadelphia, in February, 1854, as *Tchabod Crane* in 'Murrell the Land Pirate.' He died in the following November. His most notable parts were *Touchstone*, *Agucheek*, *Slender*, *Larance*, *Launcelot Gobbo*, *Marrail*, *Bailie Nicol Jarvie*, *Dr. Ollapod*, *Zekiel Homespun*, *Bob Acres*, *Grandfather Whitehead*, *Paul Pry*, *Mark Meddle*, *Caleb Plummer*, *Billy Bowbell* (in 'The Illustrious Stranger'), *Clod Meddlenot* (in 'The Lady of the Lions'), *Mettaroarer* (a travesty of Edwin Forrest in 'The Female Forty Thieves'), and *Rip Van Winkle* in a drama written by himself. He was also the author of a play called 'The Revolution,' and of a burlesque in which he represented *Mr. McGreedy* (a skit on the famous actor). "His long, emaciated figure—agile, supple, and graceful—seemed," says Winter, "ex-

pressly made for queer comic contortions and grotesque attitudes. His countenance was capable of great variety of expression, ranging from ludicrous eccentricity to painful sadness." He married, first, Margaret Murcoyne (1818-1849), and, afterwards, Mrs. Sutherland (mother of Ione Burke, *q.v.*). See L. Hutton's 'Plays and Players' (1), Winter's 'The Jeffersons' (1881), etc.

Burke, Ione. Actress; daughter of Mrs. Sutherland, who married C. S. T. Burke (*q.v.*); was in the cast of 'The Yuccoon' at Laura Keane's Theatre, New York, in 1860; was *Little Em'ly* in the play of that name at Niblo's Garden in 1869, and figured in De Leon's 'Pluck' at Lina Edin's Theatre in 1871.

Burke, John D. Author of 'Baker Hill'; or, 'The Death of General Wagon' (*q.v.*) (1797).

Burke, Joseph. Actor, born in Dublin in 1818; played *Tom Thumb* in that city in 1824; made his London *début* at the Haymarket in June, 1825, as *Dr. O'Toole* in 'The Irish Tutor,' and was seen at the Ark Theatre, New York, in 1830, as *Dr. Osole* and *Young Norval*. He was known as the "Irish Roscius."

Burke, Thomas. Actor, born in England; died at Baltimore in June, 1825; made his American *début* at Charleston in 1802, and his first appearance in New York in 1813. He married Cornelia Thomas, afterwards Mrs. Joseph Jefferson.

Burleigh, Lord. A character in 'The Spanish Armada' (in 'The Critic,' *q.v.*)

Burlesque figures as one of the *dramatis personæ* both in PLANCHÉ'S 'Lamp at the Olympic' (*q.v.*) and in J. S. CROWE'S 'Buckstone at Home' (*q.v.*). In the former piece she is represented as taking up the cudgels on her own behalf. Piche made Mrs. Alfred Wigan say to him "I thought your aim was but to make us laugh;" to which *Burlesque* replied—

"Those who think so but understand me half.
Did not my thrice-renowned *Thomas Thumb*.
That mighty mite, make mouthing Fustian ab?
Is *Tibburina*'s madness void of matter?
Did great *Bombastes* strike no nonsense flat!"

H. J. BYRON has made the same claim for the dramatic *genre* in which he himself excelled:—

"Burlesque is like a winning machine.
It simply blows away the husks, you know;
The goodly corn is not moved by the blow.
What arrant rubbish of the claptrap school
Has vanished—thanks to pungent ridicule!"

For an account of stage travesty in England, from the days of Shakespeare down to our own time, see 'A Book of Burlesque' (1801). See, also, articles on burlesque in the 'Gentleman's Magazine' (by C. Widen Clarke), vol. 7, new series; the 'laxxy' (R. G. White), vol. 8; 'Harper's Magazine' (L. Hutton), vol. 81; 'Cornhill Magazine,' vol. 4; 'Sharpe's Magazine,' p. 39;

'Temple Bar,' vol. 29; 'Tinsley's Magazine,' vols. 37 and 39, etc.

Burletta. The description applied to a large proportion of the pieces presented at the minor London playhouses during the period in which the right to perform dramatic works was confined to the patent theatres. When the Crown lawyers were called upon to define what was meant by 'burletta,' they confessed they could not tell. "For my own part," writes Colman the younger in his 'Random Records' (1830), "the rooted notions of an old theatrical stager make it difficult for me to consider a burletta otherwise than as a drama in rhyme, and which is entirely musical; a short comic piece consisting of recitation and singing, wholly accompanied more or less by the orchestra." This view is maintained by Charles Cowden Clarke, who, in the 'Gentleman's Magazine' (vol. 7, new series), says: "The 'burletta' (which means nothing more than 'a little jest') is confined simply to scenes of gay and sprightly humour. Its characteristics, like its title, are diminutive; moreover, it is always associated with music—it is, in short, a little comic opera, or musical farce." At first the minor theatrical managers maintained the musical features of the 'burletta;' but those features were gradually reduced until they disappeared altogether, and the word "burletta" came to be applied to any short dramatic piece, whether comic or romantic. The use of it died out with the abolition, in 1833, of the special rights of the patent theatres. See *Once a Week*, vol. 12 (Dutton Cook).

Burlington Arcade (The). A burletta in one act, by C. DANCE (*q.v.*), first performed at the Olympic Theatre, London, on December 17, 1838, with Keeley as *Wignon*, T. Green as *Ready*, Brougham as *Slack*, J. Bland as *Longstaff*, Mrs. Macamara as *Mrs. Cloud*, and Mrs. Orger as *Miss Moss*.

Burmah. See LIFE OF PLEASURE.

Burmese War. See AMHERST, J. A.

Burnand, Francis Cowley. Dramatic and miscellaneous writer, born November 29, 1836; author of the following stage pieces:—'Villikins and his Dinah' (1855), 'Lord Lovel' (1856), 'Alonzo the brave' (1857), 'Dido' (1860), 'Deerfoot' (1861), 'The King of the Merrows' (1861), 'Fair Rosamond' (1862), 'Robin Hood' (1862), 'Ixion' (1863), 'The Deal Boatman' (1863), 'Patient Penelope' (1863), 'Madame Verlioff's Ball' (1863), 'Rumpelstiltskin' (1864), 'Snowdrop' (1864), 'Windsor Castle' (1865), 'L'Africaine' (1865), 'Paris' (1866), Latest Edition of *Black-Eyed Susan* (1866), Latest Edition of *Helen* (1867), 'Olympic Games' (1867), 'Mary Turner' (1867), libretto of 'The Contrabandista' (1867), 'Humburg' (1867), 'Hit and Miss' (1868), 'The White Lawn' (1868), 'Fowl Play' (1868), 'The Rise and Fall of Richard III.' (1868), 'The Frightful Hair' (1868), 'Fayre Rosamonde' (1868),

libretto of 'Inquire Within' (1868), 'Claude Duval' (1869), 'The Girls of the Period' (1869), 'The Military Billy Taylor' (1869), 'The Turn of the Tide' (1869), 'Very Little Faust and more Mephistopheles' (1869), 'The Beast and the Beauty' (1869), 'Morden Grange' (1869), 'Sir George and a Dragon' (1870), 'F. M. Julius Cæsar' (1870), 'Elizabeth' (1870), 'The White Cat' (1870), 'Dead Man's Point' (1871), 'Poll and Partner Joe' (1871), 'Paul Zegers' (1871), 'Arion' (1871), 'La Vie Parisienne,' a translation (1872), 'King Kokatoo' (1872), libretto of 'Little Chang' (1872), libretto of 'My Aunt's Secret' and 'Very Catching' (1872), 'La Belle Hélène,' an adaptation (1873), 'Our own Antony and Cleopatra' (1873), 'Kissi-Kissi' (1873), 'Little Tom Tug' (1873), libretto of 'Mildred's Well' (1873), 'The Great Metropolis' (1874), 'Ixion Re-Wheeled' (1874), 'Archie Lovell,' an adaptation (1874), 'Here's Another Guy Mannering' (1874), libretti of 'He's Coming *via* Slumborough' and 'One Too Many' (1874), 'Proof Positive' (1875), libretto of 'A Tale of Old China' (1875), 'On the Rink' (1876), libretto of 'Matched and Mated' (1876), libretto of 'King Indigo' (1877), 'Artful Cards' (1877), 'Our Babes in the Wood' (1877), 'The Musical Box' (1877), 'Family Ties' (1877), 'Proof' (1877), 'Jeames' (1878), 'Over-Proof' (1878), 'The Red Rover' (1878), 'Dora and Diplomacy' (1878), 'Our Club' (1878), 'Betsy,' an adaptation (1879), 'Boulogne' (1879), 'Unlimited Cash' (1879), 'Robbing Roy' (1879), 'The Hunchback Back Again' (1880), 'Ourselves' (1880), 'Valentine and Orson' (1880), 'Whittington and his Cat' (1881), 'A Lesson,' an adaptation (1881), 'The Colonel' (1881), libretto of 'Sandford and Merton's Christmas Party' (1881), 'The Manager' (1882), 'Blue Beard' (1883), 'Ariel' (1883), 'Stage-Dora' (1883), 'Just in Time' (1884), 'Camaralzaman' (1884), 'Paw Clawdian' (1884), 'Mazepa' (1885), 'The O'Dora' (1885), 'Faust and Loose' (1886), 'The Doctor' (1887), 'Airey Annie' (1888), libretto of 'Pickwick' (1889), 'The Headless Man' (1889), lyrics of 'Domestic Economy' (1890), libretto of 'La Cigale' (1890), libretto of 'Captain Thérèse' (1890), 'Tra la la Tosca' (1890), lyrics of 'The Tiger' (1890), 'Private Inquiry' (1890), libretto of 'Miss Decima' (1891), libretto of 'Incognita' (1892), 'The Saucy Sally' (1892), 'The Orient Express' (1893), and the libretto of 'The Chieftain' (1894); also, of 'Boabdil el Chico' (*q.v.*), 'Guy Fawkes' Day' (*q.v.*), 'Romance under Difficulties,' 'In for a Holiday.' He is co-author, with Montagu Williams, of 'B. B.' (1860), 'The Turkish Bath' (1861), 'Easy Shaving' (1863), 'Volunteers' Ball' (1860), 'Carte de Visite' (1862), and 'The Isle of St. Tropez' (*q.v.*); with J. M. Morton, of 'Cox and Box' (1867); with Arthur Sketchley, of 'All About the Battle of Dorking' (1871); with H. J. Byron, W. S. Gilbert, and R. Reece, of 'The Forty Thieves' (1878); with H. P. Stephens, of 'Ballooney' (1879) and 'The Corsican Brothers and Co.' (1880), and, with R. C. Lehmann, of the libretto of 'His Majesty' (1897). See his 'History of the A.D.C.'

Cambridge' (1880), and his chapter of autobiography in the *Theatre* for February, 1883.

Burnett, Frances Hodgson. Dramatic and miscellaneous writer; author of the following plays:—'The Real Little Lord Fautleroy' (1888), 'Phyllis' (1889), 'The Showman's Daughter' (1891), 'The First Gentleman in Europe' (1897), 'A Little Unfair Princess' (1902), 'The Pretty Sister of José' (1903), 'That Man and I,' etc.; also co-author, with W. Gillette, of 'Esmeralda' ('Young Folks' Ways,' 1882), and, with S. Townsend, of 'Nixie' (1890), 'Editha's Burglar' (1890), and 'A Lady of Quality' (1897).

Burnett, J. P. Actor and dramatic writer; is the author of a dramatization of 'Bleak House' (*q.v.*) (1875), and of 'Good Luck' (1885); also, co-author, with R. J. Martin, of 'Midge' (1879). He was in the original cast of 'Midge,' and also in that of 'The Golden Band' (1887) and of 'The Pointsman' (1887).

Burney, Estelle. Actress and playwright; made her *début* in the former capacity at the Avenue Theatre, London, in June, 1891, as *Jeanne* in a version of Ohnet's 'Serge Panine' (*q.v.*). She was afterwards the first representative of *Margaret Byng* in Philips and Fendall's play so named (1891), of *Beata* in Austin Fryer's drama so entitled (1892), of *Margot* in 'The County' (*q.v.*) (1892), of *Helen Peyton* in A. Benham's 'Awakening' (1892), and of *Dorothy Wendover* in Parker and Carson's 'David' (1892). She has also been seen in London as *Madame L'Hery* in 'A Caprice' (1892). She is the author of 'An Idyll of the Closing Century' (*q.v.*) and 'Settled out of Court' (1897), as well as part-author of 'The County' (*q.v.*).

Burnish, Captain. A character in BAYLE BERNARD'S 'Nervous Man' (*q.v.*).

Burnt Offering (A). A drama in one act, by AUSTIN FRYERS and JOHN M. FISHER, St. Alban's Mission Hall, Gray's Inn Road, London, July 17, 1894.

Burroughs, Marie. Actress, born in San Francisco; played the leading female rôle in the original production of 'Alpine Roses' (1884), 'The Rajah,' 'Elaine,' and 'Margery's Lovers' (1887), and also in the first representations in America of 'Partners,' 'Saints and Sinners,' 'Judah,' 'The Scapegoat' (1894), etc.

Burrs (The), in OXFORD'S 'Porter's Knot' (*q.v.*), include *Samson*, his son *Augustus*, his niece *Alice*, and his wife. (2) There is a servant named *Jacob Burr* in 'Chesterfield Thinskin' (*q.v.*).

Burt. Actor; a pupil of Robinson, and a member of Killigrew's company at Drury Lane from August, 1663, onwards. Popular, when a youth, as a representative of female characters, he made a success, later, as *Cicero* in 'Catiline' (*q.v.*).

Burton, William Evans. Actor and

playwright, born in London, September, 1804; died New York, February, 1860; son of a printer. Educated at St. Paul's School, London, he succeeded to his father's business, and became editor of a monthly miscellany. Some practice as an amateur actor, however, led him to the stage, and in 1825 he joined a company "on circuit." His first appearance in London was made in 1831 at the Pavilion Theatre as *Wormwood* in 'The Lottery Ticket,' and in the following year he had a short engagement at the Haymarket, during which he played *Marrall* to the *Overreach* of Edmund Kean. In 1834 he went to America, making his *début* at the Arch Street Theatre, Philadelphia, on September 3, as *Wormwood*, and as *Dr. Ollapod* in 'The Poor Gentleman.' At Philadelphia he remained for four years. His New York *début* took place on October 31, 1837, at the National Theatre as *Guy Goodluck* in 'John Jones.' He was at the same theatre in February, 1839, appearing later in the year at Niblo's. In 1840 he was at the Park. In 1840, also, he "fitted up" a circus building in Chestnut Street, Philadelphia, opening it under the name of 'The National Theatre.' In April, 1841, he became manager of the National Theatre, New York, where he was as prosperous as at Philadelphia; but the building was unhappily destroyed by fire, and to Philadelphia he went again. Here he leased successively the Chestnut and Arch Street Theatres, assuming the management also of the Washington Theatre and of the Front Street Theatre, Baltimore. In July, 1848, he undertook the direction of Palmo's Opera House, New York, henceforth to be known as Burton's Theatre. Here he held sway till September, 1856, laying the main foundation of his celebrity as actor and manager. He revived 'A Midsummer Night's Dream,' 'Twelfth Night,' 'The Merry Wives of Windsor,' 'The Winter's Tale,' and 'The Tempest,' himself playing *Bottom*, *Sir Tob Belch*, *Falstaff*, *Autolycus*, and *Caliban*. He produced dramatizations of 'Dombey and Son,' 'David Copperfield,' 'Oliver Twist,' 'Nicholas Nickleby,' and 'Pickwick,' himself appearing as *Captain Cuttle*, *Bumble*, *Micawber*, *Squeers*, and *Sam Weller*. Among other productions were those of 'The Serious Family' and of 'The Toodles' (1848), in which he made his special successes respectively as *Aminadab Sleek* and *Timothy Toodle*. In 1850 he played *Touchstone* at the Aston Place Opera House, and in 1853 he was the original *William Lin* in 'The Fox Hunt.' In 1856 he opened in New York the Metropolitan or Burton, New Theatre, and in the following year figured there as *Dogberry*. He left the Metropolitan in 1858, and in 1859 made Niblo's what proved to be his last appearance in New York. His last performance on any stage was at Hamilton, Canada, on December 16, 1859. Notable impersonations by Burton, beside those named above, were *Sir George Thunder*, *Job Thornberry*, *Whiskerandos*, *Graves* (in 'Money'), and *Triplet* (in 'Masks and Faces'). He was the author of several dramatic pieces: 'T

Court Fool,' 'Ellen Wareham' (*q.v.*), 'Forty Winks,' 'The Ladies' Man,' 'The Player's Progress,' 'The Slave King,' etc. "His pictures from Dickens," says W. L. Keese, "were careful studies, revealing fine sympathy and appreciation; in his Shakespearean delineations were felicitous interpretations of the master's spirit. In the extravagance of farce it was impossible to be funnier than he was. Mirth came from him in exhalations. . . . Other qualities of his acting were a simple and natural pathos, and an earnestness in the expression of homely feeling, blent with dignity." See 'William E. Burton—Actor, Author, and Manager,' by W. L. Keese (1835), W. B. Wood's 'Personal Recollections,' F. C. Wemyss's 'Theatrical Biography,' L. Hutton's 'Plays and Players,' Ireland's 'New York Stage,' and 'Actors and Actresses of Great Britain and the United States' (1886).

Burville, Alice. Actress and vocalist; appeared in Matthison and Suppé's 'Ten of 'Em' at Drury Lane Theatre in December, 1874. She was the original representative in London of *Fleur d'Amour* in 'Dagobert' (1875), the heroine of 'Fleur de Thé' (1875), and *Fiammetta* in 'Boccaccio' (1882), besides being seen there as *Geneviève de Brabant* (Philharmonic Theatre, 1878), *Josephine* in 'H.M.S. Pinafore' (Opéra Comique, 1878), *Clairette* in 'Madame Angot' (Drury Lane Theatre, 1880), etc.

Bury Fair. A comedy by THOMAS SHADWELL (*q.v.*), performed at the Theatre Royal in 1689, with Mountfort as *Wildish*, Leigh as *La Roche*, Mrs. Bontel as *Mrs. Fantast*, Betterton as *Lord Bellamy*, Underhill as *Oldwit*, Nokes as *Sir Humphrey Noddy*, Bowman as *Trim*, Mrs. Butler as *Philadelphia*, Mrs. Mountfort as *Mrs. Gertrude*, and Mrs. Coesey as *Lady Fantast*. *Wildish* dresses *La Roche* up to represent a French count, in which character he captures the affections of *Mrs. Fantast*. In the end *Wildish* confesses the imposture, and *Mrs. Fantast* and her mother are duly mortified. *Sir Humphrey* and *Trim* are suitors of *Lady Fantast*.

Bush Rangers (The). A play by F. MARSDEN, founded on W. H. Thorne's novel so named.

Business is Business. A comedy in three acts, by HORACE WIGAN, first performed at the Theatre Royal, Brighton, on June 22, 1874.

Busiris. A tragedy by EDWARD YOUNG (*q.v.*), first performed at Drury Lane on March 7, 1718, with Ebrington as *Busiris*, (King of Egypt), Booth as *Myron* (his son), Wilks as *Mennon*, Mills as *Nicanor*, Mrs. Oldfield as *Mandane* (*Nicanor's* daughter), and Mrs. Thurmond as *Myris* (wife of *Busiris*). *Mennon*, who loves *Mandane*, is a conspirator against the king, who had murdered his predecessor on the throne. *Myron* ravishes *Mandane*, and her father thereupon joins *Mennon* in his enterprise. *Mennon* and *Myron* meet in battle, and the

latter is slain; *Mennon* and *Mandane* then kill themselves. *Busiris* dies of his wounds, and *Myris* is torn in pieces by the populace. "The language is too frequently bombast, but some parts of it are well written" (Genest).

Busk. (1) A character in THEODORE HOOK's 'Killing no Murder' (*q.v.*). (2) A conjurer and stroller (afterwards a stoker) in E. L. BLANCHARD's 'Faith, Hope, and Charity' (*q.v.*). (3) A character in KENNEY's 'Love, Law, and Physic' (*q.v.*).

Buskin and Belvi. See KILLING NO MURDER.

Bussy D'Ambois. A tragedy in five acts, by GEORGE CHAPMAN (*q.v.*), first printed in 1607 "as it hath been often presented at Paul's." It was reprinted in 1608, 1616, 1641, and 1657—the text of 1641 having been "much corrected and amended by the author before his death." "The groundwork of the play," wrote the editor of a reprint in 1814-15, "was historical. D'Ambois lived in the time of Henry III. [of France], and was celebrated for his personal accomplishments and his valour." In the tragedy, the king's brother takes *D'Ambois*, who is poor, under his protection, and introduces him to the king. *Tamyra*, wife of *Montsurry*, falls in love with *D'Ambois*, and has secret interviews with him. Meanwhile, the king's brother, displeased with the favour shown to *D'Ambois* by *Henry*, and having heard of his *protégé's* intrigue with *Tamyra*, betrays the lovers to *Montsurry*, who causes *D'Ambois* to be killed, but, in the end, forgives *Tamyra*. Thomas D'Urfey records that about 1675 he saw Hart play *D'Ambois*. The play, "in spite of the obsolete phrases and intolerable fustian with which a great part of it was cramm'd, had some extraordinary beauties which insensibly charmed" him. This no doubt led to his adapting the tragedy to suit his own views, and producing it at the Theatre Royal in 1691, with Mountfort as *D'Ambois*, Powell as *Montsurry*, Freeman as the *King*, Hodgson as his brother, Kynaston as the *Duke of Guise*, Verbruggen as *Bariser*, Bright as *Maffé*, Bowen as a fencing-master (introduced), Mrs. Lassels as the *Duchess of Guise*, Mrs. Cory as *Teresia*, and Mrs. Bracegirdle as *Tamyra*. D'Urfey represented *Tamyra* as engaged to *D'Ambois* before she married *Montsurry*, and made her kill herself in the end. Dryden characterized Chapman's work as "a jelly, nothing but a cold dull mass," with "repetition in abundance, looseness of expression, and gross hyperboles," "a hideous mingle of false poetry and true nonsense." In Hazlitt's opinion, the character from whom the play derives its name "is arrogant and ostentatious to an unheard-of degree, but full of nobleness and lofty spirit. His pride and unmeasured pretensions alone take away from his real merit; and by the quarrels and intrigues in which they involve him, bring about the catastrophe, which has considerable gran-

deur and imposing effect, in the manner of Seneca." See REVENGE OF BUSSY D'AMBOIS.

Buster, Mr. and Mrs. Sergeant. Characters in BOUCAULT'S 'Forbidden Fruit' (q.v.).

Bustle. *Allget Bustle* is a lawyer in A. L. CAMPBELL'S 'Lytsenshe Lovel.' (2) *Mrs. and Betsy Bustle* figure in J. POOLE'S 'Delicate Attentions.' (3) *O. P. Bustle* is a provincial theatrical manager in PEAKE'S 'Amateurs and Actors' (q.v.).

Bustler, Billy. A character in CUMBERLAND'S 'First Love' (q.v.).

Busy, Zeal-of-the-land. A Puritan, suitor to *Dame Purecraft*, in BEN JONSON'S 'Bartholomew Fair' (q.v.).

Busybody (The). (1) A comedy in five acts, by Mrs. CENTLIVRE (q.v.), first performed at Drury Lane on May 12, 1709, with Pack as *Marplot*, Estcourt as *Sir Francis Gripe*, Willis as *Sir George Airy*, Bullock as *Sir Jealous Traffick*, Mills as *Charles*, Bullock, jun., as *Whisper*, Mrs. Cross as *Miranda*, Mrs. Saunders as *Patch*, and Mrs. Rogers as *Isabinda*; revived at the Haymarket in October, 1709, with Dogget as *Marplot* and Mrs. Porter as *Isabinda*; at Drury Lane in February, 1735, with Cibber, jun., as *Marplot*, Mrs. Clive as *Miranda*, and Mrs. Pritchard as *Patch*; at the Haymarket in August, 1755, with Mrs. Abington as *Miranda*; at Drury Lane in December, 1758, with Garrick as *Marplot*, Palmer as *Airy*, Yates as *Gripe*, Miss Macklin as *Miranda*, and Mrs. Clive as *Patch*; at Covent Garden in March, 1759, with Shuter as *Marplot*; at the same theatre in October, 1762, with Woodward as *Marplot* and Shuter as *Gripe*; at Drury Lane in January, 1783, with King as *Marplot*, Baddeley as *Traffick*, Miss Farren as *Miranda*, and Miss Pope as *Patch*; at Covent Garden in December, 1790, with Lewis as *Marplot*, Munden as *Gripe*, Macready as *Charles*, Mrs. Pope as *Miranda*, and Mrs. Mountain as *Isabinda*; at the Haymarket in October, 1793, with Bannister, jun., as *Marplot*; at Drury Lane in December, 1802, with Suett as *Gripe*, Dowton as *Traffick*, and Mrs. Jordan as *Miranda*; at the same theatre in January, 1816, with Harley as *Marplot*, Dowton as *Gripe*, and Miss Kelly as *Patch*; at the Haymarket in September, 1824, with W. Farren as *Gripe*, Vining as *Airy*, and Mrs. Gibbs as *Patch*; at Sadler's Wells in October, 1849, with H. Marston as *Airy*, A. Younge as *Gripe*, G. K. Dickinson as *Charles*, Miss Fitzpatrick as *Miranda*, and Mrs. H. Marston as *Patch*; at Miss Kelly's Theatre in Dean Street, Soho, in January, 1850; at the Haymarket in June, 1855, with Chippendale as *Gripe*, Rogers as *Traffick*, Howe as *Airy*, W. Farren as *Charles*, Buckstone as *Marplot*, Clarke as *Whisper*, Miss Reynolds as *Miranda*, and Miss E. Chaplin as *Patch*; at Drury Lane in November, 1856, with A. Younge as *Gripe*, Tilbury as *Traffick*, Roxby as *Airy*, C. J. Mathews as *Marplot*, and Miss M. Oliver as *Miranda*; at

the Haymarket in November, 1871 (in three acts, the scenes between *Isabinda* and *Charles* being omitted), with Chippendale as *Gripe*, H. Howe as *Airy*, and Miss Madge Robertson as *Miranda*; at Wallack's Theatre, New York, in November, 1885; at the Fifth Avenue Theatre, New York, January, 1870, with J. Lewis as *Marplot*, and other parts by W. Davidge, G. Holland, G. Clarke, Miss Agnes Ethel, and Miss F. Davenport. Of late years the comedy has been performed in the English provinces by a company headed by William Calvert and Miss Clara Cowper. The story goes that at rehearsal "Mr. Wilks had so mean an opinion of his part, that one morning in a passion he threw it off the stage into the pit, and swore that nobody would sit to hear such stuff. . . . The dumb scene of *Sir George with Miranda*, and the history of the garden-gate, are both borrowed from Ben Jonson's comedy of 'The Devil's an Ass' ("Biographia Dramatica"). "The plot and the incidents," wrote Sir Richard Steele, "are laid with that subtlety of spirit which is peculiar to females of wit." Hazlitt says of the piece: "It is not so profound in wit or character as some other of the old comedies, but it is nothing but bustle and gaiety from beginning to end. The plot never ceases. The ingenuity of contrivance is admirable. The development of the story is an un interrupted series of what the French call *coups de théâtre*, and the situations succeed one another like the changes of machinery in a pantomime. It is a true comic pantomime." See, also, Dutton Cook's 'Night at the Play'; likewise, MARPLOT. (2) A comedy translated from 'The Theatre of Education' of M^{me}. de Genlis, and published in 1781.

But However. A farce in one act by H. MAYHEW (q.v.) and H. BAYLIS (q.v.), first performed at the Haymarket on October 30, 1838, with Wrench as *Caleb Chizzler*, Strickland as *Standwell*, and Mrs. F. Matthews as *Mrs. Juniper*. Among the persons are *Prowl* and *Gaby*.

Buthred. A tragedy, attributed to CHARLES JOHNSTONE, author of 'Chrysal etc.', and first performed at Covent Garden on December 8, 1778. We are told the 'Buthred' was pronounced 'Blue-thread' in Scotland and 'Butter-head' in Ireland. See the 'Biographia Dramatica' (1812).

Butler (The). A comedy in three acts by HERMAN MERIVALE and Mrs. MERIVALE, first performed at the Theatre Royal Manchester, November 24, 1886, with J. I. Toole in the title part (*David Trot*), Billington as *Sir John Tracey*, E. D. War as *Laurence Tracey*, G. Shelton as *Lor. Babicombe*, C. Lowne as *Frank St. John*, Miss Emily Thorne as *Lady Tracey*, Miss V. Vanbrugh as *Lady Anne*, Miss M. Linde as *Alice*, and Miss Kate Phillips as *Lavinia Muddle*; produced at Toole's Theatre, London, on December 6, 1886, with the same cast as above.

Butler, Fanny. See KEMBLE, FRANCES ANN.

Butler, Mrs., acted under the management of Giffard at Goodman's Fields, and afterwards (1742-3) at Lincoln's Inn Fields, where she was seen in February of the latter year as *Mrs. Frail*. "Little is recorded of her," says Genest, "but she seems to have been a respectable actress."

Butler, Mrs. G. H. See EYTINGE, ROSE.

Butler, Reuben. A character in various adaptations of 'The Heart of Midlothian' (*q.v.*).

Butler, Richard William. Journalist and dramatic writer, born 1844; has been associated with HENRY CHANCE NEWTON (*q.v.*) in the authorship of dramatic pieces produced under the *nom de guerre* of 'Richard-Henry' (*q.v.*). He has also had long and considerable experience (notably in the *Referee*) as critic of the theatre.

Butler, Samuel. Actor; born 1797 (or 1804), died at Manchester, 1845; gained his first experience on the York Circuit, making his London *début* at Covent Garden in October, 1832, as *Hamlet*, which was followed by other Shakespearian impersonations. He afterwards "starred" at the Surrey, the New City, and other minor theatres, also securing much popularity in the provinces. He made his first appearance in America at the Park Theatre, New York, in November, 1841, as *Hamlet*. Latterly he gave up acting in favour of lecturing on Shakespeare. Westland Marston, who saw him at the Surrey, says: "He was a good elocutionist, and had the excellent quality of abandoning himself to passion without self-criticism. Being already a proficient in the technical resources of his art, he trusted himself in good faith to the leading impulses of the character. I do not think he was given to rant. He occasionally exploded in sudden, vehement bursts, but they had the effect of being spontaneous—the outcome of passion accumulated and repressed. He was gifted, moreover, with a powerful voice. . . . In *Shylock*, I was more carried away by him, so genuine was his passion, than by any other actor I have seen in the part. I could not undertake to say that his interpretations were as profound as they were undoubtedly vivid. I do know, however, that he was 'terribly in earnest,' and that he had the power of rousing masses to enthusiasm. His excessive height was a great disadvantage, and stood in the way of his being fully appreciated" ('Our Recent Actors,' 1888).—His wife made her American *début* at the Bowery, New York, in December, 1841.

Butler, Thomas Hamley. Musical composer, died 1823; wrote the music for Cumberland's 'Widow of Delphi' (1780).

Buttercup. (1) *Corny* and *Nancy Buttercup*, in O'KEEFE'S 'Beggar on Horseback' (*q.v.*), are brother and sister. (2) *John Buttercup* is a milkman in BROUGH'S

'Phenomenon in a Smock Frock' (*q.v.*). (3) *Prince Buttercup* is the hero of F. C. BURNAND'S 'White Fawn' (*q.v.*). (4) *Little Buttercup* is the bumboat woman in 'H.M.S. Pinafore' (*q.v.*), and reappears in 'The Wreck of the Pinafore' (*q.v.*).

Buttercup and Daisy. A musical comedy in three acts, written by GEORGE DANCE, composed by Arthur Richards and others. Court Theatre, Liverpool, June 17, 1895; Kilburn Theatre, London, September 9, 1895.

Butterflies (The). A comedy in three acts, by H. G. CARLETON (*q.v.*), first performed at the Hollis Street Theatre, Boston, U.S.A., December 26, 1893; at Palmer's Theatre, New York, February 5, 1894, with John Drew and Miss Maud Adams in the chief rôles.

Butterfly. An adaptation, by Mrs. COMYNS CARR, of 'Frou-Frou' (*q.v.*), first performed at the Gaiety, Glasgow, on September 12, 1879, with Miss Ellen Terry as the heroine, and Miss Fanny Pitt and Charles Kelly in other leading parts.

Butterfly. A character in Dr. BACON'S 'Insignificant' (*q.v.*). (2) *Becky Butterfly* figures in E. FITZBALL'S 'Inchcape Bell.'

Butterfly Fever. See GAY DECEIVER and TAMING THE TRUANT.

Butterfly's Ball (The). A pantomime produced at the Lyceum Theatre, London, in December, 1846.

Butterscotch Family (The), in REECE'S 'Guv'nor' (*q.v.*), comprises *Mr., Mrs., Freddy,* and *Kate*.

Button, Billy, in FOOTE'S 'Maid of Bath.' (2) *Button* is a servant in F. PHILLIPS'S 'Bird in the Hand' (*q.v.*).

Buttoni. A page in H. J. BYRON'S 'Cinderella' (*q.v.*).

Butts. The landlord in W. BROUGH'S 'Bonâ-fide Travellers.' (2) There is a *Mrs. Deputy Butts* in 'The Water Party' (*q.v.*); and (3) *Newington Butts* is a character in W. HARRISON'S 'Special Performances.' See NEWINGTON BUTTS.

Buxom Joan. A burletta by THOMAS WILLET, taken from the song of 'A Soldier and a Sailor' in 'Love for Love' (*q.v.*), and first performed at the Haymarket Theatre in June, 1778.

Buy it, Dear, 'Tis made of Cashmere. A burlesque by J. HORNCastle of 'The Bayadère; or, The Maid of Cashmere;' first performed at Mitchell's Olympic, New York, in November, 1840.

Buz, in 'Love and Gout' (*q.v.*).

Buzbee, Dr. A character in J. STIRLING COYNE'S 'Our National Defences.'

Buzfuz, Sergeant, figures in various dramatizations of the trial in 'Pickwick' (*q.v.*).

Buzzard. (1) A short-sighted Englishman in S. LOVER'S 'Il Paddy Whack in Italia' (*q.v.*). (2) A sheriff's officer in J. M. MORTON'S 'Steeplechase' (*q.v.*) (3) A character in J. PALGRAVE SIMPSON'S 'World and Stage' (*q.v.*). (4) *Benjamin* and *Lucretia Buzzard* appear in J. M. MORTON'S 'White-bait at Greenwich' (*q.v.*). (5) There is a *Joe Buzzard* in SIMS and PETTITT'S 'In the Ranks' (*q.v.*).

By Command of the King. A drama by EDWARD TOWERS, New Pavilion Theatre, London, November 25, 1871. (2) 'By Command of the Czar': a drama by R. GLOVER and CHAS. M. HERMANN, Victoria Theatre, London, November 5, 1877.

By Land and Sea. A drama in four acts, by J. M. CAMPBELL and J. L. SHINE, Theatre Royal, Birmingham, June 8, 1886.

By Proxy. A play by CHARLES KLEIN (*q.v.*), first performed at the Academy of Music, Newburg, New York State, May 16, 1892; Harlem Opera House, New York, September 12, 1892.

By Royal Command. A comedy-drama in three acts, by E. STIRLING (*q.v.*), first performed at the Lyceum Theatre, London, in August, 1856, with a cast including F. Matthews, Emery, F. Vining, Miss Fairbrother, and Mrs. F. Matthews.

By Special Licence. A drama, in a prologue and four acts, by FRANK MARRYAT, Theatre Royal, Longton, May 16, 1887.

By Special Request. A comedietta by T. MALCOLM WATSON, Strand Theatre, London, February 7, 1887.

By the Midland Sea. An "episode" by JUSTIN HUNTLY M'CARTHY, first performed at the Criterion Theatre, London, on June 21, 1892.

By the River. By J. WILTON JONES (*q.v.*).

By the Sea. (1) A farce first performed at the Strand Theatre, London, on April 8, 1872, with E. Atkins and Mrs. Raymond in the cast. (2) A drama in one act, adapted by ALEC NELSON from Theuriet's 'Jeanne-Marie,' Ladbroke Hall, London, November 28, 1887. See FARM BY THE SEA.

By this Token. A farce by J. KEITH ANGUS (*q.v.*), first performed at Sadler's Wells Theatre, London, on May 6, 1884.

By-and-by. A comedy romance in four acts, St. George's Hall, London, February 3, 1896.

Byatt, Henry. Dramatic writer; author of 'The Brothers' (1887), 'John Thurgood, Farmer' (1893), and the librettos of 'Pierrot's Dream' (1893) and 'The Golden Age' (1897); part-author, with H. Moss, of 'The Wastrel' (1894).

Byeplay. A character in BROME'S 'Antipodes' (*q.v.*).

Byerdale, Lord, in SHERIDAN KNOWLES'S 'Secretary' (*q.v.*).

Byeways. A one-act piece by G. S. PAYNE, first performed at the Comedy Theatre, London, March 10, 1897.

Bygones. A comedietta by A. W. PINERO, first performed at the Lyceum Theatre, London, on September 18, 1880, with Miss Alma Murray as *Ruby*, Miss Moreley as *Bella*, A. Elwood as the *Hon. Curzon Grimshawe*, Archer as the *Rev. Giles Horn-castle*, and the author as *Professor Mazzoni*; revived at the Lyceum on May 4, 1895, with Miss Annie Hughes, Miss Ailsa Craig, Ben Webster, W. Haviland, and Sydney Valentine in the above-named parts.

Byrne, Charles A. American playwright; author of 'Suzette,' and of the librettos of 'Isle of Champagne,' 'Prince Kam,' and 'Princess Nicotine.'

Byrne, James, harlequin and ballet-master, "came," says Dutton Cook, "of a dancing family." He was a member of the ballet at Drury Lane under Garrick, and in 1775-6 was ballet-master at Sadler's Wells. In 1800 he appeared at Drury Lane as harlequin in 'Harlequin Amulet; or, The Magic of Mona,' dressed in "a white silk shape, fitting without a wrinkle, and into which the variegated silk patches were woven, the whole being profusely covered with spangles." This has ever since been the costume of harlequins in England. "In Grimaldi's judgment, Byrne was the best harlequin of his time." He died in 1845.

Byrne, Oscar. Ballet-master, born 1795, died 1867; son of James Byrne (*q.v.*) and christened Oscar (Dutton Cook says) in allusion to his father's success in the ballet of 'Oscar and Malvina.' His first appearance as a dancer was made, apparently, in 1803 at Drury Lane. He was ballet-master at the Princess's, London, in 1856, at Drury Lane in 1862, at the Haymarket and St. James's in 1864, and at Her Majesty's in 1866.

Byron, Henry James. Playwright and actor; born at Manchester in 1835, died April 12, 1884; son of Henry Byron, British Consul at Hayti; studied at first for the medical profession, but drifted on to the stage; thence went to study for the bar and meanwhile became a playwright. The following is an approximately complete list of his dramatic pieces:—'Richard Cœur de Lion,' burlesque (1857), 'The Latest Edition of the Lady of Lyons' (1858), 'Fra Diavolo burlesque (1858), 'The Maid and the Magpie,' burlesque (1858), 'Mazeppa,' burlesque (1858), 'The Very Latest Edition of the Lad of Lyons,' burlesque (1859), 'The Babes in the Wood,' burlesque (1859), 'The Nymph of the Lurleyburg,' burlesque (1859), 'Jack the Giant Killer,' burlesque (1859), 'The Pilgrim of Love,' burlesque (1860), 'Robinson Crusoe,' burlesque (1860), 'Blue Beard,' burlesque (1860), 'The Garibaldi Excursionists' farce (1860), 'Cinderella,' burlesque (1861), 'Aladdin,' burlesque (1861), 'Esmeralda,' burlesque (1861), 'Miss Eily O'Conno

burlesque (1861), 'The Old Story' (1861), 'The Rival Othellos' (1861), 'Puss in a New Pair of Boots,' burlesque (1862), 'The Rosebud of Stinging-Nettle Farm,' burlesque (1862), 'George de Barnwell,' burlesque (1862), 'Ivanhoe,' burlesque (1862), 'Beautiful Haïdée,' burlesque (1863), 'Ali Baba,' burlesque (1863), 'Il-Treated Il Trovatore,' burlesque (1863), 'The Motto,' burlesque (1863), 'Lady Belle Belle,' burlesque (1863), '1863' (1863), 'Orpheus and Eurydice,' burlesque (1863), 'Mazourka,' burlesque (1864), 'Princess Springtime,' extravaganza (1864), 'The Grin Bushes,' burlesque (1864), 'Timothy to the Rescue' (1864), 'Lord Dundreary Married and Done For' (1864), 'Pan,' burlesque (1865), 'La Sonnambula,' burlesque (1865), 'Lucia di Lammermoor,' burlesque (1865), 'Little Don Giovanni,' burlesque (1865), 'War to the Knife' (1865), 'Der Freischutz,' burlesque (1866), 'Pandora's Box,' burlesque (1866), 'A Hundred Thousand Pounds' (1866), 'William Tell with a Vengeance' (1867), 'The Lancashire Lass' (1867), 'Dearer than Life' (1867), 'Blow for Blow' (1868), 'Lucrezia Borgia, M.D.' (1868), 'Cyril's Success' (1868), 'Robinson Crusoe,' pantomime (1868), 'Not such a Fool as he Looks' (1868), 'Minnie' (1869), 'The Corsican Brothers,' burlesque (1869), 'Uncle Dick's Darling' (1869), 'The Yellow Dwarf,' pantomime (1869), 'Lord Bateman,' burlesque (1869), 'Whittington and his Cat,' pantomime (1869), 'The Prompter's Box,' (1870), 'Robert Macaire,' burlesque (1870), 'An English Gentleman' (1870), 'Wait and Hope' (1871), 'Daisy Farm' (1871), 'The Enchanted Wood' (1871), 'The Orange Tree and the Humble Bee' (1871), 'Not if I Know It' (1871), 'Giselle' (1871), 'Partners or Life' (1871), 'Camaramazan and the Fair Badoura' (1871), 'Blue Beard,' pantomime (1871), 'Eurydice' (1871), 'Haunted Houses' (1872), 'The Spur of the Moment' (1872), 'Good News' (1872), 'The Lady of the Lane' (1872), 'Mabel's Life' (1872), 'Time's Triumph' (1872), 'Fine Feathers' (1873), 'Sour Grapes' (1873), libretto of 'La Fille de Madame Angot' (1873), 'Old Soldiers' (1873), 'Chained to the Oar' (1873), 'Don Juan,' burlesque (1873), libretto of 'The Pretty Perfumeress' (1874), libretto of 'The Demon's Bride' (1874), 'An American Lady' (1874), 'Normandy Pippins' (1874), 'Robinson Crusoe,' burlesque (1874), 'Guy Fawkes,' burlesque (1874), 'Oil and Vinegar' (1874), 'The Thumbscrew' (1874), 'Old Sailors' (1874), 'Weak Woman' (1875), 'Our Boys' (1875), 'Married in Haste' (1876), '£20 a Year, all Found' (1876), 'Tottles' (1876), 'The Bull by the Horns' (1876), 'Little Don Cesar de Bazan' (1876), 'Wrinkles' (1876), 'Widow and Wife' (1876), 'Pampered Medals' (1876), 'Little Dr. Faust' (1877), 'Old Chums' (1877), 'The Bohemian Gyurl' (1877), 'Guinea Gold' (1877), libretto of 'Fatiniza,' (1878), 'Il Sonnambulo' (1878), 'Young Fra Diavolo' (1878), 'A Fool and his Money' (1878), 'The Horner's Nest' (1878), 'Conscience Money' (1878), 'Uncle' (1879), 'Courtship' (1879), 'Pretty Esmeralda' (1879), 'Handsome Hernani' (1879), 'The Girls'

(1879), 'Gulliver's Travels' (1879), 'Jack the Giant Killer' (1879), 'The Upper Crust' (1880), 'The Light Fantastic' (1880), 'Trovatore'; or, 'Larks with a Libretto' (1880), 'Bow Bells' (1880), 'Without a Home' (1880), 'Michael Strogoff' (1881), 'Punch' (1881), 'New Brooms' (1881), 'Fourteen Days' (1882), 'Auntie' (1882), 'The Villainous Squire and the Village Rose' (1882), 'Open House' (1885), and 'The Shuttlecock,' completed by J. Ashby-Sterry (1885). He was also co-author, with the *Fun* staff, of 'Robinson Crusoe' (1867); with Dion Boucicault, of 'Lost at Sea' (1869); with Burnand, Gilbert, and Reece, of 'The Forty Thieves' (1878); and, with H. B. Farnie, of the libretto of 'Frolique' (1882). (See CRUSHED TRAGEDIAN and TWO STARS.) Byron's most notable performances as an actor were in his own productions: *Sir Simon Simple* in 'Not such a Fool as he Looks' (Globe Theatre, London, October, 1869), *Fitzaltamont* in 'The Prompter's Box' (Adelphi Theatre, March, 1870), *Mr. Craven* in 'Daisy Farm' (Olympic, May, 1871), *Lionel Leveret* in 'Old Soldiers' (Strand Theatre, January, 1873), *Harold Trivass* in 'An American Lady' (Criterion Theatre, March, 1874), *Gibson Greeve* in 'Married in Haste' (Haymarket Theatre, October, 1875), *Dick Simpson* in 'Conscience Money' (Haymarket Theatre, September, 1878), *Charles Chuckles* in 'An English Gentleman' (Gaiety Theatre, October, 1879), *Matthew Pincher* in 'Cyril's Success' (Folly Theatre, January, 1880), and *John Blunt* in 'Michael Strogoff' (Adelphi Theatre, March, 1881). He was also seen in London as *Cheviot Hill* in Gilbert's 'Engaged' (Court Theatre, November, 1881). In April, 1865, he became co-lessee with Miss Marie Wilton (Mrs. Bancroft) of the Prince of Wales's Theatre, London; in 1867, however, the partnership was dissolved, Byron undertaking the direction of the Alexandra Theatre (and afterwards of the Theatre Royal and the Amphitheatre), Liverpool. These latter speculations were disastrous. "His forte," wrote Dutton Cook, "lies in the composition of facetious dialogue; in that, I think, consists his great hold upon popular favour. But his wit and humour have not been more heartily relished and admired than by his critics. True, they have censured his puns; but the canons of literary taste have immemorially forbidden puns and playing upon words in all works of pretence. . . . Mr. Byron's inventiveness, and the ingenuity he exerts in the construction of his plots, may be viewed as proved by the extraordinary number and success of his plays. . . . Mr. Byron has the consolation of knowing that his burlesques have pleased very many, and have been generally regarded as reputable specimens of their class. . . . The place he may by-and-by be allotted among dramatists it is not for me to determine. . . . But I think that Mr. Byron's comedies are unquestionably to be accounted, in these days, as excellent and laudable as were the comedies of Reynolds, O'Keefe, Morton, and Holcroft in the last century. . . . Further, it will be always remembered, when Mr.

Byron's claims to applause are under consideration, that although he has produced a long list of plays, he has very rarely borrowed from a foreign source, or dealt with a plot not of his own devising; that his works have been irreproachable as to their moral character, as his jests have been free from every suspicion of coarseness or indecorum. . . . As an actor, within a somewhat narrow range of impersonation, he has invariably proved himself of real distinction" (*The Theatre*, March, 1880). See Pascoe's 'Dramatic List' (1880), the *Theatre* for October, 1878, and May, 1884, and the *Era* for April 19, 1884.

Byron, Lord. The following verse-plays by Lord Byron (1788-1824) have been presented on the stage:—'Manfred,' 'Marino Faliero,' 'Sardanapalus,' 'The Two Foscari,' and 'Werner,' all of which see. See, also, the burlesques based upon 'The Bride of Abydos,' 'Don Juan,' and 'Manfred.' See LONDON THEATRES (Drury Lane).

Byron, Marshal of France. See CONSPIRACY OF BYRON.

Byron, Medora Gordon. Author of 'Zameo; or, The White Warrior' (*q.v.*).

C

Cabal and Love. The title under which Schiller's well-known play was published in an English translation in 1795. See HARPER'S DAUGHTER.

Cabaret de Lustucru (Le). See FOLLIES OF A NIGHT, THE.

Cabbagi, Signor Sproutzo, in BUR-
NAND'S and STEPHENS' 'Balloonacy' (*q.v.*).

Cabin Boy (The). A drama in two acts, by EDWARD STIRLING, first performed at the Adelphi Theatre, London, March 9, 1846, with M^{de}. Celeste in the title part (*Julian*), supported by Miss Woolgar, Miss Reynolds, O. Smith, Munyard, and Paul Bedford; New York, 1851.

Cabinet (The). A comic opera in three acts, written by F. DIBDIN, composed by Reeve, Moorhead, Corri, Davy, and Braham, and first performed at Covent Garden on February 9, 1802, with a cast including Braham, Inledon, Munden, and Storaec.

Cabinet Minister (The). A farce in four acts, by A. W. PINERO (*q.v.*), first performed at the Court Theatre, London, on April 23, 1890, with Arthur Cecil in the title part (*Sir Julian Twombly*), Mrs. John Wood as *Lady Twombly*, Weedon Grossmith as *Joseph Lebanon*, Brandon Thomas as *Macphail*, Mrs. E. Phelps as *Lady Macphail*, Miss R. Filippi as *Mrs. Gaylustre*, and other rôles by Allan Aynesworth, Herbert Waring, Miss Le Thiére, Miss Eva Moore, etc.; first performed in America at Daly's Theatre, New York, on January 12, 1892, with a cast including John Drew, J. Lewis, Tyrone Power, Mrs. G. H. Gilbert, Miss Percy Haswell, and Miss Hobart Bosworth.

Cabinet Question (A). A comic drama in one act, by J. R. PLANCHÉ (*q.v.*), first performed at the Haymarket Theatre on September 23, 1845, with Tilbury as *Rosewood* (a cabinet-maker), J. B. Buckstone as *Tom Polish* (his foreman), Brindal, Howe, and Miss Julia Bennett; New York, 1846.

Cabinet Secret (A). A comedy in two acts, by L. H. F. DU TERREAUX (*q.v.*), first

performed at the Philharmonic Theatre, London, on October 19, 1872.

Cabman No. 93. A farce by T. J. WIL-
LIAMS (*q.v.*), performed at the Lyceum
Theatre, London, December, 1867.

Cabriolo. A travelling showman in
'The Princess of Trebizonde' (*q.v.*).

Cacafogo. A usurer in 'Rule a Wife
and Have a Wife' (*q.v.*).

Cachucha. A waitress in FARNIE:
'Intimidad' (*q.v.*).

Cade, Jack, the rebel, figures in '
Henry VI.' (*q.v.*).

Cadi (The). A play by BILL NYE
(Edgar W. Nye), first performed at the Oper-
House, New Bedford, Mass., September 5,
1891; produced in New York, Septembe
21, 1891, at the Union Square Theatre. See
CALD, LE.

Cadi of Bagdad (The). An opera in
three acts, by ABRAHAM PORTAL, first per-
formed at Drury Lane on February 19, 1778.

Cadwal. The name assumed by *Ar-
ragus* (*q.v.*) in 'Cymbeline' (*q.v.*).

Cadwallader, Mr., in FOOTE'
'Author' (*q.v.*), was a caricature of an
Ap-ricc, a Welsh gentleman. (2) *Professo*
and *Eugenia Cadwallader* are characters in
DALY'S 'Big Bonanza' (*q.v.*).

Cædmar. An opera in one act, mus-
ic by Granville Bantock. Crystal Palace
October 18, 1892, with Madame Duma a
Hulda.

Cælia; or, The Perjured Lover
A play by CHARLES JOHNSON (*q.v.*), per-
formed at Drury Lane on December 11 an
12, 1732. The perjured lover is *Wrongo*
(Mills), who has seduced *Cælia* (Mrs. Cibber
and neglects to marry her. Eventually he
is killed in a duel, and *Cælia* dies of a broke
heart. The epilogue was by Fielding.

Cælina; or, A Tale of Mystery
A drama in two acts, "taken" by JOH

WALLACE from the French, and published in 1802.

Cæsar and Cleopatra. See CÆSAR, JULIUS.

Cæsar and Pompey. See CÆSAR, JULIUS.

Cæsar Borgia, Son to Pope Alexander VI. A tragedy by NATHANIEL LEE (*q.v.*), performed at Dorset Garden in 1650, with Betterton as *Borgia*, Smith as *Machiavel*, Williams as *Duke of Gandia*, Mrs. Lee as *Bellamira*, and Mrs. Price as *Adorna*; revived at the Haymarket in 1707, and at Drury Lane in 1719.

Cæsar de Bazan, Don. See DON CÆSAR DE BAZAN.

Cæsar, Don. (1) A character in Mrs. CENTLIVRE'S *Bold Stroke for a Husband* (*q.v.*). (2) The hero of WESTLAND MARSTON'S *Donna Diana* (*q.v.*).

Cæsar in Egypt. See CÆSAR, JULIUS.

Cæsar, Julius, is a prominent character in several English plays; notably in (1) the *Julius Cæsar* (*q.v.*) of SHAKESPEARE. (2) *The False One* (*q.v.*), by BEAUMONT and FLETCHER. (3) *Cæsar's Fall*, by WEBSTER, DEKKER, MIDDLETON, MUNDAY, DRAYTON (1602). (4) *Cæsar and Pompey*: a tragedy by GEORGE CHAPMAN (*q.v.*), acted at Black Friars, and printed in 1607 and 1631. "In the first act, *Cæsar* and *Pompey* dispute in the senate-house at Rome; in the fourth act the battle of Pharsalia takes place; in the fifth, *Cato* kills himself. The principal characters are justly delineated" (Genest). *Cæsar and Pompey* is the title of a play referred to by Gosson in his *School of Abuse* (1579), and of another, performed at the Rose Theatre in 1594-5.] (5) *Julius Cæsar* (*q.v.*), by the Duke of BUCKINGHAMSHIRE (printed 1722). (6) *Cæsar in Egypt*: a tragedy by COLLEY CIBBER (*q.v.*), first acted at Drury Lane on December 9, 1724, with Booth as *Julius Cæsar*, Wilks as *Antony*, Cibber as *Achoreus*, Cibber, jun., as *Ptolemy*, Mrs. Oldfield as *Cleopatra*, and Mrs. Porter as *Cornelia*. "The plan of this tragedy," says Genest, "is chiefly borrowed from 'The False One' [*q.v.*]. . . Fletcher's play is a very good one, Cibber's is dull and uninteresting." (7) *The Roman Revenge* (*q.v.*), by AARON HILL (printed 1753). (8) *Cæsar and Cleopatra*: a chronicle play in five acts, by G. BERNARD SHAW (*q.v.*), Theatre Royal, Newcastle-on-Tyne, March 15, 1899 ("copyright performance," with Mrs. Patrick Campbell as *Cleopatra*).

Cæsar, Octavius, the triumvir, figures in SHAKESPEARE'S *Antony and Cleopatra* (*q.v.*).

Cæsar's Fall. See CÆSAR, JULIUS.

Cagliostro. (1) A play produced in New York in 1831. (2) A play by C. A. CLARKE, produced at the Park Theatre, London, June 2, 1875. See CHARLATAN, THE.

Cagnotte (La). A farce by E. LABICHE and A. DELACOUR, played at the Gaiety Theatre, London (by a French company), in June, 1880. See EL DORADO and LORD MAYOR'S DAY.

Cagot (The); or, Heart for Heart. A drama in blank verse, by EDMUND FALCONER (*q.v.*), first performed at the Lyceum Theatre, London, on December 6, 1856, with Miss Woolgar as *Eugénie*, Mrs. Weston as *Astarte*, Stuart as *Sir Aymer de Beriot*, C. Dillon as *Raoul*; supposed to owe something to Grattan's novel, *The Cagot's Hut*.

Caïd (Le). An "opéra comique" by Ambroise Thomas, first performed in England, with a libretto by ARTHUR MATTHISON (*q.v.*), and under the title of *The Cadi*, at the Prince's Theatre, Manchester, on December 8, 1880, with a cast including Miss Georgina Burns, Miss L. De La Rue, Leslie Crotty, G. H. Snazelle, C. Lyall, and J. W. Turner.

Cain. "A Mystery" in three acts, by George, Lord BYRON (*q.v.*), printed in 1821. "In the second act the scene lies first in the Abyss of Space, and then in Hades. In the first and third acts the scene lies on earth, not far from Eden. The second act might be totally omitted without any detriment to the story" (Genest). The *personæ* include, besides *Cain*, his wife *Adah*; *Abel*, and his wife *Zillah*; *Adam*, *Lucifer*, and the *Angel of the Lord*.

Caine, Lily Hall. Actress; sister of T. Hall Caine (*q.v.*); was the original representative of *Thekla* in Michael Field's *Question of Memory* (1893), *Constance* in Dr. Todhunter's *Black Cat* (1893), *Elsie Hunt* in Sutton Vane's *Cotton King* (1894), and *Bon-bon* in *The Duchess of Dijon* (*q.v.*). In 1892 she played *Cariola* in *The Duchess of Malfi* (Opéra Comique, London), and in the British provinces she has enacted the heroines of *The Middleman*, *The Home Secretary*, *The Masqueraders*, etc. In 1904, at Manchester, she played *Lady Anne* in *Richard III*.

Caine, T. Hall. Novelist and playwright, born 1853; author of plays founded on his own romances—*The Bondman* (1892), *The Manxman* (1897), *The Christian* (1898), and *The Eternal City* (1902); and part author (with Wilson Barrett) of *Ben My Chree* (1888) and *The Good Old Times* (1889)—all of which see; author, also, of *Richard III.* and *Macbeth*: a dramatic study (1877), and a preface to Mæterlinck's *Princess Maleine* (1892).

Caius, Dr. A French physician in *The Merry Wives of Windsor* (*q.v.*).

Caius Gracchus. (1) A tragedy by John Joshua, Earl of CARYSFORT, printed in 1810. (2) A tragedy by J. SHERIDAN KNOWLES (*q.v.*), first performed at Drury Lane Theatre on November 18, 1823, with Macready in the title part, Young as *Vettius*, Pope as *Drusus*, Mrs. Bunn as *Cornelia* (mother of *Gracchus*), Mrs. W.

West as *Licinia* (his wife), and other parts by Archer, Yarnold, and S. Penley. The plot shows how *Gracchus*, after successfully pleading for *Vettius*, is elected Tribune, and how the Patricians, by the aid of *Drusus*, undermine his popularity, so that he is led to commit suicide. The play was performed in New York in April, 1825, with Cooper in the title part, Placide as *Marius*, and Mrs. Barnes as *Cornelia*; and in April, 1827, with Macready as *Gracchus*. See Macready's 'Reminiscences.'

Caius Marcius. See CORIOLANUS.

Caius Marius, The History and Fall of. A tragedy by THOMAS OTWAY (*q.v.*), performed at Dorset Garden in 1680, with Betterton in the title part, Smith as his son, Gillow as *Metellus*, Williams as *Sylla*, Mrs. Barry as *Lavinia*, Underhill as *Sulpitius*, and Nokes as the *Nurse*; revived at the Haymarket in 1707, and at Drury Lane in 1715 and 1717. "Otway acknowledges in the prologue that about half of this play is taken from 'Romeo and Juliet'" [*q.v.*]. "*Marius junior* is in love with *Lavinia*, and beloved by her. Her father, *Metellus*, who is of the other party, insists on her marrying of *Sylla*. The greater part of the *Nurse's* character is retained, and *Sulpitius* is a bad *Mercutio*. . . . For the history of Caius Marius see Plutarch. Otway neither follows history exactly, nor deviates grossly from it" (Genest).

Calantha. The heroine of FORD'S 'Broken Heart' (*q.v.*).

Calanthe, in BANIM'S 'Damon and Pythias,' is betrothed to *Pythias*.

Calaynos. A tragedy by G. H. BOKER (*q.v.*), produced at Sadler's Wells Theatre, London, on May 10, 1849, with Phelps as the hero (a wealthy nobleman), H. Marston as *Don Luis*' (his friend), G. K. Dickinson as *Oliver* (his secretary), Miss Cooper as *Donna Alda* (his wife), Hopkins as *Soto* (*Don Luis*' servant), and Mrs. H. Marston as *Martina* (*Donna Alda*'s maid). "The plot," wrote George Daniel, "is simple and compact; the language is poetical and elegant, often dignified and impassioned; the characters are skilfully conceived and elaborately wrought."

Calchus. A Trojan priest in 'Troilus and Cressida' (*q.v.*).

Calcraft, John William [né Cole]. Actor and playwright, died February, 1870; was originally in the army, but eventually took to the stage. Appearing at Edinburgh, for the first time, in 1819, as *Iago* to Edmund Kean's *Othello*, he remained there, playing leading parts (such as *Romeo*, *Laertes*, *Sir George Touchwood*, and characters in various dramatizations of Scott's novels) till 1824, when he went into management at Dublin. There he stayed till 1851. He afterwards became private secretary to Charles Kean, whose 'Life' (1859) he wrote. He was the author, also, of an adaptation of 'The Bride of Lammermoor' (*q.v.*), in which he played *Edgar*, and of other plays.

Calderon de la Barca, Pedro. It is thought that JOHN FLETCHER may have been indebted to this famous Spanish writer (1601-1681) for the plot of his 'Elder Brother' (1637); and it is tolerably certain that GEORGE DIGBY, Earl of Bristol, based his comedies, 'Tis Better than it Was' and 'Worse and Worse' (1662-1665), upon plays by Calderon. Digby undoubtedly adapted (1667) one of Calderon's pieces under the title of 'Elvira; or, The Worst not always True' (*q.v.*). Other English plays, printed or acted, which owe their origin to Calderon, are 'The Adventures of Five Hours' (*q.v.*), by Sir SAMUEL TUKE (1663); 'Tis Well it's No Worse' (*q.v.*), by ISAAC BICKERSTAFF (1770); 'Fortune Mends' and 'From Bad to Worse,' by F. HOLCROFT (1805); 'The Fairy Lady' and 'Keep your Own Secret,' by Lord HOLLAND (1807); 'Justina' (*q.v.*), by J. H. (1848); 'The Constant Prince,' 'The Secret in Words,' 'The Physician of his Own Honour,' 'Love after Death,' 'The Purgatory of St. Patrick,' 'The Scarf and the Flower,' translated by D. F. M'CARTHY (1853); 'The Painter of his Own Dishonour,' 'Keep your Own Secret,' 'Gil Perez the Gallician,' 'Three Judgments at a Blow,' 'The Mayor of Zalamea,' and 'Beware of Smooth Water,' freely translated by EDWARD FITZGERALD (1853); 'Life's a Dream' and 'The Great Theatre of the World' (portions only), translated with essay by R. C. TRENCH (1856 and 1880); 'Love the Greatest Enchantment,' 'The Sorceries of Sin,' 'The Devotion of the Cross,' translated by D. F. M'CARTHY (1861); 'The Two Lovers of Heaven: Chrysanthus and Daria,' translated by D. F. M'CARTHY (1870); 'The Wonder-working Magician,' 'Life is a Dream,' 'The Purgatory of St. Patrick,' translated by D. F. M'CARTHY (1873); 'The Mighty Magician' and 'Such Stuff as Dreams are made of,' freely translated by EDWARD FITZGERALD (1877) 'Humours of the Court' and 'The Christian Captives,' adapted by R. BRIDGES (*q.v.*) SHELLEY translated some scenes from Calderon's 'Magico Prodigioso.' See G. H. Lewes' 'The Spanish Drama' (1847) and E. J. Hasell's 'Calderon' (1877). Also 'Select Plays of Calderon,' edited, with introduction and notes, by Norman MacCol (1888).

Caldicott, Alfred James. Musical composer, born 1842, died 1897; wrote the music for the following dramatic pieces:—'Treasure Trove' (1883), 'Old Knockles' (1884), 'The Friar' (1886), 'Tally Ho' (1887), 'Wanted, an Heir' (1888), 'The Bo'sun's Mate' (1888), 'John Smith' (1889), 'Britany Folk' (1889), 'Locked In' (1889), 'A' Abroad' (1890), 'Possessions' (1890), 'The Old Bureau' (1891), 'A Knight Errant' (1894).

Caldwell, James H. Actor, born in England, 1793, died New York, 1863; began his career, as a child, at Manchester; made his *début* in America at Charleston, in 1816, as *Belcour* in 'The West Indian' (*q.v.*). In 1828 he made his first appearances in

ew York, as *Belcour*, *Doricourt*, *Duke Cranza*, *Benedict*, *Young Wilding*, *Charles surface*, etc. His last performance as an actor was on January 14, 1843. In the course of his career he built theatres at Petersburg (a.), New Orleans, Nashville, St. Louis, St. Charles, and Cincinnati. See Ireland's *New York Stage*.

Caleb Quotem. See THROW PHYSIC THE DOGS.

Caled. Commander of the Arabs in BUGHES'S 'Siege of Damascus' (q.v.).

Caledonia. Daughter of *John o' Groat* W. BROUGH and A. HALLIDAY'S 'My Heart's in the Highlands' (q.v.).

Calhaem, Stanislaus. Actor; from his fifth to his twelfth year played leading "legitimate" parts in the British provinces, under the name of the "Infant Roscius." He was followed by several years' experience in country theatres, his London debut being made at the Lyceum Theatre on September 15, 1856, as *Leontes* in 'Perdita' (q.v.). He was the original representative at Leeds, in 1864, of *Jacky* in 'It's Never Too Late to Mend' (q.v.); also, at the Princess's Theatre, London, in 1866, of *Simon* in 'The Apprentice' in Watts Phillips and F. Vining's 'The Barnaby Rudge' (q.v.). He played the "lover" part at the Princess's in 1865 and 1868, at the Adelphi in 1881, and at Drury Lane in 1885. Of late years he has been in the first cast of 'Zillah' and 'Forget-me-not' (Lyceum, 1879), 'An Old Master' (Princess's, 1880), 'Major and Minor' (Olympic, 1881), and he played the *First Gravedigger* in 'Hamlet' at the Princess's in 1880, *Verges* in 'Much Ado About Nothing' at the Lyceum in 1882, the *Clown* in 'Twelfth Night' at the same theatre in 1884, and the *Second Witch* in 'Macbeth' at the Olympic in 1886. He is the author of a play (adapted) named 'The Knight' (q.v.).—His daughter Emilie made her first professional appearance at the Comedy Theatre in 1886.

Calhoun, Eleanor. Actress, born in California, 1862; made her first public appearance at the Grand Opera House, San Francisco, on October 18, 1880, as *Juliet*. Her first came a three-months' tour of the United States, during which she played the female "lead" in various plays of Shakespeare, 'The Hunchback,' 'The Lady of Lyons,' 'Love's Sacrifice,' 'The Wife,' and 'Daniel Rochat' (*Leah Henderson*). In 1882 (October 14) she made her London debut at the Imperial Theatre as *Hester* in 'An Unequal Match' (q.v.), appearing also on October 21 as *Rosalind*. Engaged for the Haymarket Theatre, she figured there successively (in 1883-85) as *Lady Nell* in Herold's 'Lords and Commons' (first production), *Lady Duncan* in 'A Lesson' (first production), *Lydia Languish* in 'The Rivals,' *Princess* in 'Diplomacy,' *Mabel* in 'Masks and Faces,' and *Blanche Haye* in 'Ours.' In June, 1885, Miss Calhoun produced, under her own management, at the Royalty, London, an adaptation by S. Coleridge and N. Forbes of

'The Scarlet Letter' (q.v.), herself appearing as *Hester Prynne*. In May, 1889, she was the original *Janik* in 'The Grand sire' at Terry's, and in July, 1890, she followed Miss Olga Brandon as *Vashti* in 'Judah' at the Shaftesbury. In 1891 Miss Calhoun studied in Paris, under M. Coquelin, and later appeared at Orleans as *Katherine* in 'La Mégère Apprivoisée' ('The Taming of the Shrew'). Her next appearance in London was in December, 1894, at the Garrick, as *Ruth Egerton* in 'The Slaves of the Ring' (q.v.). In 1897 she was the heroine in 'A Court of Honour' (Royalty Theatre), in 1898 she was seen at St. George's Hall as *Calantha* in Ford's 'Broken Heart,' and in 1899 she played the title part (*Clorinda Wildairs*) in 'A Lady of Quality' at the Comedy Theatre. She has also appeared in the English provinces as *Cleopatra*, and at a London suburban theatre as *Lady Macbeth*.

Calianax, in 'The Maid's Tragedy' (q.v.), is "a blunt, satirical courtier," "a character of much humour and novelty" (Hazlitt).

Caliban, in 'The Tempest' (q.v.), is the "freckled whelp" of Sycorax. "The character of *Caliban*," says Hazlitt, "is generally thought (and justly so) to be one of the author's masterpieces. . . . In itself it is one of the wildest and most abstracted of all Shakespear's characters, whose deformity, whether of body or mind, is redeemed by the power and truth of the imagination displayed in it. It is the essence of grossness, but there is not a particle of vulgarity in it. Shakespear has described the brutal mind of *Caliban* in contact with the pure and original forms of nature; the character grows out of the soil where it is rooted, uncontrolled, uncouth, and wild, uncramped by any of the meannesses of custom. It is 'of the earth, earthy.' It seems almost to have been dug out of the ground, with a soul instinctively superadded to it answering to its wants and origin." *Caliban* figures also in the Brothers BROUGH'S travesty of 'The Tempest,' called 'The Enchanted Isle' (q.v.).

Calico, Charles, in M. and B. BARNETT'S 'Out on the Loose.'

Californian (The). A play by J. W. COLLIER, performed in U.S.A. Dramas called 'The California Detective' and 'The California Pioneers' have also been produced in America.

Caligula, Emperor of Rome. A tragedy by JOHN CROWNE (q.v.), acted at Drury Lane in 1698, with Powell in the title part. "Crowne has drawn the characters of the Emperor and his wife *Cæsonia* according to history, but the principal incident seems to be fictitious. *Valerius Asiaticus* had kept his wife *Julia* in the country. She comes to Rome contrary to his orders, the Emperor ravishes her, and she poisons herself. In the last act *Caligula* is killed by *Cassius Cherea*" (Genest).

Calino. The hero of H. B. FARNIE'S 'Nemesis' (q.v.).

Caliph (The). A comic opera in three acts, libretto by HARRY B. SMITH (*q.v.*), music by Ludwig Engländer, first performed at the Broadway Theatre, New York, on September 3, 1896, by a company including Jefferson de Angelis.

Caliph of Bagdad (The). (1) An opera in one act, music by Boieldieu (first produced at Paris in 1800), performed in New York in October, 1829. (2) An extravaganza by WILLIAM BROUGH (*q.v.*), first performed at the Strand Theatre, London, on December 26, 1867, with Miss A. Swanborough in the title part, T. Thorne as *Mahoud*, D. James as *Cadi*, H. J. Turner as *Chibbi*, Miss Harland as *Lady Camira*, Miss Newton as *Darina*, Miss Elsie Holt as *Hassan*.

Calirrhoe. A drama in verse by MICHAEL FIELD (*q.v.*), published in 1884.

Calista. The heroine of ROWE'S 'Fair Penitent' (*q.v.*). "The character of *Calista*," says Hazlitt, "is quite in the *bravura* style of Massinger. She is a heroine, a virago, fair, a woman of high spirit and violent resolutions, anything but a penitent. She dies indeed at last, not from remorse for her vices, but because she can no longer gratify them."

Calisto; or, The Chaste Nymph. A masque by JOHN CROWNE (*q.v.*), printed in 1675, "written by command of King James II.'s queen, and performed at court by persons of great quality. The scene lies in Arcadia; the duration of it is an *artificial day*, and the plot is founded on Ovid's *Metamorphoses*, lib. ii. fab. 5, 6" ("Biographia Dramatica"). "Jupiter, as in Ovid, courts Calisto under the form of Diana. The catastrophe is altered" (Genest).

Calisto and Melibea. A Spanish tragi-comedy, in prose and twenty-one acts, by FERNANDO DE ROJAS; first published, it is believed, at Burgos. An English adaptation, written in verse, and described as "A new comedy in English, in manner of an interlude, right elegant and full of craft of rhetoric, wherein is shewed and described as well the beauty and good properties of women, as their vices and evil conditions," was published in London about 1530. This was followed by a translation in English prose, made by JAMES MABBE (*q.v.*), and published in 1631, under the title of 'The Spanish Bawd [*q.v.*], represented in Celestina, or the tragic comedy of Calisto and Melibea.'

Call Again To-morrow. A farce, performed in New York, January, 1833; Lyceum Theatre, London, July, 1834.

Call-Boy (The). A weekly periodical, started in April, 1833. For a description of the duties of the call-boy in a theatre, see G. Vandenhoff's 'Dramatic Reminiscences' (1860).

"Call for the robin redbreast and the wren." First line of a dirge in

WEBSTER'S 'White Devil' (*q.v.*), of which Charles Lamb wrote: "I never saw any thing like this dirge, except the ditty which reminds Ferdinand of his drowned father in 'The Tempest.' As that is of the water watery; so this is of the earth, earthy."

Called Back. (1) A play in a prologue and three acts, founded by HUGH CONWAY and J. COMYNS CARR on the former writer's story, 'Called Back,' and first performed at the Prince's Theatre, London, on May 20, 1884, with Miss Lingard as *Pauline March*, Miss Tilbury as *Mary Vaughan*, Kyrle Bellew as *Gilbert Vaughan*, H. Lethcourt as *Arthur Kenyon*, F. Rodney as *Anthony March*, G. W. Anson (and afterwards J. Fernandez) as *Dr. Ceneri*, and I. Beerbohm Tree as *Paolo Macari*; revived: the Haymarket in November, 1890, with I. Beerbohm Tree in his original rôle, J. Fernandez as *Ceneri*, F. Terry as *Gilbert*, Kerr as *Arthur*, W. Lawson as *Anthony*, Hudson as *Petroff*, Miss Horlock as *Mary* and Miss Julia Neilson as *Pauline*. When the play was produced at the Madison Square Theatre, New York, Miss Millward was the *Pauline*. (2) A play, founded on the same story, by J. C. CHUTE, and first performed at Eastbourne, August 25, 1884.—There have been other adaptations of the tale, notably one by J. R. GRISMER, performed in U.S.A. A burlesque of 'Called Back,' entitled 'Call There and Back,' and written by H. C. MEYER VALE, was produced at the Gaiety Theatre, London, on October 15, 1884, with Miss Farren as *Gilbert*, E. W. Royce as *Maca*, Miss Connie Gilchrist as *Pauline*, and Elton, H. De Lange, T. Squire, P. Lynd, Miss Phyllis Broughton, etc., in other rôles. Another burlesque, entitled 'Called Back Again,' and written by ALBERT CHEVALI (*q.v.*), was first performed at the Theatre Royal, Plymouth, on July 13, 1885, with cast including W. Mackintosh, Miss Ma Williams, and Miss Minnie Rotchley.

Called Back Again. See CALL BACK.

Called There and Back. See CALL BACK.

Called to Account. A play produced in America, with Miss Sylvia Gerrish as *Beatrice*.

Called to the Bar. A farce performed at the Portman Rooms, London, on May, 1892.

Called to the Front. A military drama by SERGEANT TOWNER and FRANK BEAUMONT, Britannia Theatre, London, April 29, 1885.

Callender, Romaine. Actor and dramatic writer; author of the following plays:—'The Two Paths in Life' (1874), 'The Poor Law Board' (1875), 'D. T.' (1876), 'Number 51' (1880), and 'Light' (1832).

Calmour, Alfred C. Dramatic writer and actor; author of the following plays:—'Only a Dream' (1878), 'Trust and Truth' (1880), 'A Woman's Heart' (1831), 'W

ot Justice' (1882), 'Wives' (1883), 'Broken
onds' (1883), 'Cupid's Messenger' (1884),
Homespun' (1884), 'Love's Martyrdom'
886), 'Elsa Dene' (1886), 'The Amber
heart' (1887), 'The Widow Winsome' (1888),
Cyrene' (1890), 'A Gay Lothario' (1891),
Gabriel's Trust' (1891), 'The Breadwinner'
892), 'The Broken String' (1896), 'Frolic-
ome Fanny' (1897), 'The Queen of the
oses' (1902), 'Dante' (1904); author, also,
'Practical Play-Writing and the Cost of
roduction' (1891), and 'Fact and Fiction
out Shakespeare' (1894). A. C. Calmour
as in the original casts of Wills's 'Nell
wynne' (Royalty Theatre, 1878), Wills's
'Forced from Home' (Duke's Theatre, 1880),
nd of his own 'Trust and Trial' (1880) and
'Gabriel's Trust' (1891). He also played in
ingle' at the Lyceum in 1878, and in
rescued' at the Adelphi in 1879, besides
pearing in the English provinces in his
n 'Woman's Heart,' etc.

Calphurnia. Wife of *Marcus Brutus*
SHAKESPEARE'S 'Julius Cæsar' (*q.v.*).

Calunny. A play by MALCOLM WAT-
N, adapted from the Spanish of Echega-
y; Shaftesbury Theatre, London, April 4,
90, with Miss Wallis, A. Elwood, W.
rren, and F. Terry in the cast.

Calvert, Charles. Actor and theatrical
anager, born in London, February 28,
18; son of a silk merchant; was educated
King's College School, and then articled
a solicitor. His first inclination was
wards the Church, but admiration of the
rk of Phelps and Macready led him to
the stage. His *début* as an actor was made
August, 1852, at Weymouth, whence he
nt in 1853 to Southampton. About 1855
joined the company of the Surrey The-
atre to play "juvenile lead." In 1856 he
ried Adelaide Helen Biddles [see CAL-
VERT, MRS. CHARLES], and with her under-
took several "starring" tours, appearing in
l' at the Queen's, Manchester. With the
il-named place he was destined to be long
associated. In 1859 he became leading
actor and stage manager of the Theatre
Royal, Manchester, where he produced
(with many other plays) 'Hamlet,' in which
acted the *Ghost*, and 'The Fool's Re-
venge,' in which he was the *Fool*. The
Pice's Theatre, Manchester, was built in
18, and of this establishment Calvert
bume the first manager, opening it in
October of that year with 'The Tempest,'
in which he took the part of *Prospero*. This
was followed in February, 1865, by 'Much
A. About Nothing,' with Calvert as *Bene-
dict*; in September, 1865, by 'A Midsum-
mer Night's Dream,' in which he did not
appear; in November, 1865, by Byron's
'Jo Foscari' (for the first time on any
stage); in September, 1866, by 'Antony and
Cleopatra;' in 1869, by 'The Winter's Tale,'
with Calvert as *Leontes*; in August, 1870,
by Richard III., with Calvert in the title
part; in 1871, by 'Timon of Athens;' in
18, by 'The Merchant of Venice,' with
Calvert as *Shylock*; in September, 1872, by

'Henry V.,' with Calvert in the title *role*;
in 1873, by 'Twelfth Night;' in 1874, by
'Henry IV., Pt. II.' Other revivals by Calvert
at the Prince's were of 'Julius Cæsar,' 'Mac-
beth,' 'Lear,' and 'Manfred,' in the first of
which he played *Brutus*. His connection
with the Prince's ceased in 1875. He had
in 1871 visited New York, where he produced
'Richard III.' at Niblo's Theatre. To New
York he went again in 1875, to produce
'Henry V.' Later in that year (September)
he brought out at the Alexandra Theatre,
Liverpool, Byron's 'Sardanapalus,' enact-
ing the title part. In 1877, at the Theatre
Royal, Manchester, he revived 'Henry VIII.,'
with himself as *Wolsey*. From this time
his health, never robust, began to fail
seriously, and though, amidst all his suffer-
ing, he fulfilled numerous engagements in
the British provinces (where his *Henry V.*,
Sardanapalus, *Lear*, and *Wolsey* were very
popular, and where he was seen in 1879 as
the hero of 'Æsop; or, The Golden Bubble'
and as *Dr. Primrose* in 'Olivia'), he suc-
cumbed in the last-named year, dying in
London on June 12. He was part-author,
with John Coleman (*q.v.*), of a play called
'Rube the Showman' (1870). Four sons
of his have adopted the profession of the
stage—Louis (*q.v.*), William (*q.v.*), Leonard,
and Alexander. Tom Taylor wrote of Cal-
vert as "the most ardent and enterprising
of provincial managers, who for ten years
drew the vast population of Manchester
and its surrounding hives of monotonous,
unrelieved, and unlovely labour, to the
Prince's Theatre, to witness, for some three
months yearly, a masterpiece of Shakspeare,
put on the stage with a completeness, care,
and taste then unequalled save by the
managements of Macready, Phelps, and
Charles Kean; thus playing, as I cannot
but think, a part unparalleled by any other
influence about him, as an educator of
popular taste and an inspirer of popular
imagination." "Though his physical ad-
vantages were few, his intelligence and
reading, together with a certain breadth
and strength of style, qualified him even
for heroic parts, such as *Brutus* and
Henry V. His elocution was excellent,
and his declamation at times masterly"
(A. W. Ward, in 'The Dictionary of National
Biography').

Calvert, Mrs. Charles [Adelaide Helen
Biddles, or Bedells]. Actress, born 1837;
daughter of James Bedells (*q.v.*); at six years
of age played one of the children in 'The
Stranger' with Charles and Mrs. Kean; was
taken, while a child, to America, whence
she returned, to become, in 1853, "walking
lady" at the Theatre Royal, Southampton.
Here she met Charles Calvert, whom (after
acting for a time in the States) she married
in 1856. In 1856-7 she played "leading
business" at the Surrey, figuring in the
original casts of 'A Bird in the Hand'
(*q.v.*), etc. At the Prince's Theatre, Man-
chester, under her husband's management
(1864-1875), she appeared as *Miranda*, *Cleo-
patra*, *Hermione*, *Elizabeth of York*, *Lady*

Macbeth, and the *Chorus* in 'Henry V.' (a part which she has played in England and America about three hundred times). In his subsequent revival of 'Henry VIII.' she played on tour in England *Katherine of Arragon*. After his death in 1879 she was engaged at Sadler's Wells by Mrs. Bateman, playing *Helen Macgregor* in 'Rob Roy' (*q.v.*) and *Emilia* in 'Othello.' Then came a forty-weeks' tour in America with Edwin Booth. Mrs. Calvert has also toured in the States with Mrs. Langtry and Miss Mary Anderson, whom she supported at the Lyceum in 1884 as *Lady Capulet*. Since then, Mrs. Calvert has played in London the following original parts:—*Mother Renaud* in 'The Love that Kills' (1888), *Caroline Sudds* in 'The Director' (1891), *Catherine Petkoff* in 'Arms and the Man' (1894), *Mrs. Jauncey* in 'The White Elephant' (1896), *Mrs. Lambert* in 'Saucy Sally' (1897), *Mrs. Bendyshe* in 'One Summer's Day' (1897), and *Mrs. Vokins* in 'Lord and Lady Algy' (1898). In 1890 she was *Madame Fourcade* in 'Esther Sandraz' (*q.v.*) at the St. James's, and the *Nurse* in 'Romeo and Juliet' at the Comedy. She is the author of two plays—'Trotty Veck' (1872) and 'Can he Forgive her?' (1891).

Calvert, Louis. Actor, born November, 1859; son of Charles Calvert (*q.v.*); made his professional *début* in 1878 at the Theatre Royal, Durban, Natal, whence he went in 1879 to the Princess's, Melbourne. Returning to England in 1880, he toured successively with John Dewhurst, George Rignold, Miss Wallis, Osmond Tearle, and others, playing also a "stock" season with Miss Sarah Thorne. In August, 1886, he appeared at Drury Lane as *Lawyer Parsons* in 'A Run of Luck' (*q.v.*). In the following year he was engaged at the Lyceum. During a tour with Miss Fortescue he played *Sir Phyllon* in 'The Wicked World' at the Grand, Islington, in 1889. In 1890 he formed a company of his own, and since that date has produced in the English provinces (playing the leading part in each) 'Hamlet,' 'Othello,' 'Macbeth,' 'Richard II.,' 'Henry IV.' (pts. 1 and 2), 'Richard III.,' 'As You Like It,' 'Two Gentlemen of Verona,' 'Love's Labour's Lost,' 'Taming of the Shrew,' 'Antony and Cleopatra,' 'The Merchant of Venice,' Goethe's 'Clavigo,' Browning's 'Blot in the Scutcheon,' and Ibsen's 'Rosmersholm' and 'Enemy of the People.' His recent appearances in London as an actor include *Tresham* in 'A Blot in the Scutcheon' (Opéra Comique, June, 1898), *Antony* and *Macbeth* (Olympic Theatre, May and June, 1897), *Casca* in 'Julius Cæsar' (Her Majesty's Theatre, 1898), *Jago* and *Colonel Damas* (Grand Theatre, Fulham, 1898), *Porthos* in Grundy's 'Musketiers' (Her Majesty's, 1898), and *Billaud-Vareneux* in Sardou's 'Robespierre' (Lyceum, 1899).

Calvert, William. Actor; son of Charles Calvert (*q.v.*); made his professional *début* in 1877; played small parts at the Lyceum in 1880; between 1881 and 1885

toured with Edward Compton (*q.v.*); from 1885 to 1890 was associated mainly with Edward Terry (*q.v.*), and in 1891 appeared London with Miss Fortescue as *Mercutio* and as *Truworth* in 'The Love Chas'. Among his original parts have been *M. Beardier* in 'The Churchwarden' (1886), *Joseph Pendleton* in 'Culprits' (1890), *Sir Richard Ingleby* in 'Uncle Mike' (189). Since the last-named date he has "starred" in the English provinces with his own company. He is the author of an adapted play called 'Blanche Farreau' (1890).

Calypso. The heroine of several dramatic pieces, notably—(1) 'Calypso a Telemachus:' an opera, words by JOSEPH HUGHES and music by Galliard, performed "at the Queen's Theatre in the Haymarket and printed in 1712. (2) 'Calypso:' a masque in three acts, words by RICHARD CUMBLAND, music by Butler, first performed, Covent Garden on March 20, 1779. (3) 'Calypso:' a comic opera by ROBERT HOYTON, acted at Smock Alley, Dublin, in 1779. (4) 'Calypso and Telemachus:' a burlesque by SHERIDAN BROOKES, Sadler's Wells Theatre, April, 1865. (5) 'Calypso; or, The Art of Love:' an extravaganza in one act, by ALFRED THOMPSON (*q.v.*), first performed at the Court Theatre, London, on May 6, 1865, with Miss Sylvia Hodson as *Calypso*, Miss Nellie Moon as *Telemachus*, Miss De Grey as *Eucharis*, Miss Rose Egan as *Lalage*, Miss Kate Phillips as *Cupid*, and W. J. Hill as *Mentor*.—*Calypso* also figures in PLANCHON and DANCE'S 'Telemachus' (*q.v.*).

Calypso and Telemachus. See CALYPSO.

Camaralzaman, Prince, is the principal character in several burlesques:—(1) 'Camaralzaman and Badoura' or, 'The Princess who loved the Prince:' an "extravaganza Arabian Nights Entertainment" in 3 acts, by the Brothers BROUGH, first performed at the Haymarket Theatre, London, on December 26, 1848, with Miss P. HONOR as *Camaralzaman*, Miss Reynolds as *Badoura*, J. Bland as *Bung* (Emperor of China), Caulfield as *Sin Sling* (Crown Prince of Japan), Mrs. Caulfield as *Dimpl Tshin*, Miss Keeley as *Maimoun* (the Peri), Mrs. B. Buckingham as *Filma*, Keeley as *Danah* (or Djinn); performed in New York in 1849. (2) 'Prince Camaralzaman' (*q.v.*), by BELLINGHAM and W. BEST (1865). (3) 'Camaralzaman, and the Fair Badoura' or, 'The Bad Djinn and the Good Spirit:' an extravaganza by H. J. BYRON, first performed at the Vaudeville Theatre, London, on November 22, 1871, with T. THORNTON as *Camaralzaman*, D. James as the *Bad Djinn*, Miss Nelly Power as *Badoura*. (4) 'Camaralzaman:' a burlesque fairy drama, a prologue and three acts, by F. C. BURNDY (*q.v.*), first performed at the Gaiety Theatre, London, on January 31, 1884, with Miss E. FARRIN in the title part, Miss C. Gilchrist as *Badoura*, Miss P. Broughton as *Maimoun*, Miss E. Broughton as *Toko*, E. Terry as the *Djinn*, T. Squire as *Wun Lung*, and W. G. G. as the *Shah*.

Camberwell Brothers (The). A burlesque of 'The Corsican Brothers,' by CHARLES SELBY (*q.v.*), first performed at the Olympic Theatre, London, on April 20, 1852.

Cambridge [England]. This town is table as one of those in which the serious drama was especially popular in the fifteenth and sixteenth centuries. In the second half of the latter period, the performance of plays became frequent at the university, and Thomas Heywood records that, during the years of his residence, he saw "tragedies, comedies, histories, pastorals, and shows publicly acted, in which the graduates of good place and reputation were 'specially parted'" ('Apology for Actors'). We read that the academic authorities tolerated the drama when it was in the Latin tongue, but were not so ill disposed towards it when it was in English. They also did all that they could to exclude professional players from the town (see 'English Dramatic Literature'). The following list of plays performed in English at Cambridge colleges between 1564 and 1641: at King's, 'Ezekias' (1564); at Christ's, 'Gammer Gurton's Needle' (1566); at St. John's, 'The Destruction of Jerusalem' (1577); at Queen's, 'The Conquest of Jerusalem' (circa 1587); at Clare Hall, 'Clubfoot' (1598); at St. John's, 'The Pilgrimage to Parnassus' (1598), 'The Return from Parnassus, Part I.' (1601), and 'The Return from Parnassus, Part II.' (1602); at Trinity, 'The Tragedy of the Tragedians' (1603), 'Sciro' (1613), 'Albucerrah' (1615), 'The Pedlar,' 'Aristippus,' 'The Jealous Lovers,' and 'Hey for Honey' (1630-1633), 'The Guardian' (1641), and other pieces at colleges unknown (Biographical Chronicle of the English Drama). See, elsewhere in this volume, an account of the above-named plays, and of Latin dramas performed during this period, such as 'Ignoramus,' acted at Trinity before King James I. in 1615. For a list of dramatic works performed subsequently at Cambridge colleges, see C. B. B. 'Social Life in the Universities in the Eighteenth Century' (1874). The Cambridge Garrick Club was founded in 1835. The Amateur Dramatic Club was started in 1855 by F. C. Burnand, who has related his "personal reminiscences of the A. D. C." in a volume published in 1880. The history of the club is brought down to 1864. The story is continued in the 'Annals of the Sections,' written by W. G. Elliot, of the Amateur Clubs and Actors' (1898). The existing Theatre at Cambridge was opened in January, 1896, with a performance of 'Hamlet' by H. Beerbohm Tree and the Haymarket company.

Cambro-Britons (The). (1) A musical burlesque, first performed at Covent Garden on May 31, 1797. (2) 'Cambro-Britons:' a drama in three acts, by JAMES BOADEN (*q.v.*), first performed, with music by S. Arnold, at the Haymarket on July 21, 1798.

Cambyses, King of Persia. (1) A play by THOMAS PRESTON, licensed for acting

in 1569, and described on the title page as "a lamentable tragedy mixed full of pleasant mirth." Shakespeare refers to this work when he makes one of the *personæ* in '1 Henry IV.,' act ii. sc. 4, say, "I must speak in passion, and I will do it in *King Cambyses' vein*." On this, A. W. Ward remarks: "Though 'Cambyses' vein' has become proverbial for rant, the language of the play is in no instance specially obnoxious to this charge." The play, he adds, is "generally well-written—chiefly in the so-called 'common metre.'" See Hawkins' 'Origin of the English Drama' and Dodsley's 'Old Plays' (ed. Hazlitt). (2) 'Cambyses' a tragedy in rhymed verse, by ELKANAH SETTLE (*q.v.*), performed at Lincoln's Inn Fields in 1667, with Betterton in the title part, Harris as *Prexaspes*, Young as *Smerdis*, and Mrs. Betterton as *Mandana*. The plot is founded on Herodotus.—*Cambyses* figures in W. BROUGH'S 'Pygmalion' (*q.v.*).

Camera Obscura. A farce by GEORGE WALTER BROWNE, performed at Sanger's Amphitheatre, London, on October 24, 1879.

Cameron, Beatrice. Actress, born at Troy, N. Y.; made her *début* as an amateur in 1884 in 'The Midnight Marriage.' Engaged by the management of the Madison Square Theatre, New York, she figured there in 'Called Back' and 'Young Mrs. Winthrop.' Then came some experience on tour, and an engagement with Richard Mansfield (*q.v.*), in the course of which she appeared in London in 1888, as *Agnes* in 'Dr. Jekyll and Mr. Hyde,' *Lesbia* in R. Davey's comedy so named, and *Florence* in 'Prince Karl,' and in 1889 as *Lady Anne* in 'Richard III.'

Cameron, Violet. Actress and vocalist, born 1862; made her first appearance on the stage at the Princess's Theatre, London, in 1870, as *Karl* in 'Faust and Marguerite.' This was followed by various engagements in London for pantomime and burlesque. In 1876 she was the original *Joconde* in 'Pif-Paff' (*q.v.*) at the Criterion, and *Perdita* in a revival of 'The Winter's Tale' (*q.v.*) at the Alexandra, Liverpool. Her career as an adult actress may be said to have begun at the Folly, London, in February, 1878, when she figured as the first English representative of *Germaine* in 'Les Cloches de Corneville' (*q.v.*). In October, 1878, she went to the Strand Theatre to play in the revival of 'Nemesis' (*q.v.*). After that she undertook in London the following original rôles: *Suzanne* in 'Madame Favart' (Strand, 1879), *Queen Inez* in 'The Naval Cadets' (Globe, 1880), *Bathilde* in 'Olivette' (Strand, 1880), *Bettina* in 'The Mascotte' (Comedy, 1881), *Boccaccio* in Von Suppé's opera (Comedy, 1882), *Gretchen* in 'Rip Van Winkle' (Comedy, 1882), *Falka* in Chas-saigne's opera (Comedy, 1883), *Nelly Nightingale* in 'Bad Boys' (Comedy, 1885), *Dick* in 'Dick Turpin the Second' (Gaiety, 1887), *Prince Giglio* in 'The Rose and the Ring' (Prince of Wales's, 1890), *Allan-a-Dale* in 'Maid Marian' (Prince of Wales's, 1891), *Ethel Sportington* in 'Morocco Bound'

(Shaftesbury, 1893), and the *Mother Superior* in 'The School-Girl' (1904). She has also appeared in London as *Dolly* in 'The Sultan of Mocha' (Strand, 1887), *Faust* in 'Faust Up to Date' (Gaiety, 1888-9), and *Captain Thérèse* (Prince of Wales's, 1890).

Camilla. An opera, the libretto translated from the Italian by OWEN MCSWINEY, with which Vanbrugh and Congreve opened the Haymarket Theatre in 1706.

Camilla. (1) A character in TUKE'S 'Adventures of Five Hours' (*q.v.*). (2) Daughter of *Boadicea* in HOPKINS'S 'Boadicea' (*q.v.*). (3) The guardian of *Virginia* in MONCRIEFF'S 'Appius' (*q.v.*). (4) A character in MISS MITFORD'S 'Foscari' (*q.v.*). (5) "The Gitanilla" in J. C. WILSON'S drama so named (*q.v.*).

Camilla's Husband. A drama in three acts, by WATTS PHILLIPS (*q.v.*), first performed at the Olympic Theatre, London, on November 10, 1862, with Miss K. Saville as *Lady Camilla Hailstone*, H. Neville as *Maurice Warner* (her husband), G. Vincent as *Sir Philip Hailstone*, F. Robson as *Dogbriar*, H. Wigan as *Maybush* (innkeeper), W. Gordon as *Hyacinth Jonquil*, Mrs. Leigh Murray as *Miss Placida Poyntz*, Mrs. Stephens as *Red Judy*, Miss F. Haydon as *Sloeberry* (her daughter), etc.; revived at Astley's Theatre in July, 1884, under the title of 'Pride; or, The Artist's Wife.'

Camille. The title given to versions of DUMAS fils' 'La Dame aux Camélias' (*q.v.*), performed both in England and in America. In these versions the title part has been played, in the States, by Matilda Heron (*q.v.*), who used a translation made by JAMES MORTIMER (*q.v.*) (New York, 1856), Miss Clara Morris (1874), Mme. Modjeska (1878), Mdlle. Etelka Borry (1883), Miss Fanny Davenport, Mdlle. Eugénie Legrand (*q.v.*); and, in England, by Miss Louisa Moodie (Royal Alfred Theatre, London, 1870), Miss Alice Lingard (Imperial Theatre, 1883), and others. See HEARTSEASE. (2) 'Camille; or, An Autumnal Dream: a drama in three acts, adapted by W. G. WILLS (*q.v.*) from the French, and first performed at the Theatre Royal, Cambridge, August 20, 1877. This piece has to do with the attempts of an unscrupulous priest to secure the heroine's fortune for the benefit of the Church. Miss Violet Dacre played the heroine, and H. Ferrand was the priest.

Camillo. A Sicilian lord, in 'The Winter's Tale' (*q.v.*).

Camillus. A tragedy by JONAS B. PHILLIPS, first performed at the Bowery Theatre, New York, in January, 1834, with Ingersoll in the title part.

Camiola. The "Maid of Honour" in MASSINGER'S play so named (*q.v.*).

Camma. Wife of *Sinnatus* in TENNYSON'S 'Cup' (*q.v.*).

Camp (The). A "dramatic entertainment" (*q.v.*), acted at Drury Lane on Octo-

ber 15, 1778. "All the shifts, imposition distresses, intrigues, manœuvres, etc peculiar to a camp, are described in the dialogue, or exhibited in the dumbshow this performance."

Camp at Chobham (The). A far by MARK LEMON (*q.v.*), first performed the Adelphi Theatre, London, on June 1, 1853, with a cast including Miss Ma Keeley, Leigh Murray, R. Keeley, etc.

Camp at the Olympic (The). "An introductory extravaganza and drama review," written by J. R. PLANCHÉ in celebration of the opening of the Olympic Theatre under the management of Alfr Wigan, and first performed at that theatre on October 17, 1853, with a cast including Wigan, F. Robson, Emery, Mrs. Alfr Wigan, Mrs. G. Reed (Miss Horton), M. Chatterley, Mrs. Stirling, Miss Wyndha etc.

Campaign (The); or, Love in the East Indies. A comic opera by ROBE JEPHSON, acted at Covent Garden in 1785

Campaigners (The); or, Pleasant Adventures at Brussels. A comic by T. DUREFY, performed at Drury Lane 1698, with a cast including Mills, Penke man, Cibber, Bullock, Mrs. Knight, M. Powell, Mrs. Verbruggen, etc. Part of plot is taken from a novel called 'Fem Falsehood.' The prologue was aimed at Collier (*q.v.*), whom Durefy also attacked in a preface to the printed text (1698).

Campaigning. A farcical comedy in three acts, performed at the Criterion Theatre, London, on the afternoon of May 1, 1879, with a cast including Mrs. Bernall Beere, W. S. Penley, and H. Beerbohm Tree.

Campaspe, in LILY'S 'Alexander and Campaspe' (q.v.), is in love with Apus (q.v.).

Campbell, Bartley. American dramatic writer; author of the following plays, produced in England in the years named: 'The Virginian' (1876), 'Fate' (1876), 'Galley Slave' (1880), 'Paquita' (1884), 'White Slave' (1884), 'My Partner' (1884), 'Clio' (1885), 'Siberia' (1888); author, also, of 'A Debt of Honour,' 'Fairfax,' 'Erin and Foe,' 'Hearts,' 'A Heroine in Ruin,' 'How Women Love,' 'Matrimony,' 'Geraldina,' 'Peril,' 'Risks,' 'Separation,' etc.

Campbell, Herbert. Vocalist and actor; made his theatrical *entrée* in 1811 at the old Theatre Royal, Liverpool, in the pantomime of 'King Autumn.' He afterwards fulfilled several similar engagements at the Grecian Theatre, London, appearing at Covent Garden in 1878 in 'Jack and the Beanstalk.' He was in 'Sindbad' at Drury Lane in 1882-3, and since 1884 has had a part in every Christmas production at that theatre.

Campbell, Lady Colin. See ED AND BLOSSOM.

Campbell, Mrs. Patrick. Actress; after some experience as an amateur, made her professional *début* at the Alexandra Theatre, Liverpool, in November, 1888, in Vezin and Buchanan's 'Bachelors' (*q.v.*). With this, she toured for a time; then came provincial engagements with Mrs. Bandmann Palmer and Ben Greet. With the former Mrs. Campbell played *Rachel Denison* in 'Tares' (*q.v.*); with the latter she undertook leading parts in Shakespeare, and in Louis N. Parker's 'Love in a Mist' (*q.v.*) and 'A Buried Talent' (*q.v.*). Her first appearance in London was made at the Adelphi Theatre on the afternoon of March 13, 1890, as *Helen* in 'The Hunchback' (*q.v.*). At the Vandeville Theatre in June, 1890, she played *Stella* in 'A Buried Talent.' After this came single representations of *Lady Teazle* (Adelphi, February 19, 1891) and *Rosalind* (Shaftesbury, June 18, 1891). At the Adelphi subsequently, she was the original *Astræa* in 'The Trumpet Call' (1891), *Elizabeth Cromwell* in 'The English Rose' (1892), *Tress Purvess* in 'The Lights of Home' (1892), and *Clarice Berton* in 'The Black Domino' (1893). At the St. James's Theatre she was the first representative of *Paula* in 'The Second Mrs. Tanqueray' (1893), and of *Dulcie Larouche* in 'The Masqueraders' (1894). She was *Kate Cloud* in the original production of 'John à Dreams' at the Haymarket (1894), and the heroine of 'The Notorious Mrs. Ebbsmith' at the Garrick (1895). In the last-named year she played *Fedora* at the Haymarket and *Juliet* at the Lyceum. To 1896 belonged her *Militza* in 'For the Crown,' and her *Magda* in L. N. Parker's translation—both at the Lyceum, where she also appeared as *Lady Teazle*. Later in the year came (at the Avenue) her *Rat-Wife* in 'Little Eyo!f' (*q.v.*), in which she afterwards followed Miss Achurch as *Rita*. In 1897 she was seen at the Avenue as *Lady Hamilton* in 'Nelson's Enchantress' (*q.v.*), and at the Lyceum as *Ophelia*. In 1898 she figured at the Prince of Wales's as *Melisande* in 'Pelleas and Melisande,' and at the Lyceum as *Lady Macbeth*. Since then she has played the leading female rôle in 'Carlyon Sahib,' 'The Moonlight Blossom,' 'The Sacrament of Judas,' and 'The Canary' (1899), 'Mrs. Jordan,' 'The Fantasticks,' and 'Mr. and Mrs. Daventry' (1900), 'Beyond Human Power' (1901), 'The Joy of Living' (1903), and 'Warp and Woof' (1904).

Campbell, Thomas. Poet and miscellaneous writer, born 1777, died 1844; brought out in 1838 an edition of the works of Shakespeare, to which he prefixed 'Remarks on the Life and Writings' of the poet. He was also the author of a 'Life of Mrs. Siddons' (1834).

Campeius, Cardinal, in 'Henry VIII.' (*q.v.*).

Camping Out. A play in four acts, by BRONSON HOWARD; Elephant and Castle Theatre, London, December 13, 1886.

Campion, Miss [Mrs. Pope]. Actress,

born 1777, died 1803; was for some years the leading female performer on the Dublin stage. She became the second wife of Alexander Pope, the actor (*q.v.*).

Campion, Thomas, M.D. Poet, dramatist, and musician, died 1619; is mentioned as a verse-writer in the prologue to Peele's 'Honour of the Garter' (1593) and Meres' 'Palladis Tamia' (1598); was the author of several masques—of one presented before the king at Whitehall on Twelfth Night, 1607; of 'The Masque of Flowers,' interpreted by the gentlemen of Gray's Inn on Twelfth Night, 1613; of another ('The Lords' Masque'), performed at the wedding of the Princess Elisabeth in February, 1613; of a fourth, submitted to the queen at Caversham House, Reading, in April, 1613; and of a fifth, enacted at the marriage of the Earl of Somerset in December, 1613. "From a dramatic point of view, none of them possesses much importance, chiefly because Campion's inventive powers are by no means conspicuous" (A. W. Ward). See Nichols' 'Progresses of James I.' (1828) and A. H. Bullen's 'Works of Campion' (1889).

Can he Forgive her? A play in a prologue and four acts, by Mrs. CHARLES CALVERT, produced at the Comedy Theatre, Manchester, on September 18, 1891.

"Can you paint a thought? or number." First line of a song in FORD'S 'Broken Heart' (*q.v.*).

Canan, The Chevalier de. Master of the revels in TOM TAYLOR'S 'Prince Dorus' (*q.v.*).

Candace. See ALTEMIRA.

Candid, Prince, figures in BURNAND'S 'Snowdrop' (*q.v.*).

Candida. A play in three acts, by G. BERNARD SHAW (*q.v.*), first performed at the Theatre Royal, South Shields, on March 30, 1895, with George Young as the *Rev. James Morell*, A. E. Drinkwater as *Eugene Marjoribanks*, Miss Ethel Verneas *Proserpine Garnett*, and Miss Lilian Revell as *Candida*; performed in the British provinces in 1897, with Miss Janet Achurch as the heroine, Charles Charrington as *Morell*, Courtenay Thorpe as *Marjoribanks*, and Miss Edith Craig as *Proserpine*; produced at the Strand Theatre, London, July 1, 1900, by the Stage Society; produced in New York in 1903, with Arnold Daly as *Eugene*; revived at the Court Theatre in April, 1904, with Miss K. Rorke as *Candida*, N. McKinnell as *Morell*, Granville Barker as *Eugene*, A. G. Poulton as *Burgess*, and Miss S. Fairbrother as *Proserpine*.

Candidate (The). (1) A farce by JOHN DENT, first performed at the Haymarket Theatre in August, 1782. (2) A comedy in three acts, adapted by J. HUNTLY M'CARTHY (*q.v.*) from 'Le Député de Bombignac' of Alexandre Bisson (Théâtre Français, Paris, May 30, 1884), and first performed at the Criterion Theatre, London.

on November 22, 1884, with a cast including Charles Wyndham (as *Lord Oldacre*), George Giddens (as *Alaric Baffin*), W. Blakeley, Alfred Maltby, W. Gregory, Miss Fanny Coleman, Miss Kate Rorke, and Miss Rose Saker; revived at the Criterion on May 30, 1894, with C. Wyndham, G. Giddens, W. Blakeley, and Miss Coleman in their original rôles, and other parts by C. W. Somerset, F. Worthing, Miss M. Clements, Miss Pattie Browne, and Miss Mary Moore.

Candido, in 'The Honest Whore,' is, says Hazlitt, "a character of inconceivable quaintness and simplicity. His patience and good humour cannot be disturbed by anything. The idea (for it is nothing but an idea) is a droll one, and is well supported. He is not only resigned to injuries, but 'turns them,' as Falstaff says of diseases, 'into commodities.'"

Candiope. "Princess of the blood" in DRYDEN'S 'Secret Love' (*q.v.*).

Candlemas Day; or, The Killing of the Children of Israel. A mystery-play, written in 1512, and printed in Hawkins's 'Origin of the English Drama' (1773). "In this rude play," says Hawkins, "the Hebrew soldiers swear by Mahound or Mahomet, who was not born till six hundred years after: Herod's messenger is named Watkin, and the knights are directed to walk about the stage, while Mary and the infant are conveyed into Egypt." See 'Biographia Dramatica' (1812).

Candour, Mrs. A scandal-monger in 'The School for Scandal' (*q.v.*).

Candytuft, Mr. and Mrs., in SHIRLEY BROOKS'S 'Card-Basket' (*q.v.*).

Cane, Andrew. An actor at the Fortune Theatre [see LONDON THEATRES], and an interlocutor in 'The Stage-Players' Complaint, a pleasant dialogue between Cane of the Fortune and Reed of the Friars, deploring their sad and solitary conditions for want of employment in this heave and contagious time of the Plague in London' (1641); reprinted in 1873 in Hindley's 'Old Book-Collector's Miscellany.'

Cane, Harry. Actor, born 1849; made his professional *début* in 1872 at Newport, Monmouthshire. He was the first representative of *Batty Todd* in 'The Middleman' (1889) and of *James Peters* in 'Dick Venables' (1890). Among the most notable of the other parts played by him in town or country are *Ezra Lazareck* in 'New Babylon,' *Peter Cranky* in 'It's Never too Late to Mend,' *Mes Boites* in 'Drink,' *Chrysis* in 'Pygmalion and Galatea,' and *King Phanor* in 'The Palace of Truth.'

Candius. A character in SEDLEY'S 'Antony and Cleopatra' (*q.v.*).

Cannibals (The); or, The Massacre Islands. A play founded by WOODWORTH on a work by Captain Morrell, and performed at the Bowery Theatre, New York, in January, 1833.

Canning, Mrs. [Mary Annie Costello]. Actress; married in 1768 George Canning, the father of the famous statesman. On his death in 1771, she turned her thoughts to the stage, and (it is said), through the influence of Queen Charlotte, obtained from Garrick an engagement at Drury Lane, where she appeared on November 6, 1773, as *Jane Shore* in the play by N. Rowe—a part she played six times. Bernard (*q.v.*), who witnessed the performance, says, "She put forth claims to the approbation of the critical" ('Retrospections'). Her subsequent career as a player was "almost entirely, if not entirely," confined to the provinces. She is said to have married Samuel Reddish, the actor (*q.v.*); she certainly wedded, after Reddish's death, a Plymouth silk-mercant named Hunn, who, "failing in business, essayed the boards at Exeter, and was damned." He died soon after, and, with the financial assistance of her son, Mrs. Canning was "enabled to withdraw from the stage in 1801." She died in 1827. See R. Bell's 'Life of George Canning' (1846) and F. H. Hill's 'George Canning' (1887).

Canninge, George. Actor, born 1846; made his professional *début* at the Haymarket in 1865 as the *Second Actor* in 'Hamlet.' After much experience in town and country, he was in the original casts of 'Quicksands' (1880), 'His Wife' (1881), 'The Golden Band' (1887), 'The Blue Bells of Scotland' (1887), 'Fascination' (1887), etc. He was *Duke Frederick* in 'As You Like It' at the St. James's, London, in 1890, and was in the London cast of 'A Lady of Quality' (1899). At one time he and his wife were prominent members of the provincial 'Caste and 'Our Boys' companies. He is co-author with A. Chevalier (*q.v.*), of 'Shylock and Co.' (*q.v.*) (1891).—Mrs. G. Canninge made her first appearance on the stage at Bristol about 1868. She was in the first cast of 'A Bridal Tour' (1880), 'The Halfway House' (1881), 'Under Fire' (1885), 'Open House' (1885), 'Sister Mary' (1886), 'In Danger' (1887), 'The Spy' (1888), 'Dick Venables' (1890), 'Diamond Deane' (1891), 'A Bohemian' (1892), 'The Importance of being Earnest' (1895), etc.

Cant. A character in COFFEY'S 'Beggars' Wedding' (*q.v.*).

Cantabs (The). A farce first performed at Covent Garden on May 21, 1787 (2) 'The Cantab': a farce by T. W. ROBERTSON (*q.v.*), first performed at the Strand Theatre, London, on February 14, 1861, with W. H. Swanborough as *Charles Cheddar* (the Cantab), J. Bland as *Brutus Boodle*, E. Danvers as *Sergeant Berlins*, Miss K. Carson as *Mrs. Boodle*, and Miss Lavine as *Hannah*.

Cantato. Usurper of the throne or wit, in 'Bayes' Opera' (*q.v.*). See BASSOON, CROWDERO, and DULEDA.

Canter, Captain, in BAYLE BERNARD'S 'Mummy' (*q.v.*).

Canterbury Guests (The). A comedy by E. RAVENSROFT, produced at the Theatre Royal in 1694.

Canterbury Pilgrims (The). An opera in three acts, music by Villiers Stanford, libretto by GILBERT A BECKETT (*q.v.*), first performed at Drury Lane Theatre, London, on April 23, 1884, with Miss Clara Perry as *Cicely*, Miss Marian Burton as *Dame Margery*, W. Ludwig as *Sir Christopher*, Ben Davies as *Hubert*, G. H. Snazelle as *Geoffrey*, and Barrington Foote as *Hal o' the Chepe*.

Canton. The Swiss valet of *Lord Ogley* in COLMAN and GARRICK'S 'Clandestine Marriage' (*q.v.*).

Cantwell, Dr., the "Hypocrite" in BICKERSTAFF'S play so named, is, says Hazlitt, "a sturdy beggar, and nothing more: he is not an impostor, but a bully. There is not in anything that he says or does, in his looks, words, or actions, the least reason that *Sir John Lambert* should admit him into his house and friendship."

Canute the Great. A play in verse by MICHAEL FIELD (*q.v.*), printed in 1887.

Canvas, Charles. A character in FOOTE'S 'M.P.' (*q.v.*).

Cap (The). A satiric poem, by "PETER PINDAR, Esq.," published in 1795. "This attack on most of the dramatists of the time caused," says R. W. Lowe, "a considerable sensation. It seems certain that the genuine Peter Pindar—Wolcot—was not the writer. The 'Cap' is the Cap of Folly, which Boaden gains" ('English Theatrical Literature').

Cape. The publisher in FOOTE'S 'Author' (*l.v.*).

Cape Mail (The). A play, founded by LEMENT SCOTT (*q.v.*) on an incident in *Jeanne qui pleure* and *Jeanne qui rit*, and first performed at the Prince of Wales's theatre, Liverpool, on September 23, 1881; first played in London at the St. James's theatre, on October 27, 1881, with Mrs. Kendal (*Mrs. Frank Preston*), Mrs. Gaston Murray (*Mrs. Preston*), Miss Millward (*Mary Preston*), Brandon Thomas, and W. Mackintosh in the cast; performed at Wallack's theatre, New York, in 1883, with Miss Roseoghlan in Mrs. Kendal's part; revived at the Court Theatre, London, in May, 1894, and at the Vaudeville Theatre in October, 1897. See SUNSHINE THRO' THE CLOUDS.

Capell, Edward, born 1713, died 1781, was, in 1737, appointed deputy-inspector of plays. In 1758 he joined Garrick in issuing an abridged edition of Shakespeare's 'Anny and Cleopatra,' and in 1760 printed a volume of 'Productions,' which included the text of 'Edward III.' (*q.v.*). To 1768 belongs his edition of Shakespeare's plays with an introduction, chiefly bibliographical, described by the editors of the 'Cambridge Shakespeare' as "by far the most valuable contribution to Shake-

spearian criticism that had yet appeared." In 1783 came his 'Notes and Various Readings to Shakespeare,' of which A. H. Bullen writes: "As a textual critic Capell was singularly acute, and his commentary is a valuable contribution to scholarship" ('Dictionary of National Biography').

Caper. (1) A dancing master in G. ABBOTT A BECKETT'S 'Unfortunate Miss Bailey' (*q.v.*). (2) A character in ALLINGHAM'S 'Who Wins? or, The Widow's Choice.'

Capers. (1) A musical farce in three acts, written and composed by RICHARD STAHL, with lyrics by WALTER PARKE, and first performed at the Standard Theatre, London, on November 23, 1885. (2) A farcical comedy by FANNY MARRIOTT and KENWARD MATTHEWS, Hampstead Vestry Hall, March 18, 1899.

Capers and Coronets. A farce performed in New York, September, 1840.

Capias. (1) An attorney in T. DIBDIN'S 'Will for the Deed' (*q.v.*). (2) A character in M. and B. BARNETT'S 'Out on the Loose' (*q.v.*).

Capitaine de Voleurs (Le). See OLD OFFENDERS and FIVE HUNDRED POUNDS REWARD.

Capital and Labour. A drama in four acts, by W. J. PATMORE and H. B. MOSS, Pavilion Theatre, London, March 9, 1891.

Capital Idea (A). A farce by FRANK ARDEN and ARTHUR RUSHTON, Philharmonic Theatre, London, December 26, 1871.

Capital Joke (A). An operetta, written by FREDERIC DE LARA, composed by London Ronald, Prince of Wales's Club, London, January 21, 1894.

Capital Match (A). (1) A farce in one act, by J. MADDISON MORTON (*q.v.*), first performed at the Haymarket, London, on November 4, 1852, with Keeley (*Sunnyside*), Howe, Mrs. Leigh Murray, and Miss R. Bennett; at Burton's Theatre, New York, August, 1853. (2) A comedietta in one act, by WILLIAM PARKER, Theatre Royal, Richmond, April 26, 1897.

Capitan (El). A comic opera, libretto by CHARLES KLEIN, music by John Philip Sousa, first performed at Tremont Theatre, Boston, U.S.A., on April 13, 1896, with a cast including De Wolf Hopper and Alfred Klein; produced at the Broadway Theatre, New York, April 20, 1896.

Capitol (The). A play by AUGUSTUS THOMAS (*q.v.*), first performed at the Standard Theatre, New York, September 9, 1895.

Caprice. (1) A drama by O. S. LELAND, first performed at Wallack's Theatre, New York, in October, 1857, with a cast including Lester Wallack. (2) A play in four acts, by HOWARD TAYLOR (*q.v.*), first performed at the New Park Theatre, New York, on August 11, 1884, with Miss Minnie Maddern as *Mercy Baxter*; first performed in England

(revised by F. W. BROUGHTON) at the Globe Theatre, London, on October 22, 1839, with Miss Loie Fuller as *Mercy*, and other parts by J. G. Grahame, J. T. Herndon, J. Maclean, Alfred Maltby, Fuller Mellish, A. Boucicault, Miss Marie Linden, and Miss Susie Vaughan.—'A Caprice': a play in one act, translated by J. HUNTLY M'CARTHY from Alfred de Musset's 'Un Caprice' (*q.v.*), and first performed at the Vandeville Theatre, London, on May 10, 1892, with Miss Marion Lea as *Mdme. de L'Hery* and Miss May Whitty as *Mathilde*; revived at the Garrick Theatre, London, in November, 1892, with Miss E. Burney and Miss R. Nisbett in those parts.

Caprice, Prince, in 'A Voyage to the Moon' (*q.v.*).

Caprice (Un). See CAPRICE; CHARMING WIDOW, A; GOOD LITTLE WIFE, A.

Capricious Lady (The). A farce performed at Drury Lane in May, 1771. See SCORNFUL LADY.

Capricious Lovers (The). (1) A comedy by ODINGSSELLS, first acted at Lincoln's Inn Fields in December, 1725. (2) A comic opera, words by ROBERT LLOYD, music by Rush, founded on Favart's 'Caprices d'Amour,' first acted at Drury Lane in November, 1764.

Capsicomb, Sheriff and Mrs., in PLANCHE'S 'Irish Post' (*q.v.*).

Captain (The). A comedy by BEAUMONT and FLETCHER, printed in 1647. "Jacomo is a rough captain and a woman-hater. Frank falls passionately in love with him. Jacomo at first does not think it possible that any woman should like him. At the conclusion he marries Frank" (Genest). "No portion can be definitely assigned to Beaumont, but Fletcher certainly had assistance from some quarter" (Bullen). (2) A drama in three acts, by DON CARLOS, Swindon, February 23, 1833. (3) A farcical comedy in three acts, by W. F. FIELD, Town Hall, Maidenhead, October 27, 1836.

Captain Billy. An operetta in one act, words by HARRY GREENBANK, music by François Cellier, Savoy Theatre, London, September 24, 1891.

Captain Charlotte. A farce in two acts, by EDWARD STIRLING (*q.v.*), first performed at the Adelphi Theatre, London, in March, 1843, with Miss Kate Howard in the title part.

Captain Cook. "A serious pantomime in three parts," performed at Covent Garden in 1789.

Captain Cuttle. A comic drama in one act, "being a few more scenes from the moral of 'Dombey and Son,'" written by JOHN BROUGHAM (*q.v.*), and first performed at Burton's Theatre, New York, on January 14, 1850; played as "a dramatic sketch in three acts" at the Gaiety Theatre, London, on November 20, 1880, with W. J. Florence

in the title part, C. Fawcett as *Mr. Dombey*, T. Squire as *Sol Gills*, J. L. Shine as *Mr. Tools*, Mrs. Leigh as *Mrs. Skewton*, Miss Connie Gilchrist as *Florence Dombey*, Miss Myra Holme as *Edith Granger*, and Miss Amalia as *Susan Nipper*.

Captain Fritz. A musical comedy-drama in five acts, Lyric Theatre, Hammer-smith, April 5, 1897.

Captain in Petticoats (A). A dramatic piece by HARRY JACKSON (*q.v.*), performed in U.S.A.

Captain is not A-miss (The). A farce in one act, by T. E. WILKS (*q.v.*), first performed at the Lyceum Theatre, London, on April 18, 1836, with W. Bennett as *General Stormwell*, Henning as *Captain Daring*, Oxberry as *John Stock* (a "tiger"), Romer, Williams, Mrs. Nisbett, Miss Moidaunt, and Miss Shaw.

Captain Kidd; or, The Bold Buccaneer. A comic opera in three acts, librett by G. H. ABBOTT, music by F. Solomor, first performed at the Prince of Wales' Theatre, Liverpool, September 10, 1833. See CAPTAIN KYD.

Captain Kyd. A drama first performed at the Park Theatre, New York in July, 1839, with Richings as the hero and Miss Cushman as *Elspy*. See CAPTAIN KIDD.

Captain Lettarblair. A play by MARGUERITE MERINGTON, performed in U.S.A.

Captain Mario. A comedy by STEPHEN GOSSON (*q.v.*), described by him as "a ca of Italian devices;" produced some time after 1879.

Captain O'Blunder; or, The Brave Irishman. A farce by THOMAS SHERIDAN, first performed at Goodman's Fields in January, 1746; in New York 1765.

Captain of the Guard (The). See CAPTAIN OF THE WATCH.

Captain of the Vulture (The). See MILLICENT.

Captain of the Watch (The). Farce in one act, "freely rendered," by J. PLANCHE, from Lockroy's 'Le Chevalier Guet,' and first performed at Covent Garden on February 24, 1841, with C. J. Mathews in the title part (*Viscount de Ligny*), Bartley Baron *Vanderpatter*, J. Vining as *Adolf Courtray*, Mrs. Walter Lacy as *Kristina*, a Mrs. Humby as *Katryn*; performed in New York in 1842, with Walcot as *De Ligny*; vided at the Haymarket Theatre in April 1869, with Sothorn as the *Viscount*, Miss Cavendish as *Kristina*, Miss Caroline I as *Katryn*, and Chippendale as the *Baron*; revived at the Lyceum Theatre, London, 1881-2, with W. Terriss in the title part; vided, with interpolated lyrics by FREDERICK WOOD and music by George Fox, 'The Captain of the Guard,' at the Theat

Royal, Margate, July 24, 1882, with a cast including the lyricist and composer, E. J. Henley, and Miss Lucy Franklein.

Captain Paul. A melodrama adapted by E. E. ROSE and ALFRED DE LISSER from the novel by Alexandre Dumas, first produced at the Castle Square Theatre, Boston, U.S.A., November 12, 1894; performed at the Herald Square Theatre, New York, in April or May, 1895, with Robert Hilliard in the title part.

Captain Pro Tem. A play by MARK LEMON, performed at the Olympic Theatre, London, 1841-44.

Captain Stevens. A play performed in New York in 1833, with Richings in the cast.

Captain Swift. A play in four acts, by C. HADDON CHAMBERS (*q.v.*), first performed at the Haymarket Theatre on the afternoon of June 20, 1888, with H. Beerbohm Tree in the title part, F. H. Macklin as *Gardiner*, R. Pateman as *Marshall*, H. Kemble as *Mr. Seabrook*, F. Gillmore as *Harry Seabrook*, Miss Agnes Miller as *Mabel Seabrook*, Mrs. Tree as *Stella Darbisher*, Miss Rose Leclercq as *Lady Staunton*, and Lady Monckton as *Mrs. Seabrook*; put into the evening bill at the same theatre on September 1, 1888, with H. B. Tree, H. Kemble, F. H. Macklin, Mrs. Tree, Miss Leclercq, and Lady Monckton in their original rôles, C. H. E. Brookfield as *Marshall*, Fuller Mellich as *Harry*, and Miss A. Cudmore as *Mabel*; revived at the Haymarket on December 2, 1893; played in London and the British provinces in 1894, with F. H. Macklin in his original part, T. B. Thälberg as the hero, Mrs. Macklin as *Mrs. Seabrook*, Miss R. Nesbitt as *Stella*, etc.; produced in New York in 1895, with H. B. Tree in his original part.

Captain Thérèse. A comic opera in three acts, words by ALEXANDRE BISSON and FRANK C. BURNAND, music by Robert Planquette, first performed at the Prince of Wales's Theatre, London, on August 25, 1890, with Miss Attalie Claire in the title part, and other rôles by Hayden Coffin, Joseph Tapley, Harry Monkhouse, H. Ashley, Miss Phyllis Broughton, and Madame Amadi; revived at the Criterion Theatre on the afternoon of May 30, 1893, with Miss Emmott-Herbert in the title part.

Captain Thomas Stukeley. See BATTLE OF ALCAZAR and STUKELEY.

Captain Underwit. A play first printed by A. H. Bullen in his 'Collection of Old English Plays,' and ascribed by him to the year 1640 or thereabouts. It is "a domestic comedy, written"—"no doubt" by SHIRLEY (*q.v.*)—"in close imitation of Ben Jonson." The manuscript gives no title to the play, which was christened as above by Halliwell-Phillips. Professor A. W. Ward speaks of it as "affecting him like a parody on 'The Woman Killed with Kindness.'"—

Captain's Come, performed at Niblo's Garden, New York, in 1837, with Miss Clara Fisher and Jefferson in the cast, was afterwards re-christened 'Tom Noddy's Secret.'

Captivating Carmen. A burlesque by MARTIN BYAM and BYAM WYKE, Pier Theatre, Folkestone, August 4, 1890.

Captive (The). (1) A comic opera, words by ISAAC BICKERSTAFF, music by C. Dibdin; taken from the comic scenes of 'Don Sebastian;' acted at the Haymarket in 1769. (2) A "monodrama" by M. G. LEWIS, first performed at Covent Garden on March 22, 1803. We read that "Mrs. Litchfield recited the monodrama in a most perfect manner, and gave to the performance all the effect of fine acting. Her character was that of a maniac, and her embodiment of the author's horrible imaginings, combined with the scenic effects and other startling appearances, which with his usual skill he introduced into the piece, threw a portion of the audience into hysterics, and the whole theatre into confusion and horror." The monodrama was recited by Mrs. Scott Siddons at Southsea in July, 1879, and by Miss Ellen Terry at the Lyceum Theatre, London, in 1880.

Captive of Spilsburg (The). A musical piece in two acts—the words ascribed to PRINCE HOARE, the music by Dussek—taken from 'Le Souterrain,' and first performed at Drury Lane on November 14, 1798.

Captives (The). (1) A play printed by A. H. Bullen (from an anonymous manuscript in the British Museum) in his 'Collection of Old English Plays;' licensed in 1624, and ascribed, with good reason, to T. HEXWOOD (*q.v.*). "The internal evidence of style and manner is irresistible" (A. W. Ward). (2) A tragedy by JOHN GAY (*q.v.*), first acted at Drury Lane on January 15, 1724. "A Persian captive (Booth) is a Joseph, against whom the Median queen, whom he has offended, vows vengeance; in pursuit of which, love and murder are extensively employed. Mrs. Oldfield had one good scene in it as *Cylene*, captive wife of the Persian Joseph, for whom she entertains a warm regard, of which he is worthy" (Doran). (3) A comedy by PLAUTUS, translated by Richard Warner, and printed in 1767. (4) A tragedy by JOHN DELAP, first performed at Drury Lane on March 9, 1786.

Capuchin (The). See TRIP TO CALAIS.

Capulet and Lady Capulet. Father and mother of *Juliet* in SHAKESPEARE'S 'Romeo and Juliet' (*q.v.*), and in the various travesties thereof.

Caractacus. (1) A "dramatic poem" by WILLIAM MASON, published in 1759, dramatized by the author, and first performed at Covent Garden on December 6, 1776, with Clarke in the title part, Lewis as *Arviragus* (son of *Caractacus*), Mrs. Hartley as *Evelina* (his daughter), etc. (2) A *ballet d'action*, invented by D'Égville, with

music by Sir Henry Bishop, Drury Lane, 1808. See BONDUCA.

Caradoc the Great, King of Cambria; The Chronicle History of the Life and Valiant Deeds of, 1615.

Caramel, Prince, in GILBERT and CLAY'S 'Princess Toto' (*q.v.*), is the betrothed of the heroine; "the mildest and most unspeakably respectable of potentates, who puts on the seeming of a sanguinary desperado with a view to pleasing his feather-headed fiancée."

Caratach. A character in 'Bonduca' (*q.v.*).

Caravan (The); or, The Driver and his Dog. A "serio-comic romance" in two acts, words by FREDERICK REYNOLDS, music by Reeve, first performed at Drury Lane on December 5, 1803.

Carbine. A character in W. H. MURRAY'S 'Gilderoy' (*q.v.*).

Card-Basket (The). A "trialogue" by SHIRLEY BROOKS (*q.v.*), performed at the Gallery of Illustration, London, in 1861, with German Reed and Mrs. German Reed as *Mr.* and *Mrs. Candytuft*, and John Parry as *Mr. Babbleton*.

Card-Case (The). A farce by H. T. CRAVEN (*q.v.*), produced at Liverpool in 1844.

Cardenio, The History of. A play acted at Court in 1613, and ascribed, when printed, to Fletcher and Shakespeare. It "has been thought identical with 'The Double Falsehood,'" and "was no doubt founded on a novel of Cervantes, 'Les dos Doncellas'" (A. W. Ward).

Cardinal (The). A tragedy by JAMES SHIRLEY (*q.v.*), acted in 1641 and printed in 1652; seen by Pepys in 1662; revived at the Theatre Royal between 1663 and 1682 (Downes). The *King of Navarre* has ordered the *Duchess Rosaura* to marry *Columbo*, the *Cardinal's* nephew. She prefers *Alvarez*, whom *Columbo* murders, being in his turn killed by *Hernando*. The *Duchess*, feigning madness, is consigned to the care of the *Cardinal*, who poisons her, and also, under a misapprehension, poisons himself. See criticism by A. Dyce and A. W. Ward.

Cardinal Sin (A). A drama based on Zola's 'L'Assommoir,' and first performed at the Lyceum Theatre, Minneapolis, September 7, 1891.

Cardinal Wolsey. See WOLSEY, CARDINAL.

Careful. Father of *Clarinda* in Mrs. CENTLIVRE'S 'Beau's Duel.'

Careful Servant (The) and the Careless Master. A piece in one act, performed at Covent Garden on October 29, 1816.

Careless. (1) A colonel in Sir R. HOWARD'S 'The Committee' (*q.v.*). (2) A character in KILLIGREW'S 'Parson's Wedding' (*q.v.*). (3) Friend of *Mellefont* in

CONGREVE'S 'Double Dealer' (*q.v.*). (4) A character in CIBBER'S 'The Double Gallant' (*q.v.*), taken from 'The Reformed Wife' (*q.v.*). (5) The chief character in A. MURPHY'S 'No One's Enemy but his Own' (*q.v.*). (6) A friend of *Charles Surface* in 'The School for Scandal' (*q.v.*). (7) A captain in WOOLER'S 'Haunted Mill' (*q.v.*).

Careless Husband (The). A comedy in five acts by COLLEY CIBBER (*q.v.*), first performed at Drury Lane Theatre on December 7, 1704, with the author as *Lord Foppington*, Willis as *Sir Charles Easy*, Powell as *Lord Morelove*, Mrs. Knight as *Lady Easy*, Mrs. Moore as *Lady Graveairs*, Mrs. Lucas as *Edging*, and Mrs. Oldfield as *Lady Betty Modish*. It appears that Cibber, after writing the first and second acts of this work, had thrown it aside "in despair of having justice done to the character of *Lady Betty Modish* by any one woman then among us; Mrs. Verbruggen being now in a very declining state of health, and Mrs. Bracegirdle out of my reach and engag'd in another company." Mrs. Oldfield having, however, impressed Cibber somewhat deeply by her performance of *Leonora* in 'Sir Courtly Nice,' he was, he says, "no longer at a loss for support . . . and had now a new call to finish" the piece. He adds (see his 'Apology'): "Whatever favourable reception this comedy has met with from the publick, it would be unjust in me not to place a large share of it to the account of Mrs. Oldfield; not only from the uncommon excellence of her action, but even from her personal manner of conversing. There are many sentiments in the character of *Lady Betty Modish* that I may almost say were originally her own, or only dress'd with a little more care than when they negligently fell from her lively humour." The piece was revived at Drury Lane in 1742 (with Peg Woffington as *Lady Betty* and Cibber, jun., as *Lord Foppington*), at Covent Garden in 1745 (with Mrs. Pritchard as *Lady Easy* and Kitty Clive as *Edging*), at Drury Lane in 1750 (with Mrs. Pritchard as *Lady Betty*), at Covent Garden in 1759 (with Mrs. Bellamy as *Lady Betty* and Smith as *Lord Foppington*), at Drury Lane in 1770 (with Mrs. Abington as *Lady Betty* and Dodd as *Lord Foppington*), at Covent Garden in 1773 (with Mrs. Buckley as *Lady Betty* and Lewis as *Lord Foppington*), at the same theatre in 1781 (with Miss Younge as *Lady Betty* and Henderson as *Sir Charles Easy*), and at Drury Lane in 1790 (with Kemble as *Sir Charles*, Dodd as *Lord Foppington*, and Miss Farren as *Lady Betty*). The comedy was represented in New York in 1753, with Mrs. Hallam as *Lady Betty Modish*. "The purpose of the play," writes Professor A. W. Ward, "is genuinely moral—viz. to exhibit the triumph of pure long-suffering affection, when its object is a man not spoilt at heart. There is true pathos in the character of *Lady Easy*, and one may forgive her husband as one forgives Fielding's heroes, or Steele in real life. The execution is upon the whole admirable; and the quarrels of *Lady Betty Modish* and *Lord Morelove*, with

Lord Foppington and Lady Graveairs intervening, are in the best style of later comedy" (*English Dramatic Literature*, 1899).

Careless Lovers (The). A comedy by EDWARD RAVENSCROFT (*q.v.*), performed at Dorset Garden in 1673.

Careless Shepherdess (The). A "Pastoral Tragic Comedy," by THOMAS GOFFE, acted before the king and queen at Salisbury Court, and printed in 1656. The scene is "Arcadia."

Cares of Love (The); or, A Night's Adventure. A comedy by A. CHAVES, acted at the Haymarket in August, 1705. See *LOVER'S CURE*, THE.

Carew, Anne. The heroine of TOM TAYLOR'S *'Sheep in Wolf's Clothing'* (*q.v.*).

Carew, Bampfylde Moore. See *BAMPFYLDE MOORE CAREW*.

Carew, Thomas. Poet, born 1589, died 1639; author of *'Cælum Britannicum'* (*q.v.*), a masque performed in 1634.

Carey, George Savile. Playwright and entertainer, born 1743, died 1807; son of Henry Carey (*q.v.*); began life as an actor. "He was one season, at least, at Covent Garden, but made no figure as a player, although his powers of imitation were very considerable" (*'Biographia Dramatica'*). He supported himself in the main by giving entertainments which consisted largely of imitations of the more popular actors of his day. He was the author of the following dramatic pieces:—*'The Inoculator'* (1766), *'The Cottagers'* (1766), *'Liberty Chastised'* (1768), *'Shakespeare's Jubilee'* (1769), *'The Old Women Weatherwise'* (1770), *'The Magic Girdle'* (1770), *'The Nutbrown Maid'* (1770), *'The Noble Pedlar'* (1770), and *'The Dupes of Fancy'* (1792). He published several books, including *'A Lecture on Mimicry'* (1776), and was the writer of many songs. An attack on Foote and his company, entitled *'Momus, a poem, or a critical examination into the merits of the performers, and comic pieces, at the Theatre Royal in the Haymarket'*, has been attributed to Carey. See *'Thespian Dictionary'* (1805) and *'Biographia Dramatica'* (1812). See *KEAN*, EDMUND.

Carey, Henry. Playwright, lyricist, and musician; died October, 1743; was reputed to be the illegitimate son of George Savile, Marquis of Halifax. He received instruction in music from some well-known preceptors, but (says the *'Biographia Dramatica'*), "being but slenderly accomplished in his art, his chief employment was teaching;" although, according to the same authority, "he had a prolific invention, and very early in his life distinguished himself by the composition of songs," for which he often wrote both words and music. He was concerned as author, as composer, or in both those capacities, in the production of the following pieces (all of which see):—*'The Contrivances'*, a farce (1715), *'Hanging and*

Marriage', a farce (1722), *'Amelia'*, an opera (1732), *'Tereminta'*, an opera (1732), *'Betty'*, a ballad opera (1732), *'Cephalus and Procris'*, a musical piece (1733), *'Chrononhotontologos'*, a burlesque (1734), *'A Wonder'*, or, *'The Honest Yorkshireman'* (1735), *'The Dragon of Wantley'*, a musical burlesque (1737), *'Margery'*, or, *'A Worse Plague than the Dragon'* [afterwards *'The Dragoness'*] (1738), and *'Nancy'*, a musical interlude [afterwards *'The Press Gang'* and *'True Blue'*] (1739). He also wrote the music for the songs in Vanbrugh and Cibber's *'Provoked Husband'* (1728). A selection from his dramatic pieces was published in 1743. "As a musician," writes Sir John Hawkins, "Carey seems to have been of the first of the lowest rank; and as a poet, the last of that class of which D'Urfey was the first."

Carey, Henry Lucius. See *FALKLAND, VISCOUNT*.

Carey, Paddy. See *PADDY CAREY*.

Carib Chief (The). A tragedy, first performed at Drury Lane in May, 1819, with Kean in the title part (*Omreeah*), and other rôles by H. Kemble and Mrs. W. West.

Carigue. A character in *'The Duke's Motto'* (*q.v.*).

Carina. A comic opera in three acts, music by Madame Woolf, libretto (adapted from Mrs. Inchbald's *'Midnight Hour'*, *q.v.*) by E. L. BLANCHARD and C. BRIDGMAN; first performed at the Opéra Comique Theatre, London, September 27, 1888, with a cast including Miss Camille d'Arville (as the heroine), Miss Alice Lethbridge, Miss Josephine Findlay, C. Collette, G. H. Snazelle, E. D. Ward, and Durward Lely.

Cariola. Maid to the duchess in *WEBSTER'S 'Duchess of Malhi'* (*q.v.*).

Carionil, in *COKAIN'S 'Obstinate Lady.'*

Carissima, Princess. Daughter of *Fulminoso* in *PLANCHÉ'S 'Queen of the Frogs'* (*q.v.*).

Carl. An opera in one act, words by SHEDDEN WILSON, music by W. Meyer Lutz, first performed at the Gaiety Theatre, London, May 3, 1886.

Carl's Folly. A "pastoral play" in four acts, by CLAY M. GREENE, produced at the Theatre Royal, Hull, March 26, 1891.

Carlell, Lodowick. "An ancient courtier," says Langbaine (*'Dramatic Poets'*), having held offices under Charles I. and II.; and author of the following dramatic pieces:—*'The Deserving Favourite'* (1629), *'Arviragus and Philicia'* (1639), *'The Passionate Lover'* (1655), *'The Fool would be a Favourite'* (1657), *'Osmond the Great Turk'* (1657), *'Heraclius'*, a translation (1664), and *'The Spartan Ladies'* (not printed). See *Genet's 'English Stage'*, *Halliwell-Phillips's 'Old Plays'*, and A. W. Ward's *'English Dramatic Literature.'*

Carleton, Henry Guy. American dramatic writer; author of the following plays:—'Victor Durand' (1885), 'The Pemberton's' (1890), 'A Gilded Fool' (1892), 'The Princess of Erie' (1892), 'Ye Earle Trouble' (1892), 'A Bit of Scandal' (1893), 'Butterflies' (1893), 'That Imprudent Young Couple' (1895), 'Ambition' (1895), 'The Cuckoo,' 'The Adventurer,' 'Lem Kettle,' 'The Lion's Mouth,' 'Never Again,' etc.

Carleton, Royce [Colin Campbell]. Actor, born in Edinburgh, 1860; died 1895; made his London *début* at the Globe Theatre in 1882 as *Robin* in 'Far from the Madding Crowd' (*q.v.*). He was the first representative of *Blifil* in 'Sophia' (1886), of *Krogstad* in the English version of 'A Doll's House' (1889), of *Mr. Dethic* in 'Judah' (1890), and of *Henders* in 'The Professor's Love Story' (1892-4). He was also in the original casts of 'Devil Caresfoot' (1887), 'Heart of Hearts' (1887), 'Little Lord Fauntleroy' (1888), 'The Pompadour' (1888), 'The Silver Falls' (1888), etc.

Carleton, William, vocalist and actor, represented *Captain Robert* in the first English adaptation (1880) of 'La Fille du Tambour Major' (*q.v.*). He has since played in opera in U.S.A.

Carlile, James. Actor, soldier, and playwright; author of a comedy called 'The Fortune Hunters' (*q.v.*), printed in 1639. He was killed at the battle of Aughrim, July, 1691.

Carline. The heroine of DIMOND jun.'s 'Young Hussar' (*q.v.*).

Carline, the Female Brigand. A romantic drama in two acts, by EDWARD STIRLING, first performed at the Pavilion Theatre, London, January 16, 1837, with Mrs. Selby in the title part (assuming several disguises).

Carlisle, Countess of, in BROWNING'S 'Strafford' (*q.v.*).

Carlisle, Earl of [Frederic Howard]. Born 1748, died 1826; lord-lieutenant of Ireland, 1780-1782; author of two tragedies—'The Father's Revenge' (1783) and 'The Stepmother' (1800), both of which see; author, also, of 'Thoughts upon the Present Condition of the Stage' (1808).

Carlisle, Miss. Actress; made her London *début* at the Princess's Theatre in October, 1869, as *Lady Emmeline* in 'Escaped from Portland' (*q.v.*). She was the original *Ellen Golding* in 'Friendship' (1873), *Nemra* in 'Round the World in Eighty Days' (1875), *Blanche* in 'The Duke's Device' (1876), *Jane Seymour* in Taylor's 'Anne Boleyn' (1876), etc. She was also seen in London as *Mary Thornberry* in 'John Bull' (Gaiety, 1873), *Bianca* in 'Katherine and Petruccio' (Princess's, 1875), *Desdemona* (Sadler's Wells, 1880), etc.

Carlisle, Sybil. Actress; made her professional *début* at the Globe Theatre,

London, in 1891, as *Emily* in 'All the Comforts of Home' (*q.v.*). She has since been the first representative of *Bella* in 'Haste to the Wedding' (1892), *Persis Harrison* in 'Gudgeons' (1893), *Poppy Janaway* in 'My Friend the Prince' (1897), *Muriel* in 'The Second in Command' (1900), *Lady Wyeern* in 'The Bride and Bridegroom' (1904), etc. She has also been seen in London as *Celia* in 'As You Like It' (1894), *Lucetta* in 'The Two Gentlemen of Verona' (1895), and *Oberon* in 'A Midsummer Night's Dream' (1895). As a member of Augustin Daly's company she has appeared in America (1894-5, 1895-6) as *Olivia* in 'Twelfth Night,' *Helena* and *Hermia* in 'A Midsummer Night's Dream,' etc.

Carlo, in 'Every Man out of his Humour' (*q.v.*), "drinks with a supposed companion, quarrels about the pledge, and tosses about the cups and flasks in the imaginary brawl" (Sir Walter Scott).

Carlo, Phoebe. Actress; was the original *Carus* in 'Claudian' (1883), *Kit* in 'Hoodman Blind' (1885), *Harry Reade* in 'Sister Mary' (1886), *Alice* in 'Alice in Wonderland' (1886).

Carlos. The name of characters (1) in CIBBER'S 'Love makes a Man' (*q.v.*), (2) in DUNLAP'S 'Blind Boy,' (3) in 'The Man of Fortitude' (*q.v.*), and (4) in 'The Thirst for Gold.'

Carlos, Don. (1) Friend of *Alonzo* and betrothed to *Leonora* in YOUNG'S 'Revenge' (*q.v.*). (2) Husband of *Donna Victoria* in Mrs. COWLEY'S 'Bold Stroke for a Husband' (*q.v.*). See DON CARLOS.

Carlyle, Lady Isabel. The heroine of the various adaptations of 'East Lynne' (*q.v.*).

Carlyon Sahib. A play by GILBERT MURRAY, produced at the Kennington Theatre, London, June 19, 1899, with Mrs. Patrick Campbell in the chief female rôle.

Carmelite (The). A tragedy by RICHARD CUMBERLAND (*q.v.*), first performed at Drury Lane on December 2, 1784.

Carmen. (1) An opera in four acts, the libretto based on the story by Mérimée, the music by Georges Bizet; performed, with an English libretto by HENRY HERSEE, at Her Majesty's Theatre, London, on February 5, 1879, with Mdme. Selina Dolara as the heroine, Miss Julia Gaylord as *Michaela*, Durward Lely as *José*, Walter Bolton as *Escamillo*, and other characters by C. Lyall, G. H. Snazelle, Miss Georgina Burns, and Miss Josephine Yorke; produced at the Prince of Wales's, Liverpool, on July 7, 1879, with Mdme. Soldene in the title rôle, Durward Lely as *Don José*, Miss Stella as *Michaela*, E. Farley as *Escamillo*, and other parts by Miss Vesey, E. Marshall, J. Wallace, etc. (2) 'Carmen,' a dramatic version (in four acts) of Mérimée's story, written by HENRY HAMILTON, and produced for the first time at the Empire Theatre, New York, on December 24, 1895, with Miss Olga

Nethersole in the title part, Ernest Leicester as *Don José Libengoa*, T. Kingston as *Don Manoel Sareeda*, Luigi Lablache as *Lucas Mendez*, W. Farren as *Bernal d'Aila*, Forest Flood as *Pedro Diaz*, J. Blair as *Dancaire*, C. Forrest as *Remendado*, Miss Effie Shannon as *Dolores*, and Miss Alexes Leighton as *Teresa*; produced at the Gaiety Theatre, London, on June 6, 1896, with Miss Nethersole, Miss Leighton, T. Kingston, and L. Lablache in their original rôles, and other characters by C. Dalton (*José*), G. R. Foss (*Dancaire*), Miss Lena Ashwell (*Dolores*), etc. (3) Another version, by MARIE DORAN and MOLLIE REVEL, was first produced at the Bowdoin Square Theatre, Boston, Mass., April 27, 1896, with Elita Proctor Otis in the title rôle. (4) An adaptation by ESTELLA JORDAN of Prosper Merimée's novel and Bizet's opera was first acted at the Casino, New Rochelle, New York, December 19, 1897.—There have been several burlesques of 'Carmen':—(1) 'Carmen; or, Sold for a Song,' by ROBERT REECE, first performed at the Folly Theatre, London, on January 25, 1879, with Miss Lydia Thompson as *Carmen*, Lionel Brough as *Don José*, John Howson as *Escamillo*, George Giddens as *Dancaire*, Miss Adelaide Praeger as *Michaela*, and Miss Edith Blande as *Lillas Pastia*. (2) 'Little Carmen' (*q.v.*), by ALFRED MURRAY (1884). (3) 'Captivating Carmen' (*q.v.*), by M. BYAM and BYAM VYKE (1890). (4) 'Carmen up to Date,' in two acts, by GEORGE R. SIMS and HENRY PETTITT, music by Meyer Lutz, produced at Shakespeare Theatre, Liverpool, September 2, 1890, with Miss Florence St. John as *Carmen*, Miss Addie Conyers as *Escamillo*, Miss Maria Jones as *Michaela*, E. J. Lonnen as *José*, Arthur Williams as *Zuniga*, G. T. Minshall as *Lillius Pastius*, and other rôles by Miss Carrie Cootie, Miss K. Barry, Miss F. Levey, Miss Letty Lind, etc.; at the Gaiety Theatre, London, on October 4, 1890, with Miss St. John, Miss Lind, Miss Jones, E. J. Lonnen, A. Williams, and G. T. Minshall in their original parts, Miss Jenny Dawson as *Escamillo*, and Miss F. Levey as *Prasquita*. (5) 'Giddy Miss Carmen' (*q.v.*), by "L. E. STEER" (1894).

Carmen, besides being the name of the heroine of the opera, dramas, and burlesques founded on Merimée's story, is the name also (1) of a character in SUTER'S 'Baccarat' (*q.v.*). There is (2) a *Mlle. Carmen* in ELBY'S 'Paris and Pleasure,' as well as (3) a *Donna Carmen* in MARSTON'S 'True to Death' (*q.v.*).

Carmine. (1) *Cornet Carmine* figures in 'Pride shall have a Fall' (*q.v.*), and (2) *Mr Carmine* is the Court painter in TOM AYLOR'S 'Prince Dorus' (*q.v.*).

Carnac Sahib. A play in four acts, by HENRY ARTHUR JONES (*q.v.*), first performed at Her Majesty's Theatre, London, on April 12, 1899, with H. Beerbohm Tree as *Colonel Carnac*, and other parts by Lewis Waller, Mrs. Brown Potter, J. D. Beveridge, Miss Eva Moore, etc.

Carnage, Captain, in W. L. REDE'S 'Affair of Honour' (*q.v.*).

Carnaval d'un Merle Blanc (Le). See *LEON* and *NOT A WORD*.

Carne, Joseph. Actor; made his professional *début* at the Court Theatre in 1877. He was in the original casts of 'Nell Gwynne' (1878), 'A Wild Love' (Bristol, 1881), 'Odette' (Haymarket, 1882), 'Fedora' (Haymarket, 1883), 'Princess George' (Prince's, 1885), 'Enemies' (Prince's, 1886), 'The Silver Falls' (Adelphi, 1888), 'A Leader of Men' (Comedy, 1895), 'The Notorious Mrs. Ebbsmith' (Garrick, 1895), 'Michael and his Lost Angel' (Lyceum, 1896), 'A Night Out' (Vaudeville, 1896), etc.

Carnival (The). (1) A comedy by THOMAS PORTER, acted at the Theatre Royal, and printed in 1664. (2) A comedy by CHARLOTTE CHARKE (*q.v.*), acted at Lincoln's Inn Fields in 1735.

Carnival of Naples (The). A vaudeville, music by John Barnett, first performed at Covent Garden in 1830.

Carnival of Rome (The). A play first performed in America, in October, 1880, with Sylvia Gerrish as *Theresa*.

Carnival of Venice (The). An opera in three acts, libretto by RICHARD TICKELL, first performed at Drury Lane on December 13, 1781.

Carnival Time. A musical sketch in one act, words by MALCOLM WATSON, music by Corney Grain, St. George's Hall, London, April 7, 1890.

Carol, Herbert. A character in MAYHEW'S 'Wandering Minstrel' (*q.v.*).

Carp (The). A comedieta in one act, written by F. DESPREZ, composed by A. Cellier, and first performed at the Savoy Theatre, London, on February 11, 1886.

Carpenter, Joseph Edwards. Playwright and song-writer, born 1813, died 1885; author of 'The Sanctuary,' libretto (1854), 'Love and Honour' (1854), 'Adam Bede,' adaptation (1862), 'Coming of Age,' libretto (1869).

Carpenter, Richard (temp. James I.—Charles II.). Author of a comedy called 'The Pragmatical Jesuit New Leavened.' See Wood's 'Athenæ Oxonienses.'

Carpenter of Rouen (The). A play performed at the Surrey, Victoria, Standard, Britannia, and Marylebone Theatres, London, with Hudson Kirby in the title part; also, in America, with Ada Rehan as *Madelon*.

Carpillona. The Princess in PLANCHÉ'S 'Once upon a Time there were Two Kings' (*q.v.*).

Carpio. A play in three acts, by JOHN FINNAMORE, Prince's Theatre, Bradford, May 24, 1886.

Carr, F. Osmond. Musical composer, born 1858; has written the music for the fol-

lowing dramatic pieces:—'Faddimir' (1887), 'Joan of Arc' (1891), 'Blue-Eyed Susan' (1892), 'In Town' (1892), 'Morocco Bound' (1893), 'Go-Bang' (1894), 'His Excellency' (1894), 'Bobbo' (1895), 'Biarritz' (1896), 'My Girl' (1896), 'Lord Tom Noddy' (1896), 'Thrillby' (1896), 'The Maid of Athens' (1897), 'Billy' (1898), 'The Celestials' (1898).

Carr, J. Comyns. Dramatic writer; author of 'A Fireside Hamlet' (1884), of the libretti of 'The Friar' (1886) and 'The Naturalist' (1887), of 'King Arthur' (1895), and of the following adaptations—'Frou-Frou' (1881), 'A United Pair' (1886), 'Nerves' (1890), 'Della Harding' (1895), 'Madame Sans-Gêne' (1897), and 'My Lady of Rosedale' (1904); part-author, with Thomas Hardy, of 'Far from the Madding Crowd' (1882); with Hugh Conway, of 'Called Back' (1884) and 'Dark Days' (1885); with Haddon Chambers, of 'Boys Together' (1896) and 'In the Days of the Duke' (1897); and, with A. W. Pinero, of the libretto of 'The Beauty Stone' (1898). He was lessee of the Comedy Theatre, London, from 1890 to 1895, and in 1893 became a director of "The Lyceum, Limited."

Carr, Robert. Joint-author, with SAMUEL HAYES, of 'Eugenia,' a tragedy, printed in 1766.

Carr, Sir John. Author of 'The Sea-side Hero,' a drama, printed in 1804.

Carré, Michel. See FAUST AND MARGUERITE.

Carrickfergus. An Irish soldier of fortune in 'The Duke's Motto' (q.v.); reappears, in H. J. BYRON'S burlesque of that play, as chief of the braves.

Carroll, Mrs. See CENTLIVRE, MRS.

Carron Side. An opera in two acts, first performed at Covent Garden on May 27, 1828, with a cast including Blanchard, Bartley, Keeley, Sapio, Miss Stephens, Miss Caswe, Miss Goward, and Mrs. Weston.

Carrot, King. See KING CARROT.

Carrot and Pa-snip; or, The King, the Tailor, and the Mischievous F. An extravaganza by FRANK W. GREEN (q.v.), North Woolwich Gardens, London, May 11, 1872.

Carrots, in BUCHANAN and HARRIS'S 'Sailor and his Lass' (q.v.).

Carrow. Son of *King Arthur*, in PAULTON and PASCAL'S 'Cymbia' (q.v.).

Carson, Kate. Actress; was in the original cast of 'Ruth Oakley' (1857), Byron's 'Esmeralda' (1861), T. W. Robertson's 'Cantab' (1861), Brougham's 'Child of the Sun' (1865), etc.

Carson, S. Murray. Actor and dramatic writer, born in London, March, 1865; was in the original casts of 'Hoodman Blind' (1885), 'The Lord Harry' (1886), 'Clito' (1886), 'The Golden Ladder' (1887), 'Ben-My-Chree' (1887), 'The Good Old

Times' (1889), and 'Nowadays' (1889). He has since been the first representative of *Major Frere* in 'Two in the Bush' (1891), *Mr. Leach* in 'The Reckoning' (1891), *Captain Bellairs* in 'A Bohemian' (1892), *Dr. Wendover* in 'David' (1892), *Ralph* in 'Flight' (1893), *Silas Hooper* in 'Gudgeons' (1893), *Marrable* in 'The Fatal Card' (1894), *Don Pedro* in 'The Vagabond King' (1897), *Roderigo* in 'The Termagant' (1898), *One-Hundred-and-One* in 'Change Alley' (1899), and the leading male rôles in 'Captain Kettle' (1902), 'The Fly on the Wheel' (1902), 'A Man and Himself' (1903), 'When a Man Marries' (1904), 'The Wheat King' (1904). In 1891 he appeared at the Olympic as *Justinian* in 'Theodora' (q.v.) and *Napoleon* in 'A Royal Divorce' (q.v.). In October, 1892, he played *Bosola* in the revival of 'The Duchess of Malfi' (q.v.) at the Opéra Comique, and in October, 1893, enacted *Jack Hilliard* in 'An American Beauty' (q.v.) at Terry's. In the English provinces he has been seen as *Hamlet*, *Othello*, *Orlando*, *Isaac* in 'Hypatia', *Treherne* in 'Gudgeons', *Sir Jasper* in 'Rosemary,' etc. He is the author of a one-act piece called 'Two in the Bush' (1891), and of plays written in collaboration with Louis N. Parker (q.v.), Max Beerbohm, Malcolm Watson, and others.

Cartandes. Queen of the Danes in CARDELL'S 'Arviragus and Philicia' (q.v.).

Carte, Richard D'Oyly. Theatrical manager, born 1844, died 1901; was manager of the Royalty Theatre, London, where 'Trial by Jury' was produced in 1875, when he became the originator and promoter of a scheme for English "comedy-opera," of which the first-fruit was 'The Sorcerer' (q.v.), brought out at the Opéra Comique, London, on November 17, 1877. 'H.M.S. Pinafore,' 'The Pirates of Penzance,' and 'Patience' followed at the same theatre, under the same auspices. In October, 1881, 'Patience' was transferred to the Savoy Theatre, which R. D'Oyly Carte had built specially for the production of Gilbert-Sullivan pieces, and of which he has remained the owner and director, at the same time owning and directing numerous travelling companies both in the British provinces and in America. In January, 1891, he opened, in Cambridge Circus, London,—with Sullivan's 'Ivanhoe' (q.v.), specially written for the occasion,—the English Opera House, of which he had been the projector, but which, in December, 1892, was rechristened the Palace Theatre, and has since been devoted, under other management, to "variety" performances. D'Oyly Carte wrote the music for the two dramatic pieces entitled 'Dr. Ambrosias, his Secret' (1887) and 'Maria' (1871).

Carte de Visite. A farce, "or piece of light photographic writing," in one act, by MONTAGU WILLIAMS (q.v.) and F. C. BURNAND (q.v.); first performed at the St. James's Theatre, London, on December 26, 1862, with S. Johnson as *William Winkin*,

Miss Ada Dyas, etc. One of the characters in *Rayon Desoleil*, a photographer.

Carter, J. Author of 'Alberta,' a tragedy, printed in 1787.

Carter, John. Actor; was in the original cast of 'Iolanthe' (Lyceum, London, 880), 'His Wife' (Sadler's Wells, 1881), Faust' (Lyceum, 1885), 'The Great Metropolis' (1892), etc. He also played *Bartoldo* in the revival of 'Fazio' (Strand Theatre, 890).—Mrs. John Carter (died 1891) figured in the first London cast of 'The Shaughum' (1875), and also in the first casts of 'The Last Chance' (1885), 'Harbour Lights' (885), 'Devil Caresfoot' (1887), etc.

Carter, Mrs. Leslie. Actress; made her *début* at New York in 1871 in Belasco's Ugly Duckling, and afterwards appeared here as the heroine of 'Miss Helyett.' She has been seen in America and in London as the heroine of 'The Heart of Maryland' (895), and in the title-part of 'Zaza' (1898); in America also as 'The Du Barry.'

Carter, Thomas. Musical composer; born in Dublin about 1735, died 1804; wrote the score for the following dramatic pieces:—'The Rival Candidates' (1775), 'The Milesian' (1777), 'The Fair American' (1782), 'Just in Time' (1792), etc.

Carthaginian (The). A comedy, translated from Plautus by RICHARD ARNER, and printed in 1772.

Carton, Richard Claude. Actor and dramatic writer; made his *histrionic début* at Bristol in March, 1875, as *George Laval* in 'The Sea of Ice.' His first appearance as an actor in London took place in the following June at the Lyceum theatre, where he figured as *Oswin* in 'Hamlet.' At the same theatre in 1876 he was the original *Courtenay* in Tennyson's 'Queen Mary.' He was the first representative of *Johnny Fosbrooke* in 'Such is the Law' (378), of *Baines Durant* in 'Imprudence' (381), of *Mr. Veriker, Q.C.*, in 'Low Water' (384), and of *Oscar Meadow* in 'Bad Boys' (385). He has also been seen in London in 'The School for Scandal' (Imperial, 77), 'New Men and Old Acres' (Court, 78), 'Truth' (Criterion, 1879), 'The Heir-Law' (Olympic, 1879), 'The Rivals' (Haymarket, 1880), and 'The Private Secretary' (Princes, 1884). He is the author of the following dramatic pieces:—'Sunlight and Shadow' (1890), 'Liberty Hall' (1892), 'Robin Goodfellow' (1893), 'Dinner for two' (1893), 'The Fall of the Leaf' (1893), 'The Home Secretary' (1895), 'The Squire Dames,' an adaptation (1895), 'A White Elephant' (1896), 'The Tree of Knowledge' (1897), 'Lord and Lady Algy' (1898), 'Wheels and Thin Wheels' (1899), 'Lady Huntworth's Experiment' (1900), 'The Ninth Waltz' (1900), 'The Under-current' (1901), 'A Clean Slate' (1902), 'The Rich Mrs. Repton' (1904); also part-author, with Cecil Raleigh (v.), of 'The Great Pink Pearl' (1885), 'The Pointsman' (1887), and 'The Treasure' (888). See PORTER'S KNOT, THE.

Carton, Sydney. The leading figure in the adaptations of Dickens's 'Tale of Two Cities' (q.v.).

Cartouche, M^{de}. See MDME. CARTOUCHE.

Cartouche; or, The French Robbers. A comedy in three acts, founded, apparently, upon an English translation of a French play printed in 1722; first acted at Lincoln's Inn Fields in February, 1723. (2) A burlesque on the same subject, written by H. CHANGE NEWTON, with music by G. Le Brunn, and entitled 'Cartouche and Co.; or, The Ticket-of-(French)-Leave Man,' was first performed at the Theatre Royal, Birmingham, on August 22, 1892.

Cartouche. The name of characters in (1) BANIM'S 'Sergeant's Wife' (*Frederick Cartouche* the sergeant), and (2) OXFORD'S 'Valse by Arditì' (*Captain Cartouche*).

Cartwright, Charles. Actor; made his professional *début* at Exeter in 1874. His first appearance in London was at the Imperial Theatre as *Chadband* in 'Jo.' He was in the cast of 'Hamlet' at the Lyceum in 1878. In 1880 he played at the Surrey in 'Virginius' (*Idilius*), and at the Princess's in 'Richelieu' (*De Mauprat*) and 'The Fool's Revenge' (*Dell' Aquila*). He was the *Baron de Valmy* in 'The Lovers of Palma' (produced at Edinburgh in 1881). He was afterwards in the first casts of 'Far from the Madding Crowd' (*Frank Troy*) (1882), 'Low Water' (1884), 'Margery's Lovers' (1884), 'Dick' (1884), 'Mayfair' (*Lord Sulgrave*) (1885), 'A Run of Luck' (1886), 'The Noble Vagabond' (1886), 'The Bells of Haslemere' (1887), 'The Union Jack' (1888), 'The Harbour Lights' (1889), 'The White Rose' (*Oliver Cromwell*) (1892), 'A Woman's Revenge' (1893), 'The Cotton King' (1894), 'The Derby Winner' (*Major Mostyn*) (1894), 'John à Dreams' (*Sir Hubert Garlinge*) (1894), 'Her Advocate' (*George Abinger, Q.C.*) (1895), 'The Fool of the Family' (1896), 'The Sin of St. Hulda' (1896), and 'Colonel Cromwell' (1900). Other parts which Charles Cartwright has played in London are *Eugene* in 'In His Power' (Olympic, 1885), *Claudius* in 'Hamlet' (Globe, 1890), *Iago* in 'Othello' (Globe, 1890), *Marcellus* in 'Theodora' (Princess's, 1890), *Mark Cross* in 'The Idler' (Islington, 1892), *Pierre* in 'The Two Orphans' (Adelphi, 1894), and *Harold Wilson* in 'Tommy Atkins' (Duke of York's, 1895). He has played *Prince Zouf* in 'Moths' in the English provinces (1884).

Cartwright, George. Author of 'The Heroic Lover,' a tragedy, printed in 1661.

Cartwright, William. Clergyman, poet, and dramatist, born 1611, died 1643; educated at Cirencester, Westminster School, and Oxford (1628); successor in Salisbury Cathedral, 1642; wrote the following dramatic pieces:—'The Royal Slave' (1639), 'The Lady Errant' (1651), 'The Ordinary' (1651), and 'The Siege' (1651). In

the last-named year his 'Comedies, Tragi-Comedies, and Poems' were published. "My son Cartwright," said Ben Jonson, "writes all like a man." "He was extremely remarkable," says Langbaine, "both for his outward and inward endowments, his body being as handsome as his soul" ('Dramatic Poets'). "Cartwright's comic and serious styles," says A. W. Ward, "are equally fluent; but he has no power of original characterisation, and no native spring of humour" ('English Dramatic Literature'). See Wood's 'Athenæ Oxonienses,' the 'Biographia Dramatica,' and the 'Biographia Britannica.'

Cartwright, William. Actor; referred to in Henslowe's 'Diary' under date 1598; one of the lessees of the Fortune Theatre from 1618 onwards.

Cartwright, William. Actor, died 1687; was a member, before the Civil War, of Prince Charles's company (performing at Salisbury Court), and, after the Restoration, of Thomas Killigrew's troupe at Drury Lane. He appeared at the Theatre Royal in 1663, and is mentioned as having played, in his time, *Falstaff*, *Brabantio*, *Morose* in 'The Silent Woman,' *Sir Epicure Mammon* in 'The Alchemist,' and parts in 'Tyrannic Love,' 'Marriage à la Mode,' and 'The Plain Dealer.' He was *Thunder* in the original cast of 'The Rehearsal' (1671). Pepys, who saw 'Henry IV.' enacted in 1667, says he "was pleased in nothing more than Cartwright's speaking of *Falstaff's* speech about 'What is Honour?'" By his will, dated 1686, Cartwright left his books, pictures, and furniture to Dulwich College. See Downes' 'Draciscus Anglicanus' (1708), Davies' 'Dramatic Miscellanies' (1784), and Genest's 'English Stage' (1832).

Caryll, Ivan. Musical composer and orchestral conductor; has written the music for 'The Lily of Leoville' (1882), 'Love's Trickery' (1889), 'Love and Law' (1891), 'Opposition' (1892), 'Little Christopher Columbus' (1893), 'The Shop Girl' (1894), 'Dandy Dick Whittington' (1894), 'The Gay Parisienne' (1896), 'The Circus Girl' (1896), 'The Runaway Girl' (1898), 'The Lucky Star' (1899), 'The Cherry Girl' (1903), 'The Orchid' (1903), 'The Duchess of Dantzig' (1903). See, also, CIGALE, LA; MA MIE ROSETTE; MESSENGER BOY, THE; TOREADOR, THE.

Caryll, John. Diplomatist and poet, born 1625, died 1711; of Roman Catholic family, an adherent to the Stuarts; English agent at Rome, 1685-6; created "Baron Caryll" by the Pretender; author of 'The English Princess; or, The Death of Richard III.' a tragedy (1667), and 'Sir Salomon; or, The Cautious Coxcomb,' a comedy (1669), both of which see.

Caryswold: a Story of Modern Life. A drama in four acts, by H. HERMAN and J. MACKAY; Prince of Wales's Theatre, Liverpool, September 21, 1877.

Casca. Friend of *Drutus*, and a conspirator, in SHAKESPEARE'S 'Julius Cæsar' (q.v.).

Casco Bay. A nautical drama by W. BAYLE BERNARD, Olympic Theatre, London, 1827.

Case for Eviction (A). A comedietta by THEYRE SMITH, first performed at the Court Theatre, Liverpool, September 22, 1883, with W. H. Kendal as *Frank* and Mrs. Kendal as *Dora*; St. James's Theatre, London, December 26, 1883.

Case for Reflection (A), by J. PALGRAVE SIMPSON (q.v.).

Case is Alter'd (The). A comedy by BEN JONSON (q.v.), founded on the 'Captives' and 'Miser' of Plautus, acted by the children of the Queen's Revels at the Black Friars, and first printed in 1603, though, says Gifford, "it must have been written ten or twelve years before." It is alluded to in Meres' 'Palladis Tamia' (1598). "The title," says A. W. Ward, "was a proverbial expression." "The play," he adds, "is essentially a comedy of intrigue . . . a romantic comedy in Shakespeare's earliest manner, although in general devoid of poetical afflatus. Yet there were opportunities for poetic pathos both in the faithful love of *Rachel* for *Paulo*, and in the friendship of *Chamont* and *Camillo*. The character of the miser *Jaques* is a mere copy. . . . The comic personages (*Juniper*, *Onion*, *Pacue*) are uninteresting." "This," says Genest, "is of the whole a good comedy, but Jonson has introduced some low characters who are not very entertaining. It would perhaps have been better if he had borrowed more from Plautus." See BALLADINO.

Case of Rebellious Susan (The) A comedy in three acts, by HENRY ARTHUR JONES (q.v.), first performed at the Criterion Theatre, London, on October 3, 1899, with C. Wyndham as *Sir Richard Kato*, Miss Mary Moore as *Lady Susan Harabin*, C. Little as *James Harabin*, Ben Webster as *Lucien Edensor*, H. Kemble as *Admiral Darby*, Miss F. Coleman as *Lady Darby*, Miss G. Kingston as *Mrs. Quesnel*, F. Ke as *Ferguson Pybus*, and Miss N. Boucicaut as *Elaine Shrimpton*; first performed in America at the Lyceum Theatre, New York, December 29, 1894, with Herbert Kelcey (*Kato*), Stephen Grattan, and Miss Isal Irving (*Lady Susan*) in the leading part, performed in London and elsewhere in England with W. Mackintosh as *Kato* and Miss May Blayney as *Lady Susan*.

Casilda. (1) A character in 'The Duke's Motto' (q.v.). (2) Maid of honor in C. WEBB'S 'Ruy Blas' (q.v.). (3) A character in W. S. GILBERT'S 'Gondoliers' (q.v.).

Casket (The). (1) A comedy, translated from the 'Cistellaria' of Plautus by RICHARD WARNER (1772). (2) A ballad opera, music by Mozart, performed at Drury Lane Theatre, May, 1829.

Casket. A character in DOUGLAS JEROLD'S 'Beau Nash' (q.v.).

Cassandra. Daughter of *Priam*, and prophetess, in (1) SHAKESPEARE'S 'Troilus and Cressida' (q.v.); (2) in DRYDEN'S 'Cleomenes' (q.v.); (3) in THOMSON'S 'Agamemnon' (q.v.); (4) in PLANCHÉ'S 'Love and Fortune' (q.v.).

Cassandra; or, The Virgin Prophetess. An opera, performed at the Theatre Royal, and printed in 1692.

Cassibelan. A British general in HOPKINS' 'Boadicea' (q.v.).

Cassidy. (1) A corporal in BOUCIULT'S 'Relief of Lucknow' (q.v.). (2) *Michael Cassidy* figures in PHILLIPS'S 'Poor rollers' (q.v.). (3) *Cassidy* in H. J. WYRON'S 'Old Soldier' (q.v.).

Cassilane. Father of *Annophel* in BAUMONT and FLETCHER'S 'Laws of Candy' (q.v.).

Cassilda. A drama founded on 'Le Menu' of BOURGEOIS and MASSON, performed at the Surrey Theatre, London.

Cassio, Michael. Lieutenant to *hello* in SHAKESPEARE'S tragedy (q.v.). See BIANCA.

Cassiope. Queen of Æthiopia in WATTS'S 'Perseus and Andromeda' (q.v.).

Cassius. Friend of *Brutus*, and a conspirator, in SHAKESPEARE'S 'Julius Cæsar' (q.v.). *Cæsar* describes his character in Act i. sc. 2—

"He reads much;
He is a great observer, and he looks
Quite through the deeds of men."

Cast Adrift. A drama in four acts, by J. PALGRAVE and F. GLOVER (first performed at Bristol, February 27), produced at Sadler's Wells Theatre, April 8, 1882.

'Cast away care; he that loves sorrow.' First line of a drinking song in FORD and DEKKER'S 'Sun's Darling' (q.v.).—

"Money is trash; and he that will spend it,
Let him drink merrily, Fortune will send it."

Cast on the World. A drama by EDWARD GALER, first performed at the Royal Opera House, Leicester, on October 4, 1855.

'Cast our caps and cares away.' First line of a song in FLETCHER'S 'Beggars' (q.v.).—

"This is beggar's holiday."

Castabella, in TOURNEUR'S 'Atheist's Tragedy' (q.v.), is in love with *Charlemont*.

Castabout, Chloe. A village gossip in WILKS'S 'Woman's Love' (q.v.).

Castalio. Brother of *Polydore* in ORWELL'S 'Orphan' (q.v.).

Castara; or, Cruelty without Rest. A play entered on the books of the Stationers' Company in 1653.

Castaways (The). A duologue in one act, by THEYRE SMITH (q.v.), first performed at St. James's Theatre, London, June 10, 1885.

Caste. A comedy in three acts, by T. W. ROBERTSON (q.v.), founded on a short story contributed by him to a volume called 'Rates and Taxes' (1866), and first performed at the Prince of Wales's Theatre, London, on April 6, 1867, with Miss Marie Wilton as *Polly Eccles*, Miss Lydia Foote as *Esther Eccles*, Miss S. Larkin as the *Marquise de St. Maur*, S. B. Bancroft as *Captain Hawtree*, F. Young as the *Hon. George D'Alroy*, G. Honey as old *Eccles*, J. Hare as *Sam Gerridge*; first performed in America at the Broadway Theatre, New York, in August, 1867, with W. J. Florence as *D'Alroy*, Owen Marlowe as *Hawtree*, W. P. Davidge as *Eccles*, E. Lamb as *Gerridge*, Mrs. G. H. Gilbert as the *Marquise*, Mrs. W. J. Florence as *Polly*, and Mrs. F. S. Chanfrau as *Esther*; first performed in the English provinces in the same year, with F. Young as *D'Alroy*, C. F. Coghlan as *Hawtree*, J. W. Ray as *Eccles*, F. Glover as *Gerridge*, Mrs. Buckingham White as the *Marquise*, Miss A. Dyas as *Esther*, and Miss B. Harding as *Polly*; revived at the Prince of Wales's Theatre, London, in 1868, with H. J. Montagu as *D'Alroy*; revived at the Fifth Avenue Theatre, New York, November, 1869, with Mrs. F. S. Chanfrau as *Esther*, Miss F. Davenport as *Polly*, Mrs. Gilbert as the *Marquise*, G. Clarke as *D'Alroy*, J. B. Polk as *Hawtree*, W. Davidge as *Eccles*, J. Lewis as *Gerridge*; revived at the Prince of Wales's, London, in September, 1871, with C. F. Coghlan as *George D'Alroy* and Mrs. Leigh Murray as the *Marquise*; revived at the Prince of Wales's, London, in January, 1879, with Mrs. Bancroft as *Polly*, Miss Amy Roselle as *Esther*, Miss Le Thiere as the *Marquise*, S. B. Bancroft as *Hawtree*, G. Honey as *Eccles*, Arthur Cecil as *Gerridge*, John Clayton as *D'Alroy*; at the Haymarket in January, 1883, with Mrs. Bancroft as *Polly*, Miss Gerard as *Esther*, Mrs. Stirling as the *Marquise*, David James as *Eccles*, S. B. Bancroft as *Hawtree*, C. Brookfield as *Gerridge*, H. B. Conway as *D'Alroy*; at the Bijou Theatre, New York, in 1883, with H. M. Pitt as *Captain Hawtree*; at New York in 1887, with O. Tearle as *D'Alroy*, Miss Coghlan as *Esther*, Miss Gerard as *Polly*, and C. Groves as *Eccles*; at the Criterion Theatre, London, in October, 1889, with D. James as *Eccles*, C. Brookfield as *Gerridge*, Miss L. Venne as *Polly*, Miss Olga Brandon as *Esther*, L. Boyne as *D'Alroy*, A. Elwood as *Hawtree*, and Mrs. Charles Poole as the *Marquise*; at Terry's Theatre on the afternoon of May 21, 1891, with E. Righton as *Eccles*, P. Cunninghams as *D'Alroy*, Miss V. Raye as *Esther*, Miss Olga Garland as *Polly*, and Miss F. Coleman as the *Marquise*; at the Garrick Theatre in February, 1894, with Forbes Robertson as *D'Alroy*, W. L. Abington as *Hawtree*, G. W. Anson as *Eccles*, Gilbert Hare as *Gerridge*, Miss R. Leclercq as the *Marquise*, Miss May Harvey as *Polly*, and Miss K. Rorke as

Esther; in the English provinces and afterwards at the Grand Theatre, Islington, in 1896, with John Hare as *Eccles*, G. Hare as *Gerridge*, F. Gillmore as *D'Alroy*, F. Kerr as *Hawtree*, Miss M. Harvey as *Polly*, Miss Mona K. Oram as *Esther*, and Miss S. Vaughan as the *Marquise*; at the Court Theatre, London, June, 1897, and the Globe Theatre, March, 1899; at the Haymarket, April, 1902, with Miss Winifred Emery as *Esther*, Miss Marie Tempest as *Polly*, Miss Genevieve Ward as the *Marquise*, Cyril Maude as *Eccles*, A. Aynesworth as *D'Alroy*, B. Thomas as *Hawtree*, G. Giddens as *Gerridge*; Criterion Theatre, May, 1903. Miss Ada Rehan has played *Esther Eccles* in America, and *Polly* has been played there by Miss Effie Germon. In the English provinces *Eccles* was represented by J. Clarke, R. W. Younge, J. F. Young, and others; *Esther* by Miss Fanny Addison, Miss Jane Rignold, Miss Gerard, etc.; *Polly*, for many years, by Miss E. Brunton (Robertson); the *Marquise* by Miss Fanny Robertson and Miss Fanny Coleman; *Captain Hawtree* by Craven Robertson (*q.v.*); *D'Alroy* by H. M. Pitt, E. D. Ward, G. Alexander, etc.

Castellan's Oath (The). A melodrama performed at Covent Garden Theatre in June, 1824, with T. P. Cooke as the *Castellan*.

Castilian (The). A tragedy in five acts, by T. N. TALFOURD (*q.v.*), printed in 1853.

Castilian Noble (The) and the Contrabandista. A melodrama by J. OXFORD (*q.v.*), performed at the Adelphi in October, 1835, with Mrs. Keeley in the cast.

Castling the Boomerang. A comedy in four acts, adapted by AUGUSTIN DALY (*q.v.*) from Franz von Schonthan's 'Schwabenstreich'; first performed in England at Toole's Theatre, London, on July 19, 1834, with a cast including James Lewis, John Drew, Charles Leclercq, William Gilbert, Otis Skinner, Miss Ada Rehan, Miss May Fielding, Miss Virginia Dreher, and Mrs. G. H. Gilbert; revived in June, 1890, at the Lyceum Theatre, with Lewis, Drew, Leclercq, Mrs. Gilbert, and Miss Rehan as before. See HURLY-BURLY and SEVEN-AND-TWENTYEIGHT.

Casting Vote (The). An electioneering squib, "in one bang," libretto by WALTER HELMORE, music by Walter Slaughter, Prince's Theatre, London, October 7, 1885.

Castle Grim. An opera, words by R. REECE (*q.v.*), music by G. Allen, Royalty Theatre, London, September 2, 1865.

Castle of Andalusia (The). See BANDITTI, THE; OR, LOVE'S LABYRINTH.

Castle of Aymon (The); or, The Four Brothers. An opera, music by M. W. Balfé (*q.v.*), first performed as 'Les Quatre Fils Aymon' at the Opéra Comique, Paris, July 15, 1844; at the Princess's Theatre, London, November 20, 1844.

Castle of Como (The). See LADY OF LYONS, THE.

Castle of Montval (The). A tragedy in five acts, by the Rev. T. S. WHALLEY, first performed at Drury Lane on April 23, 1799.

Castle of Morsino (The). A drama in three acts, by W. LOVEDAY, 1812.

Castle of Otranto (The). A "romantic extravaganza" in one act, written by GILBERT ABBOTT & BECKETT (*q.v.*), in travesty of Horace Walpole's story of the same name, and first performed at the Haymarket on April 24, 1843, with Keeley as *Manfred*, J. Bland as *Vincenza*, Caulfield as *Odonto*, Mrs. W. Clifford as *Hippolita*, Mrs. Caulfield as *Matilda*, Miss P. Horton as *Theodore*, and Miss Reynolds as *Isabella*.

Castle of Paluzzi (The). A drama by RAYMOND, jun., Covent Garden, May 27, 1818.

Castle of Perseverance (The). A morality, temp. Henry VI., showing, first, how *Bonus* and *Malus Angelus* contend for the possession of *Humanum Genus*; how, *Malus Genus* being victorious, *Bonus Angelus*, aided by *Confessio* and *Penitencia*, establish *Humanum Genus* in the Castle of Perseverance, which, besieged by the Seven Deadly Sins, led by *Mundus*, *Belyal*, and *Caro*, is successfully defended by the Seven Cardinal Virtues. In his old age, however, *Humanum Genus* is drawn from the castle by the wiles of *Avaritia*, and, dying, is carried before *Pater Sedens in Judicio*, by whom, on the appeal of *Misericordia*, he is forgiven.

Castle of Sorrento (The). A comic opera in two acts, words by HENRY HEARTWELL, music by Attwood; founded on 'Le Prisonnier'; ou, *La Ressemblance*, and first performed at the Haymarket in July, 1799.

Castle of Wonders (The). A "dramatic romance," Drury Lane, March, 1819.

Castle Sombras. A play by H. GREENOUGH-SMITH and FELIX MANSFIELD, first performed in America at the Opera House, Chicago, November 12, 1896, by a company including Richard Mansfield.

Castle Spectre (The). A romantic drama in three acts, by M. G. LEWIS (*q.v.*), first performed at Drury Lane on December 14, 1797, with Barrymore as *Earl Osmond*, Wroughton as *Earl Reginald*, Kemble as *Percy*, Palmer as *Father Philip*, Bannister as *Motley*, Aickin as *Kenric*, Mrs. Jordan as *Angela*, Mrs. Walcot as *Alice*, and Mrs. Powell as the *Spectre of Evelina*; revived: the Haymarket in 1803, Covent Garden 1804, 1809, and 1812; performed at Philadelphia, U.S.A., in 1812, with Mrs. Duff Angela; revived at the Haymarket in 1810, Covent Garden in 1818, and Drury Lane 1822; at the City of London Theatre in 1824, with Charles Dillon and Mrs. Yarnold in the cast; at the Marylebone Theatre in 1844; Sadler's Wells in 1849; and at the Gaiety Theatre, London, on May 5, 1830, with J.

Beveridge as *Earl Osmond*, J. B. Johnstone as *Earl Reginald*, Crawford as *Percy*, J. L. Shine as *Father Philip*, W. Elton as *Motley*, Squire as *Kenric*. Miss Louise Willes as *Angela*, Mrs. Leigh as *Alice*, and Miss Hobson as the *Spectre*. "*Earl Osmond*—the villain of the piece—after distinguishing himself in certain Scottish wars of an unknown period, has caused his elder brother and his brother's wife and child to be murdered, and has usurped Conway Castle, with all the property belonging to it. By one of those interpositions peculiar to romances, the brother and child were saved—the lady only having fallen a victim to a roving good ghost for the story. The brother, loaded with chains, and fed upon bread and water, has been immured for thirteen years in one of *Earl Esmond's* dungeons without the earl knowing it; the villain being a satisfied dependant, who is a strange compound of greediness, cruelty, remorse, and pity. The child—a little girl—grown up into the beautiful *Angela*, a supposed cottager's daughter, outside the castle gates, and has excited the worthy eye of *Percy*, Earl of Northumberland, and the unworthy love of the villain, *Earl Esmond*. Falling into the power of the villain, this young lady becomes the main-spring of the drama—one party in Conway Castle struggling to keep her; the other party, outside the castle, struggling to rescue her" (John Hollingshead, 'Footlights,' 1833).

Castles in the Air. A comedietta by M. RAE (*q.v.*), first performed at the Underville Theatre, London, December 26, 79, with a cast including H. Howe, C. W. Arthorne, and Miss Kate Bishop.

Castlewood, Lady Rachel and **Patricia**, are characters in W. G. WILLS'S adaptation of Thackeray's '*Esmond*' (*q.v.*).

Castro, Agnes de. See AGNES DE STRO.

Castruccio. Favourite of the *King of Naples* in BEAUMONT and FLETCHER'S '*Double Marriage*' (*q.v.*).

Castruccio; or, **The Deformed.** A drama by EDGAR NEWBOUND, Britannia Theatre, London, July 24, 1878.

Casual Acquaintance. A play, in a prologue and three acts, by J. F. COOKE, Alfalgar Square Theatre, London, May 25, 73.

Caswallon; or, **The Briton Chief.** A tragedy by WALKER, performed at Drury Lane, January, 1829, with Young in the title part.

Cat and the Cherub (The). A play of Chinese life by CHESTER BAILEY FERNAND, first performed at Hammerstein's Empire Music Hall, New York, September 2, 1897; produced at the Lyric Theatre, London, October 30, 1897.

Cat's Eye (The). A farcical comedy

by EDWARD ROSE (*q.v.*), New Theatre, Oxford, May 22, 1893.

Cat's in the Larder (The); or, **The Maid with the Parasol.** A travesty of '*La Gazza Ladra*'; or, **The Maiden of Paillaiseau**, first performed at Mitchell's Olympic Theatre, New York, on December 24, 1840, with Mitchell as *Fernando*.

Cataract of the Ganges (The); or, **The Rajah's Daughter.** A "romantic melodrama" by W. T. MONCRIEFF (*q.v.*), first performed at Drury Lane Theatre on October 27, 1823, with Younge as the *Rajah of Guzerat*, Miss L. Kelly as *Zamine* (his daughter), Wallack as *Mokarra* (the Grand Brahmin), S. Penley as *Iran*, Harley as *Jack Robinson*, etc. *Mokarra*, wishing to marry *Zamine*, carries her to a wood near the cataract; she is, however, rescued by *Iran*, her lover, *Mokarra* being shot by *Robinson*. "Moncrieff says, in his advertisement, that he wrote [the play] by Elliston's desire, for the sake of introducing horses and a cataract. *Jack Robinson*, who affects to imitate *Robinson Crusoe* on all occasions, is a contemptible character" (Genest). The play was revived at Drury Lane (revised by E. L. Blanchard) on March 3, 1873, with Brittain Wright as *Robinson*, H. Rignold as *Mokajee*, J. Johnstone as the *Rajah*, J. C. Cowper as *Mokarra*, F. Charles as *Iran*, Miss Seymour as *Ubra*, and Miss Edith Stuart as *Zamine*; at the Grand Opera House, New York, by Augustin Daly, in 1872-73, with Mrs. John Wood as *Polly Persimmons*. See D. Cook's '*Nights at the Play*' (1883).

Catarina. The Princess in PLANCHÉ'S '*White Cat*' (*q.v.*).

Catcall, Sir Critic. The name under which D'URFEY, in a preface to his '*Banditti*' (*q.v.*), ridicules some person unknown.

Catch a Weasel. A farce in one act, by J. MADDISON MORTON (*q.v.*), first performed at the Strand Theatre, London, on March 17, 1862, with Turner as *Nupkins*, Poynter as *Dr. Wapshott*, J. Rogers as *Tompkins Tiphthorpe*, and Miss Carson as *Lydia Nupkins*.

Catch him who Can. A musical farce in two acts, words by THEODORE HOOK (*q.v.*), music by Hook, sen., first performed at the Haymarket in June, 1806.

Catching a Mermaid. "An amphibious piece of extravagance," in one act, by J. STIRLING COYNE (*q.v.*), first performed at the Olympic Theatre, London, on October 20, 1855, with F. Robson as *Titus Tuffins* (a showman), Miss Stephens as *Mrs. Tuffins*, and Miss Bromley as *Polly*. The other characters are *Jim Junifer* (clown), *Simon Lilywhite*, and *Mr. Foggio*. E. L. Blanchard speaks of Robson's singing of '*Country Fair*' as a "wonderful achievement." The piece was played at the Adelphi Theatre in May, 1859, as '*The Talking Fish*.'

Catching an Heiress. A farce by CHARLES SELBY (*q.v.*), performed at the

Queen's Theatre, with Reeve as an ostler, who counterfeits a German baron. Robson played in it at the Olympic in March, 1853.

Catchpenny, in COLMAN'S 'Suicide' (*q.v.*).

Catesby, Sir William. A character in SHAKESPEARE'S 'Richard III.' (*q.v.*).

Catgut, Dr., in FOOTE'S 'Commissary' (*q.v.*), is a satire upon Dr. Arne, the composer (*q.v.*).

Catharine. A drama in one act, by CECIL FITZROY, Novelty Theatre, London, March 22, 1897.

Cathcart, James F. Actor, born 1828, died 1902; made his first appearance as the boy in 'Pizarro' (*q.v.*). After some country training he was engaged by Charles Kean for the Princess's Theatre, London, where he made his metropolitan *début* in September, 1850, as *Sebastian* in 'Twelfth Night,' *Laertes*, *Malcolm* in 'Macbeth,' *Albany* in 'Lear,' *Lorenzo* in 'The Merchant of Venice,' *Alonso* in 'Pizarro,' *Charles Oakley* in 'The Jealous Wife,' *Nemours* in 'Louis XI,' and other such rôles, followed. Cathcart was also in the original cast of Jerrold's 'Heart of Gold' (1854). He afterwards accompanied Kean to Drury Lane, to play such parts as *Stukely* in 'The Gamester' (1861). After this came (1863-66) tours with Kean in Australia and America. In 1876 Cathcart appeared at Drury Lane with Barry Sullivan (with whom he was associated for some years as leading "support" and stage director) as *Banquo*, *Henry VI.* in 'Richard III,' etc. His latest appearances were made in Australia.

Cathcart, Rowley [Rolleston]. Actor, born at Chichester, 1832; died 1896; after some provincial experience, made his London *début* at the Princess's Theatre in September, 1850, as the *Second Player* in 'Hamlet.' He remained connected with the Princess's for eighteen years, under the successive managements of Charles Kean, Augustus Harris, and George Vining. During that period he played such parts as *The Prince of Morocco* and *Launcelot Gobbo* in 'The Merchant of Venice.' He was engaged later at the Globe, the Queen's, the Prince of Wales's, the Court, the St. James's, and the Garrick Theatres.—His daughter, Maud Cathcart, made her professional *début*, in 1878, at the Court as the original *Polly Flamborough* in 'Olivia' (*q.v.*). She was afterwards at the Folly, the St. James's, the Savoy, and the Olympic, and played *Nita* in 'Nita's First' in New York.

Catherick, Anne. See WOMAN IN WHITE.

Catherine. (1) Daughter of the Duke in KNOWLES'S 'Love' (*q.v.*). (2) Wife of *Mathias* in 'The Bells' (*q.v.*) and 'The Polish Jew' (*q.v.*).

Catherine. A comedy in four acts, by HENRI LAVEDAN (Comédie Française, January 24, 1898), first performed in English at the Garrick Theatre, New York, October

24, 1898, with Miss Annie Russell in the title part and Mrs. S. C. Le Moyné as the *Duchesse de Contras*.

Catherine and Petruchio. See TAMING OF THE SHREW THE.

Catherine Douglas. A tragedy by Sir ARTHUR HELPS, published in 1843.

Catherine Grey. An opera, libretto by ALFRED BUNN, music by M. W. Balfe, first performed at Drury Lane Theatre, London, on May 27, 1837, with a cast including the composer, Seguin, S. Jones, Miss Romer, and Miss Rainforth.

Catherine Howard, the Fifth Wife of Henry VIII. A drama by Alexandre Dumas, adapted to the English stage, successively, by W. E. SUTER (*q.v.*), F. PHILLIPS (*q.v.*), and JOHN COLEMAN (*q.v.*). An adaptation was performed at New Orleans, U.S.A., in December, 1891. A version by Mrs. BANDMANN-PALMER, entitled 'Catherine Howard; or, The Tomb, the Throne and the Scaffold,' was produced at Weymouth on January 2, 1892. 'Catherine Howard; or, Under a Crimson Crown,' a play in four acts, by KENYON LYLE, was brought out at the Queen's Theatre, Glasgow, on August 15, 1898. See AMBITION.

Catherine of Russia; or, The Child of the Storm. A play performed at the Victoria Theatre, London, in September 1850, with Miss Vincent as *Catherine* and Osbaldiston as *Peter the Great*.

Catiline. (1) 'Catiline's Conspiracy': a play by STEPHEN GOSSON, mentioned by him in his 'School of Abuse' (1579). (2) 'Catiline's Conspiracy': a play by ROBERT WILSON and HENRY CHETLE, performed in 1598. (3) 'Catiline, his Conspiracy': a tragedy by BEN JONSON, printed in 1611. It was revived at the Theatre Royal in 1668 with Hart as *Catiline*, Burt as *Cicero*, an Mrs. Corey as *Sempronius*. Pepys, who witnessed this performance, thought the tragedy "a play of much good sense and words to read, but that do appear the worst upon the stage, I mean the least diverting that ever I saw any." "Jonson has in this as in almost all his works, made great use of the ancients. His *Sylla's* ghost at the opening of this play is an evident copy from that of *Tantalus* at the beginning of Seneca's 'Thyestes,' and much is also translated from Sallust through the course of the piece" ('Biographia Dramatica'). "'Catiline's Conspiracy,'" says Hazlitt, "is split out to an excessive length with Cicero's artificial and affected orations against Catiline, and in praise of himself. His apology for his own eloquence, and declaration that in all his art he uses no art at all, put on in mind of Polonius's circuitous way of coming to the front." (4) 'Catiline': a tragedy by GEORGE CROLY (*q.v.*), printed 1822. For plot and criticism, see GENES 'English Stage' (1832).

Catley, Anne. Vocalist and actress, born 1745, died 1789; the daughter of a coachman and a washerwoman; began 1

career by singing in public-houses, and early in her teens was apprenticed to a teacher of vocalism. She made her first public appearance at Vauxhall Gardens in 1762, figuring at Covent Garden Theatre later in the year as the *Pastoral Nymph* in an adaptation of 'Comus' (*q.v.*). "She was at this period," we read, "remarkable for little more than the beauty of her person, and a diffidence in public which she soon got rid of." Becoming the pupil of Macklin, the actor, she obtained, through his influence, an engagement at Dublin, where she was very popular. In 1770 she re-appeared at Covent Garden as *Rosetta* in 'Love in a Village' (*q.v.*). In 1773, at the same theatre, she was the original *Juno* in O'Hara's 'Golden Pippin' (*q.v.*), making a particular success in the songs beginning 'Push about the Jorum' and 'Where's the mortal can resist me?' She retired from the stage in 1784. "She had always been attentive to economy, and had amassed a considerable fortune" ('Thespian Dictionary,' 1805). "She is said to have been married to General Lascelles, at whose house near Brentford she died" ('Eccentric Biography,' 1803). "She had a great deal of stage impudence," says Genest, "but it does not appear that she ever incurred the displeasure of the audience." O'Keefe says: "She was one of the most beautiful women I ever saw; the expression of her eyes and the smiles and dimples that played around her lips and cheeks were enchanting" ('Recollections,' 1826). Boaden, in his 'Life of Mrs. Siddons,' says that Miss Catley's singing was "of unequalled animal spirits; it was Mrs. Jordan's comedy carried into music." See (in addition to the authorities above mentioned) 'Memoirs of the celebrated Miss Ann C—y' (1773) and 'The Life and Memoirs of the late Miss Ann Catley, the Celebrated Actress' (1789).

Cato. A tragedy in five acts, by JOSEPH ADDISON (*q.v.*), first performed at Drury Lane Theatre, April 14, 1713, with Booth as *Cato*, Cibber as *Syphax*, Wilks as *Juba*, Powell as *Portius*, Mills as *Sempronius*, Ryan as *Marcus*, Bowman as *Decius*, Keen as *Lucius*, Mrs. Oldfield as *Marcia*, and Mrs. Porter as *Lucia*. "Nine years before it was acted," writes Cibber, "I had the pleasure of reading the first four acts which was all of it then written) privately with Sir Richard Steele. . . . He told me, however spirit Mr. Addison had shewn in writing it, he doubted he would never have courage enough to let his 'Cato' stand the censure of an English audience—that it had only been the amusement of his leisure hours in Italy, and was never intended for the stage. . . . In the latter end of Queen Anne's reign, when our national politicks had changed hands, the friends of Mr. Addison then thought it a proper time to animate the publick with the sentiments of 'Cato;' in a word, their importunities were so warm to be resisted, and it was no longer finish'd than hurried to the stage." Cibber (who was then a manager as well as

actor) continues: "As the author had made us a present of whatever profits he might have claimed from it, we thought ourselves obliged to spare no cost in the proper decorations of it." The result was a great popular and pecuniary success. "The deficiencies of 'Cato' as an acting play were," writes Courthope, "more than counterbalanced by the violence of party spirit, which insisted on investing the comparatively tame sentiments assigned to the Roman champions of liberty with a pointed modern application." As Pope wrote to Trumbull: "The numerous and violent claps of the Whig party on the one side of the theatre were echoed back by the Tories on the other." The play 'ran' for the period, then unprecedented, of thirty-five nights; so that at the close of the theatre each of the three 'managing actors' found themselves the richer by £1350. The epilogue was written by Sir Samuel Garth. In the prologue Pope said of the author and his work—

"There tears shall flow . . .
Such tears as patriots shed for dying laws.
He bids your breasts with ancient ardour rise,
And calls forth Roman drops from British eyes.
Virtue contended in human shape he draws,
What Plato thought and god-like Cato was."

"Of 'Cato,'" says Dr. Johnson, "it has not been unjustly determined that it is rather a poem in dialogue than a drama: rather a succession of just sentiments in elegant language than a representation of natural affections." "The character of *Cato*," writes W. J. Courthope, "is an abstraction, round which a number of other lay figures are skilfully grouped. . . . *Juba*, the virtuous young prince of Numidia; *Portius* and *Marcus*, *Cato's* virtuous sons; and *Marcia*, his virtuous daughter, are all equally admirable and equally lifeless." The play was revived at Covent Garden in January, 1734, with Quin as *Cato* and with *Marcus* and *Juba* omitted; at the same theatre in November, 1754, with Sheridan as *Cato*, Mrs. Bellamy as *Marcia*, and *Syphax* omitted; at Drury Lane in December, 1756, with Mossop as *Cato* and Mrs. Pritchard as *Marcia*; at the Haymarket in August, 1777, with Digges as *Cato*; at Drury Lane in April, 1784, with Kemble as *Cato*; at Covent Garden in May, 1797, with Pope as *Cato* and Macready as *Marcus*; at the same theatre in December, 1802, with Cooke as *Cato*; and at the same theatre in January, 1811, with C. Kemble as *Juba*, Mrs. H. Johnston as *Marcia*, and Miss S. Booth as *Lucia*. In this last instance, the play, says Genest, "was very properly revived with change of scenes, in order to obviate the absurdities in which Addison had involved himself by making the whole play pass in *Cato's* great hall." The play was performed in New York in September and October, 1750; in March, 1768, with Mrs. Hallam as *Lucia*; in February, 1794, with Hallam as *Cato*; and in October, 1837, with Vandenhoff as *Cato*, H. Wallack as *Syphax*, J. Wallack, jun., as *Juba*, and Mrs. Rogers as *Lucia*.

Cato of Utica. A tragedy translated from the French of Deschamps, and per-

formed three times at Lincoln's Inn Fields in 1716.

Cato the Younger. Friend of *Brutus* and *Cassius* in SHAKESPEARE'S 'Julius Cæsar' (*q.v.*).

Catspaw, in BURNAND'S 'Der Freischütz.'

Catspaw (The). (1) A comedy by DOUGLAS JERROLD (*q.v.*), first performed at the Haymarket Theatre, London, on May 9, 1850, with J. B. Buckstone as *Appleface*, W. Webster as *Coolcard*, and Mrs. Keeley as *Rosemary*. (2) A drama by FRED JARMAN, Royal Albany Theatre, Durham, November 3, 1835. (3) A comedy adapted by MAX O'RELL from 'Le Voyage de M. Perrichon,' and first performed at the Griswold Opera House, Troy, New York, October 14, 1895.

Cattarina. A comic opera in two acts, libretto by R. REECE, music by F. Clay, first performed at the Prince's Theatre, Manchester, on August 17, 1874; first played in London at the Charing Cross Theatre on May 15, 1875, with Miss Kate Santley in the title part, E. Rosenthal as *Duke Valerio*, and H. Walsham as *Fabian*.

Cattle King (The). A drama in five acts, first performed in America; produced at the Muncaster Theatre, Bootle, January 2, 1896.

Caught. (1) A comedieta in one act, by THOMAS SENNETT, first performed at the Theatre Royal, Sunderland, September 21, 1838. (2) A comedy-drama in three acts, adapted by STANISLAUS CALHAEM (*q.v.*), performed at the Comedy Theatre, June 29, 1886.

Caught and Caged. An operetta, libretto by J. PALGRAVE SIMPSON (*q.v.*).

Caught at Last. (1) A drama by NELSON LEE (*q.v.*), produced at the City of London Theatre at Easter, 1864. (2) A comedieta, performed at the St. James's Theatre, London, December 20, 1873.

Caught by the Cuff. A farce by FREDERICK HAY (*q.v.*).

Caught by the Ears. A "farical extravaganza" in one act, by C. SELBY (*q.v.*), first performed at the Strand Theatre, London, on May 30, 1859.

Caught in a Line; or, The Unrivalled Blondin. A "pièce de circonstance" in one scene by C. BOLTON, first performed at the Strand Theatre, London, on March 3, 1862, with J. Clarke as *William Buggleton*, and other parts by Poynter, Turner, Miss Fanny Josephs, and Miss Lavine.

Caught in a Trap. (1) A comedy in two acts, first performed at the Haymarket Theatre, London, on November 25, 1843, with a cast including B. Webster, J. B. Buckstone, H. Holl, Miss Julia Bennett, and Mrs. Nisbett. (2) A comedy in three acts and in blank verse, by H. HOLL (*q.v.*), first per-

formed at the Princess's Theatre, London, on February 8, 1860, by George Melville, F. Matthews, R. Cathcart, H. Saker, Mrs. Weston, Miss Carlotta Leclercq, etc.—'Caught in his own Trap': a comedieta by GEORGE ROBERTS (*q.v.*).

Caught in the Toils. An adaptation by JOHN BROUGHAM (*q.v.*) of Miss Braddon's novel, 'Only a Clod,' first performed at the St. James's Theatre, London, on October 14, 1865, with Miss Herbert as *Julia Desmond*, Walter Lacy as *Francis Tredethlyn*, and Belton as *Roderick Lowther*.

Caught Out. An adaptation by FLORENCE BRIGHT of 'Die Kunststretlerin,' first performed at the St. George's Hall, London, in July, 1888. See CIRCUS RIDER and FAIR EQUESTRIENNE.

Caulfield, John. A performer at Drury Lane and the Haymarket; died 1815; notable for his imitations of actors, which led Colman, jun., to write for him the rôle of *Apevell* in 'New Hay in the Old Market' (*q.v.*) (1795).

Caulfield, Louisa. Actress; born 1822, died September, 1870; at one time popular in burlesque; was the original *Ellen Brooks* in Palgrave Simpson's 'Black Sheep' (*q.v.*).

Cause Célèbre, Une. See PROOF.

Caustic. (1) A character in 'The Way to get Married' (*q.v.*). (2) "A gentleman upon town," in SELBY'S 'Spanish Dancers' (*q.v.*).

Cauterley. Actor; appeared at Drury Lane Theatre in 1765 in 'George Barnwell'; was a great favourite in Dublin about 1778.

Cautley, Laurence. Actor; was in the original casts of 'Moths' (1882), 'Twins' (1884), 'The Red Lamp' (1887), 'Marion d'Lorme' (1887), 'Partners' (1888), 'The Lov that Kills' (1888), 'Woodbarrow Farm' (1888), 'The Union Jack' (1888), 'Esthe Sandraz' (1889), 'Quicksands' (1890), 'Old Friends' (1890), 'A Trip to Chicago' (London, 1893), 'The Duchess of Coolgardie' (1896), etc.

Cavalier (The). (1) A play in three acts and in blank verse, by CHARLES WHITEHEAD (*q.v.*), first performed at the Haymarket Theatre, London, on September 15, 1830, with Vandenhoff in the title part (*Captain Hargrave*), Miss Ellen Tree as *Mrs. Hargrave*, and J. Vining and Elton in other parts; performed in New York in November, 1847, with Pitt as *Hargrave* and Mrs. Abbott as *Mrs. Hargrave*; revived at Sadler's Well on September 20 and 21, 1850, with George Bennett as *Hargrave*, Charles Wheatleig as *Lord Moreton*, Miss Eliza Travers as *Mrs. Hargrave*, Miss Marston as *Mrs. Maynard* at the Lyceum, on November 3, 1856, with C. Dillon as *Hargrave*, Mrs. Dillon as *Mrs. Hargrave*, and Mrs. White as *Mrs. Maynard*. The rôle of *Hargrave* was also played various times by E. L. Davenport, H. Marston, S. Butler, H. Hughes, Denvil, E. .

Savile, and others. (2) A play in one act, by JUSTIN HUNTLY MCCARTHY, Theatre Royal, Belfast, April 19, 1894. (3) The title of an American adaptation of a play by D'ENNERY (*q.v.*).

Cavalier of France (A). See QUEEN'S GARTER, THE.

Cavalleria Rusticana. This opera, by MASCAGNI, was first performed with an English libretto at the Grand Theatre, Islington, on April 9, 1894.

Cave, Joseph Arnold. Theatrical manager and actor; began public life at nine years of age at the Pavilion Theatre, Portman Market, and, after figuring for years as actor, singer, and dancer at the Apollo, Bower, Britannia, and other "saloons" (including Evans's), and as actor at the Marylebone, Deptford, Grecian, Garrick, and other theatres, became, in 1858, manager of the Marylebone Theatre, where he remained for nearly ten years. He was the director successively of the Sadler's Wells, Surrey, Victoria (1867), Greenwich (1872), Marylebone (for the second time), Alhambra, and Elephant and Castle Theatres—his rule at the Alhambra being notable for the production of 'Chilperic' (*q.v.*), 'Specresheim' (*q.v.*), and 'Lord Bateman' (*q.v.*). At the Imperial Theatre he produced two pantomimes for Miss Litton. Of late years he has fulfilled numerous engagements as actor with Sir Augustus Harris and other entrepreneurs. He is the author of 'The Old Toll-House' and some other dramas. See A Jubilee of Dramatic Life and Incident of Joseph A. Cave, edited by Robert Soutar (1892).

Cavendish, Ada. [Mrs. Frank Marshall]. Actress, born 1847, died October, 1895; made her first appearance in London at the Royalty Theatre on August 31, 1863, as *Selina Squeers* in 'The Pirates of Putney,' she afterwards figured at the same theatre as *Venus* in Burnand's 'Ixion' (1863), *Lady Mostyn* in his 'Madame Berliot's Ball' (1863), the *Princess Superba* in his 'Rucufelstiltkin' (1864), and *Hippodamia* in his 'Pirihous' (1865)—all "first productions." Thence he went to the Haymarket, playing *Emmeine* in 'A Romantic Attachment' (1866). Here, in 1869, she represented *Mrs. Pinchbeck* in the first production of Robertson's 'Home.' Her other original parts included *Mrs. Darlington* in Halliday's 'For Love or Money' (1870), *Grace Elliott* in Marston's 'Lamed for Life' (1871), *Mrs. Featherstone* in Cheltnam's 'Matchmaker' (1871), *Estelle* in Wills and Marston's 'Broken Spells' (1872), *Pia de Tolomei* in Marston's 'Put on the Test' (1873), *Mercy Merrick* in W. Collins's 'New Magdalen' (1873), *Lady Clancarty* in Tom Taylor's play so named (1874), *Miss Gwilt* in W. Collins's drama so named (1876), *Kathleen* in 'The Queen of Connaught' (1877), *Lady Clare* in Robert Buchanan's play so named (1883), *Marie* in J. G. Boucicault's 'Devotion' (1884), and *Aphrodite* in R. Buchanan's 'Bride of Love' (1890). She was also seen in London as *Helen*

Mar in Anderson's 'Scottish Chief' (1866), *Marchesa San Pietro* in P. Simpson's 'Marco Spada' (1870), *Donna Diana* in W. Marston's play so named (1871), *Julia* in the 'Hunchback' (1872), *Juliet* (1873), *Beatrice* and *Rosalind* (1875), *Lady Teazle* (1877), *Blanche* in 'Kerry' (1878), *Marie de Fontanges* in 'Plot and Passion' (1881), *Clara Douglas* in 'Money' (1882), and *Marie* in 'In his Power' (1885). In September, 1878, she appeared at the Broadway Theatre, New York, as *Mercy Merrick* in the 'New Magdalen,' and in 1880 she played *Juliet* and *Lady Clancarty* at the Grand Opera House there. See F. C. Burnand's 'Reminiscences of the Royalty' (Theatre, February, 1896).

Cavendish, Margaret. See NEWCASTLE, DUCHESS OF.

Cavendish, William. See NEWCASTLE, DUKE OF.

Cawdell, James. Actor, manager, and playwright, died January, 1800; was for thirty years director and principal comedian of various theatres in North-Eastern England, retiring from the stage in 1798. He is described as "uncommonly skilful" in characters of a "dry, eccentric cast." He wrote several dramatic pieces. See 'Biographia Dramatica' (1812).

Cazauran, Augustus R. American playwright, died January 27, 1889; author of 'The Esmondés of Virginia' (1886), 'The Martyr' (1887), and other pieces.

Cead Mille Failthe. An Irish drama, in prologue and three acts, by MORTIMER MURDOCK, East London Theatre, December 22, 1877.

"Cease your funning." Song by Polly in GAY'S 'Beggars' Opera,' act ii. sc. 1—

"Force or cunning
Never shall my heart trepan."

Cecil, Arthur [Blunt]. Actor, born near London, 1843, died 1896; made his professional debut (after experience as an amateur) at the Gallery of Illustration, London, on Easter Monday, 1869, as *Mr. Churchmouse* in 'No Cards' (*q.v.*) and *Box* in 'Cox and Box' (*q.v.*). He was afterwards the first representative of the following parts:—at the Globe Theatre: *Jonathan Wagstaff* in Gilbert's 'Committed for Trial' (1874), and *Mr. Justice Jones* in Albery's 'Wig and Gown' (1874); at the Gaiety: *Duke Anatole* in Reece and Lecocq's 'Island of Bachelors' (1875), and *Charles* in Byron's 'Oil and Vinegar' (1875); at the Globe: *Dr. Downward* in Wilkie Collins's 'Miss Gwilt' (1876); at the Haymarket: *Chapuis* in Tom Taylor's 'Anne Boleyn' (1876); at the Prince of Wales's: *Sir Woodbine Grafton* in 'Peril' (1876), the *Rev. Noel Haygarth* in 'The Vicarage' (1877), and *Baron Stein* in 'Diplomacy' (1878); at the Haymarket: *John Stratford* in 'Odette' (1882); at the Court: *Lord Dawlish* in 'Picking up the Pieces' (1882), the *Hon. P. Chivers* in 'Comrades' (1882), *Connor Hennessy* in 'The Rector' (1883), *Mr. Guyon* in 'The Mil-

lionaire' (1883), *Lord Henry Tober* in 'The Opal Ring' (1885), *Mr. Pcsket* in 'The Magistrate' (1885), the *Hon. Vere Queckett* in 'The Schoolmistress' (1886), *Blore* in 'Dandy Dick' (1887), and *Miles Henniker* in 'Mamma' (1888); at the Comedy: *Pickwick* in *Burmand* and *Solomon's operetta* (1889); at the Court: *Berkeley Brue* in 'Aunt Jack' (1889), *Sir Julian Twombly* in 'The Cabinet Minister' (1890), the *Duke of Donoway* in 'The Volcano' (1891), and *Stuart Crosse* in 'The Late Lamented' (1891); at the Avenue: *Lord Burnham* in 'The Crusaders' (1891); at the Court: *Sir James Bramston* in 'The Guardsman' (1892), and *Lord Arthur Nugent* in 'Vanity Fair' (1895). He was also seen in London as *Dr. Caius* in 'The Merry Wives of Windsor' (Gaiety, 1874), *Sir Harcourt Courtly* (Gaiety, 1876), *Sam Gerridge* (Prince of Wales's, 1879), *Graves* in 'Money,' and *Beau Parintosh* (Haymarket, 1880), *Lord Ptarmigan* in 'Society,' and *Desmarests* in 'Plot and Passion' (Haymarket, 1881), *Prince Perovsky* in 'Ours' (Haymarket, 1882), and *Theodore Bramble* in 'The Man that Hesitates' (St. George's Hall, 1888).

Cedric the Saxon figures in all the adaptations and burlesques of SCOTT'S 'Ivanhoe' (q.v.).

Celadon. A character in DRYDEN'S 'Secret Love' (q.v.).

Celadon and Florimel; or, The Happy Counterfeit. See COMICAL LOVERS, THE.

Celania. A character in DAVENANT'S 'Rivals' (q.v.).

Celebrated Case (A). See PROOF.

Céleste, Celine [Mrs. Elliott]. Actress and dancer, born in Paris, August, 1814; died February, 1882; made her professional *début*, as a child, in her birthplace, where she remained a popular "juvenile" until, in 1827, she went to America with a troupe of French dancers. In 1828 she married an American named Elliott, from whom she ultimately separated, and who died in 1840. In 1830 Madame Céleste (as she now announced herself) made her first appearance in England at Liverpool as *Fenella* in 'Masaniello,' her London *début* being made later in the year at Drury Lane in the ballet of 'La Bayadère.' Thence she went in 1831 to the Queen's Theatre, Tottenham Street, where she was seen in 'The French Spy' and 'The Arab Boy;' and next to the Adelphi, where she was the original *Narramattah* and *Hope Gough* (?) in 'The Wept of the Wish-Ton-Wish' (q.v.). After this came engagements at the Surrey, Coburg, and New Strand Theatres, and (in 1832) on the Continent. In 1833 she figured at Drury Lane and Covent Garden in such pieces as 'The Maid of Cashmere,' 'Prince La Boo,' and 'The Revolt of the Harem.' From October, 1834, to July, 1837, she was acting in the United States. Her English *rentrée* was made in October, 1837, at Drury Lane as *Maurice* in 'The Child of the Wreck' (q.v.), a performance followed by that of

"the Indian Girl" in the play so named (q.v.). At the Adelphi in the same year she was the original *Victoire* in the drama so named, and at the same house in 1838 (the original *Madeline* in 'St. Mary's Eve' (q.v.). This latter is said to have been her first speaking part, all her previous impositions (owing to her inability to speak English) having been in dumb-show. From the autumn of 1838 to the spring of 1841 Madame Céleste was again in the States: In May of the last-named year, at the Haymarket, she was the original *Marie Ducauc* in the play so named, appearing later in 'Foreign Affairs' (q.v.) and 'The Quadroo Slave' (q.v.). After yet another visit to America in 1842, she appeared at the Haymarket, late in that year, in 'The Bastille' (q.v.), and early in 1843 in 'Louison' (q.v.) and 'Victor and Hortense' (q.v.). A fifth visit to the States in 1843 was succeeded by her assumption, in September, 1844, of the management of the Adelphi, of which Benjamin Webster was the lessee. With the theatre she remained associated as directress and "leading lady" until the spring of 1851. During this period of her career, she was the first representative of the following (and other) characters:—*Miami* in 'Green Bushes' (1845), *Cynthia* in 'The Flowers of the Forest' (1847), *Ariel* in 'The Enchanted Island' (1848), *Jessie Gray* in the play so named (1850), *Madeleine* in 'Belphago' (1851), *Cassy* in 'Slave Life' (1852), *Génévieve* in the play so named (1853), *Unarita* in 'Thirst of Gold' (1853), *Ruth Ravensear* in 'Two Loves and a Life' (1854), *Mlle. Mar* in 'The Marble Heart' (1854), *Janet Pri* in the play so named (1855), *Margaret Hammann* in 'Helping Hands' (1855), the *Cou*, *tess* and *Lisette* in 'Like and Unlike' (1854) and *Marie Leroux* in 'The Poor Stroller' (1858). [Madame Céleste's performances at the Adelphi were interrupted by a visit to America in 1851, when she appeared there for the first time as *Miami*. In 1853 Webster joined her in the management of the Adelphi and in the same year she followed Mr. Stirling in the rôle of *Peg Woffington* in 'Masks and Faces' (q.v.). In 1855 she was seen there as *Elmire* in 'Tartuffe' (q.v.). From the Adelphi Madame Céleste went (in 1859) to the Lyceum, where she appeared (in January) as *Marion de Lorme* in the play so named (q.v.). In November she became directress of the theatre, her first production being 'Paris and Pleasure' (q.v.). In 1861 she was the original *Madame Dufarge* in 'A Tale of Two Cities,' and the *Abbé Vo*, *dreuil* (q.v.) and *Adrienne* (q.v.) in the plays so named. To 1861 belong her *Za*, *bardo* and *Ernest de la Garde* in 'The Hero on the Bridge of Notre Dame' (q.v.). After this came tours in the provinces, on the Continent, and in America, to which she made a final farewell in September, 1865, as *Rudiga* in 'The Woman in Red' (q.v.). So-called farewell of London audiences to place at the St. James's Theatre in 1860, but in 1869 she figured at the Princess's as the first *Josephine Dubosc* in 'Presumpt Evidence;' she made appearances at t

Adelphi in 1870, 1872, and 1873, and her actual leave-taking (at that theatre) did not occur till October, 1874. She was last seen on the stage (as *Miami*) at a performance given at Drury Lane on May 15, 1878, for the benefit of Mrs. Alfred Mellon. See the *Gentleman's Magazine* (article by W. J. Lawrence); Pascoe's 'Dramatic List' (1880); and H. Morley's 'London Playgoer' (1866).

Celestials (The); or, The Flowery Land. An Anglo-Chinese musical play, libretto by CHARLES HARRIE ABBOTT (with additional lyrics by JOHN W. HOUGHTON), music by F. Osmond Carr; first performed at Her Majesty's Opera House, Blackpool, August 1, 1898.

Celestin. The organist and composer in 'Mam'zelle Nitouche' (*q.v.*).

Celestina. See CALISTO AND MELIBEA; also, SPANISH BAWD.

Celia. (1) Daughter of Duke Frederick in 'As You Like It' (*q.v.*). (2) A character in BEAUMONT and FLETCHER's 'Humorous Lieutenant' (*q.v.*). (3) A character in CIBBER's 'Double Gallant.' (4) A young girl in WHITEHEAD'S 'School for Lovers' (*q.v.*).

"Celia, that I once was blest," Song in DRYDEN'S 'Amphitryon,' act iii. sc. 1.

Celia, the Gipsy Girl. An opera in three acts, libretto by ELLIOTT GALER, music by J. E. Mallandaine, Opera House, Leicester, October 20, 1879.

Celinda. The heroine of CHERRY'S 'Travellers' (*q.v.*).

Celisia, Mrs. Author of 'Almida,' a tragedy (1771).

Cell 201. A play by CHARLES FOSTER, performed in U.S.A.

Celli, Frank H. Vocalist and actor; made his theatrical *début* at the Marylebone Theatre as *Mat o' the Mint* in 'The Beggar's Opera,' followed by other parts in ballad opera. After some provincial experience both on the stage and on the concert platform, he was engaged by J. H. Mapleson to sing in Italian opera in the provinces, at Covent Garden, and at Drury Lane, taking such rôles as *Don Giovanni*, *St. Bris* ('Huguenots'), the *Duke* in 'Lucrezia Borgia,' and *Valentine* in 'Faust.' Next came engagements in France and Italy, after which he joined the original Carl Rosa company, with whom he appeared as *Peter the Great* in 'L'Etoile du Nord,' *Mephistopheles* in 'Faust,' *Count Arnheim* in 'The Bohemian Girl,' *Don José* in 'Maritana,' etc. Of late years he has been, in London, the original *Bellamy* in 'The Dragoons' (1879), *Narcisse* in 'Les Mousquetaires' (1880), *Armand* in 'La Belle Normande' (1881), *Bernadille* in 'La Boulangère' (1881), *Claude Duval* in Solomon's opera so named (1881), and *Montosol* in 'Our Diva' (1886). F. H. Celli is part-author, with Brian Daly, of the play called 'Stirring Times' (*q.v.*).

Cellige, in BEAUMONT and FLETCHER'S 'Monsieur Thomas,' is in love with, and beloved by, *Francisco*.

Cellier, Alfred. Musical composer and orchestral director; born at Hackney in December, 1844; died December, 1891; after experience as a choir-boy at the Chapel Royal, was organist successively at Blackheath (1862), Belfast, and St. Alban's, Holborn (1868). He acted afterwards as orchestral director at the Prince's Theatre, Manchester (1872-6), and at the Opéra Comique Theatre, London (1877-1880), subsequently fulfilling a similar engagement at Melbourne, Australia. He wrote the music for the following stage pieces:—'Charity begins at Home' (1872), 'Dora's Dream' (1873), 'The Sultan of Mocha' (1874), 'The Tower of London' (1875), 'Elfinella' (1875), 'Nell Gwynne' (1876), 'The Spectre Knight' (1878), 'Belladonna' (1878), 'After All' (1879), 'In the Sulks' (1880), 'Dorothy' [in which much of the score of 'Nell Gwynne' was utilized] (1886), 'The Carp' (1886), 'Doris' [in which a good deal of the score of 'The Tower of London' reappeared] (1889), and 'The Mountebanks' (1892). He was also associated with his brother François (*q.v.*) in providing the music for 'Mrs. Jarramie's Genie' (1888).

Cellier, François. Musical director and composer; has written the music for 'Captain Billy' (1891), 'Old Sarah' (1897), and other dramatic pieces.

Cenci (The). A play in five acts, by PERCY BYSSHE SHELLEY, performed under the auspices of the Shelley Society at the Grand Theatre, London, on May 7, 1886, with Miss Alma Murray as *Beatrice*, Miss Maud Brennan as the *Countess Cenci*, Hermann Vezin as *Count Cenci*, L. S. Outram as *Orsino*, W. Farren, jun., as *Cardinal Camillo*, and other parts by Ben Greet, Mark Ambient, R. de Cordova, G. R. Foss, W. R. Staveley, Cecil Ramsey, Cecil Crofton, etc. 'The Cenci' has been translated into French by M. Felix Rabbe, and performed at the Paris Théâtre d'Art.

Cenocephali (The). "The history of the Cenofallas, shown at Hampton Court on Candlemas-day at night, enacted by the Lord Chamberleyn his men" (1576-7).

Census (The). A farce in one act, by W. BROUGH (*q.v.*) and A. HALLIDAY (*q.v.*), first performed at the Adelphi Theatre, London, on April 15, 1861, with J. T. Toole as *Mr. Peter Familias*, R. Romer as *Taturs* (a gardener), C. J. Smith as *G. Woa* (a cabman), Miss E. Thorne as *Miss Rose Magenta*, Miss K. Kelly as *Jenny Mobcap*, and Mrs. Chatterley as *Mrs. Perkysites* (housekeeper).

Census, Mr. Jeremy. A character in SHIRLEY BROOKS'S 'Anything for a Change' (*q.v.*).

Cent per Cent. A farce, first performed at Covent Garden in May, 1823, with W. Farren as *Pennyfarthing* (a usurer), and

Blanchard, Meadows, Mrs. Davenport, etc., in other parts.

Cent Vierges (Les). An opera-bouffe in three acts (music by Lecocq), performed, with English libretto by JOHN GRANTHAM, at the Theatre Royal, Brighton, October, 1874, with the librettist as *Pourladot*, and other parts by G. Loredan, Mark Kinghorne, Miss Augusta Thomson, etc.

Centlivre, Susanna [*née* Freeman]. Playwright and actress, born 1667, died 1723; married, *en secondes noces*, an officer named Carroll, and it was under that name (after his death) that she published her earlier dramatic efforts. "Such an attachment she seems to have had to the theatre, that," says the 'Biographia Dramatica,' "she even became herself a performer, though it is probable of no great merit, as she never rose above the station of a country actress." It was in 1706, while playing at Windsor, that she met Joseph Centlivre, principal cook to the Queen, whom she married shortly after. The following is a list of her plays:—'The Perjured Husband' (1700), 'The Beau's Duel' (1702), 'The Stolen Heiress' (1703), 'Love's Contrivance' (1703), 'The Gamester' (1705), 'The Basset-Table' (1706), 'Love at a Venture' (1706), 'The Platonic Lady' (1707), 'The Busybody' (1709), 'The Man's Bewitched' (1710), 'A Bickerstaff's Burying' (1710), 'Marplot in Lisbon' (1711), 'The Perplexed Lovers' (1712), 'The Wonder' (1714), 'The Gotham Election' (1715), 'The Wife Well Managed' (1715), 'The Cruel Gift' (1717), 'A Bold Stroke for a Wife' (1718), 'The Artifice' (1722). Her dramatic pieces were collected and published in 1761. "Their authoress," writes A. W. Ward, "needed no indulgence as a playwright on the score of her sex, for not one among the dramatists contemporary with her better understood the construction of light comic actions, or the use of those conventional figures of comedy which irresistibly appeal to the mirthful instincts of a popular audience. . . . She never flattered herself, as she confesses, 'that anything she was capable of doing could support the stage.' In one instance, however [Marplot in 'The Busybody'], she virtually invented a personage of really novel humour; and in another [*Don Felix* in 'The Wonder'] she devised a character to which the genius of a great actor ensured a long-enduring life on the boards" ('English Dramatic Literature' 1899).

Central Park. A play by LESLIE WALLACK (*q.v.*), first performed at Wallack's Theatre, New York, in 1861; revived in November, 1862.

Cephania, in DIMOND'S 'Æthiop,' is the wife of *Atrachid* (masquerading as the Æthiop).

Cepheus. King of Æthiopia in W. BROUGH'S 'Perseus and Andromeda' (*q.v.*).

Cephisa. The heroine of O'HARA'S 'April Day' (*q.v.*).

Cerberus. (1) "Head porter" in PLANCHÉ and DANCE'S 'Olympic Devils' (*q.v.*). (2) One of Satan's "nephews" in E. STIRLING'S 'Devil's Daughters' (*q.v.*).

Ceres figures in 'Diogenes and his Lantern' (*q.v.*).

Cerimon. A physician of Ephesus, in SHAKESPEARE'S 'Pericles' (*q.v.*).

Cerise and Co. A farcical comedy in three acts, by Mrs. MUSGRAVE, performed at the Prince of Wales's Theatre, London, on April 17, 1890.

Cerisette. The name of characters in WATTS PHILLIPS'S 'Dead Heart' (*q.v.*) and GENÉE'S 'Naval Cadets' (*q.v.*).

Cervantes. See CARDENIO; COXCOMB. THE; DON QUIXOTE; KNIGHT OF THE BURNING PESTLE, THE; SCORNFUL LADY, THE.

"Cervantes revels and sports."—FARQUHAR, 'The Twins' (*q.v.*)—

"Although he writ in a jail"

Cesarine. An English version, by ALICE KAUSER, of Dumas *fil's* 'La Femme de Claude,' first performed at the Garden Theatre, New York, March 24, 1896, by Mrs. Minnie Maddern Fiske and company.

Cespedes, Gonzalo de. See MAH OF THE MILL, THE; SPANISH CURATE THE.

Cevennes, Marquis de. A foolish fop in TOM TAYLOR'S 'Plot and Passion' (*q.v.*).

Chabot (Philip), Admiral of France. A tragedy by GEORGE CHAPMAN and JAMES SHIRLEY, acted at Drury Lane, and printed in 1639. "It seem probable," says Genest, "that the first two acts were written by Chapman, and the others by Shirley." The plot is concerned with the endeavours of the *Admiral's* enemies to disgrace him in the eyes of the *King* (Francis I.). In this they succeed for a time. Ultimately, the *Admiral* is restored to favour, "but his sense of the *King's* unkindness sinks so deep into his mind that he dies of a broken heart."

Chace (The). A pastoral opera, written in rhyme, and published in 1772.

Chadband, the canting minister in 'Bleak House' (*q.v.*), figures in all dramatizations of that story.

Chagrin. A character in OULTON'S 'A in Good Humour' (*q.v.*).

Chain of Events (A). A dramatic story in eight acts, by G. H. LEWES (*q.v.*) and C. J. MATHEWS (*q.v.*), adapted from 'La Dame de la Halle' of A. Bourgeois and M. Masson (Ambigu, Paris, February, 1852), and first performed at the Lyceum Theatre, London, on April 12, 1852, with a cast including C. J. Mathews, F. Mathews, F. Roxby, Mdme. Vestris, Miss Laura Keane, Mrs. Frank Matthews, Miss Julia St. George, Mrs. Macnamara, Miss M. Oliver, etc. The

piece "was not successful, proving, as Douglas Jerrold said of it, 'a door-chain, to keep people out of the house!'" (Edmund Yates). See **FOUNDINGS** and **QUEEN OF THE MARKET**.

Chain of Guilt (The). A melodrama, performed in New York in 1841.

Chaine, Une. See **SILKEN FETTERS** and **BREACH OF PROMISE OF MARRIAGE**.

Chained to the Oar. A drama in four acts, by HENRY J. BYRON (*q.v.*), first performed at the Prince of Wales's Theatre, Liverpool, June 16, 1873, with a cast including J. Billington, Mrs. Billington, Miss Louisa Willes, H. J. Ashley, etc., and produced at the Gaiety Theatre, London, on May 31, 1883, with J. Billington and Mrs. Billington in their original parts, and other roles by J. Maclean, Fuller Mellish, G. Shelton, Miss L. Villiers, Miss E. Meyrick, Miss I. Coveney, Miss F. Farr, and Miss Gerard.

Chains of the Heart; or, The Slave by Choice. A comic opera in three acts, words by PRINCE HOARE, music by Mozinghi and Reeve, first performed at Covent Garden in December, 1801.

Chalcot, Hugh. The "eminent brewer" in T. W. ROBERTSON'S 'Ours' (*q.v.*).

Châlet (Le). See **SWISS COTTAGE, THE**.

Chalk. An innkeeper in FITZBALL'S 'The Momentous Question' (*q.v.*).

Chalks, Walker. The milkman in 'The Area Belle' (*q.v.*).

Challenge (The). An adaptation of *Le Pré aux Clercs*, English libretto by H. I. MILNER, and music arranged by T. Cooke, produced at Covent Garden, April 1, 1834.

Challenge at Tilt at a Marriage A). A masque by BEN JONSON, printed in 1640. The marriage was that of Somerset and Lady Essex.

Challenge for Beauty. A tragic comedy by THOMAS HEYWOOD (*q.v.*), acted at Black Fryars and the Globe, and printed in 1636. The challenge is that instituted by *sabella*, Queen of Portugal, who has an ordinate appreciation of her own personal charms. She dares *Bonavida*, one of her lords, to find her rival in beauty, and he discovers the prodigy in the person of *Telena*, an English lady.

Challice, Colonel. The blind father in MERIVALE'S 'Alone' (*q.v.*).

Chalmers, Alexander, miscellaneous writer, born 1759, died 1834, produced a *Glossary to Shakespeare*' (1797) and an *edition of Shakespeare*, with a memoir 809 and 1823).

Chamber of Horrors (The). A farce by ARTHUR WOOD, performed at the Holborn Theatre, London, on April 18, 1870.

Chamberlain, Robert. Miscellaneous writer, born 1670; author of a comedy called 'The Swaggering Damsel,' published in

1640. See Wood's 'Athenæ Oxonienses' and W. C. Hazlitt's 'Handbook to Early English Literature.'

Chamberlayne, William. Physician, soldier, and playwright, born 1619, died 1689; author of 'Love's Victory' (*q.v.*), a tragedy, printed in 1658. See **WITS LED BY THE NOSE**.

Chambermaid (The). See **VILLAGE OPERA, THE**.

Chambers, Charles Haddon. Dramatic writer, born at Stanmore, Sydney, N.S.W., in 1859; author of 'One of Them' (1886), 'The Open Gate' (1887), 'Captain Swift' (1888), 'The Idler' (1890), 'Love and War' (1891), 'The Honourable Herbert' (1891), 'The Collaborators' (1892), 'The Old Lady' (1892), 'The Pipe of Peace' (1892), 'John à Dreams' (1894), 'The Tyranny of Tears' (1899), 'The Awakening' (1901), and 'The Golden Silence' (1903); part-author, with Stanley Little, of 'Devil Caresfoot' (1887), with Outram Tristram, of 'The Queen of Manoa' (1892), with B. C. Stephenson, of 'The Fatal Card' (1894), and, with J. Comyns Carr, of 'Boys Together' (1896) and 'In the Days of the Duke' (1897).

Chambers, Emma. Actress and vocalist; was in the original casts of Burnand's 'Poll and My Partner Joe' (*Harry Halyard*) (1871), Conway Edwardes' 'Anne Boleyn' (*Earl Percy*) (1872), H. J. Byron's 'Sour Grapes' (*Tilly*) (1873), Reece's 'Richelieu Redressed' (*De Mauprat*) (1873), Clay's 'Don Quixote' (1876), 'The Little Duke' (*The Canoness*) (1878), 'Venice' (1879), 'La Petite Mademoiselle' (*Jacqueline*) (1879), 'Rothomago' (1879), 'Billee Taylor' (*Ara-bella Lane*) (1880), etc. She was also seen in London as *Serpollite* in 'Les Cloches de Corneville' (1878) and *Regina* in 'The Princess of Trebizonde' (1879).

Chambers, Miss, wrote a comedy called 'The School for Friends,' published in 1805.

Chambre à deux lits (Le). See **BOX AND COX; DOUBLE-BEDDED ROOM, THE**.

Chameleon (The). A farce, performed in New York in 1837, with George Jamieson as the representative of five characters.

Chamont. (1) Friend to *Gasper* in JONSON'S 'Case is Altered' (*q.v.*). (2) Brother of *Monimia* in OTWAY'S 'Orphan' (*q.v.*).

Champagne, a Question of Phiz. A burlesque by H. B. FARNIE (*q.v.*) and ROBERT REECE (*q.v.*), first performed at the Strand Theatre, London, on September, 27, 1877, with H. Cox as *Clicquot* (Count of Champagne), W. S. Penley as *Rum-ti-um* (family minstrel and general servant), C. Marius as *Le Chevalier de la Mayonnaise*, Mdlle. Camille Clermont as *Mousseline* (Countess *Clicquot*), Mdlle. Camille Dubois as *Vanilla* (the Countess's page), Miss Lottie

Venne as *Bobinette* (the Countess's maid), etc.

Champagne. A servant in F. PHILLIPS'S 'Bird in the Hand' (*q.v.*).

Champagne and Oysters. See KNEISEL, RUDOLPH.

Champernel. Husband of *Lamira* in BEAUMONT and FLETCHER'S 'Little French Lawyer' (*q.v.*).

Champfleuri, Mdlle. An actress, in SELBY'S 'Paris and Pleasure' (*q.v.*), who figures successively as *Satan*, a farm-girl, a commissary of police, a lady of fortune, a commission agent, a gentleman about town, and a peasant.

Champagnolmalgré Lui. See OTHER FELLOW, THE.

Champneys. The name of a family in H. J. BYRON'S 'Our Boys' (*q.v.*), including *Sir Geoffrey*, his sister *Clarissa*, and his son *Talbot*.

Chance. A drama in three acts, by CHAS. OSBORNE, Theatre Royal, Belfast, October 4, 1869.—'Chance, the Idiot:' a drama by EDWIN REYNOLDS, Theatre Royal, Longton, December 5, 1872.

Chance Acquaintance (A). A comedietta in one act, by W. H. DENNY, first performed at Richmond on June 28, 1894.

Chances (The). A comedy by JOHN FLETCHER, founded on one of Cervantes' 'Novelas Exemplares,' and first printed in 1647. Adapted by George Villiers, Duke of Buckingham, it was revived at the Theatre Royal in 1667, with much applause (Langbaine), Hart being the *Don John* (Downes). "The first three acts of the original are excellent, but the last two are inferior. The Duke, by extending the small parts of the 2nd *Constantia* and her mother, has added two acts quite equal to the first three" (Genest). Buckingham's version was printed in 1682. A farce taken from 'The Chances' and called 'The Landlady,' was printed in 1672. The play was revived at Drury Lane in 1708, with Willis as *Don John*, Mills as *Don Frederick*, Mrs. Bradshaw as the 1st *Constantia*, and Mrs. Oldfield as the 2nd *Constantia*; in 1739 with Giffard as *Don John*, and Mrs. Giffard and Mrs. Clive as the 1st and 2nd *Constantia*; in 1754, with alterations by Garrick, who played *Don John* to the *Don Frederick* of Palmer, the *Antonio* of Yates, the 1st *Constantia* of Mrs. Macklin, the 2nd *Constantia* of Mrs. Cibber, the *Mother-in-law* of Mrs. Clive, and the *Landlady* of Mrs. Macklin; and in 1773 with Garrick as before and Mrs. Abington as the 2nd *Constantia*. The last recorded revival of the piece took place at Drury Lane in 1808. Reynolds in 1821 founded on 'The Chances' a comic opera entitled 'Don John' (*q.v.*). "The situation of the two friends [*Don John* and *Don Frederick*], of whom the one becomes in all innocence the finder of an unprotected lady, and the other of an unprotected infant, is extremely telling; and

the solution of the difficulty is contrive naturally and easily" (A. W. Ward).

Chances and Changes. A play performed in U.S.A., with Mitchell in a prominent part. See CHANGES AND CHANCES.

Chancit. A character in G. H. LEWIS'S 'Stay at Home.'

Chandos; or, The Jester who turned Traitor. A drama in five acts adapted from Ouida's 'Chandos' by HARRY BURY BROOKLYN, and produced at the Adelphi Theatre, London, September 30, 1882.

Chanfrau, Francis S. Actor, born in New York, 1824; died Jersey City, N.J., October, 1884; began life as a ship carpenter in the Far West, afterwards joining a troupe of amateur actors in New York. His first appearance on the regular stage was as a "super" at the Bowery, where he became, in time, very popular, especially as a mimic—a popularity which he afterward extended at Mitchell's Olympic Theatre (especially as *Jeremiah Clip* in 'The Widow Victim'). His most notable assumption was that of *Mose* in 'A Glance at New York' (*q.v.*)—a performance, says J. L. Ireland, "which carried him as a star triumphantly through every theatrical town in the Union. His portraiture was perfect in every particular, and the character inseparably identified with him" ('New York Stage'). In 1865 he appeared in New York as *Sam* in De Walden's comedy.

Chanfrau, Mrs. F. S. (Henrietta Baker). American actress, born 1842; married in 1858 to F. S. Chanfrau (*q.v.*); was the original representative in America of *Esther Eccles* ('Caste'), *May Edwards* ('Ticket-Leave Man'), *Dora* (in Charles Reade's play), *Miss Multon*, etc. She played *Ophelia* during the hundred nights' run of 'Hamlet' at Booth's Theatre, New York, and has been "leading lady" at Daly's Theatre, New York, and at the Globe Theatre, Boston (under Fechter). She made her first appearance in England at the Grand Theatre, Islington, on February 15, 1886, in C. N. Tayleure's 'Wife or Widow.'

Chang. *He-Sing's* secretary in 'The Mandarin's Daughter' (*q.v.*).

Change Alley. A play in five acts, LOUIS N. PARKER and MURRAY CARSON first performed at the Lyceum Theatre, New York, September 6, 1897, with E. H. Sothern and Miss Virginia Harned in the principal parts; produced at the Garrick Theatre, London, in April, 1899, with a cast including Fred Terry, Murray Carson, J. Billington, J. H. Barnes, Eric Lewis, J. Wells, Miss Julia Neilson, Miss Hall Caine.

Change for a Sovereign. A farce—HORACE WIGAN (*q.v.*), performed at the Strand Theatre, London, in March, 1861.

Change makes Change. A comedy by EPES SARGENT, first performed at Niblo Garden, New York, on October 6, 1845,

the Placides, Chippendale, Mrs. Mowatt, Mrs. Walcot, etc.

Change of Air. An operetta by EDGAR MANNING and VON LESON, Assembly Rooms, Cheltenham, October 24, 1878.—'Change of Fortune is the Lot of Life;' a comedy-drama by Mlle. de LATOUR, Theatre Royal, Bath, November 10, 1874.—'Change of Name;' a farce by ARTHUR MOORE, Sadler's Wells, September 14, 1867.

Change of Crowns. A play by EDWARD HOWARD, performed at the Theatre Royal in April, 1667. Pepys, who saw it represented, says, "Lacy acted a country gentleman, who abused the Court with all imaginable wit and planness, about selling of places and doing everything for money. The play took very well, but the King was very angry, and Lacy was committed to the Porter's Lodge" ("a sort of prison," says Genest).

Change of System (A). A "petite comedy" in one act, by HOWARD PAUL (*q.v.*), first performed at St. James's Theatre, London, on April 9, 1860, with F. Robinson as *Sir Charles Ripple*, Belford, Miss Murray, &c.

Change Partners. A musical farce performed at Drury Lane in March, 1825.

Changed Heart (The). A play, founded on a drama called 'La Comtesse de Noailles,' and first performed at the Surrey Theatre in January, 1860.

Changeling (The). A tragedy by THOMAS MIDDLETON (*q.v.*), acted before the Court at Whitehall in January, 1623-4, and revived in January, 1661. "It takes exceedingly," wrote Pepys in the last-named year. It was printed in 1653. "The principal foundation of the plot may be found in the story of Alsemero and Beatrice Joanna, in Reynolds's 'God's Revenge against Murder,' bk. i. ch. viii." ('Biographia Dramatica'). The title of the play has, however, no reference to its main interest. The "changeling" (or idiot) is one *Antonio*, who pretends to be imbecile in order to gain access to the wife of a mad-doctor (*Alibius*). See DE FLORES.

Changes (The); or, Love in a Maze. A comedy by JAMES SHIRLEY (*q.v.*), acted at Salisbury Court, and printed in 1632. The title has reference to the complicated love-affairs of three young couples—*Chrysolina*, *Arrelia*, and *Eugenia*, *Gerard*, *Thornay*, and *Congrave*. The last-named loves *Eugenia*, and resigns her to *Thornay*, whom she loves, and in the end marries *Chrysolina*. The piece was revived at the King's Theatre in 1662, when Pepys wrote in his Diary: "The play hath little in it but Lacy's part of a country fellow, which he did to admiration." It was played at the Theatre Royal in May, 1667, with Wintershall as *Sir Gervase Simple* and Lacy as the *Clown*. "This play," says Langbaine, "has been received with success in our time. Lacy acted *Jonny Thump*, *Sir Gervase Simple's* man, with general

applause." (2) 'Changes:' a drama in three acts by H. PROCTER, St. George's, October 12, 1876. (3) 'Changes:' a comedy in three acts, by J. AYLMER, Toole's Theatre, London, April 25, 1890.

Changes and Chances. A drama in two acts, Avenue Theatre, London, March 2, 1891. See CHANCES AND CHANGES.

Channel, Captain and Clarissa. Father and daughter in D. JERROLD's 'Prisoner of War' (*q.v.*).

Chanticleer. A general in COYNE and TALFOURD's 'Leo the Terrible' (*q.v.*).

Chaos is Come Again. A farce produced at Covent Garden Theatre in November, 1838, with Hartley as *Colonel Chaos*; performed in New York in 1839. See 'Othello,' act iii. sc. 3.

Chapeau de Paille d'Italie (Le). See LEGHORN BONNET, THE; and WEDDING MARCH, THE.

Chapeau d'un Horloger (Le). See BETTY MARTIN and CLOCKMAKER'S HAT.

Chapelon. "The Postillon" in G. ABBOTT & BECKETT's opera of that name (*q.v.*).

Chaplain of the Regiment (The). A play performed at the Vauxhall Garden, New York, in June, 1846.

Chaplet (The). A musical piece by MENDEZ, first performed at Drury Lane in December, 1749, with Mrs. Clive as *Pastora* and Beard as *Damon*.

Chaplin, Ellen. See FITZWILLIAM, MRS. EDWARD.

Chapman, Ella. Actress, vocalist, and banjo-player; granddaughter of Mrs. Drake (*q.v.*); had had much professional experience in the United States before she made her English *début* in 'Blue Beard' at the Folly Theatre, London, in 1876. She was afterwards in the first casts of 'Oxygen' (1877), 'Pluto' Royalty, (1881), 'Stage-Dora' (Toole's, 1883), etc., playing in pantomime at the Grand, Islington, in 1887-8, and at Her Majesty's Theatre in 1889-90.

Chapman, George. Dramatist and poet; born (Wood says) in 1557, more probably in 1558-9, near Hitchin, in Hertfordshire; died May, 1634; student at Trinity College, Oxford (1574-6), and thought to have afterwards passed some years in Germany. Unless, as F. G. Fleay suggests, he was the author of 'The Disguises' (*q.v.*) (1595), the first of his plays to be performed was apparently 'The Blind Beggar of Alexandria' (1596). Certain passages in 'Eastward Hoe' (*q.v.*), written by him in conjunction with Marston and Jonson, having given displeasure to the Scotch party at Court, he and his collaborators were imprisoned (1604), but speedily released. Chapman and Marston were again imprisoned in the following year, with reference to a play of theirs whose name has not been chronicled. Chapman's famous translation of Homer was published between 1593 and 1616. Among his patrons were the Prince

(Henry) of Wales and the Earl of Somerset. "His life," says Fleay, "is best read in his dedications." The following is a list of the dramatic works usually ascribed to him, with the dates of their publication:—'The Blind Beggar of Alexandria' (1598), 'An Humorous Day's Mirth' (1599), 'All Fools' (1605), 'The Gentleman Usher' (1606), 'Monsieur d'Olive' (1606), 'Bussy d'Ambois' (1607), 'Cæsar and Pompey' (1607), 'The Conspiracy' and 'The Tragedy' of Byron (1608), 'May Day' (1611), 'The Widow's Tears' (1612), 'The Masque of the Middle Temple and Lincoln's Inn' (1613), 'The Revenge of Bussy d'Ambois' (1613), 'Alphonsus, Emperor of Germany' (1654), and 'Revenge for Honour' (1654). Chapman was part-author of 'Eastward Hoe' (1605), 'The Ball' (1639), and 'Chabot, Admiral of France' (1639). All the above plays are included in Shepherd's edition (1874). Chapman is also supposed to have had a hand in the production of 'Fatal Love,' 'The Fountain of New Fashions,' 'Sir Giles Goosecap,' 'The Second Maiden's Tragedy,' 'Two Wise Men and All the Rest Fools,' and 'A Yorkshire Gentlewoman and her Son,' all of which see. See 'The Comedies and Tragedies of George Chapman' (1873); also, for biography, Wood's 'Athens Oxonienses,' Langbaine's 'Dramatic Poets,' the 'Biographia Dramatica,' and the 'Dictionary of National Biography,' and, for criticism, Hazlitt's 'Age of Elizabeth,' Coleridge's 'Literary Remains,' Lamb's 'Specimens of the Dramatic Poets,' 'George Chapman,' by A. C. Swinburne (1875), and 'English Dramatic Literature,' by A. W. Ward (1899). Swinburne says of Chapman: "As a dramatic poet he has assuredly never yet received his due meed of discerning praise; but assuredly no man of genius ever did so much, as though by perverse and prepense design, to insure a continuance of neglect and injustice. . . . With a fair share of comic spirit and invention, remarkable at least in a poet of such a grave and ambitious turn of genius, he has spiced and larded his very comedies with the thick insipid sauce of pedantic declamation. . . . The tragedy of 'Chabot,' a noble and dignified poem in the main, and the otherwise lively and interesting comedy of 'Monsieur d'Olive,' are seriously impaired by a worse than Jonsonian excess in the analysis and anatomy of 'humours.' . . . Another point of resemblance to Jonson on the wrong side is the absence or insignificance of feminine interest throughout his works. No poet ever showed less love or regard for women, less care to study or less power to paint them. . . . The two leading heroines of his tragic drama, *Tamyras* and *Caropia*, are but a slipshod couple of sententious harlots who deliver themselves in eloquent and sometimes exalted verse to such amorous or vindictive purpose as the action of the play may suggest."

Chapman, Mrs. Samuel. See JEFFERSON, ELIZABETH.

Chapman, William. Actor; played *Rip Van Winkle* at the Walnut Street Theatre, Philadelphia, in October, 1829.

Chapter of Accidents (The). A comedy by SOPHIA LEE, founded on Diderot's 'Pere de Famille,' and first performed at the Haymarket Theatre, August 5, 1780 with a cast including Palmer, Edwin, Barnister, jun., Bensley, Aikin, and Miss Farre (*Cecilia*). It was revived so lately as 182 at Drury Lane. (2) 'A Chapter of Accidents': a farce by JOHN THOMAS DOUGLAS, performed at the Standard Theatre, London on September 26, 1870.

Chapuis. Envoy of Charles V. in TO TAYLOR'S 'Anne Boleyn' (*q.v.*).

Charalois, in MASSINGER'S 'Fate Dowry' (*q.v.*), is son to the dead marshal.

Charbonnière (La). A play performed in the U.S.A. in 1884, with Mrs. D. P. Bowen in the leading female rôle.

Charcoal Burner (The). A drama in two acts, by G. ALMAR (*q.v.*), performed in New York in 1833.

Chard, Kate. Actress and vocalist made her *début* at Dublin in 1881, as *Lazarillo* in 'Maritana.' After an engagement with the Carl Rosa company and a tour in Australia, she was the original *Lady Psyche* in 'Princess Ida' at the Savoy (1884). She was in the first casts of 'Rhoda' at Croydon in 1886, 'The New Corsican Brothers' at the Royalty, London, in 1889, and 'The Wedding Eve' at the Duke of York's, London, in 1892. She was seen at the Empire Theatre, London, in 'Billee Taylor' in 1886.

"Charge (The) is prepared, the lawyers are met." Song by *Macheat* in GAY'S 'Beggar's Opera,' act ii. sc. 2.

Charing Cross, Sir. A character in PLANCHE'S 'Graciosa and Percinet' (*q.v.*).

Charing Cross Theatre. See LONDON THEATRES.

Charino, in CIBBER'S 'Love makes Man' (*q.v.*), is father to *Angelina*.

Charitable Association (The). A comedy in two acts, by HENRY BROOK, printed in 1778. "The plot is evidently borrowed from the *Hecyra* of Terence. The Charitable Association (as it is ironically called) is very like the scandalous college of which *Lady Sneerwell* is president (Genest).

Charity. (1) A play by C. H. HAZLEWOOD (*q.v.*), founded on Victor Hugo's story of 'Les Misérables' (*q.v.*), and first performed at Sadler's Wells Theatre, London, on November 7, 1862. (2) A comedy in three acts, by W. S. GILBERT (*q.v.*), first performed at the Haymarket Theatre, London, on January 1874, with Miss M. Robertson (Mrs. Kendal as *Mrs. Van Brugh*, Miss Amy Roselle as *Eve Van Brugh*, Miss Woolgar as *Ru Tredgett*, W. H. Kendal as *Fred Smailey*, Howe as *Smailey, sen.*, W. H. Chippendale

as *Rev. Dr. Athelney*, H. R. Teesdale as *Ted Athelney*, J. B. Buckstone as *Fitz-Partington*; first performed in New York on March 3, 1874, at the Fifth Avenue Theatre, with C. Forbes as *Dr. Athelney*, D. H. Harkins as *Ted Athelney*, F. Hardenburg as *Mrs. Smailey*, G. Clarke as *Fred Smailey*, J. Lewis as *Fitz-Partington*, Miss A. Dyas as *Mrs. Van Brugh*, Miss S. Jewett as *Eve*, Miss F. Davenport as *Ruth Tredgett*; performed in the English provinces with Miss Caroline Heath as *Mrs. Van Brugh*, and Wilson Barrett as *Smailey, sen.*; revived in London and the provinces in 1895, with Miss Fortescue as *Mrs. Van Brugh*, L. Lablache as *Smailey, sen.*, and W. Farren, jun., as *Dr. Athelney*. The rôle of *Ruth Tredgett* has been played in America by Miss Ada Rehan.

Charity. The name of female characters in (1) EMDEN'S 'Head of the Family' (*q.v.*), (2) W. GORDON'S 'My Wife's Relations' (*q.v.*), and (3) DILLEY and CLIFTON'S 'Tom Pinch' (*q.v.*).

Charity Ball (The). A play in four acts, by DAVID BELASCO (*q.v.*) and H. C. DE MILLE (*q.v.*), first performed at the Lyceum Theatre, New York, on November 19, 1889, with a cast including H. Kelcey, N. Wheatcroft, W. J. Lemoyne, Miss G. Cayvan, Miss E. Shannon, Miss G. Henderson, and Mrs. P. Whiffen.

Charity begins at Home. A musical comedy-dietta, words by B. C. STEPHENSON, music by Alfred Cellier, first performed at the Gallery of Illustration, London, February 7, 1872, with a cast including Arthur Cecil, Corney Grain, Alfred Reed, Miss F. Holland, and Mrs. German Reed; revived here in April, 1874, with Miss L. Braham and Arthur Law in place of Miss Holland and Arthur Cecil; revived at the Gaiety Theatre, London, on February 7, 1877, and at George's Hall, London, on June 22, 1892; Shaftesbury Theatre, September, 1901.

Charity Boy (The). A musical entertainment in two acts, by J. C. CROSS, performed at Drury Lane in November, 1796.

Charity Girl (The). A play by F. ILLIAMS and G. L. STOUT, performed in S.A.

Charity's Cloak. A comedy in one act, by SYLVANUS DAUNCEY, Royalty Theatre, Glasgow, February 25, 1891.

Charity's Love. A play by JOHN ELKINS, first performed at the City of London Theatre, March, 1854, with Miss Ann Vining as *Charity*.

Charke, Charlotte. Actress and playwright; daughter of Colley Cibber; died April, 1760; published in 1755 'A Narrative of her life up to that date—a story summarized in the 'Biographia Britannica.' Married, when very young, to Richard Carke, a violinist, she was compelled by his misconduct to separate herself from him, and sought a livelihood on the stage, her first appearance being made at Drury

Lane on April 8, 1730, as *Mademoiselle* in 'The Provoked Wife.' She was the original representative of *Lucy* in 'The London Merchant' and *Thalia* in 'The Triumphs of Love and Honour,' both at Drury Lane in 1731. Other parts played by her were those of *Alicia* in 'Jane Shore' and *Miss Hoyden* in 'The Relapse' (1731-2). She was at the Haymarket in 1733 and at Drury Lane in 1734. Quarrelling, however, with Fleetwood (*q.v.*), the manager of the latter, she wrote and published in 1735 a sort of dramatic pamphlet, aimed at him, under the title of 'The Art of Management' (*q.v.*). In 1736 she was at the Haymarket, and in 1737 at Lincoln's Inn Fields. After this she figured (she says) successively as the keeper of a grocery and oil store in Long Acre, the manageress of a puppet show near the Haymarket, *valet-de-chambre* to a nobleman, a maker and seller of sausages, a strolling player, and proprietress of a public-house. In September, 1759, a benefit was accorded to her at the Haymarket Theatre, and she then played *Marplot* in 'The Busybody.' She is credited with the authorship of dramatic pieces called 'The Carnival' (1735) and 'Tit for Tat' (1743); also, of 'The History of Henry Dumont, Esq., and Miss Charlotte Evelyn' (1756). See 'The Thespian Dictionary' (1805) and the *Theatre* magazine (1850).

Charlatan (The). (1) A play adapted by J. W. WATSON from the French, and first performed at the Winter Garden, New York, in September, 1866, with Isaac Newton Gotthold as *Cagliostro*. (2) A comedy in three acts, adapted by Mrs. JOHN AYLMER from the German, and first performed at the Torre Parish Rooms, Torquay, February 5, 1889, with Ivan Watson in the title part. (3) A play in four acts, by ROBERT BUCHANAN (*q.v.*), first performed at the Haymarket Theatre, London, January 18, 1894, with H. Beerbohm Tree in the title part (*Philip Woodville*), and other rôles by Nutcombe Gould, Fred Terry, F. Kerr, Mrs. E. H. Brooke, Miss Lily Hanbury, Miss Irene Vanbrugh, Miss Gertrude Kingston, and Mrs. Tree. This drama was afterwards turned into a prose story by Robert Buchanan and Henry Murray. (4) A comic opera, libretto by CHARLES KLEIN, music by J. P. Sousa, first performed at Montreal, Canada, August 29, 1893, with De Wolf Hopper in the leading part; produced at Knickerbocker Theatre, New York, September 5, 1898.

Charlemagne. A spectacular drama, produced at Drury Lane, London, in October, 1833. In this piece Van Amburgh exhibited his lions and Ducrow his horses.

Charlemont, in TOURNEUR'S 'Atheist's Tragedy' (q.v.), is in love with Castabella.

Charles I. (of England). The central figure in several dramatic pieces, to which he has given the title:—(1) A "famous tragedy," printed in 1649 [see 'Biographia Dramatica']. (2) A tragedy by W. HAVARD (*q.v.*), performed in Lincoln's Inn Fields in

1737, with the author as *Bishop Juxon*, Gifford as the *King*, Wright as *Cromwell*, Johnson as *Fairfax*, Mrs. Giffard as the *Queen*, etc. "Havard," says Genest, "is a little partial to the *King*, but not grossly so. The deviations from history are not very exceptionable." "Havard," says Doran, "had been commissioned by Giffard to write the piece. It was done to order, and under constraint; for the patron locked up the poet in a garret, near Lincoln's Inn, during a certain number of hours, daily, from which he was not suffered to emerge till he had repeated, from behind the door, to Giffard, who was on the landing, a certain number of newly written lines—till the whole was completed, when the poet was set free." (3) A tragedy by E. COBHAM BREWER, printed in 1828. (4) A drama by MARY RUSSELL MITFORD (*q.v.*), "rejected by Colman because the Lord Chamberlain refused it his license," but produced at the Victoria Theatre, London, in 1834; revived at Doncaster in April, 1873. (5) A dramatic poem by ARCHER THOMPSON GURNEY, printed in 1846. (6) A drama in four acts, by W. G. WILLS (*q.v.*), first performed at the Lyceum Theatre, London, on September 28, 1872, with H. Irving in the title part, Miss Isabella Bateman as *Henrietta Maria*, Miss G. Pauncefort as *Lady Eleanor Davys*, G. Belmore as *Oliver Cromwell*, R. B. Markby as *Ireton*, E. F. Edgar as *Lord Moray*, Addison as the *Marquis of Huntley* [on the "bill of the play" was the following note:—"The author feels it unnecessary to confess or enumerate certain historical inaccuracies, as to period and place, which have arisen from sheer dramatic necessity, and are justified, he believes, by the highest precedents"]; at the Standard Theatre, London, July, 1874, with H. Irving as *Charles I.*, John Clayton as *Cromwell*, J. Carter as *Huntley*, F. Clements as *Moray*, Beveridge as *Ireton*, Miss Isabel Bateman as the *Queen*, Miss G. Pauncefort as *Lady Eleanor Davys*; revived at the Lyceum in June, 1879, with H. Irving and Miss Pauncefort in their original parts, H. Forrester as *Cromwell*, Pinerio as *Lord Huntly*, F. Cooper as *Lord Moray*, A. Beaumont as *Ireton*, and Miss Ellen Terry as the *Queen*; produced at the Star Theatre, New York, in October, 1883, with H. Irving (for the first time in America) in the title part; revived at the Lyceum Theatre, London, June 23, 1893. (7) A play by C. P. FLOCKTON (*q.v.*), first performed at Bath on August 4, 1879.

Charles II. (of England) has given his name to, and played a leading part in, several dramatic pieces:—(1) 'Charles the Second; or, The Merry Monarch': a comedy in two acts, adapted from 'La Jeunesse de Henri V.' by J. HOWARD PAYNE (*q.v.*), and first performed at Covent Garden on May 27, 1824, with C. Kemble in the title part, Jones as *Rochester*, Duruset as *Edward* (a page), Fawcett as *Captain Copp*, Mrs. Faucit, and Miss M. Tree as *Clara* (adopted daughter of *Copp*); revived at the Lyceum Theatre, London, in 1877, with E. H. Brooke as the

King, R. C. Lyons as *Rochester*, etc.; at the Crystal Palace in December, 1881, with V. Herbert as the *King*, A. Dacre as *Rochester*, A. Williams as *Copp*, Miss St. Quentin as *Mary*, and Miss K. Rorke as *Lady Clara*. (2) 'King Charles the Second': an operatic libretto by DESMOND RYAN, music by Sir C. A. Macfarren (*q.v.*), first performed at the Princess's Theatre, London, in October 2, 1849, with a cast including Miss Louisa Pym, Mdme. Macfarren, Mdme. Weiss, W. Harrison, Weiss, and H. Corri. (3) 'Charles the Second and Pretty Nell Gwynne; or, Harlequin Oliver Cromwell and the Little Fairies of the Enchanted Oak': a pantomime by ROBERT SOUTAR, Victoria Theatre, London, December 26, 1867. (4) 'Charles II.; or, Something like History': a ballet by GILBERT À BECKETT, first performed at the Court Theatre, London, November 25, 1872, with W. J. Hill as the *King*, Miss Bella Moore as *Rochester*, Righton as *Cromwell*, C. Cooper as *Peppin*, W. H. Fisher as *Lilly* (the astrologer), M. L. Duprez as *Nell Gwynne*, and Mdme. C. Conélie D'Anka as the *Queen*.—*Charles II.* all figures in 'Barbers at Court' (*q.v.*), 'The Puritan's Daughter' (*q.v.*), DOUGLAS FERROLD'S 'Bride of Ludgate' (*q.v.*), TOM TAYLOR and CHARLES READE'S 'King's River' (*q.v.*), WILLS'S 'Buckingham' (*q.v.*) and 'Nell Gwynne' (*q.v.*), SPRINGATE'S 'Boscobel' (*q.v.*), HAMILTON'S 'Royal Oak' (*q.v.*), DOUGLAS'S 'Two Hundred Years Ago' (*q.v.*), 'English Nell' (*q.v.*), 'Sweet Nell of Old Drury' (*q.v.*), etc.

Charles VIII. of France; or, **The Invasion of Naples by the French.** A play by J. CROWNE (*q.v.*), acted at Dorset Garden in 1671, with Betterton as the *King* and other parts by Harris, Smith, M. Bourne, Sandford, Young, Cademan, M. Betterton, Mrs. Dixon, Mrs. Slaughter, M. Shadwell. "It is founded on history, and most of the incidents have the appearance of fiction" (Genest). See Downes' 'Roscius Anglicanus' (1708). The piece was printed in 1672.

Charles XII. (of Sweden). A drama in two acts, by J. R. PLANCHÉ (*q.v.*), produced at Drury Lane Theatre, London, November 11, 1823.—"Farren," says the author, "looking and acting the Swedish monarch to perfection, and Liston taking the house by storm in the character of *Adam Brock*. John Harley made an amusing *Muddlewick*, and Miss Ellen Tree as *Ulla*, and Miss Love, with the ballad of 'The gentle Moon,' composed for her by J. M. Barnett, contributed to secure for the piece a popularity which it enjoys to the present day." The play was revived at the Haymarket in January, 1855; at the Haymarket in September, 1863; and at the Haymarket in June, 1877, with H. Howe as *Charles XII.*, F. W. Irish as *Muddlewick*, W. Greaves as *Brock*, Harold Kyrle (Bellevue) as *De Mervett*, Miss Marion Terry as *Ulla*, Miss Annie Lafontaine as *Eudiga*.—*Charles XII.* is one of the *personæ* in 'The Battle of Pultawa' (*q.v.*).

Charles Emmanuel. Son of *King Victor* in BROWNING'S 'King Victor and King Charles' (*q.v.*).

Charles, Fred. Actor; was in the original casts of 'Extremes' (1858), 'Friends or Foes' (1862), 'Nature's above Art' (1863), 'Bel Demonio' (1863), 'The King's Butterfly' (1864), 'Dr. Dulcamara' (1866), 'Idalia' (1867), 'The Double Marriage' (1867), 'Kenilworth' (1870), 'Amy Robsart' (1874), 'The Bohemian Gyurl' (1877), 'The Babes in the Wood' (1877), and 'Youth' (1881). He was also seen in London in 'The Belle's Stratagem' (1866), 'Richelieu' (1873), 'The Hunchback' (1879), 'Brighton' (1880), 'Adrienne' (1882), and 'The Comedy of Errors' (1883).

Charles O'Malley. This novel by Charles Lever has formed the basis of several dramatic pieces:—(1) A drama in three acts, by EUGENE MACARTHY, first performed at the Adelphi Theatre, London, in 1838. (2) A drama by EDMUND FALCONER (*q.v.*), produced at the Amphitheatre, Liverpool, on April 22, 1871. (3) A comedy in four acts, by THEODORE B. SAYRES, first performed at Washington, U.S.A., May 3, 1898, with Wilton Lackaye in the leading part.

Charles the Bold. A melodrama in three acts, by S. J. ARNOLD (*q.v.*), translated from 'Charles le Téméraire,' and first performed at Drury Lane in June, 1815.

Charles the Terrible. An historical play performed in New York in 1830, with changes in the title part.

Charles, Thomas W. Theatrical manager, died 1895; began his career as an instrumentalist and musical conductor. He was afterwards acting-manager for Charles Alvert, from whom he purchased the scenery and dresses of 'Sardanapalus' (*q.v.*), producing the play at the Duke's Theatre, London. As stage director of the Royalty Theatre, London, he produced Clay's 'Catarina' (*q.v.*) and other musical works. He became lessee and manager successfully of the Theatre Royal, Nottingham, the Grand (formerly Prince of Wales's), Glasgow, and the Prince's, Manchester, his pantomime productions being especially popular and successful.

Charles Tyrrell; or, The Bitter Wood. A play founded on a tale by G. P. James, and performed at the Bowery Theatre, New York, in 1839.

Charley's Aunt. A comedy in three acts, by BRANDON THOMAS, first performed at Bury St. Edmund's on February 29, 1892, with W. S. Penley as *Lord Fancourt Babouchey*, Miss Ada Branson as *Donna Lucia*, Miss Dora de Winton as *Kitty*, Miss E. Moore as *Ella*, H. Crisp as *Dr. Pettigoe*, Anton Heriot as *Jack Chesney*, E. Lawford as *Charley*; produced at the Royalty Theatre, London, on December 21, 1892, with W. S. Penley, Miss Branson, and Miss Cudde in their original parts, E. Hendrie as

Pettigoe, Brandon Thomas as *Sir Francis Chesney*, P. Lyndal as *Jack*, and Miss Nina Boucicault as *Kitty*; transferred to the Globe Theatre, London, on January 30, 1893 [performed there 1460 times]; acted first in America at Bethlehem, Pa., September 29, 1893; first in New York at the Standard Theatre, October 2, 1893. The comedy, translated into French, was acted for several hundred nights at the Cluny Theatre, Paris, in 1898-9.

Charlie. A musical comedieta in one act, by HERBERT HARRADEN, Terry's Theatre, London, April 30, 1891.

Charlie's Uncle. See NOBLE ART.

Charlot. See FOLLIES OF A NIGHT and FROLIQUE.

Charlotte, in LILLO'S 'Fatal Curiosity' (*q.v.*), is in love with young *Wilmot*. (2) The dumb girl in FIELDING'S 'Mock Doctor.' (3) Daughter of *Sir John Lambert* in BICKERSTAFF'S 'Hypocrite.' (4) The orphan heiress in MACKLIN'S 'Love à la Mode' (*q.v.*). (5) Maid to the *Countess* in THOMPSON'S 'Stranger' (*q.v.*). Also the name of characters in (1) 'The Gamester' and (2) 'Werter.'

Charlotte Corday. This heroine of French history has been the leading personage in, and has given the title to, several English plays:—(1) A drama performed at the Park Theatre, New York, in 1803, with Mrs. Johnson as *Charlotte*, and with *Marat*, *Robespierre*, and *Marie Antoinette* among other *personæ*. (2) A "poetic drama" by JAMES MORTIMER (*q.v.*), produced at the Theatre Royal, Dublin, on December 14, 1876, with Miss Bella Pateman in the title part. (3) A play in four acts, by "J. C. MONTESQUIEU" (KYRLE BELLEW) (*q.v.*), first produced in January, 1894, at the Corinthian Theatre, Calcutta, with the author as *Marat* and Mrs. Brown Potter as *Charlotte*; first performed in America in July, 1894, at the Baldwin Theatre, San Francisco; produced at the Haerlem Opera House, New York, in February, 1895; first performed in England at the Grand, Islington, on December 13, 1897; produced at the Adelphi Theatre, London, on January 21, 1898—in every case with the author and Mrs. Potter in their original parts, and in the last-named instance with Luigi Lablache as *François de Corday D'Armont*, F. Everill as the *Abbé Fleuriot*, W. T. Lovell as *David*, Miss B. Macdonald as *Rose*, etc.

Charlotte Russe. A play by ROBERT GRIFFIN MORRIS, performed in U.S.A. in 1887. See CHECKMATE.

Charm(The). A comedieta by WALTER BESANT (*q.v.*) and W. H. POLLÖCK (*q.v.*), first performed at St. George's Hall, London, on July 22, 1884.

Charmed Life (A). A drama by J. WHITTAKER, Theatre Royal, Barrow-in-Furness, May 10, 1875.

Charmian. Maid to *Cleopatra* in SHAKESPEARE'S 'Antony and Cleopatra' (*q.v.*) and DRYDEN'S 'All for Love' (*q.v.*).

Charming Cottage (The). A piece written by SHIRLEY BROOKS (*q.v.*) for the German Reeds' entertainment.

Charming, King. See KING CHARMING.

Charming Mrs. Gaythorne. A comedy in three acts, by CHARLES SMITH CHELTNAM, Criterion Theatre, London, April 19, 1894.

Charming Pair (A). A farce in one act, by T. J. WILLIAMS (*q.v.*), first performed at the Princess's Theatre, London, on May 27, 1863, with R. Roxby, Belmore, Mrs. H. Marston, etc.

Charming Polly (The). A drama in two acts, by J. T. HAINES, first performed at the Surrey Theatre on June 29, 1838.

Charming the First. King of the Fan-Sea Isles, in PLANCHÉ'S 'King Charming' (*q.v.*).

Charming Widow (A). An adaptation of Alfred de Musset's 'Un Caprice' (*q.v.*), produced at the Lyceum Theatre, London, in March, 1854, with Miss Talbot in the title part.

Charming Woman (The). A comedy in three acts, by HORACE WIGAN (*q.v.*), adapted from Rosier's 'A Trente Ans' (Paris Vaudeville, 1840), and first performed at the Olympic Theatre, London, on June 20, 1861, with the author as *Symptom* (a *malade imaginaire*), G. Cooke as *Sir Mulberry Matchem*, F. Robinson (and afterwards H. Neville) as *Alfred Ardent*, W. Gordon as *Bitterbliss*, Miss Amy Sedgwick as *Mrs. Bloomly*, and Mrs. Stephens as *Mrs. Bitterbliss*.

Charms. A comedy-drama in four acts, by Sir CHARLES L. YOUNG (*q.v.*), first performed at the Queen's Theatre, London, on the afternoon of July 26, 1871, with a cast comprising Lin Rayne, J. Maclean, G. Rignold, W. Rignold, Miss Marie Henderson, and Mrs. C. H. Stephenson; first played in America at Chicago, U.S.A., in April, 1887.

Charmyon. A play in three acts, by Sir CHARLES YOUNG (*q.v.*).

Charnock, John (1756-1807). Author of 'Loyalty; or, Invasion Defeated,' an historical tragedy, printed in 1810.

Charon, in PLANCHÉ and DANCE'S 'Olympic Devils' (*q.v.*).

Charrington, Charles. Actor; has played in London the following original parts:—*Devil Caresfoot* in the drama so named (1887), *Marchcastle* in 'The Love Story' (1888), *Dimmesdale* in Alec Nelson's 'Scarlet Letter' (1888), *Dr. Rank* in the English version of 'A Doll's House' (1889), *Anthony Watt* in 'Alexandra' (1893), *Gerard Douglas* in 'Clever Alice' (1893), the Hang-

man in 'The Three Wayfarers' (1893), the diplomatist in 'Foreign Policy' (1893), and *Relling* in the English version of 'The Wild Duck' (1897). He has also been seen in London as *Sir Charles Mountford* in 'A Woman killed with Kindness' (1837), *Othello* (Vaudeville Theatre, 1887), *Duro père* in 'Camille' (1888), *Helmer* in 'A Doll House' (1892), *Sir Horace Welby* in 'Forge Me Not' (1892), etc. For Nelson's 'Scarlet Letter' (*q.v.*) he wrote the opening act (prologue). He has been at various times and for short periods, lessee of the Novelty Avenue, Royalty, and Terry's Theatre London.

Chart, Henry Nye. Actor and theatrical manager, born in London, 1822, died 1876; after some success as an amateur made his professional *début* in August, 1841 at Sadler's Wells, where he was seen in such parts as *Touchstone* and *Dogberry*. In 1850 he went to Brighton Theatre as stage manager, and there, under Henry Farre played low comedy. In 1854 he succeeded Farren as lessee of the house, and, two years later, became its proprietor. He immediately rebuilt the theatre, opening it in October, 1866 [see BRIGHTON (Sussex)]. Among his rôles at Brighton were *Glaucus* in 'The Lady of Lyons,' *Hassarac* in 'Op Sesame' (*q.v.*), *Claude Frollo* in 'Esmerald' (*q.v.*), and *Gnatbrain* in 'Black-Eyed Susan' (*q.v.*). In 1867 he married Ellen Elizabeth Rollason, an actress of some experience who, after the death of her husband, and took the direction of the theatre, herself dying in 1892.—Henry Nye Chart, son of the above, and born in 1868, gained his first professional experience in 1890 as a member of the Kendal company in U.S.A. He appeared in 1892 at the Globe Theatre London, in 'Ned's Chum' (*q.v.*), and in 1895 at the Court Theatre in 'Variety Fair' (*q.v.*).

Chase, Squire, in J. B. BUCKSTON'S 'Luke the Labourer' (*q.v.*).

Chassaigne. See BRAZILIAN, THE, and NADGY.

Chaste Maid in Cheapside (The). A "pleasant conceited" comedy by THOMAS MIDDLETON, "often acted at the Swan and the Bantside," and printed in 1630. See YELLOWHAMMER.

Chaste Salute (The). A play performed at the Park Theatre, New York, in 1832, and at the Olympic Theatre, London, in October, 1838.

Chastelard, the hero of SWINBURD'S poetical play so named (printed in 1881), also figures in W. G. WILLS'S 'Marie Stuart' (*q.v.*) and in MUSKERRY'S 'Gascon' (*q.v.*).

Chat. A play adapted by J. A. FRANKLIN, and performed in U.S.A.

Chat, Dame, in STILL'S 'Ganymede' (*q.v.*).

Chateau de Grantier (Le). See DOUBLE MARRIAGE, THE.

Chateau de ma Mère (Le). See DOWAGER, THE.

Chateau du Tilleur (Le). See MOTHER'S SECRET, THE.

Chateau Renaud. A character in *The Corsican Brothers* (q.v.) and in all the travesties of that piece.

Chateaumargaux, Viscount. A 'Parisian butterfly' in SELBY'S 'Marble Heart' (q.v.).

Chatte métamorphosée en femme (La). See PUSS.

Chatter. A musical comedy adapted from 'Die Naherrin' of Carl Millocker and Jacobsohn, and produced at Wallack's Theatre, New York, in August, 1885, with M^{me}. Jottrelly as the heroine.

Chatterley, Mrs. W. S. [Louisa imeon]. Actress, born 1797, died 1866; made her London *début* at the Lyceum Theatre in July, 1816, as *Harriet* in 'Is he jealous?' In 1820 she appeared at the Olympic as *Amelia* in 'Twelve Precisely' (q.v.). In 1821 she was *Julia* in 'The Livals' at the Haymarket, appearing later at Covent Garden as *Kate Harlecastle*, *Letitia Lardy*, *Lady Teazle*, and *Edmund* in 'The Blind Boy.' In 1830 she married, *en secondes nocces*, a Mr. Place, and retired from the stage, to which, however, she by-and-by returned, joining Wigan's company at the Olympic. She was in the cast of 'Born with Good Luck' at the Adelphi in 1856, and of Morton's 'French Lady's Maid' in 1858. See Oxberry's 'Dramatic Biography' (826).

Chatterley, William Simmonds. Actor, born in London, 1787; died at Lynn, 1822; appeared on the stage as a child both at Drury Lane (1789) and at the King's Theatre in the Haymarket (1791). In 1796 he presented at the former house the child Garrick's 'Isabella' (q.v.), and in 1799 as the original boy in 'Pizarro' (q.v.). In 1804 he went into the country, appearing at Cheltenham, Bath, and elsewhere. In 1816 he was at the Lyceum, and he afterwards figured at other London theatres. He married Louisa Simeon in 1814. "He eyed the very old men so well that he might be said to have been almost another pillar. In *Kecksey* he was only inferior to Dodd, and that at no great distance" (Fennest). See CHATTERLEY, MRS.

Chatterley, Lord, figures in WESTLAND ARSTON'S 'Patrician's Daughter' (q.v.).

Chatterton, Frederick Balsir. Theatrical manager, born 1834, died 1886; after some experience as an amateur actor, he in 1857 appointed acting-manager of the Lyceum under Charles Dillon (q.v.). In 1859 he became lessee of the St. James's, and in 1866 lessee of Drury Lane Theatre, whose management he had been associated with Edmund Falconer since 1863. In 1871 he added to his responsibilities the management, with Benjamin Webster, of

the Adelphi and Princess's Theatres. He was obliged to close Drury Lane in February, 1879, being then in debt to the amount of £36,000. He is credited with the saying that to a theatrical manager "Shakespeare spells ruin, and Byron bankruptcy."

Chatterton, Lady Georgiana. Novelist and miscellaneous writer, died 1876; author of 'Oswald of Deira,' a drama, printed in 1867.

Chatterton, Thomas. Poet, born at Bristol, 1752; died in London, 1770; ranks among playwrights as the author of 'The Revenge' (q.v.), a burletta, performed at Marylebone Gardens shortly after his death. His works include, further, 'Ella: a tragical enterlude; and 'Goddwyn,' a fragment of "a tragedy," both of which he attributed to "Thomas Rowleie." See the editions of the works published by Tyrwhitt in 1777, Milles in 1782, Southey and Cottle in 1803, Willcox in 1842, and the Rev. W. W. Skeat in 1871; also the biographies of Chatterton by Gregory (1789), Davis (1806), Britton (1813), Dix (1837), Willcox (1842), Martin (1865), Wilson (1869), Bell (1871), and Masson (1875). Alfred de Vigny made Chatterton's brief and romantic career the subject of a play; and there have been at least three English dramatic pieces on the same topic: (1) 'Chatterton: a play in one act, by H. A. JONES (q.v.) and H. HERMAN (q.v.), first performed at the Princess's Theatre, London, on May 22, 1884, with Wilson Barrett in the title part, and G. Barrett, Miss Emmeline Ormsby, Miss Mary Dickens, and Mrs. Huntley in the other rôles. (2) 'The Life and Death of Chatterton: a play in one act, by GEORGE MARSH, Rotunda Theatre, Liverpool, July 31, 1885. (3) 'Chatterton: a play in one act, by ERNEST LACY, first performed in New York, at the Broadway Theatre, on the afternoon of March 26, 1897, by a company including Miss Julia Marlowe. See SHATTERED 'UN.

Chaubert; or, The Misanthrope. A tragedy printed in 1789, and notable as containing a soliloquy three pages long.

Chaucer, Geoffrey, the poet, is one of the characters in GAY'S 'Wife of Bath' (q.v.) and in E. L. BLANCHARD'S 'Friar Bacon' (q.v.). See RIDDLE, THE.

Chaunter. King of the beggars and father of *Hunter*, in COFFEY'S 'Beggar's Wedding' (q.v.).

Chauzeuil, The Abbè, figures in all the adaptations of 'Adrienne Lecouvreur' (q.v.).

Chaves, A. Author of 'The Cares of Love,' a comedy, published in 1705.

Chawles. The chief character in H. J. BYRON'S 'A Fool and his Money' (q.v.).

Cheap Excursion (A). A farce in one act, by EDWARD STIRLING, first performed at the Strand Theatre, London, May 19, 1851, by Mrs. Seymour, Maskell, Rogers, J. Reeve, Tilbury, etc.

Cheap Jack; or, Loved and Deceived. A drama in three acts, by EDWARD TOWERS, Pavilion Theatre, London, April 6, 1874.

Cheap Living. A comedy in five acts, by FREDERICK REYNOLDS, first performed at Drury Lane in October, 1797, with Mrs. Jordan as *Sir Edward Bloomly*.

Cheat (The). (1) A pantomime acted at Lincoln's Inn Fields in 1720. (2) A comedy, translated from Plautus, by RICHARD WARNER, and printed in 1772.

Cheatly, in SHADWELL'S 'Squire of Alsatia' (*q.v.*), is an imprisoned debauchee who finds money for young spendthrifts.

Cheats (The). A comedy by JOHN WILSON, written in 1662, and printed in 1664.

Cheats of Scapin (The). A farce by THOMAS OTWAY (*q.v.*), printed in 1677. "Not much more than a translation of Molière's 'Fourberies de Scapin.'"

Check. A play by FRED MARSDEN, performed in U.S.A.

Checkmate. A comedy in two acts, by ANDREW HALLIDAY (*q.v.*), first performed at the Royalty Theatre, London, on July 15, 1869, with Miss M. Oliver as *Charlotte Russe*, F. Dewar as *Sir Everton Toffee*, Miss C. Saunders as *Martha Bun*, and E. Danvers as *Sam Winkle*; revived at the Royalty in 1878, with Lin Rayne as *Sir Egerton*, C. Groves as *Winkle*, F. Leslie as *Parsley*, Miss R. Roberts as *Charlotte*, Miss H. Coveney as *Martha*. (2) 'Checkmate; or, A Duel in Love:' an adaptation, in one act, of 'Bataille de Dames,' first performed at the Fifth Avenue Theatre, New York, December 1, 1869, with Miss F. Davenport as the *Comtesse*, Miss Agnes Ethel as *Léonie*, W. Davidge as *Montrichard*, D. H. Harkins as *Flavigneul*, G. Clarke as *De Grignon*.—'Checkmated; or, Wait and Hope:' a drama in three acts, Theatre Royal, Portsmouth, March 19, 1869.

Cheek. A page-boy in HALLIDAY'S 'Checkmate' (*q.v.*).

Cheeks. A bailiff in B. BERNARD'S 'A Life's Trial' (*q.v.*).

Cheerly, Widow. The heroine of CHERRY'S 'Soldier's Daughter' (*q.v.*).

Chelonice. Wife of *Cleombrotus* in Mrs. COWLEY'S 'Fate of Sparta' (*q.v.*).

Cheltnam, Charles Smith. Dramatic writer, born 1823; author of 'Edendale' (1869), 'The Greenwich Pensioner' (1869), 'Grace Holden' (1869), 'Christmas Eve' (1870), 'The Matchmaker' (1871), 'Charming Mrs. Gaythorne' (1894), 'Deborah,' 'Dinner for Nothing,' 'Fair's Father,' 'A Lesson in Love,' 'More Precious than Gold,' 'Mrs. Green's Snug Little Business,' 'Slowtop's Engagements,' 'The Lucky Escape'; was theatrical critic of the

Reader from April, 1863, to the autumn of 1864. See the 'Era Almanack' for 1863.

Chelsea. A "temperance porter" in MARK LEMON'S 'Moving Tale' (*q.v.*).

Chelsea Pensioner (The). (1) A comic opera by CHARLES DIBDIN (*q.v.*), first performed at Covent Garden in May, 1779. (2) A domestic drama by G. SOANE (*q.v.*) produced at the Queen's Theatre, London on October 29, 1835.

Cheque on my Banker (A). See WANTED A WIFE.

Cheque-book (The). A play by CHARLES F. COGHLAN (*q.v.*), first performed at Washington, U.S.A., in April, 1892.

Chequer. A character in REYNOLDS' 'Arbitration' (*q.v.*).

Cheribel. See CHERRY AND FAIR STAR.

Cherokee (The). A comic opera written by JAMES COBB, composed by Storace and first performed at Drury Lane in 1794 revived, with new music by Kelly, at Drury Lane in 1802, under the title of 'Algonah.'

Cherries. A comedietta, Gaiety Theatre, Dublin, February 23, 1875.

"Cherries kissing as they grow."—BEAUMONT and FLETCHER, 'Valentinian' (song).

Cherry. (1) Daughter of *Boniface* in FARQUHAR'S 'Beaux' Stratagem' (*q.v.*). (2) A character in PAUL MERRITT'S 'Stole Kisses' (*q.v.*).

Cherry. A play in one act, by J. JAMIE HEWSON, Shakespeare Theatre, Liverpool July 18, 1895.

Cherry and Fair Star. A story of the Countess D'Aulnoy has formed the basis of the following (and other) dramatic pieces:—(1) 'Cherry and Fair Star, or, The Children of Cyprus:' a melodramatic romance in two acts, first performed at Covent Garden on April 8, 1822 with Mrs. Vining and Miss Foote in the title parts, Farley as *Sanguinbeck* (a captain Grimaldi as *Tofac* (his slave), Blanchard *Hassanbad*, Chapman as *Giaffier* (vizier Cyprus), Miss Beaumont as *Arizarya* (fairy queen), etc.; performed in New York in 1825. (2) 'Fair Star; or, The Singing Apple and the Dancing Waters' a burlesque by ALBERT SMITH and JOHN OXENFORD, produced at the Princess's Theatre, April, 1844, with Mrs. H. P. Grattan in the title part. *Cherry* ["she wore," says G. A. Sala, "a tunic made of some extraordinary fabric into which spun-glass entered largely"] (3) 'Harlequin Cherry and Fair Star; The Green Bird, the Dancing Waters, and the Singing Tree:' a pantomime by GEORGE ELLIS, performed at the Princess's Theatre, London, on December 27, 1852, with F. Cogan as *Prince Cheribel*, Daly as the *Princess Fair Star*, Terry as *Sixpensamilo* (a cabman), Saker as *Topac-al-Widdi*, and Miss K. Terry as *Everiveriana* (queen of the period). (4) A burlesque on this subject, by C.

COLLINS, was produced at the Strand Theatre in June, 1855, with Miss Rebecca Isaacs as *Cherry*. (5) A pantomime by E. L. BLANCHARD (*q.v.*), produced at Sadler's Wells, London, in December, 1861, with Miss Hudspeth as *Fair Star*. (6) A burlesque by C. H. HAZLEWOOD (*q.v.*), Britannia Theatre, London, April, 1867. (7) A burlesque by FRANK W. GREEN (*q.v.*), first performed at the Surrey Theatre, London, on April 4, 1874, with Miss Nelly Power as *Cherry* and J. Fawn as *Conrad the Corsair*; played at the Prince's Theatre, Manchester, in May, 1885, as 'Cheribel,' and produced at the Grand Theatre, Islington, in the following month.

Cherry, Andrew. Playwright and actor, born at Limerick, 1762, died 1812; was the son of a bookseller, and, after some experience as an amateur (gained while apprenticed to a Dublin printer), made his *entrée* as a professional actor, at the age of seventeen, as *Colonel Feignwell* in 'A Bold Stroke for a Wife,' at Naas, near Dublin. Some "strolling" followed; after which Cherry returned for a time to the printing trade, only, however, to recur before long to the stage, serving successively under traveling managers named Knipe and Atkins. Later he entered the stock company at Mock Alley, Dublin, whence he went in 1791 to the North Eastern circuit in England as a member of Tate Wilkinson's troupe. He afterwards performed in Ireland (1794), Manchester (1796), and Bath (1798), making his London *début* at Drury Lane Theatre on September 25, 1802, as *Sir Benjamin Dove* in 'The Brothers' and *Lazarillo* in 'Two strings to your Bow.' Here he remained for several years, afterwards undertaking management in the provinces. The elder Charles Mathews wrote of Cherry: "He is an extremely little man, with a droll face. His old men are uncommonly rich, and his country boys are the most simple and humorous of any I have seen after Blanchard; indeed, in any line of comedy he is a charming actor." The following dramatic pieces are ascribed to Cherry:—*Harlequin on the Stocks* (1793), 'The Outcasts' (1796), 'The Soldier's Daughter' (1804), 'All for Fame' (1805), 'The Village' (1805), 'The Travellers' (1806), 'Spanish Collars' (1806), 'Peter the Great' (1807), and 'A Day in London' (1807). See Wilkinson's 'Wandering Patentee' (1795), 'The Hesperian Dictionary' (1805), 'Biographia Dramatica' (1812), Genest's 'English Stage' (332).

Cherry Bounce. A farce in one act, by J. RAYMOND (*q.v.*), first performed at Sadler's Wells Theatre in 1823, with Keeley as *Gregory Homespun*. Among the other characters are two farmers called *Gammon* and *Spinach*.

Cherry Hall. A play in three acts, by ROBES DAWSON, Avenue Theatre, London, June 14, 1894.

Cherry Pickers (The). A play by JOSEPH ARTHUR, first performed at the Academy of Music, Newbury, New York

State, June 13, 1896; first performed in New York City, Fourteenth Street Theatre, October 12, 1896.

Cherry Tree Farm. A musical sketch, libretto by ARTHUR LAW, music by Hamilton Clarke, first performed at St. George's Hall, London, May 30, 1881.

Cherry Tree Inn (The). See ELFIE.

Cherubino. See MARIAGE DE FIGARO.

Chester, Edith. Actress, died 1894; was the original representative of *Lettie* in 'Harvest' (1836), *Nan* in 'Kit Marlowe' (1892), *Lady Orreyd* in 'The Second Mrs. Tanqueray' (1893), etc., and was in the first London cast of 'A Pantomime Rehearsal' (Terry's Theatre, 1891).

Chester, Miss. Actress, born 1799; made her *début* at Drury Lane on July 3, 1820, as *Portia*, followed by *Desdemona* and *Lady Teazle*. At Covent Garden in 1822 she played *Mrs. Oakley*, *Violante*, *Widow Cheerly*, etc. See Oxberry's 'Dramatic Biography' (1826).

Chester, Miss. See MISS CHESTER.

Chester, Philippa. The heroine of CHARLES READE'S 'Wandering Heir' (*q.v.*).

Chester Plays (The), twenty-five in number, were enacted from 1268 to 1577, and again in 1600, on the first three days in Whitsun week, each play being undertaken by one of the twenty-five trade companies of the city. A local proclamation, made in the twenty-fourth year of Henry VIII.'s reign, comprises the following account of their origin: "Of old time . . . a play and declaration of divers storyes of the Bible, beginning with the creation and fall of Lucifer, and ending with the generall Judgment of the World, . . . was devised and made by one Sr Henry Frances, sometyme monck of this monastrey dissolved, who obtayning and got of Clement, then bishop of Rome, a thousand dayes of pardon, and of the bishop of Chester at that time forty days of pardon, graunted from thensforth to every person resorting in peaceable manner with good devotion to heare and see the sayd plays from tyme to tyme, as oft as they shall be played within the sayd city . . . which playes were devised to the honor of God by John Arnway, then Maior of this city of Chester [1268-1276]." The text of the plays is contained in four manuscripts of various dates, from 1597 to 1607, and was edited for the Shakspeare Society by Thomas Wright in 1843 and 1847. The first thirteen plays were afterwards edited for the Early English Text Society by Dr. H. Deimling in 1892. Specimens are included in A. W. Pollard's 'English Miracle Plays' (1890). The authorship of the series has been ascribed to one "Randall Higgenett, a monk of Chester aby." "As regards metre and form, the cycle," says Pollard, "shows exceptional unity. It is mainly written in eight-line stanza. . . . If it be true, as Professor Ten Brink suggests, that the Chester cycle is both less important

and less original than those of York and Woodkirk, and that its best, both of pathos and humour, appears to be borrowed, it must be allowed on the other hand that its author was possessed of an unusual share of good taste. . . . There is less in the Chester plays to jar on modern feelings than in any other of the cycles. The humour is kept more within bounds, the religious tone is far higher, and the speeches of the Expositor at the end of each play shows that a real effort was made to serve the religious object to which all Miracle plays were ostensibly directed."

Chesterfield Thinskin. A farce in one act, first performed at the Princess's Theatre, London, in 1853, with Harley in the title part, and other rôles by Miss Vivash, Addison, Meadows, etc.

Chettle, Henry. Dramatic and miscellaneous writer; son of a London dyer; apprenticed (1577-1585) to a stationer; and mentioned in Meres' 'Palladis Tamia' (1598) as one of the best "for comedy amongst us." He was the author (according to A. H. Bullen) of the following plays:— 'A Woman's Tragedy' (1598), 'Tis no Deceit to Deceive the Deceiver' (1598), 'Troy's Revenge, with the Tragedy of Polyphemus' (1598-9), 'Sir Placidus' (1599), 'Damon and Pythias' (1599-1600), 'The Wooing of Death' (1600), 'All is not Gold that Glisters' (1600-1), 'Life of Cardinal Wolsey' (1601), 'Tobias' (1602), 'A Danish Tragedy' (1602), 'Robin Goodfellow' (1602), 'The Tragedy of Hoffman' (1602), and 'The London Florentine,' pt. ii. (1602-3). He had a hand in the production of over thirty other plays, for a list of which see the 'Dictionary of National Biography' (A. H. Bullen). See Henslowe's Diary (1597-1603); also, the 'Biographia Dramatica' (1812).

Chetwood, William Rufus. Dramatic and miscellaneous writer, died 1766; began life as a publisher. In 1722-3 he became prompter at Drury Lane Theatre, which he left in 1741-2 to undertake similar duties at the Smock Alley Theatre, Dublin. Several actors, including Barry and Macklin, are said to have benefited by his instructions. He was the author of four dramatic pieces—two acted ('The Lover's Opera,' 1729, and 'The Generous Freemason'), and two unacted ('The Stock Jobbers' and 'South Sea,' both printed in 1720). He wrote, also, a 'General History of the Stage' (1749), and 'The British Theatre, containing the Lives of the English Dramatic Poets' (1750), besides editing a number of plays. See the 'Biographia Dramatica,' Hitchcock's 'Irish Stage,' and Genest's 'English Stage.'

Cheval Bronze (Le). See BRONZE HORSE, THE.

Chevalier, Albert. Actor and vocalist, born in London, March, 1862; made his stage *début* as a boy, and under the name of Knight, at the Prince of Wales's Theatre, London, in September, 1877. In 1879 he

figured at the Court Theatre, and in 1879-80 at the St. James's. In 1883 he was in the casts of Robertson's 'M.P.' and 'Ours,' at Toole's, and of 'Low Water' (then first performed) at the Globe. He was the original representative of *Achille Blond* in Pinero's 'Magistrate' (Court, 1885), *Otto Bernstein* in 'The Schoolmistress' (Court, 1886), *Sir Leopold Boyne d'Acosta* in 'Airey Annie' (Strand, 1888), *Silas Hobbs* in 'The Real Little Lord Fauntleroy' (1888), *Mr. Firmin* in 'Doctor Bill' (Avenue, 1890), etc., and was also in the first casts of 'Katti,' 'His Wives,' 'Run Wild,' 'Kleptomania,' 'The Prima Donna,' 'The Struggle for Life,' etc. He was seen, further, at the Strand (1888), as *Abanazar* in Byron's 'Aladdin' [in which he sang the first of his coster songs, 'Our 'Armonic Club'], and at the Avenue (1889) as *Francis I.* in Brough's 'Field of the Cloth of Gold' (*q.v.*). In February, 1891, he left the stage for the music-halls, returning to the former, however, in 1897, in order to appear in his own play, 'The Land of Nod' (*q.v.*). In addition to the last-named piece, he is the author of 'Called Back Again,' a burlesque (1885), 'Cycling, a comedieta (1888), 'Shatter'd Un,' a burlesque (1891), and the libretto of 'Whe'r Widows Wooded' (1899); as well as joint author, with W. Mackintosh, of 'Peebles' (1881) and 'The Lady-Killer' (1885), and with George Canninge, of 'Shylock & Co. (1891). See 'Albert Chevalier: a Record by Himself' [and Brian Daly] (1895).

Chevalier de la Maison Rouge (Le). See CHEVALIER OF THE MAISON ROUGE and GENEVIEVE.

Chevalier de St. George (The). A drama in two acts, adapted from the French of MM. Melesville and Roger de Beauvoir and first performed at the Princess's Theatre, London, on May 20, 1845, with Wallack in the title part, and other rôles by Granby, Rance, Oxberry, Mrs. Stirling, and Miss E. Honner. The original play was first performed at Paris in February, 1840, with Lafont as the hero. See SELF-MADE.

Chevalier des Dames (Un). See LADIES' CHAMPION, THE.

Chevalier du Guet (Le). See CAPTAIN OF THE WATCH, THE.

Chevalier of the Maison Rouge (The); or, **The Days of Terror!** A romantic drama in three acts, adapted from the French of Alexandre Dumas by COLI HAZLEWOOD (*q.v.*), and first performed in London on August 1, 1859.

Chevaliers du Brouillard (Les). See JACK SHEPPARD; KNIGHTS OF THE FOG; KNIGHTS OF TYBURN; OLD LONDON STONE JUG.

Chevaliers du Lansquenet (Les). See KNIGHTS OF THE ROUND TABLE.

Chevriot Hill. The leading male character in W. S. GILBERT's 'Engaged' (*q.v.*)

Chèvre de Ploërmel (La). See DINORAH UNDER DIFFICULTIES.

Chevy Chase. A melodrama by J. R. PLANCHÉ (*q.v.*), produced in 1835-6, with Harley and Mrs. Humby in prominent parts. "The music by Macfarren," says Planché, "was agreeable and characteristic."

Chicago, the City of Flames. A drama by H. R. BEVERLEY, Colosseum Theatre, Liverpool, January 29, 1872.—'Chicago;' a play by CHARLES H. HALL, first performed at Havlin's Theatre, Chicago, Ill., December 15, 1895.

Chicken, Sir Carey. First Lord of the Admiralty in COYNE and TALFOURD'S *Leo the Terrible* (*q.v.*).

Chickenstalker, Mrs., in À BECKETT and LEMON'S adaptation of *'The Chimes'* (*q.v.*).

Chickweed. A play by E. SELDEN and J. BARNARD, performed in U.S.A.

Chickweed, Jonathan. Town-crier in J. WILLIAMS'S *'Nurse Chickweed'* (*q.v.*).

Chicot the Jester. A romantic drama by H. A. SAINTSBURY, founded on Dumas *Bere's* *'Dame de Monsoreau'*, and performed (or copyright purposes) at the Gaiety, lastings, December 15, 1898.—*Chicot* is the name of the jester in E. STIRLING'S *'Dragon Knight'* (*q.v.*).

Chieftain (The). A comic opera in two acts, words by F. C. BURNAND (*q.v.*), music by Sir Arthur Sullivan, first performed at the Savoy Theatre, London, on December 12, 1894, with Miss Florence St. John as *Rita*, Miss R. Brandram as *Inez de Rozas*, Miss Perry as *Dolly Grigg*, Miss Emmie Owen as *Juanita*, Courtice Pounds as *Count Vasquez de Gonzago*, Walter Passmore as *Peterolphus Grigg*, Scott Fische as *Ferdinand Rozas*, and other parts by R. Temple, M. Morand, and Scott Russell; withdrawn March 16, 1895; first produced in America Abbey's Theatre, New York, September 9, 1895, with Miss Lulu Glaser as *Rita*, Rhys Thomas as the *Count*, and Francis Wilson *Briggs*. See CONTRABANDISTA.

Chiffonier de Paris (Le). See RAGCKER OF PARIS, THE.

Chignon. Valet to *Miss Alscrip* in argoyne's *'Heiress'* (*q.v.*).

Chilax. Lieutenant to *Memnon* in ETCHER'S *'Mad Lover'* (*q.v.*).

Child of Chance (The). A farce in two acts, by CHARLES KEMBLE, first performed at the Haymarket on July 3, 1812. (1) *'A Child of Chance:'* a drama in four acts, adapted from Ouida's novel, *'Tricotrin,'* W. HOWELL-POOLE, and first performed at the Court Theatre, Liverpool, August 6, 1861.

Child of Charity (The). A domestic drama, performed at the Victoria Theatre, London, with Miss Vincent as *Mary Ann*, heroine.

Child of Naples (A). A play adapted by HORACE TOWNSEND from the story by

Edmond About, and first performed at the Columbia Theatre, Chicago, January 7, 1890. See ANGELA.

Child of Nature (The). A comedy in four acts, adapted by Mrs. INCHBALD from the *'Zélie'* of M^{de}. Felicité Genlis, and first performed at Covent Garden in November, 1789; revived at Covent Garden in 1810, with Miss Sally Booth as *Amanthis*; and at the same theatre in 1814, with Miss Foote in that part. See AMANTHIS.

Child of the Regiment (The); or, The Fortune of War. A musical comedy in two acts, the libretto by J. B. BUCKSTONE (*q.v.*), founded on that of Donizetti's *'La Figlia del Reggimento'* (*q.v.*), and first performed at the Haymarket, with the author as *Guillot* (a peasant), Clarke as *Duke Archambal de Grandtête*, J. Bland as *Sergeant Annibal Scalade*, Tilbury as *Pumpernickel*, Mrs. Stanley as *Duchess de Grandtête*, Mrs. W. Clifford as *Marchioness de Berkenfeldt*, and Mrs. Fitzwilliam in the title part (*Josephine*); performed in U.S.A. in 1872-3, with J. Howson as *Scalade*. Under the title of *'The Child of the Regiment'* Donizetti's opera was performed at Niblo's Garden, New York, in 1844, and at the Gaiety Theatre, London, on May 6, 1871. See RATAFLAN.

Child of the Sun (The). A play by JOHN BROUGHAM (*q.v.*), music by J. H. Tully, at Astley's Theatre, London, in October, 1865, with Miss Menken as *Leon*, and Miss Kate Carson as *Juanita*.

Child of the Wreck (The). A drama in two acts, by J. R. PLANCHÉ (*q.v.*), first performed at Drury Lane in October, 1837, with M^{de}. Celeste as *Maurice* (a dumb boy); performed in New York in 1838, with Celeste in her original part; revived at the Lyceum, London, on February 16, 1859, with Celeste as *Maurice* and Mrs. Keeley as *Frantz*.

Childhood's Dreams. A play in one act, by Sir CHARLES YOUNG (*q.v.*).

Children (The); or, Give them their Way. A comic drama, words by PRINCE HOARE, music by Kelly, first performed at Drury Lane in April, 1800, with Bannister and Mrs. Jordan in the cast.

Children in the Wood (The). (1) A musical piece in two acts, words by THOMAS MORTON, music by Samuel Arnold, first performed at the Haymarket Theatre in October, 1793, with Bannister as *Walter*; revived at the Haymarket in 1826, with Cooper as *Walter*. (2) A pantomime by E. L. BLANCHARD (*q.v.*), Drury Lane, December 26, 1872, with Violet Cameron, Jessie Vokes as *Columbine*, Rosina Vokes as *Harlequina*. (3) A pantomime by OSMAN, New Regent Theatre, Westminster, December 23, 1871. (4) A pantomime by the Brothers GRINN, produced at the Adelphi Theatre, London, December 24, 1874, with Miss Amalia and Miss Cameron as *Willie* and *Alice Goodchild*, Miss Hudspeth as *Barbara Allen*, Miss Sylvia Hodson as *Walter Trueheart*, Miss

Edith Stuart as *Mistletoe*, F. Barsby as *Mother Bunch*, J. Fawn as *Sir Gabriel Grimwood*, S. Calhaem as *Daddy Jacky*, Miss Connie Gilchrist as *Harlequin*, and Cootie as *Clown*. (5) A burlesque produced at the Bijou Theatre, Bayswater, March 1, 1875. (6) A pantomime by JOHN DOUGLASS, Standard Theatre, London, December 27, 1875. (7) A pantomime by T. L. CLAY, Pavilion Theatre, London, December 26, 1879. See BABES IN THE WOOD.

Children of Israel (The). A play by H. GRATTAN DONNELLY, performed in U.S.A.

Children of Love (The). A play, based by PILGRIM on a story by Eugene Sue, and performed in New York in 1850.

Children of the King (The). A fairy tale in three acts, translated by CARL ARM-BRUSTER from the German of Ernest Rosmer (revised by JOHN DAVIDSON); music by Engelbert Humperdinck; first performed at the Court Theatre, London, October 13, 1894, with Martin Harvey as the *Prince*, Miss Cissie Loftus as the *Goose-Girl*, D. G. Boucicault as the *Minstrel*, Miss Isabel Bateman as the *Witch*, and other parts by H. Ross, F. Thorne, R. Soutar, and Miss Hilda Sponge.

Children of the Mist (The). A play, based on Scott's 'Legend of Montrose,' and performed in New York in 1829; revived in 1844, with Chippendale as *Dugald Dalgetty*.

Children of Thespis (The). See WILLIAMS, JOHN.

Chili Widow (The). A play in three acts, by ARTHUR BOURCHIER and ALFRED SUTRO, adapted from the 'Monsieur le Directeur' of Alexandre Bisson and Fabrice Carré, and first performed at the Royalty Theatre, London, on September 7, 1895, with A. Bouchier, W. Blakeley, M. Kinghorne, Miss Sophie Larkin, Miss Kate Phillips, and the Misses Violet and Irene Vanbrugh in the leading parts; first performed in America at the Bijou Theatre, New York, November 30, 1896, by A. Bouchier and company.

Chilleurry, Colonel. A leading character in E. E. KIDDER'S 'Bewitched' (q.v.).

Chillingtone, Dances. One of the two interlocutors in DANCE'S 'Morning Call' (q.v.).

Chilperic. An opera-bouffe in three acts, music by Hervé, libretto adapted by R. REECE, F. A. MARSHALL, and R. MANSELL; first performed at the Lyceum Theatre, London, on January 22, 1870, with Hervé in the title part, Marius as *Landry*, Coghlan as *Dr. Senna*, Odell as *Fatout*, Miss Dolaro as *Galsuinda*, and Miss Emily Muir as *Frédégonde*; performed in the English provinces in 1871, with Miss E. Soldene in the title part, Miss Augusta Thomson as *Frédégonde*, Miss Emily Pitt as *Galsuinda*, Miss Vesey as *Brunchaut*, and Mrs. Mallandaine as *Alfred* (a page); revived (with libretto by H. B. FARNIE and H. HERSEE)

at the Empire Theatre, London, on April 17, 1884, with Herbert Standing in the title part, H. Paulton as *De Gruelle*, Mdlle. Camille d'Arville as *Frédégonde*, Miss Sallie Turner as *Dona Tuberosa*, and H. Wardroper, F. Bury, J. T. Powers, Miss A. Consuelo, and Miss M. Shirley in other parts; at the Coronet Theatre, March 9, 1903, with an English libretto by A. M. THOMPSON, R. MANSELL, and M. T. PIGOTT, and with Courtice Pounds as *Chilperic* and Miss Winifred Hare as *Frédégonde*.

Chiltern Hundreds (The). A "comedy opera" in two acts, written by T. EDGAR PEMBERTON (q.v.), and composed by T. Anderson; first performed at the Alexandra Theatre, London, on April 17, 1882, by T. F. Doyle, Edward Saker, Miss Lee Stoyale, and Mrs. Edward Saker.

Chilton, Lord. The chief male character in MARSHALL'S 'False Shame' (q.v.).

Chimæra (The). A comedy by T. ODELL, acted at Lincoln's Inn Fields, and printed in 1721. The design of this play was "to expose the follies and absurdities that mankind were drawn into by the epidemical madness" of the South-Sea Bubble.

Chimes (The), "A Goblin Story, or some Bells that rang an Old Year out and a New Year in:" a drama, "in four quarters, adapted by MARK LEMON and GILBER ABBOTT A BECKETT (by permission) from the story by Dickens, and first performed at the Adelphi Theatre, London, on December 19, 1844, with O. Smith as *Toby Veck*, Wright as *Alderman Cute*, Paul Bedford as *Sir Joseph Bowley*, Cullenford as *Choker Selby* as *Richard*, Munyard as *Jabez*, Miss E. Chaplin as *Spirit of the Chimes*, Miss Fortescue as *Meggy Veck*, Miss E. Hardin as *Lady Bowley*, Miss M. Taylor as *Lillian*, and Mrs. F. Matthews as *Mrs. Chickenstalke*. (2) Another version, by EDWARD STIRLING was produced at the Lyceum Theatre on January 2, 1845, with Keeley as *Trott Veck*, Mrs. Keeley as *Meg*, Emery as *Will Fern*, Meadows as *Cute*, etc. See CHRISTMAS CHIMES.

Chimes of Normandy (The). See CLOCHES DE CORNEVILLE.

Chimmie Fadden. A play by EDWARD W. TOWNSEND, first performed at the Middlesex Opera House, Middletown, Ct. December 25, 1895; first acted in New York at the Garden Theatre, January 13, 1896.

Chimney Corner (The). (1) A music entertainment in two acts, words by WALS PORTER, music by Kelly, first performed at Drury Lane in October, 1797. (2) A domestic drama in two acts, by H. CRAVEN (q.v.), first performed at the Olymp Theatre, London, on February 21, 1861, with H. Wigan, F. Robson, W. Gordon, and Miss Leigh Murray as *Solomon*, *Peter*, *John*, and *Patty* (*Mrs. Peter*) *Probity* respectively, and H. Cooper as *Sifter*; revived at St. James Theatre in February, 1868, with Miss Soph

arkin as *Patty Probity*. Henry Morley describes the piece as "not equal to 'The Porter's Knot,' or 'Daddy Hardacre,' upon collection of both of which it appears to be founded."

Chimney Sweeper (The). A ballad opera acted at Goodman's Fields in 1736.

Chim-pan-zee. A magician in 'The Landarin's Daughter' (*q.v.*).

Chinaman (The). A farce in three acts, by JOHN TRESAHER (*q.v.*), first performed (under the title of 'Naughty Boys'), City Theatre, Sheffield, July 16, 1894; produced at the Trafalgar (Duke of York's) Theatre, London, September 13, 1894, with cast including the author, T. G. Warren, J. Wyatt, Miss Clara Jecks, Miss Cicely Richards, etc.

Chinese Puzzle (A). A play by Mrs. A. DOREMUS, performed in U.S.A.

Chintz, Mary. Maid to *Miss Bloomfield* in SELBY'S 'Unfinished Gentleman' (*q.v.*).

Chip of the Old Block (A). (1) A musical entertainment in two acts, words by E. P. KNIGHT, music by Whitaker, first performed at the Haymarket in August, 1815. (2) A play by H. H. WINSLOW, performed in U.S.A. in 1887.

Chippendale, Alfreda [*née* Schoolcraft]. American actress, died in London 1887; made her first appearance in New York in 1863; was specially successful as *opsy* in 'Uncle Tom's Cabin' (1877), and in 1879 went to England to "star" in the revues in 'Rip Van Winkle,' 'Shadows of a Great City,' etc. She was married, first, to a son of W. H. Chippendale (died 1864), and secondly to William Calder (1872).

Chippendale, Mary Jane. Actress, born at Salisbury; wife of W. H. Chippendale (*q.v.*); died May, 1888; began her professional career in 1855 as member of a company working the north of England circuit. Thence she went to Dublin, where she remained two years, acting in Manchester in 1859 (under the name of "Seaman"). As "Miss Snowdon" and as *Mrs. Alaprop* she made her London *début* on October 14, 1863, at the Haymarket Theatre, in which (under the management of Buckstone) she remained connected uninterruptedly for twelve years. During that period she was the original representative of the following (and other) characters:—*Epitaph* in Burnand's 'Venus and Adonis' (1864), *Juno* in 'Orpheus in the Haymarket' (1865), *Mrs. Lorrington* in 'The Favourite of Fortune' (1866), *Lady Frances Deelin* in 'Wild Goose Chase' (1867), *Lady Matilda Wasour* in 'New Men and Old Acres' (1869), *Queen Attemire* in 'The Palace of Truth' (1870), *Daphne* in 'Pygmalion and Alatea' (1871), and *Mistress Vance* in 'A Madcap Prince' (1874). During the same period she was seen at the same theatre as *Mrs. Smith* in 'David Garrick' (1864),

Lady Duberly in 'The Heir at Law' (1866), *The Widow Green* in 'The Love Chase' (1867), and *Lady Logwood* in 'An English Gentleman' (1871). In January, 1875, Mrs. Chippendale went to the Court Theatre, where she appeared as *Mrs. Midwinter* in 'Maggie's Situation' (*q.v.*). In March, 1878, she began an engagement at the Lyceum, appearing in that month as *Martha* in 'Louis XI,' and in April, 1879, as *Madame Deschappelles* in 'The Lady of Lyons.' In 1882 she figured at the Strand Theatre as *Deborah Dowlas* in 'The Heir at Law,' and in 1886 she reappeared at the Lyceum as *Miss Durable* in 'Raising the Wind.' Among her most successful characters were *Mrs. Hardcastle* and *Mrs. Candour*. She was a great favourite in the English provinces, both when she belonged to the Haymarket Company and when she went on tour with the Chippendale Comedy company.

Chippendale, William Henry. Actor, born in London, 1801; died January, 1888; son of an actor; educated at Edinburgh, and apprenticed successively to James Ballantyne, the printer, and John Ballantyne, the publisher. As a boy he appeared at the Haymarket Theatre, where his father was engaged. His first performance as an adult actor was at Montrose in 1819, as *David* in 'The Rivals.' Thereafter followed much varied experience both in the Scottish and the English provinces. In 1836 he was invited to join the company of the Old Park Theatre, New York, and this was the beginning of a sojourn in the United States which lasted for seventeen years. During that period he was manager of Niblo's and stage-manager at St. Louis; and among the parts he played were those of *Dugald Dalgetty* in 'The Children of the Mist' (*q.v.*) and *Scrooge* in 'The Christmas Carol' (*q.v.*). J. N. Ireland says of him that "as an intelligent, discriminating artist, in various grades of old men, both serious and comic, he has never been surpassed, and his *Polonius* we have never seen equalled" ('New York Stage'). Among Chippendale's "most approved characters" Ireland mentions old *Hardy*, old *Hardcastle*, old *Rapid*, *Grandfather Whitehead*, *Colonel Damas*, *Charles XII.*, *Pickwick*, and *Newman Noggs*. Returning to England in 1853, Chippendale made his London *début* in March of that year as *Sir Anthony Absolute* in 'The Rivals.' The theatre was the Haymarket, to which he gave all his energies for the next two decades. Within that time he was seen as *Sir Francis Gripe* in 'The Busybody' (1855), *Sullen* in 'The Beau's Stratagem' (1856), *Malvolio* (1856), *Adam* in 'As You Like It' (1856), old *Mirabel* in 'The Inconstant' (1856), *Damas* in 'The Lady of Lyons' (1857), *Lord Priory* in 'Wives as they Were' (1858), old *Dornton* in 'The Road to Ruin' (1859), *Periwinkle* in 'A Bold Stroke for a Wife' (1859), *Jasper* in 'Romance and Reality' (1860), *Murcott* in 'Our American Cousin' (1861), *Ingot* in 'David Garrick' (1864), *Fox Bromley* in 'The Favourite of Fortune' (1866), *Lord Duberly*

in 'The Heir at Law' (1866), *Fondlove* in 'The Love Chase' (1867), *Vanderpatter* in 'The Captain of the Watch' (1869), *Grindrod* in 'An English Gentleman' (1871). At the Haymarket between 1853 and 1873 Chippendale became the first representative of the following characters:—*Lord Betterton* in 'Eloppements in High Life' (1853), *Time* in 'The New Haymarket Spring Meeting' (1855), *Lambert* in 'The Beginning of the End' (1855), *Hill Cooley* in 'The Evil Genius' (1856), the *King* in Talfourd's 'Atalanta' (1857), *Underwood* in 'An Unequal Match' (1857), *Pendarvis* in 'The Tide of Time' (1858), *Honeybun* in 'The Contested Election' (1859), *Colepepper* in 'The Overland Route' (1860), *Hazleton* in 'Silken Fetters' (1863), *Dr. Vivian* in 'A Lesson for Life' (1867), *Wellbourne* in 'Diamonds and Hearts' (1867), *M. Dumont* in 'A Hero of Romance' (1868), *Mr. Vavasour* in 'New Men and Old Acres' (1869), old *Dorrison* in 'Home' (1869). From September, 1874, to June, 1875, Chippendale played *Polonius* at the Lyceum Theatre to the *Hamlet* of Henry Irving. In 1878 he undertook with his wife (Miss Snowdon, whom he had married in 1866) a provincial tour, reappearing as *Polonius* at the Lyceum (under Irving's management) in 1878-9. He had at the same theatre a farewell benefit on February 24, 1879, but was last seen on the stage at the Royalty Theatre, Glasgow, in 1880. To the parts named above as enacted by him should be added *Sir Peter Teazle* (played by him at Manchester so far back as 1834), and *Sir Harcourt Courtley*. See Ireland's 'New York Stage' (1866), Pascoe's 'Dramatic List' (1880), the *Theatre* magazine for February, 1888, and E. L. Blanchard's 'Diary' (1891).

Chiromancy. A comedietta, first performed at Willis's Rooms, London, on the afternoon of April 18, 1888, with cast including Miss Mary Rorke, Miss Beatrice Lamb, W. Poel, and G. R. Foss.

Chirrup. (1) *Betsy Chirrup* is a housekeeper in W. BROUGH'S 'Phenomenon in a Smock Frock' (q.v.). (2) *Joe Chirrup* figures in 'Elfie' (q.v.).

Chirruper's Fortune. A musical farcical play, in three acts, by ARTHUR LAW, first performed at New Theatre Royal, Portsmouth, August 31, 1885.

Chiselling. A farce by JAMES ALBERY (q.v.) and JOSEPH DILEY (q.v.), first performed at the Vaudeville Theatre, London, on August 27, 1870, with D. James as *Trotter*, Lin Rayne as *Larkspur*, W. H. Stephens as *Dr. Stonecrop*, Miss Lavis as *Mrs. Piper*, and Miss L. Claire as *Kate*. The plot is identical with that of 'Hercules, King of Clubs' (q.v.). The farce was revived at the Gaiety in May, 1886.

Chispa. A play by CLAY M. GREENE, performed in U.S.A.

Chit Chat. (1) A comedy by THOMAS KILLIGREW, jun. (q.v.), acted at Drury Lane, and printed in 1719. (2) An interlude by B.

WALWYN, satirizing polygamy, and acted a Covent Garden in 1781.

Chivalry. A play in four acts, by RICHARD LEE (q.v.), first performed at the Globe Theatre, London, on September 13, 1873, with a cast including S. Emery, H. J. Montagu, C. Harcourt, G. Vincent, H. Compton, Mrs. Manders, and Miss Rosa Massey.

Chivy, Squire. A foolish country gentleman in ROBERTSON'S 'David Garrick' (q.v.).

Chizzle, Mike. A character in WEBSTER jun.'s 'Man is not Perfect' (q.v.).

Chloridia; or, Rites to Chloris and her Nymphs. A masque by BEN JONSON (q.v.), presented at court by the queen and her ladies at Shrovetide in 1630-1, and printed in 1630.

Chloroform; or, New York 100 Years Hence. A play by LOGAN, performed in New York in May, 1849.

Chodd, John, and John Chodd jun. Vulgar parvenus in ROBERTSON'S 'Society' (q.v.).

Chœphoræ (The). A tragedy, translated from Æschylus by R. POTTER, and printed in 1777.

Choice (The). A comedy in two acts by ARTHUR MURPHY, first performed at Drury Lane on March 23, 1765, with a cast including Yates, Havard, Mrs. Yates, Mrs. Bradshaw, etc.

Choleric, Don, in CIBBER'S 'Love makes a Man' (q.v.).

Choleric Fathers (The). An oper by THOMAS HOLCROFT (q.v.), first performed at Covent Garden in November, 1785.

Choleric Man (The). A comedy by RICHARD CUMBERLAND (q.v.), taken from the 'Heauton-timorumenos' of Terence, an first performed at Drury Lane in December, 1774.

Choppard, Pierre. A thief, in 'The Courier of Lyons' and 'The Lyons Mail.'

Chops. A journeyman butcher in SUTER'S 'John Wopps' (q.v.).

Chops of the Channel (The). A farce by FREDERICK HAY (q.v.), first performed at the Strand Theatre, London, on July 8, 1869.

Chopstick and Spikins. A farce by PAUL MERIT (q.v.), first performed at the Grecian Theatre, London, on September 2, 1873, with a cast including G. Conquest and Miss M. A. Victor; revived at the Gaiety Theatre in May, 1883.

Chopsticks. Emperor of China in TALFOURD'S 'King Thrushbeard' (q.v.).

Chorley, Henry Fothergill. Miscellaneous and dramatic writer, born 1800, died 1872; was the author of three plays.

Duchess Eleanour,' 'The Love-lock,' and 'Old Love and New Fortune'—all of which see—and of several operatic libretti. From 1830 to 1863 he was a contributor of literary and musical criticism to the *Athenæum*. His 'Thirty Years of Musical Recollections' appeared in 1862; his 'Autobiography, Memoir, and Letters,' edited by H. G. Hewlett, in 1873.

Chorus Girl (The). A musical comedy in two acts, libretto by EMERSON COOK, music by Charles Dennee, Waterbury, Connecticut, May 2, 1898.

Chouans (Les). A play by PAUL M. POTTER, produced at the Union Square Theatre, New York, in 1886, with M^{me}. Modjeska in the leading female rôle.

Chris. A play in three acts, by LOUIS N. PARKER, first performed at the Lyric, Ealing [as 'A Broken Life']; performed at the Vaudeville Theatre, London, on the afternoon of March 28, 1892, with a cast comprising Mrs. Lancaster Wallis, Miss H. Bowen, Herbert Waring, W. Herbert, J. Beauchamp, Sant Matthews, etc.

Chrissy. A play by H. P. TAYLOR, performed in U.S.A. in 1887.

Christ Betrayed. One of the Chester Plays (*q.v.*), in which "the action progresses through the Last Supper and the night at Bethsemane to the arrest of the Saviour."

Christ when He was Twelve Years Old, Of. A comedy by Bishop Bale (*q.v.*).

Christ's Entry into Jerusalem. One of the Chester Plays (*q.v.*). Herein, the sitting at meat in the house of Simon the Leper, the offering of Mary Magdalene, and the discontent of Judas Iscariot, then the expectancy of the citizens, and the entry of the Saviour into Jerusalem, with the expulsion of the merchants from the temple, and the preparation of the arrest in the Sanhedrim, are all crowded into a single pageant" (A. W. Ward).

Christ's Passion. A tragedy, translated by GEORGE SANDYS (*q.v.*) from the *Christus Patiens* of Hugo Grotius (1617), and printed, with annotations, in 1640.

Christabel; or, The Bard Betwixed. An extravaganza by GILBERT BECKETT (*q.v.*), suggested by Coleridge's poem, and first performed at the Court Theatre, London, on May 15, 1872, with E. Lighton as the bard (*Bracy*) [in which character he burlesqued Henry Irving's performance in 'The Bells'], A. Bishop as *Mr Leoline*, W. J. Hill, C. Steyne, Miss N. Bromley as *Christabel*, Miss F. Josephs as *Geraldine*, Miss K. Bishop, Miss E. Ritta, etc.

Christening (The). A farce by J. B. LUCKSTONE, Adelphi Theatre, London, October 13, 1834.

Christian. (1) The lover of *Annette* in L. LEWIS'S 'Bells' (*q.v.*) and WARE'S 'Polish Jew' (*q.v.*). (2) The hero of a

dramatization of 'The Pilgrim's Progress' (*q.v.*).

Christian II. King of Norway, Sweden, and Denmark, in BROOKE'S 'Gustavus Vasa' (*q.v.*).

Christian, King. A character in GREENWOOD'S 'Is it the King?'

Christian, T. P. Author of 'Revolution,' an historical play (printed 1790), and 'The Nuptials,' a musical drama (printed 1791).

Christian (The). A play in a prologue and four acts, founded by T. HALL CAINE upon his novel so named, and first performed at the Empire Theatre, Albany, U.S.A., August 23, 1893, with Miss Viola Allen as *Glory* and E. J. Morgan as *John Storm*; produced at the Knickerbocker Theatre, New York, October 10, 1898, Joseph Haworth replacing E. J. Morgan on November 22; afterwards performed at the Garden Theatre, New York.

Christian Captives (The). A tragedy in five acts, "in a mixed manner," by ROBERT BRIDGES (*q.v.*). This work "rehandles the subject of Calderon's 'El Principe Constante,' and is partly founded upon that admirable play" (E. Dowden).

Christian Hero (The). A tragedy by GEORGE LILLO, performed at Drury Lane, and printed in 1734. "This play is founded on the history of the famous George Cartriot, commonly called Scanderbeg, King of Epirus" ('Biographia Dramatica').

Christian Martyrs (The). A play by JOHN BROUGHAM (*q.v.*), produced at Barnum's Museum in February, 1867.

Christian turn'd Turk (The); or, The Tragical Lives and Deaths of the Two Famous Pirates, Ward and Danseker. A tragedy by ROBERT DABORNE (*q.v.*), not divided into acts, and printed in 1612. "The story is taken from an account by Andrew Barker."

Christian's Cross and Martyr's Crown. See FROM CROSS TO CROWN.

Christianetta. A play by RICHARD BROME (*q.v.*), entered on the books of the Stationers' Company in 1640.

Christianson, Christian, in BUCHANAN'S 'Storm-Beaten' (*q.v.*).

Christie Johnstone. A novel by CHARLES READE, of which adaptations have been performed in America. The story was originally in the form of a drama, which Reade, at the suggestion of Tom Taylor, turned into a tale.

Christina. A romantic play in four acts, by PERCY LYNWOOD and MARK AMBIENT (*q.v.*), first performed at the Prince of Wales's Theatre, London, on the afternoon of April 22, 1887, with a cast comprising Miss Alma Murray as the heroine, H. Vezin as *Count Freund*, J. G. Grahame, Miss C. Addison, Miss L. Venne, Miss Norreys, F. Archer, G. Barrett, Brandon

Thomas, and Martin Harvey; revived at the Olympic, London, March, 1888, with E. S. Willard as *Count Freund*, and other changes in the cast.

Christina. Daughter of *Christian II.* in BROOKE'S 'Gustavus Vasa' (*q.v.*).

Christine. The name of characters in (1) HOOK'S 'Tekell' (*q.v.*), (2) LEWES and MATHEWS'S 'Strange History,' and (3) STIRLING'S 'Prisoner of State.' *Queen Christine of Sweden* figures in BUCKSTONE'S 'Two Queens' (*q.v.*).

Christine; or, A Dutch Girl's Troubles. A drama in three acts, by F. W. BROUGHTON (*q.v.*) and J. WILTON JONES (*q.v.*), Tyne Theatre, Newcastle-on-Tyne, May 21, 1879.

Christmas, his Masque, by BEN JONSON (*q.v.*), was presented at Court in 1616.

Christmas Bells. See NARROW ESCAPE, A.

Christmas Boxes. A farce in one act, by AUGUSTUS MAYHEW (*q.v.*) and SUTHERLAND EDWARDS (*q.v.*), first performed at the Strand Theatre, London, in 1860, with J. Rogers, Miss M. Simpson, H. J. Turner, and Miss Bufton in the cast.

Christmas Carol (A). The dramatizations of this story by Dickens include (1) 'A Christmas Carol; or, The Miser's Warning;' a drama in two acts, by C. Z. BARNETT (*q.v.*), first performed at the Surrey Theatre, London, on February 5, 1844. (2) 'A Christmas Carol;' a drama in three acts, by EDWARD STIRLING, first performed at the Adelphi Theatre on February 5, 1844, with "O." Smith as *Scrooge*, Wright as *Bob Cratchit*, Miss Woolgar as *Bella Morton*, Mrs. Maynard as *Tiny Tim*, Mrs. F. Matthews as *Mrs. Cratchit*, Miss E. Chaplin as the *Ghost of Christmas*. Of this version and performance Dickens (who had given his sanction) wrote: "I saw the 'Carol' last night. Better than usual, and Wright seems to enjoy Bob Cratchit, but *heart-breaking* to me. Oh, Heaven! if any forecast of *this* was ever in my mind! Yet O. Smith was drearily better than I expected. It is a great comfort to have that kind of meat underdone, and his face is quite perfect." The piece was performed in New York in 1844, with Chippendale as *Scrooge*, and revived at the Adelphi, London, in January, 1860, with J. L. Toole as *Bob Cratchit* and Miss Woolgar (Mrs. Mellon) as *Mrs. Cratchit*.

Christmas Chimes (The); or, Trotty Veck's Dream. A drama in one act, founded by A. WILLIAMS on Dickens's 'Chimes,' and performed at the Pavilion Theatre, London, on February 3, 1873. See CHIMES.

Christmas Dinner (A). A play adapted by TOM TAYLOR (*q.v.*) from 'Je Dine avec Ma Mère' (Gymnase, Paris, 1856), and first performed at the Olympic Theatre, London, on April 23, 1860, with

Mrs. Stirling as *Peg Woffington* [*Soph Arnould* in the original], Mrs. Emden as *Patchett* (a maid), Horace Wigan as *Hogart* (the painter), and F. Vining and W. Gordon in other parts.

Christmas Eve; or, The Duel in the Snow. A domestic drama in three acts, by EDWARD FITZBALL (*q.v.*), suggested by Gerome's picture 'Tragedy and Comedy,' and first performed at Drury Lane Theatre on March 12, 1860, with a cast including Emery, R. Roxby, Mrs. Dowton, Miss F. Howard, etc.

Christmas Eve in a Watch-house A farce by C. S. CHELTNAM (*q.v.*), first performed at the St. James's Theatre, London on November 21, 1870.

Christmas Pantomime (A). A farce by TAYLOR BILKINS, Court Theatre, London, December 26, 1871.

Christmas Story (A). A play in one act, adapted by LAURENCE IRVING (*q.v.*) from Maurice Bucher's 'Conte de Noël' (Comédie Française, Paris, June 11, 1895); first performed at Abbey's Theatre, New York, on December 7, 1895, by Miss May Whitty, Miss Maud Milton, Sydney Valentine, and Fuller Mellish.

Christmas Story (The). See DOR.

Christmas Tale (A), "in five parts by DAVID GARRICK (*q.v.*), was first acted at Drury Lane on December 27, 1773. It was founded on Favart's 'Fée Urgelle,' and according to the 'Biographia Dramatica' its success "was chiefly owing to the assistance of Louthburgh, who about this period began to exert his talents as a scene-painter in the service of Drury Lane Theatre."

Christmas Tiding (A). A sketch in one act, by CLAY M. GREENE (*q.v.*), first performed at the Empire Theatre, New York, on the afternoon of February 18, 1899.

Christopher Jr. A comedy in four acts, by MADELINE LUCETE RYLEY, first performed at the Opera House, Wilkesbarre, Pa., June 4, 1894; first performed in New York at the Empire Theatre, October 7, 1899, with John Drew and Miss Maud Adams. See JEDBURY, JUNIOR.

Christopher Tadpole. A drama by WILLIAM BROWN, Prince of Wales's, Blackpool, September 28, 1877.

Christus Redivivus. A "tragical comedy," "new and sacred," written by NICOLAS GRIMOALD, and published in 1543; "a drama of the lyric cast so common in the sixteenth century. There are twenty-three *personæ* in all, including *Magdalen*, *Joseph of Arimathia*, *Manes Piorum*, *Chorus Galileidum*, *Chorus Discipulorum*, etc." (C. M. Hart).

Chronicle. Father of *Dinah* in O'KEEFE'S 'Young Quaker' (*q.v.*).

Chrononhotonthologos: "the most Tragical Tragedy that ever was Tragedised"

by any Company of Tragedians." A burlesque by HENRY CAREY (*q.v.*), first performed at the Haymarket, London, on February 22, 1734. The characters are six in number—the *King of Queerummania*, who gives his name to the piece; *Fadladinida*, his queen; *Tatlanthe*, her attendant; *Bombardinian*, a general; and *Aldiborontiphoscophornio* and *Rigidum Funnidos*, two courtiers—all of which see. It was revived at Covent Garden in 1772 and 1779; at the Haymarket in 1783, 1788, and 1806; at Drury Lane in 1815; and at the Gaiety Theatre, London, on November 10, 1880, with J. L. Shine as *Bombardinian*, T. Squire as *Aldiborontiphoscophornio*, R. Soutar as *Rigidum Funnidos*, Mrs. Leigh as *Fadladinida*, and Miss Bella Howard as *Tatlanthe*. Its first performance in New York took place at the Park Theatre in 1831, with Mrs. Wallack as *Tatlanthe*. See the *Theatre* magazine for December, 1880.

Chronos figures in 'Diogenes and his Lantern' (*q.v.*), and in WOOD'S 'Paul and Virginia' (*q.v.*).

Chrysal. A courtier in GILBERT'S *Prince of Truth* (*q.v.*).

Chrysolina, in SHIRLEY'S 'Changes' (*q.v.*), is one of the two daughters of *Golds-worth*.

Chrysos. An art-patron in GILBERT'S *Pygmalion and Galatea* (*q.v.*).

Chrystabelle; or, The Rose without a Thorn. An extravaganza by EDMUND FALCONER (*q.v.*), first performed at the Lyceum Theatre, London, on December 26, 1860, with Miss M. Ternan in the title part, Miss Lydia Thompson as *Mephisto* (Macquey), J. Rouse as *Rauthenautaubaut*, &c. Among the other characters are the *Princes Lilywhite, Expedient, and Finesse*, *Capin* (a servant), *Homeservishowdydo* (an exquisite), &c.

Chubb. (1) *Molly Chubb* in G. ABBOTT & BECKETT'S 'Revolt of the Workhouse' (*q.v.*). (2) *Miss Chippington Chubb* in E. L. BLANCHARD'S 'Pork Chops' (*q.v.*).

Chuckles, Charles. The "English gentleman" of H. J. BYRON'S comedy so named (*q.v.*).

Chum. A "servitor" in BAKER'S *Hampstead Heath* (*q.v.*).

Chums. (1) A comedy by T. G. WARREN (*q.v.*), first performed at Southampton on May 1, 1885. (2) A play by THOMAS FROST, first performed at Philadelphia, U.S.A., on March 1, 1892. (3) A play by FRED MARSDEN, performed in U.S.A.

Churchill, Charles. See ROSCIAD, HE.

Churchmouse. There is a *Lord Churchmouse* in HALLIDAY'S 'Great City' (*q.v.*), and *Mr. Churchmouse* in GILBERT'S 'No Cards' (*q.v.*).

Churchwarden (The). A farce in three acts, translated from the German of

Rudolf Kneisel by Cassell and Ogden, adapted and partly rewritten by EDWARD TERRY (*q.v.*), and first performed at the Theatre Royal, Belfast, on October 16, 1885, with Edward Terry in the title part (*Daniel Chuffy*); produced at the Olympic Theatre, London, December 16, 1886; revived at Terry's Theatre, January 9, 1893.

Churl (The). A comedy, translated from the 'Truculentus' of Plautus, by RICHARD WARNER, and printed in 1772.

Chute. See BRISTOL.

Chute, Anne, figures in BOUCICAULT'S 'Colleen Bawn' (*q.v.*) and other adaptations of 'The Collegians', as well as in the burlesques founded on them.

Chutnee, Mr. Chili. A Bengal merchant in 'Twenty Minutes with a Tiger' (*q.v.*).

Chuzzlewit, Anthony, Jonas, and Martin, sen. and jun., figure in the various adaptations of 'Martin Chuzzlewit' (*q.v.*).

Cibber, Colley. Actor, playwright, and miscellaneous writer, born in London, November 6, 1671; son of Caius Gabriel Cibber (a sculptor and native of Holstein) and Jane Colley, an English lady of good family; was sent in 1682 to school at Grantham, where he remained till 1687, distinguishing himself by writing odes on the death of Charles II. and the coronation of James II. His earliest aspirations were towards the stage, but he suppressed them with a view successively to going to college and to obtaining a commission in the army. He had some hopes of assistance at the hands of the Earl of Devonshire, his father's patron, but in the end drifted to the theatre. He admits, in his 'Apology', that, in the matter of physique, he was not over well qualified for the profession. He refers to the "insufficiency" of his voice, "to which might be added an uninform'd meagre person (tho' then not ill-made), with a dismal pale complexion." He says he joined the company at the Theatre Royal in 1690, but his first recorded appearance as an actor was in 1691, at the Theatre Royal, where he seems to have been "billed" at first as "Mr. Colly." He says that the first part in which he made any success was that of the chaplain in 'The Orphan' (*q.v.*). He was afterwards highly complimented by Congreve himself on his *Lord Touchwood* in 'The Double Dealer.' In 1693—"when" (to quote him again) "I had but twenty pounds a year, which my father had assur'd me, and twenty shillings a week from my theatrical labours"—he married; the lady being a Miss Shore, whose father, it is said, disapproved of the union so keenly that he diverted to other purposes the fortune he had intended for her. In 1695, when the leading members of the company quarrelled with the patentees, and seceded, Cibber remained with his employers, and had his salary advanced to thirty shillings a week. For a revival of Mrs. Behn's 'Abdelazer' in April of this year he wrote his first

prologue. A little later he made some mark by playing *Fondlewife* in 'The Old Bachelor' in imitation of Dogget, the first interpreter of the part. Still, he did not sufficiently impress either the patentees or his colleagues with a full sense of his histrionic capacity, and at last determined to write a good part for himself. This was *Sir Novelty Fashion* in his 'Love's Last Shift' (*q.v.*), which was recommended to the management of Drury Lane by Southerne (*q.v.*), and duly accepted and produced (1696). It would seem that later in 1696 Cibber was for a time associated with the Betterton company at Lincoln's Inn Fields, but it is certain that in 1697 he figured at Drury Lane as *Longville* in his own 'Woman's Wit' (*q.v.*). Meanwhile Sir John Vanbrugh had paid him the compliment of writing 'The Relapse' as a sequel to 'Love's Last Shift,' *Sir Novelty Fashion* being therein represented as ennobled, with the title of *Lord Poppington*. The part was assigned by Vanbrugh to Cibber, who says that the play (which was produced at Drury Lane) gave him, as a comedian, "a second flight of reputation along with it." In 1700 he was seen at the same theatre as the *Duke of Gloster* in his famous adaptation of Shakespeare's 'Richard III.' (*q.v.*)—a work which held the stage, to the exclusion of the original text, for a century and three-quarters. Cibber was also the original *Clodio* in his 'Love makes a Man' (1701), the first representative of his 'School Boy' (1702), the original *Don Manuel* in his 'She Would and She Would Not' (1702), the first *Lord Poppington* in his 'Careless Husband' (1704), and the first *Pacuvius* in his 'Perollo and Izadora' (1705). He was also the original *Captain Brazen* in 'The Recruiting Officer' (1706). In 1706-8 he was a member of Owen Swiney's troupe at the Haymarket, where he was the original *Celadon* in his 'Comical Lovers' (*q.v.*, adapted from Dryden), *Atall* in his 'Double Gallant' (*q.v.*), and *Lord George Brilliant* in his 'Lady's Last Stake' (*q.v.*), besides being the first *Gibbet* in 'The Beaux' Stratagem' (*q.v.*). In 1708-9 (the rival companies having united) he was again at Drury Lane, figuring in such characters as *Ben* in 'Love for Love,' *Gloster* in 'King Lear,' *Glendower* in 'Henry IV.,' *Cranmer* in 'Henry VIII.,' *Subtle* in 'The Alchemist,' and *Iago*. In 1709 he became, with Swiney, Wilks, and Dogget, joint-manager of the Haymarket. In 1710 he returned to Drury Lane, with which he remained closely connected for the next twenty-three years. In 1714 he became one of the licensees, the others being Sir Richard Steele, Wilks, Booth, and Dogget, of whom the last named speedily retired (with compensation). In the period between 1710 and 1733 Cibber was the original representative of *Gloster* in 'Jane Shore,' *Tinsel* in 'The Drummer,' *Dr. Wolf* in his own 'Nonjuror' [which greatly offended the Jacobites], *Wilding* in his 'Refusal,' *Achoreus* in his 'Cæsar in Egypt,' *Sir Francis Wronghead* in his (and Vanbrugh's) 'Provoked Husband,' and *Philautus* in his

'Love in a Riddle.' In 1730, in succession to Laurence Eusden, and apparently in recognition of his anti-Jacobite tendency, he was appointed Poet Laureate. In 1733 he retired from the stage, only to return to it in the following year. His last appearances were made at Covent Garden in 1745, as *Pandolph* in his adaptation from Shakespeare called 'Papal Tyranny in the Reign of King John' (*q.v.*). In December, 1757, he died. In addition to plays above named he was the author of 'Xerxes' (1699), 'The Rival Fools' (1709), 'The Rival Queens' (1710), 'Ximena' (1712), 'Venus and Adonis' (1715), 'Bulls and Bears' (1715), 'Myrtillo' (1716), 'Damon and Phillida' (1729), and, with Sir John Vanbrugh, 'The Provoked Husband' (1728). He published an edition of his plays, in quarto, in 1721. In 1740 came his famous 'Apology' for his Life (*q.v.*); in 1742, 'A Letter from Mr. Cibber to Mr. Pope, who had made him the hero of 'The Dunciad,' in succession to Theobald; in 1743, 'The Egotist; or, Colley upon Cibber;' in 1744, 'Another Occasional Letter from Mr. Cibber to Mr. Pope;' in 1747, 'The Character and Conduct of Cicero.' Says Hazlitt: "Cibber is the hero of 'The Dunciad;' but it cannot be said of him that he was 'by merit raised to that bad eminence.' He was pert, not dull; a coxcomb, not a blockhead; vain, but not malicious. . . . In his plays, his personal character perhaps predominates too much over the inventiveness of his Muse; but so far from being dull, he is everywhere light, fluttering, and airy. His pleasure in himself made him desirous to please; but his fault was, that he was too soon satisfied with what he did. . . . Cibber, in short, though his name has been handed down to us as a bye-word of impudent pretension and impenetrable dullness by the classical pen of his accomplished rival [Pope], was a gentleman and a scholar of the old school; a man of wit and pleasantry in conversation, a diverting mimic, an excellent actor, an admirable dramatic critic and one of the best comic writers of his age" ('The English Comic Writers'). In addition to the authorities above named see the 'Biographia Dramatica' (1812), Genest's 'English Stage' (1832), Lowe's 'English Theatrical Literature' (1838), etc.

Cibber, Susanna Maria. Actress and vocalist, sister of Dr. T. A. Arne (*q.v.*) born February, 1714, died January, 1766, made her first appearance on the stage at the Haymarket Theatre in 1732 as the heroine of Lampe's opera, 'Amelia.' In April, 1734, she married Theophilus Cibbe (*q.v.*), and thereafter acted under his name. Her *début* in the non-musical drama took place at Drury Lane in January, 1736, as the original representative of *Zara* in Aaro Hill's tragedy so named (*q.v.*). She stayed at this theatre till 1738, when her husband brought an action in which she was accused of infidelity with one of his friends name Soper. Cibber claimed damages to the amount of £5000, but was awarded only

10, the general opinion being that he had connived at the intimacy and made money out of it. In 1741-42 Mrs. Cibber acted in Dublin, whence she went to Covent Garden. In 1744-45 she was again at Drury Lane, in 1746-47 at Covent Garden, in 1747-49 at Drury Lane, in 1750-53 at Covent Garden, and, finally, in 1753-66 at Drury Lane. During her career at these houses she was the first representative of *Cassandra* in the homson's 'Agamemnon,' *Sigismunda* in the same writer's 'Tancred and Sigismunda,' *Ispasia* in Johnson's 'Irene,' *Rutland* in one's 'Essex,' *Zaphira* in Browne's 'Bararossa,' etc. She was also seen as *Lady Iacbeth*, *Juliet*, *Cordelia*, *Ophelia*, *Desdemona*, *Isabella* in 'Measure for Measure,' *Constance* in 'King John,' *Lady Anne* in Richard III., *Celia* in 'Volpone,' *Cleopatra* 'All for Love,' *Imoinda* in 'Oroonoko,' *Alista* in 'The Fair Penitent,' *Monimia* in 'The Orphan,' *Marcia* in 'Cato,' *Isabella* in 'The Fatal Marriage,' *Polly Peachum*, etc. Her authorship of 'The Oracle,' a one-act piece from the French, is ascribed to her (752). In 'The Rosciad' Churchill wrote of her—

" Formed for the tragic scene to grace the stage,
With rival excellence of love and rage.
Mistress of each soft art, with matchless skill
To turn and wind the passions as she will; . . .
With just desert enrolled in deathless fame,
Conscious of worth superior, Cibber came."

"There was in her person," says Davies, little or no elegance; in her countenance small share of beauty; but nature had given her such symmetry of form and fine expressions of feature that she preserved the appearance of youth long after she had reached middle age. . . . Her great excellence consisted in that simplicity which needed no ornament, in that sensibility which despised all art" ('Life of Garrick'). "In all characters of tenderness and pathos, in which the workings of the feelings call for the force of excessive sensibility, she was like Garrick; . . . the character she represented she greatly felt and vigorously expressed" (Dibdin). "John Taylor," says Thomas Campbell, "told me that she strongly resembled Mrs Siddons 'power of the eye.'" "She captivated every one," writes Dr. Burney, "by the sweetness and expression of her voice in singing." See, in addition to the authorities above mentioned, 'Biographia Dramatica' (1732), Genest's 'English Stage' (1832), and Grove's 'Dictionary of Music and Musicians.'

Cibber, Theophilus. Actor and playwright, born 1703; son of Colley Cibber (q.v.), and educated at Winchester. His first appearance on the stage was made, apparently, at Drury Lane in 1720, his first original part being (it would seem) that of *Amiel* in 'The Conscious Lovers' (q.v.). He remained at Drury Lane (of which, in 1731-32, he was one of the patentees) till 1733, when he went for a short time to the Haymarket. Between 1734 and 1739 he was at Drury Lane again, afterwards spending

a season at Covent Garden in 1739-40, at Drury Lane in 1741-42, at Lincoln's Inn Fields in 1742-43, and at the Haymarket in 1744. From 1745 to 1749 he was at Covent Garden, in 1755 at the Haymarket, and in 1756-57 at Covent Garden once more. Between 1723 and 1757 he was in the first cast of 'The Strollers,' 'George Barnwell,' 'The Lottery,' 'The Mock Doctor,' 'The Miser,' 'The Miller of Mansfield,' and 'Papal Tyranny.' He was drowned in October, 1757, on his way to fulfil an engagement in Dublin. His first wife, Jenny Johnson, died in 1733, and in 1734 he married Susanna Maria Arne, sister of Dr. Arne (see CIBBER, SUSANNA). "His person," says the 'Biographia Dramatica,' "was far from pleasing, the features of his face were rather disgusting. His voice had the same shrill treble, but without that musical harmony which Mr. Colley Cibber was master of. . . . Through a too insatiable thirst for pleasure, and a want of consideration in the means of pursuing it, his life was one scene of misery, and his character made the mark of censure and contempt." "Though," says Davies, "Mr. Theophilus Cibber had some degree of merit in a variety of characters, and especially in brisk comixombs, and more particularly in extravagant parts, such as *Pistol*, yet he generally mixed so much of false spirit and grimace in his acting that he often displeased the judicious spectator." Chetwood wrote that though Cibber "has performed several parts in tragedy with success, in my imagination the sock sits easier upon him than the buskin" ('History of the Stage'). The following dramatic pieces are ascribed to him:—'The Lover' (1730), 'Patie and Peggy' (1730), 'The Harlot's Progress' (1733), 'Damon and Daphne' (1733), 'The Mock Officer' (1733), 'The Auction' (1757), and adaptations of 'Henry VI.' (1723) and 'Romeo and Juliet' (1748). He wrote 'The Lives and Characters of the Most Eminent Actors and Actresses of Great Britain and Ireland' (1753), and revised and edited 'An Account of the Lives of the Poets of Great Britain and Ireland' (1753). See, in addition to the authorities above quoted, Genest's 'English Stage' (1832) and R. W. Lowe's 'English Theatrical Literature' (1883).

Cicero, The Banishment of. See BANISHMENT OF CICERO.

Cicilia and Clorinda; or, Love in Arms. A tragi-comedy by THOMAS KILGREW (q.v.), printed in 1664. "This is formed into two plays, the first of which was written at Turin about 1650, and the second at Florence in 1651" ('Biographia Dramatica').

Cid (The). A tragi-comedy by JOSEPH RUTER, acted at Court, and at the Cockpit, Drury Lane. "This play is in two parts; both printed—the first in 1637, the second in 1640." They are free translations of the 'Cid' of Corneille. Pepys saw this piece acted at the Cockpit in 1662, and pronounced it "a most dull thing." (2) An anonymous translation of Corneille's play appeared in

1691. (3) 'The Cid; or, The Heroick Daughter:' a tragedy, translated from Corneille by JOHN OZELL, and printed in 1714. (4) 'The Cid:' another translation from Corneille, published in 1802. (5) 'The Cid:' a poetical play by ROSS NEIL (*q.v.*), published in 1874. (6) 'The Cid; or, Love and Duty:' an historical play in three acts, by J. A. ADDISON and J. H. HOWELL, King's Cross, London, March 25, 1878.

Cigale (La). (1) A comedy in three acts, by H. MEILHAC and L. HALÉVY, first performed (in English) at the Gaiety Theatre, London, December 9, 1878. See GOOD LUCK. (2) A comic opera in three acts, adapted by F. C. BURNAND from 'La Cigale et La Fourmi' of Chivot and Duru; produced, with the original music by M. Audran, and additions by Ivan Caryll, at the Lyric Theatre, London, on October 9, 1890, with Miss G. Ulmar as *Marton*, Miss E. Clements as *Charlotte*, Miss A. Rose as the *Duchess*, Eric Lewis as the *Duke*, the Chevalier Scovel as *Franz de Bernheim*, M. Dwyer as *Vincent*, E. W. Garden as *William*, L. Brough as *Vanderkoopen*, Miss M. St. Cyr as *La Friolinini*, and other parts by J. Peachey, G. Mudie, Misses A. Newton, Mabel Love, and Ellis Jeffreys; performed in London and the provinces in 1893, with Miss Alma Steele as *Marton*, and other parts by Lytton Grey, W. H. Rawlins, etc.

Cigarette. (1) An operetta, music by Offenbach, libretto by G. D'ARCY, performed at the Globe Theatre, London, September 9, 1876, with a cast including Miss Pauline Markham and Miss Augusta Thomson. (2) An opera in three acts, libretto by E. WARHAM ST. LEGER and BARRY MONTOUR, music by J. Haydn Parry; first performed at the Theatre Royal, Cardiff, on August 15, 1892; produced at the Lyric Theatre, London, September 7, 1892, with a cast including M^{me}. Albu, Miss Hannah Jones, Miss Marion Erle, Joseph O'Mara, O. Yorke, and Charles Collette; and transferred to the Shaftesbury Theatre, London, September 26, in same year.

Ciguë. See HEMLOCK DRAUGHT.

Cimberton. A coxcomb in STEELE'S 'Conscious Lovers' (*q.v.*).

Cimene. An opera, acted at the Haymarket in 1783.

Cimon, in CIBBER'S 'Love in a Riddle' (*q.v.*), is in love with *Phillida*.

Cinder Nelly. A burlesque on the story of Cinderella, performed in U.S.A.

Cinderella, one of the most popular of nursery heroines, has been the central figure of, and given the title to, the following (and other) operas, pantomimes, burlesques, and extravaganzas:—(1) A pantomimic spectacle, Drury Lane, January 3, 1804. (2) A comic opera, music by Rossini ('Cenerentola'), and libretto by ROPHINO LACY, first performed at Covent Garden on April 13, 1830, with Miss Paton in the title

part, Misses Cawse and Hughes as *Clorinda* and *Thisbe*, Wood as *Prince Felix*, Keeley as *Pedro*, Pension as *Pumpolino*, etc.; produced in New York in 1781; revived at Drury Lane in May, 1856, with a cast including Miss F. Huddart, Henry Haigh, C. Durand, etc.; revived at the Holborn Theatre in 1874-5, with Miss C. Loseby, Miss K. Munroe, Miss Rose Lee, E. Cotte, C. Lyall, etc., in the cast; at Theatre Royal Newcastle-on-Tyne, August 15, 1892, and with libretto rearranged by Tom Robertson Grand, Islington, October 3, 1892. (3) A burlesque by TOM TAYLOR and ALBER SMITH, first performed at the Lyceum Theatre, London, on May 12, 1845, with Mrs. Keeley as the heroine, Miss Fairbrother as *Rondeletia*, Frank Matthews as *Barro Soldof*, Alfred Wigan as the *Prince*, and Keeley as his servant. (4) A burlesque, at the Victoria Theatre, London, in October, 1846. (5) A burlesque extravaganza by H. J. BYRON (*q.v.*), first performed at the Strand Theatre, London, on December 21, 1860, with Miss M. Oliver as *Prince Poppet*, Miss C. Saunders as *Dandino* (his valet), Poynter as *Alidoro* (his tailor), J. Clark as the *Baron Balderdash*, H. J. Turner & Buttoni (a page), J. Rogers as *Clorinda*, Miss Lavine as *Thisbe*, Miss M. Simpson as *Cinderella*, and Miss K. Carson. (6) A pantomime by E. L. BLANCHARD, first performed at Covent Garden, December, 1861, with Clara Denvil as heroine, E. Danve as *Ugolino*, the Payne family, etc.; revived at the Crystal Palace in December, 1871, with Miss Emmeline Cole, Mrs. Aynslie Cook, Miss Alice Mansfield, F. and W. I. Payne, etc. (7) A pantomime by W. M. AKHURST, Astley's (Sanger's National Amphitheatre), December 26, 1873, and Pavilions Mile End, December 26, 1874. (8) A pantomime by CHARLES RICE, Covent Garden Theatre, December 27, 1875. (9) A burlesque-extravaganza by J. WILTON JONES, Theatre Royal, Leicester, October 3, 1875. (10) A pantomime by H. SPRY, Sanger's Amphitheatre, December 26, 1878. (11) A pantomime by E. L. BLANCHARD, Drury Lane Theatre, December 26, 1878, with Miss V. Vokes as *Cinderella*, Miss Jessie Vokes as *Princess Amabel*, Miss Ada Blanche as *Bizarre* (the Prince's page), Frederick Vokes as the *Baron Pumpnickel*, and Fawdon Vokes as *Kobold*, Miss Hudspeth as *Vixena*, a Miss Julia Warden as *Pavonia* (the sister). (12) A pantomime by FRANK W. GREY and T. S. CLAY, Marylebone Theatre, January 24, 1879. (13) A drama in three acts, by E. TOWERS, Pavilion Theatre, London, June 4, 1881. (14) A pantomime by FRANK W. GREEN, Pavilion Theatre, London, December 26, 1882. (15) A pantomime by E. L. BLANCHARD, Drury Lane Theatre, December 26, 1883. (16) 'A Little Opera for Big Children, and a Big Opera for Little Children,' music by John Farmer, libretto by the late H. S. LEIGH, Harrow, December, 1883; performed as an operatic recital at St. James's Hall, May 2, 1884. (17) A pantomime by JOHN DOUGLAS, Standard Theatre, London, December,

34. (18) A pantomime by FRANK W. REEN and OSWALD ALLEN, Sanger's Amnithatre, December 26, 1884. (19) A pantomime by F. C. BURNAND, Crystal Palace Theatre, December 22, 1885. (20) pantomime by LEOPOLD WAGNER, Marybone Theatre, London, December 27, 1886. (21) A pantomime by W. MUSKERRY, Sanger's Theatre, London, December 27, 1886. (22) A pantomime, libretto by "RICHARD-ENRY," music by Edward Solomon, Her Majesty's Theatre, London, December 26, 1890, with Miss Minnie Palmer as the roine, Miss F. Robina as the *Prince*, H. Arker as *Baron Brokestone*, and other parts by Miss L. Linden, Miss Irene Verona, Miss La Chapman, Mrs. H. Leigh, Miss Ellis Freys, Fawdon Vokes, J. Le Hay, Shiel Arry, and C. Coborn. (23) A pantomime, libretto by FRED LOCKE, music by C. S. Arker and J. Tabrar, Pavilion Theatre, London, December 26, 1892. (24) A fairy pantomime, written by HORACE LENNARD *v.*, Lyceum Theatre, London, December 1893, with Miss Ellaline Terriss as the roine, Miss C. Jecks as the *Baroness*, Miss K. Chard as the *Prince*, Miss S. Lughan as the *Fairy Godmother*, V. Evans as *Thisbe*, F. Emney as *Clorinda*, Parker as the *Baron*, and other parts Deane Brand, W. Lugg, C. Lauri, Miss Annie Terry, Miss Dora Barton, etc.; first performed in America, at Abbey's Theatre, New York City, April 23, 1894. (25) A pantomime by GEORGE CONQUEST and HENRY RY, Surrey Theatre, December 26, 1893. (26) A fairy play in five scenes, by E. ESBIT (Mrs. Bland), New Cross Public Hall, London, February 21, 1894. (27) A pantomime by Sir AUGUSTUS HARRIS, CIL RALEIGH, and ARTHUR STURGESS, Mary Lane, December 26, 1895, with Miss Bowman as *Cinderella*, Miss Ada Blanche as the *Prince*, Miss A. Dagmar as *Dandini*, Herbert Campbell as the *Baron*, Dan Leno as the *Baroness*, and other parts by L. Arnold, Miss Sophie Larkin, and Miss Emily Miller (as *Cinderella's sisters*), Miss Amy Harold, Miss M. Cornille, etc. (28) A pantomime by GEOFFREY THORN, Grand Brighton, December 26, 1896. (29) A pantomime by GEOFFREY THORN, Garrick Theatre, London, December 27, 1897, with Miss Alice Dudley as the heroine, Miss Helen Stratton as the *Prince*, W. Lugg as the *Baron*, Miss Kate Phillips as the *Baroness*, F. Nicholls and J. Le Hay as *Cinderella's sisters*, and other parts by F. Kaye, Miss Gely Richards, etc. (30) A pantomime by E. BARWICK, Broadway Theatre, Deptford, December 27, 1897.—A version of the story of *Cinderella* was played in America at 'The Glass Slipper.' See also CINDERELLA; CINDER-ELLEN; DONE-TO-A-CINDERELLA; LITTLE CINDERELLA; MISS CINDERELLA; OUR CINDERELLA; PICKLES.

Cinderella at School. A musical comedy by WOOLSON MORSE, adapted from 'Le Aschenbröden,' and first performed in New York at Daly's Theatre, March 5, 1881, with C. Leclercq, J. Lewis, Miss Ada Rehan,

Mrs. Gilbert, and others in the cast. See SCHOOL.

Cinderella the First. A comic opera in three acts, libretto by ARTHUR H. WARD, music by Henry Vernon; Bijou Theatre, Neath, August 29, 1892.

Cinderella the Second. A burletta in two tableaux, libretto by S. BOYLE LAWRENCE, music by E. Bucalossi, first performed at the Bijou Theatre, Bayswater, London, in February 18, 1893, with S. Paxton as *Cinderella* and Miss R. Pounds as *Prince Lothario*.

Cinderella the Younger. An extravaganza in three acts, written by ALFRED THOMPSON, composed by E. Jonas, and first performed at the Gaiety Theatre, London, September 23, 1871, with Miss Julia Matthews as *Javotte*, Miss Constance Loseby as *Belezza*, Miss Annie Tremaine as *Pamela*, J. D. Stoyles as *Dodgerowski*, J. G. Taylor as *Prigowitz*, and other parts by J. Maclean and Furneaux Cook; produced in Paris under the title of 'Javotte' in 1873.

Cinder-ElLEN Up Too Late. A burlesque in three acts, libretto by "A. C. TORR" (FRED LESLIE) and W. T. VINCENT, music by Meyer Lutz, originally produced in Australia; first performed in London at the Gaiety Theatre, on December 24, 1891, with Miss Kate James as the heroine, Miss Sylvia Grey and Miss Florence Levey as her sisters, E. J. Lonnen as *Prince Belgravia*, Arthur Williams as *Sir Ludgate Hill*, Fred Leslie as "a servant," and other parts by Miss M. Hobson, Miss E. Miller, Miss Maud Boyd, etc.

Cinna's Conspiracy. A tragedy ascribed to COLLEY CIBBER and based on history, first performed at Drury Lane Theatre on February 19, 1713, with Booth as *Cinna*, Mills as *Maximus*, Mrs. Oldfield as *Emilia*, and Powell as *Augustus*. *Cinna* and *Maximus* love *Emilia*, who incites the former to conspire against *Augustus*. In the end, "*Augustus* unites *Cinna* and *Emilia*, and reconciles them to *Maximus*."

Cinq Mars. An historical drama by ALWYN MAUDE and MAURICE MINTON, performed at the Olympic Theatre, London, on June 12, 1883.

Cintho, Don. The lover in Mrs. BEHN'S 'Emperor of the Moon' (*q.v.*).

Cinthio, Giraldi. See LAWS OF CANDY.

Ciprico, George M. American actor, born in New York in 1847; made his *début*, as *Hamlet*, in 1867; gave public readings in many American cities, including New York (in 1871); acted at St. Louis and Philadelphia, and appeared as a "star" at Baltimore in 1874; produced in July, 1876, G. B. Densmore's 'Fates and Furies,' in which he figured as *Mons. Albert*—a part in which he figured at the Surrey Theatre, London, in October, 1877.

Circassian (The). A fantastic comedy in three acts, adapted by F. W. BROUGHTON from 'Le Voyage au Caucase' of Emile Blavet and Fabrice Carré, and first performed at the Criterion Theatre, London, on November 19, 1887, with a cast including David James, George Giddens, Sidney Brough, and Miss Annie Hughes.

Circassian Bride (The). An opera in three acts, words by C. WARD, music by Sir Henry Bishop, first performed at Drury Lane on February 23, 1809. On the following night the theatre was burned down and the score of the opera destroyed.

Circe. An opera, written by Dr. CHARLES D'AVENANT (prologue by Dryden, epilogue by Lord Rochester), and composed by Bannister; performed at Dorset Garden in 1677, with Mrs. Lee in the title part, Betterton as *Orestes*, Mrs. Betterton as *Iphigenia*, and other parts by Harris, Smith, etc. The plot, described by Genest as "a blessed jumble," is based on Euripides' 'Iphigenia in Tauris.'

Circuit. (1) A serjeant in FOOTE'S 'Lame Lover' (*q.v.*). (2) A lawyer in DIBDIN'S 'Birthday' (*q.v.*).

Circuit Judge (The). A play by SCOTT MARBLE, performed in U.S.A.

Circumstantial Evidence. A play by M. E. SWAN, performed in U.S.A.

Circus (The). See ELOPED WITH A CIRCUS MAN.

Circus Clown (The). A play by FRED. J. BEAMAN, performed in U.S.A.

Circus Girl (The). A musical play in two acts, dialogue by J. T. TANNER and W. PALINGS, lyrics by Adrian Ross and Harry Greenbank, music by Ivan Caryll and Lionel Monckton; first performed at the Gaiety Theatre, London, December 5, 1896, with Miss Ellaline Terriss as *Dora*, Miss Ethel Haydon as *La Favorita*, Miss C. Ediss as *Mrs. Drivelli*, E. Payne as *Biggs*, Seymour Hicks as *Dick*, H. Monkhouse as *Sir T. Wemyss*, A. Williams as *Drivelli*, and other parts by L. Mackinder, W. Warde, C. Coop, R. Nainby, M. Farkoa, Miss M. Davis, Miss G. Palotta, etc.; produced at Daly's Theatre, New York, in April, 1897, with Miss Nancy McIntosh in the title part, Miss Virginia Earl as *Dora*, and Cyril Scott as *Dick*.

Circus in Town (A). A play performed in U.S.A., with R. Golden as *Bridget*.

Circus Queen (The). A play in three acts, adapted from the French by GEORGE E. LASK, with music (selected from Lecocq, Herbert, and Sousa) added to the original score, first performed at the Tivoli Opera House, San Francisco, October 10, 1898.

Circus Rider (The). A comedy in one act, by Mrs. CHARLES DOREMUS, adapted from 'Die Kunstreiterin,' and performed in America in 1887-8 with Miss Rosina Vokes

as *Lady Lucille Grafton*. See CAUGHT OUT and FAIR EQUESTRIENNE.

Cissy's Engagement. A duologue by ELLEN LANCASTER WALLIS (*q.v.*), Steirway Hall, London, November 19, 1895.

Citizen (The). A comedy in three acts by ARTHUR MURPHY (*q.v.*), first performed at Drury Lane in July, 1761, with Miss Elliott (a protégé of Murphy's) as *Maria*, Yates and Foote as old and young *Philpo* and other parts by Baddeley, Weston, an O'Brien. The author afterwards reduced the piece to two acts; it was seen at Cover Garden so late as 1818. "The character of *Maria*, a girl of wit and sprightliness, who in order to escape a match which she has aversion to, and at the same time make the refusal come from her intended husband himself, by passing on him for a fool, evidently borrowed from the character *Angelique* in the 'Fausse Agnes' of De touches" ('Biographia Dramatica').

Citizen turned Gentleman (The) or, **Mamamouchi.** A comedy by EDWARD RAVENSCROFT (*q.v.*), adapted from the 'Bourgeois Gentilhomme' and 'Monsieur Pourceaugnac' of Molière, and performed at Dorset Garden in 1671; printed in 1672, and again in 1675 (as 'Mamamouchi').

Citronen. See LEMONS.

City Bride (The). See CURE FOR CUCKOLD, A.

City Directory (The). A play by PAUL M. POTTER (music by W. S. Mullab) produced at the Bijou Theatre, New York in February, 1890.

City Gallant (The). See GREEN TU QUOQUE.

City Heiress (The); or, **Sir Timothy Treatall.** A comedy by Mrs. BEHN (*q.v.*) produced at Dorset Garden in 1681, with Nokes as *Sir Timothy*, Mrs. Butler as *Charlot* (the heiress), Betterton as *T. Wilding* (nephew to *Sir Timothy*), M. Barry as *Lady Galliard*, and printed in 1682. "This play is in great measure plagiarism, part of it being borrowed from Middleton's 'Mad World, my Masters,' the part from Massinger's 'Guardian.'" It also owes something to Middleton's 'In the Temple Masque.' Otway wrote the prologue.

City Lady (The); or, **Folly Inclosed.** A comedy by THOMAS DILLON, acted at Lincoln's Inn Fields in 1697, with Mrs. Barry as *Lady Grumble*, and other parts by Bowman, Bowen, Underhill, and Bowman, Mrs. Leigh, etc. "*Lady Grumble* is lately removed from the City to Covent Garden. She affects quality in everything but at last renounces her folly" (Genest).

City Madam (The). A comedy in five acts, by PHILIP MASSINGER (*q.v.*), licensed in 1632, but not printed till 1816. It had been acted at Blackfriars by the King's Company. "*Luke Frugal*, after imitating the life of a prodigal, has become a

recipient of his brother's charity. As such, he hypocritically assumes the character of a submissive and smooth-tongued dependent. . . . But he is suddenly subjected to the crucial test of the inheritance of all the wealth of his brother, who has pretended retirement into a monastery. He is now at once transformed into a monster of selfish varice. . . . In the end, his brief dream of wealth and power of course collapses; while he trials to which they have been subjected fictitiously cure his brother's wife (the City Ladam) and her daughters of their ridiculous pride and pretensions" (A. W. Ward). This bitter satire against the city women or aping the fashions of the court ladies just have been peculiarly gratifying to the males of the Herbert family and the rest of Massinger's noble patrons and patronesses." The play is said to have been altered by Love (*q.v.*), and produced by him at Richmond in 1771. It was revived in April, 1783, at Drury Lane, with Baldeley as *Sir John Frugal*, Palmer as his brother *Luke*, King as *Plenty*, Brereton as young *Lacy*, Mrs. Hopkins as *Lady Frugal*, and Miss Warren and Mrs. Brereton as *Mary* and *nne Frugal*. Adapted by Sir James Bland Burgess, it was produced, under the title of *Riches*; or, *The Wife and the Brother*, at the Lyceum Theatre on February 3, 1810, with Raymond as *Luke*, Powell as *Sir John Frugal* (*Frugal*), Mrs. Edwin as *Lady Traffic*, and Miss Ray and Mrs. Orger as the sisters. It was revived at Sadler's Wells in its original shape in October, 1844, with Phelps as *Luke* and Mrs. Warner as *Lady Frugal*; September, 1852, with Phelps as *Luke*, G. Bennett as *Sir John Frugal*, H. Marston as *Plenty*, Barrett as young *Lacy*, and Mrs. Orman as *Lady Frugal*; and in March, 1862, being the last piece produced by Phelps at its theatre.

City Match (The). A comedy by JASPER AYNE (*q.v.*), played before royalty at Whitehall in 1639; revived at the King's Playhouse in 1668, when it was witnessed by boys, who declared it to be "a silly play;" revived at Drury Lane, in an altered form, in April, 1755, under the title of 'The hemers;' revived by Planché at Covent Garden, London, on February 5, 1823, with conditions from Rowley's 'Match at Midnight,' and under the title of 'The Merchant's Wedding;' revived under that title at Sadler's Wells in 1852.

City Night-Cap (The); or, Crede mod habes, et habes. A comedy by ROBERT DAVENPORT (*q.v.*), acted at the Swan, Drury Lane, and printed in 1661. The plot of *Lorenzo, Philippo*, and *Abstemia* taken from 'Philomela, the Lady Fitzwater's Nightingale,' by Robert Greene; and that of *Ludovico, Francisco*, and *Dorothea*, in which the new-married lady is set to homage to her husband's night-cap, is borrowed from Boccaccio's 'Decameron,' July 7, Nov. 7" ('Biographia Dramatica').

AMOROUS PRINCE.

City of London Theatre, The

Spirit of the, figured in PLANCHÉ'S 'New Haymarket Spring Meeting' (*q.v.*). See LONDON THEATRES.

City of Pleasure (The). A play adapted by GEORGE R. SIMS from the 'Gigolette' of Pierre Decourcelle and Edmond Tarbé (Ambigu, Paris, November, 1893); first performed at the Prince of Wales's Theatre, Birmingham, April 22, 1895; first acted in America at the Empire Theatre, New York, September 2, 1895.

City Politiques. A comedy by J. CROWNE (*q.v.*), printed in 1683. "This play was a very severe satire upon the Whig party then prevailing."

City Ramble (The); or, A Playhouse Wedding. A comedy by ELKANAH SETTLE (*q.v.*), based on 'The Knight of the Burning Pestle' and 'The Coxcomb' (*q.v.*), and first performed at Drury Lane in August, 1711.—'A City Ramble'; or, *The Humours of the Compter*;' a farce by CHARLES KNIFE, acted at Lincoln's Inn Fields in June, 1715.

City Shuffler (The). A play in two parts, performed at Salisbury Court, London, in 1623.

City Wit (The); or, The Woman wears the Breeches. A comedy in prose and verse, by RICHARD BROME (*q.v.*), printed in 1653.

City Wives. A comedietta performed in New York in 1844.

Civil War. A drama in four acts, adapted by HERMAN MERIVALE from Albert Delpit's 'Mlle. de Bressier' (Ambigu, Paris, April 19), and produced at the Gaiety Theatre, London, on June 27, 1887, with Kyrie Bellew as *Jacques Rosny*, Mrs. Brown Potter as *Faustine de Bressier*, and other parts by J. Fernandez, Lewis Waller, Arthur Dacre, S. Brough, Miss Fanny Brough, Miss Amy Roselle, etc.

Civilization. A play in five acts, founded by JOHN H. WILKINS (*q.v.*) on Voltaire's 'Le Huron,' and first performed at the City of London Theatre, on November 10, 1852, with J. R. Anderson as *Hercule* (a supposed Huron), H. Rignold as *Louis XIV.*, N. T. Hicks as *M. Lascelles* (secret agent), W. Searle as the *Abbé Gabriel*, W. Travers as *Victor Le Bel* (his secretary), Miss Marian Lacy as *Hortense*, Miss F. Morant as *Therese*, etc.; performed in New York in 1853, with J. Wallack, jun., as *Hercule*. The plot has to do with the love of *Hercule* and *Hortense*, whose union *Lascelles* tries hard to prevent. In the course of the play, *Hercule* says—

"To hope
Against despair—to trust against suspicion—
To feel that woman, and her angel love,
Are the true rectifiers of the world;
And that to her, and her alone, we owe
The charm that makes our ruggedness a garden;
Yes, hand in hand must Truth and Honour walk,
With Woman for the guide! That's—Civilization!"

Civitatiss Amor: the City's Love.
"An entertainment by water, at Chelsea

and Whitehall, at the joyful receiving" of Prince Charles at the latter place on November 4, 1616; written by THOMAS MIDDLETON, printed in 1616, and reprinted in Nicholls's 'Progresses of King James.'

Clack, Justice. A character in BROME'S 'Jovial Crew' (q.v.).

Claimant (The); or, The Lost One Found. A drama by H. P. GRATTAN, Surrey Theatre, London, April 1, 1872. (2) 'Claimants:' a comedy in one act, adapted by HERMANN VEZIN from Kotzebue and Schneider; Assembly Rooms, Worthing, September 28, 1891; St. George's Hall, London, November 15, 1898.

Claire. (1) A version, in four acts, of M. Georges Ohnet's novel, 'Le Maître de Forges,' by MRS. BERNHARDT-FISCHER, New Cross Public Hall, May 7, 1887. (2) A play adapted by CLARA MORRIS (q.v.) from the 'Eva' of Richard Voss, and first performed in Omaha, U.S.A., in November, 1892; produced at the Fourteenth Street Theatre, New York, in April, 1894.

Claire, Attalie. Vocalist and actress, born at Toronto; made her *entrée* as a concert-singer at the age of fourteen. Subsequently she sang in opera, making her *début* in New York as *Siebel* in 'Faust' (followed by *Marguerite*), and afterwards undertaking an engagement with the Boston 'Ideals.' Later on, she was heard in New York as *Martha*, as *Carmen*, and as *Arline* (in 'The Bohemian Girl'). She made her first appearance in London as the heroine of 'Captain Thérèse' (1890); after which came her *Betsinda* and *Rosalba* in 'The Rose and the Ring' (1890), and her *Annabel* in 'Maid Marian' (1891). In New York she played the heroine in 'La Cigale' (q.v.). Returning to London in September, 1897, she represented *Gretchen* in Leoni's 'Rip Van Winkle' (q.v.).

Claire de Beauprè. The heroine of PINERO'S 'The Ironmaster' (q.v.).

Clairette. "Daughter of the Market" in 'La Fille de Mme. Angot' (q.v.).

Clairvoyant, Sir. A character in TOM TAYLOR'S 'Prince Dorus' (q.v.).

Clam. A drama in three acts, by C. H. ROSS (q.v.), first performed at the Surrey Theatre, April 16, 1870. "Clam" is a nickname of the heroine.

Clamydes, Sir. See CLYMON, SIR.

Clancarty, Lady. See LADY CLANCARTY.

Clancy, Michael. Physician and playwright, of Irish parentage; author of three dramatic pieces—'Tamar, Prince of Nubia,' 'Hermon, Prince of Choræa' (printed 1746), and 'The Sharper' (printed 1750). In 1737 he lost his sight, and on April 2, 1744 (for his own benefit), appeared at Drury Lane (lent by the management) as *Tiresias*, the blind prophet in 'Edipus.' This was claimed as the first instance of a blind man performing on the stage.

Clandestine Marriage (The).

comedy in five acts, by GEORGE COLMA (q.v.) and DAVID GARRICK (q.v.), first performed at Drury Lane Theatre on February 20, 1766, with King as *Lord Ogleby*, Yates as *Sterling*, Powell as *Lovevell*, Holland as *Sir John Melvil*, Baddeley as *Canton*, Palmer as *Brush*, Love as *Sergeant Flower*, Lee as *Traverse*, Aikin as *Trueman*, Mrs. Clive as *Mrs. Heidelberg*, Miss Pope as *Miss Sterling*, Mrs. Palmer as *Fanny Sterling*, and Mr. Abington as *Betty* (and *Miss Crotchett* in the epilogue). [Garrick is reported to have said to Cradock: "I know that you all take as granted that no one can excel, if he equal King in *Lord Ogleby*, and he certainly has great merit in the part; but it is in *MY Lord Ogleby*."] The comedy was performed in New York in December, 1766, with Hallam as *Ogleby*. It was revived at Covent Garden in 1768, with Woodward as *Ogleby*; at the same theatre in 1770, with Quick as *Canton* and Mrs. Mattocks as *Fanny*; at Drury Lane in 1775, with Baddell as *Canton*; at the Haymarket in 1784, with Parsons as *Ogleby*, Miss Farren as *Fanny*, and Mrs. Bulkeley as *Betty*; at Covent Garden in 1789, with Quick as *Sterling*, Farren as *Sir John*, and Miss Brunton as *Fanny*; at Drury Lane in 1798, with Kemble as *Lovevell*, Wewitzer as *Canton*, and Miss Mellon as *Betty*; at the same theatre in 1802, with Miss Pope [by royal command] as *Mrs. Heidelberg*, and in 1803, with Cherry as *Ogleby*, Bannister, jun., as *Brush*, and Mrs. Young as *Fanny*; at the Haymarket in 1806, with Fawcett as *Ogleby* and Mrs. Glover as *Miss Sterling*; at the Lyceum in 1810, with C. Mathews as *Ogleby*, Dowton as *Sterling*, and Mrs. Edgerly as *Fanny*; at Covent Garden in 1813, with Terry as *Ogleby*, Blanchard as *Sterling*, Farley as *Canton*, and Mrs. Davenport as *Mrs. Heidelberg*; at Drury Lane in 1817, with Chatterley as *Ogleby*, Wallack as *Lovevell*, Harley as *Brush*, Miss Kelly as *Mrs. Heidelberg*, Mrs. Mardyn as *Miss Sterling*, and Mrs. Bartley as *Fanny*, and Mrs. Davison as *Betty*; at Covent Garden in 1818, with Farren as *Ogleby*, Fawcett as *Sterling*, and Mrs. C. Kemble as *Miss Sterling* [Farren's *Lord Ogleby* drew great houses, says Genest]; at Covent Garden in 1819, with Mrs. Glover as *Mrs. Heidelberg*, Mr. Walter Lacy as *Fanny*, Mrs. Nisbett as *Miss Sterling*, Mrs. Orger as *Betsy*, Cooper as *Sir John*, G. Bartley as *Sterling*, G. Vandenberg as *Lovevell*, and W. Farren as *Ogleby* at the Olympic Theatre, London, on October 22, 1853, with Farren as *Ogleby* (the character in which he took his farewell of the stage at the Haymarket, July 16, 1855) at Sadler's Wells in September, 1857, with Phelps as *Ogleby*, H. Marston as *Sir John*, F. Robinson as *Lovevell*, Belford as *Brush*, Mrs. H. Marston as *Mrs. Heidelberg*, and Mrs. C. Young as *Fanny*; at Wallack's Theatre, New York, in 1859, with Wallack as *Ogleby*, Brougham as *Canton*, and Wallack as *Brush*; at the Princess's in 1871, with Phelps as *Ogleby*, J. B. Hoare as *Sir John*, H. Standing as *Lovevell*, and

Charles as *Brush*, Miss R. Leclercq as *Miss Sterling*, Mrs. R. Power as *Mrs. Heidelberg*, and Miss E. Stuart as *Fanny*; at the *Gaiety* in April, 1874, with Phelps as *Ogleby*, H. Vezin as *Lovewell*, C. Harcourt as *Sir John*, W. Maclean as *Sterling*, J. G. Taylor as *Brush*, R. Soutar as *Canton*, Mrs. H. Leigh as *Mrs. Heidelberg*, Miss C. Loseby as *Fanny*, Miss A. Baldwin as *Miss Sterling*, and Miss E. Farren as the chambermaid; at the Strand Theatre, London, May 7, 1887, with W. Farren as *Lord Ogleby*, H. B. Conway as *Sir J. Melvil*, Reeves Smith as *Lovewell*, R. Soutar as *Canton*, M. Kinghorne as *Brush*; at the Haymarket in March, 1903, with Cyril Maude as *Lord Ogleby*, A. Aynesworth as *Melvil*, C. M. Hallard as *Lovewell*, L. Rignold as *Sterling*, Eric Lewis as *Canton*, Mrs. C. Calvert as *Mrs. Heidelberg*, Miss B. Ferrar as *Miss Sterling*, and Miss J. Bateman as *Fanny*. Hogarth's 'Marriage à la Mode' is said to have suggested this comedy; and it has been asserted that *Lord Ogleby*, *Sterling*, and *Brush* were taken bodily, with dialogue, but with changed names, from Townley's farce, 'False Concord' (*q.v.*). "The *Clandestine Marriage*," says Hazlitt, "is nearly without a fault; and has some lighter theatrical graces which I suspect Garrick threw into it." The "marriage is that of *Lovewell*, a well-born apprentice, with *Fanny*, the younger daughter of the rich merchant, *Sterling*. *Sir John* is engaged to *Miss Sterling*, but loves her sister, whom *Lord Ogleby* is also fain to wed. Accident brings out the truth, and *Lord Ogleby* befriends the married lovers.

Clapp, W. W. See BOSTON (U.S.A.).

Claptrap. The name of characters in DOUGLAS JERROLD'S 'Bean Nash' (*q.v.*) and H. J. BYRON'S 'George de Barnwell' (*q.v.*).

Clara. (1) Daughter of *Gripe* in OTWAY'S 'Cheats of Scapin.' (2) Daughter of *Don Guzman* in Sheridan's 'Duenna' (*q.v.*). (3) Affianced to *Octavio* in Jephson's 'Two Strings to your Bow' (*q.v.*). See DOUGLAS, CLARA.

Clare, Lady. See LADY CLARE.

Claremont. "The Barrister" in the adaptation from Angier so named (*q.v.*).

Clarence Clevedon, his Struggle for Life or Death. A drama in three acts, by EDWARD STIRLING, first performed at the Victoria Theatre, London, on April 9, 1849.

Clari; or, The Maid of Milan. An opera in three acts, written by J. HOWARD ATNE, composed by Sir Henry Bishop (*q.v.*), and first performed at Covent Garden on May 8, 1823, with Miss Maria Tree as the heroine, Abbott as the *Duke Vivaldi*, Fawcett as *Rolamo* (a farmer, *Clari's* father), Keeley as *Geranio* (a drunken actor), and other parts by Mrs. Vining, Miss Love, Pearman, Meadows, etc. The Duke has induced *Clari*, under offer of marriage, to leave her home. She, however, retains her innocence, and,

warned by a play acted before her, escapes. The Duke thereupon repeats his promise, which he now intends to keep, and *Rolamo* joins the lovers' hands. It is in this opera that the melody of 'Home, Sweet Home' (*q.v.*) occurs. The work was played in New York in November, 1823, with Miss Johnson as *Clari*; at Sadler's Wells in 1826, with Mrs. Fitzwilliam in the title part; at the City of London Theatre in 1838, and at the Marylebone Theatre in 1854. *Clari* was played in America by Mrs. Duff.

Clariana. Wife of *Bellamente* in SHIRLEY'S 'Love's Cruelty' (*q.v.*).

Claribelle. A maidservant in E. FITZBALL'S 'Robin Hood' (*q.v.*); figures also in BURNAND'S burlesque so named (*q.v.*).

Clarice; or, Only a Woman. A drama, in a prologue and four acts, by WALTER BROWNE and FRANK ROBERTS, first performed at the Strand Theatre, London, November 17, 1886.

Clarice. The heroine of W. S. GILBERT'S 'Comedy and Tragedy' (*q.v.*).

Claricilla. A tragic-comedy by THOMAS KILLIGREW (*q.v.*), acted at the Phoenix in Drury Lane (circa 1636), and printed in 1641.

Clarinda. (1) The heroine of Mrs. CENTLIVRE'S 'Beau's Duel' (*q.v.*). (2) A lively lady in HOADLEY'S 'Suspicious Husband' (*q.v.*). (3) A character in Mrs. PIX'S 'Adventures in Madrid' (*q.v.*).

Clarion, Shrill, in COYNE and TALFOURD'S 'Leo the Terrible' (q.v.).

Clarissa Harlowe. The heroine of Samuel Richardson's famous story, of which there have been several adaptations: (1) "Clarissa; or, The Fatal Seduction:" a tragedy in prose by ROBERT PORRET, founded on the novel by Samuel Richardson; printed in 1788, but never acted. (2) 'Clarissa Harlowe': a comic burletta, first performed, with Mrs. Glover as *Clarissa*, at the Olympic Theatre, London, on January 3, 1831. [A French play in five acts, by MINAUD, was performed at the Théâtre Français on March 27, 1833. This followed the novel closely in many respects, ending with *Morden* killing *Lovelace* over the dead body of *Clarissa*.] (3) 'Clarissa Harlowe': a tragic drama in three acts, adapted by T. H. LACY and JOHN COURTNEY from a French version of Richardson's novel, by MM. Dumanoir, Guillard, and Clairville (Gymnase, Paris, 1842); first performed at the Princess's Theatre, London, on September 28, 1846, with C. J. Mathews as *Lovelace*, Mrs. Stirling as *Clarissa*, Ryder as her father, James Vining as her brother; produced at the City of London Theatre in October, 1846, with J. Webster as *Lovelace* and Mrs. R. Honner as *Clarissa*. This was probably the version produced in New York in 1856, with Miss Keene as *Clarissa*. (4) 'Clarissa': a dramatization by DION BOUCAULT of Richardson's novel, first produced at Wallack's Theatre, New York, in September, 1878, with Miss

Rose Coghlan in the title part, and C. F. Coghlan as *Lovelace*. (5) 'Clarissa Harlowe;' a drama in five acts, adapted from Richardson by W. G. WILLS, and first performed at the Theatre Royal, Birmingham, on December 16, 1889, with Miss Isabel Bateman as *Clarissa* and Henry Vibart as *Lovelace*. (6) 'Clarissa;' a play in four acts, adapted by ROBERT BUCHANAN from Richardson and the French play above named, and first performed at the Vaudeville Theatre, London, on February 6, 1890, with Miss Winifred Emery in the title part, T. B. Thalberg as *Lovelace*, T. Thorne as *Bedford*, Cyril Maude as *Solmes*, Miss Ella Banister as *Hetty*, and other parts by Miss Lily Hanbury, F. Thorne, etc.

Clarissa. (1) The heroine of 'Lionel and Clarissa' (*q.v.*). (2) Wife of *Gripe* in VAN-BRUGH'S 'Confederacy'. (3) Sister of *Beverley* in MURPHY'S 'All in the Wrong' (*q.v.*).

Clarisse; or, The Foster Sister. See ERNESTINE.

Clarisse; or, The Merchant's Daughter. A drama in three acts, by EDWARD STIRLING, first performed at the Adelphi Theatre, London, on September 1, 1845, with Mdme. Celeste as the heroine, supported by Miss Woolgar, Miss Reynolds, O. Smith, Webster, Munyard, Wright, Paul Bedford, etc.

Clark, Amos. See AMOS CLARK.

Clark, Thornton. The *nom-de-guerre* adopted by S. MURRAY CARSON (*q.v.*) in collaborating as a playwright with Louis N. Parker (*q.v.*).

Clark, William. Actor, born 1816, died 1887; began life as a violinist, and made his histrionic *début* at Westminster in 1833. His first appearance in London was at the Surrey in 1837. In 1838 he joined the company at the Haymarket, with which he remained connected for nearly four decades. He was in the original casts of 'The Balance of Comfort' (1854), 'Love's Martyrdom' (1855), 'Victims' (1857), 'An Unequal Match' (1857), Talfourd's 'Electra' (1859), 'The Contested Election' (1859), 'The Overland Route' (1860), 'The Palace of Truth' (1870), etc.

Clarke, Campbell. Dramatic writer; author of 'Awaking' (1872), 'Rose Michel' (1875), 'Love and Honour' (1875)—all adapted from the French; part-author (with Clement O'Neil) of an adaptation of 'Giroflé-Giroflá' (1874); and translator of 'The Sphinx' (1874).

Clarke, C. A. Dramatic writer; author of 'Cagliostro the Magician' (1875), 'Current Cash' (1886), 'Days of Terror' (1891), 'Trust to Luck' (1891), 'Starting Price' (1894), etc.; and part-author, with J. J. Hewson, of 'Noble Love' (1890), and, with H. R. Silva, of 'Men of Metal' (1890). See COLMAN, JOHN.

Clarke, Charles Cowden. Miscellaneous writer, born 1787, died 1877; was

the author of 'Shakespeare Characters, chiefly those Subordinate' (1863). His wife, MARY COWDEN CLARKE (1810-1898), was the compiler of 'The Complete Concordance to Shakespeare' (1845) and of 'Shakespeare Proverbs' (1848). She also wrote 'The Girlhood of Shakespeare's Heroines,' in fifteen tales (1851-2), and supervised an edition of 'The Works of Shakespeare' (1860). With her husband, she edited 'The Plays of Shakespeare' (1864), and produced 'The Shakespeare Key (unlocking the treasures of his style, elucidating the peculiarities of his construction, and displaying the beauties of his expression)' (1879). See her autobiographical work, 'My Long Life' (1896).

Clarke, Creston. Actor; son of J. S. Clarke (*q.v.*); made his London *début* in May, 1890, at the Vaudeville, as *Hamlet* in the closet scene. He played *Orsino* in 'Twelfth Night' at Daly's, New York, in 1893.

Clarke, George H. Actor; as a member of Augustin Daly's company, which he joined originally in 1869, appeared in London in 1888 (at the Gaiety) as *Grinnidge* in 'The Railroad of Love,' and 'a Lord' in the induction to 'The Taming of the Shrew'; in 1890 (at the Lyceum) as *Hollyhock* in 'Casting the Boomerang,' *Jaques* in 'As You Like It,' and the young husband in 'A Woman's Won't'; in 1891 (at the Lyceum) as the *Secretary* in 'The Last Word'; in 1893 (at Daly's) as *Petruchio*, *Master Walter*, *Richard I.* in 'The Foresters,' and *Joseph Surface*; in 1894 (at Daly's) as *Malvolio*; in 1895 (at Daly's) as the *Duke of Milan* in 'The Two Gentlemen of Verona,' and *Theseus* in 'A Midsummer Night's Dream.' The following are some of the parts played by George Clarke in New York:—*Charles*, *Courty*, *Orlando*, *George D'Alroy*, *Wellborn* (in 'A Way to Pay Old Debts') (1869) *Honeywood* in 'The Good-natured Man' (1870); *Flutter* (in 'The Belle's Stratagem') *Goldfinch* (in 'The Road to Ruin'), young *Mirabel* (in 'The Inconstant'), *Ford* (in the 'Merry Wives'), *Charles Surface*, and *Julio* (in 'A Bold Stroke for a Husband') (1872); *Biron* in 'Love's Labour's Lost' (1874); *Captain Duret* in 'The Inconstant' (1889); and *Young Fashion* in 'Miss Hoyden's Husband' (1890).

Clarke, George Somers, B. D. Fellow of Trinity College, Oxford; author of 'Oedipus, King of Thebes,' a tragedy printed 1790.

Clarke, Hamilton. Musical composer and orchestral conductor; has written the music for 'Fairly Puzzled' (1884), 'Mates' (1890), and other dramatic pieces; also, incidental music for 'Nitocris' (1887), etc., overtures, and other works for the stage.

Clarke, Henry Savile. Dramatist, writer and critic, born 1841, died 1894; was author of the following pieces:—'That Beautiful Biceps' (1876), 'A Tale of a Telephone' (1880), 'The New Rip Van

Winkle' (1880), 'The Phantom Cutlet' (1880), 'A Lyrical Lover' (1881), 'An Adamless Eden,' libretto (1882), 'Gillette,' libretto (1883), 'The Inventories' (1885), 'Hugger-Mugger,' and adaptations of 'Alice in Wonderland' (1886) and 'The Rose and the Ring' (1890); also, with L. H. F. du Terreaux, 'Love Wins' (1873) and 'A Fight for Life' (1876); with A. E. T. Watson, 'Pendarvon' (1874); and, with L. C. Clifton, 'Another Drink' (1874)—all of which see. 'An Adamless Eden' and 'A Lyrical Lover,' as well as two one-act pieces called 'Dolly' and 'A Little Flutter,' were published in 1892 in a volume entitled after the last-named piece. Savile Clarke contributed many criticisms of the stage to the *Examiner*, the *Scotsman*, the *Theatre*, *Punch*, etc.

Clarke, Holman. Actor; after experience as an amateur, began his professional career in 1891 as member of a touring company. He has since been in the original casts of 'Hypatia' (1893), 'A Woman of No Importance' (1893), 'An Enemy of the People' (1893), 'The Tempter' (1893), 'The Charlatan' (1894), 'Once Upon Time' (1894), 'A Bunch of Violets' (1894)—all at the Haymarket.

Clarke, John. Actor, died 1879; seems to have made his first public appearance at the Strand Theatre in January, 1852, as *Master Toby* in Wilkins's 'Civilization' (*q.v.*). He figured later in the year at Drury Lane; and then went into the country, whence he returned to the Strand in September, 1855. During his stay at that theatre (1855-1862) he was the first representative of the following (and other) parts:—*Ikey* in L. Buckingham's 'Belphegor,' *Varney* in Halliday's 'Kenilworth,' *Isaac* in 'The Maid and the Magpie,' *Gaiters* in 'The Bonnie Fishwife,' *Beauasant* in H. J. Byron's 'Lady of Lyons,' *Plickster* in Mayhew's 'Goose with the Golden Eggs,' *Gesler* in Talfourd's 'Tell,' *Baron Balderdash* in H. J. Byron's 'Cinderella,' *Quasimodo* in Byron's 'Esmeralda,' *Theophilus White* in 'The Two Othellos,' *Lizarro* in L. Buckingham's burlesque, and *Isaac of York* in H. J. Byron's 'Ivanhoe.' From the Strand he went to the St. James's, where he was the original *Martha* in Burdett's 'Faust and Marguerite' (1864). Next came an engagement with Miss Marie Wilton at the Prince of Wales's, where, in 1865-66, he was the first interpreter of *Umbina* in H. J. Byron's 'La! Sonnambula,' *Stubby* in 'War to the Knife,' *Chodd, jun.*, in 'Society,' *Leporello* in 'Little Don Giovanni,' *Pennythorne* in '£100,000,' *Hugh Baloot* in 'Ours,' *Caspar* in H. J. Byron's 'Der Freischutz,' and *Juno* in his 'Pandora's Box.' In 1867, at the Adelphi, Clarke was the original *Tracey Toogood* in 'A Reckful Porcupine,' and in 1868, at the Lympic, the original *Jem Swain* in 'Black Sheep.' At the Globe in 1868-70 he was the first *Matthew Pincher* in 'Cyril's Success,' and the original *Judah Lazarus* in 'Philomel,' besides playing *Mould* in 'Not

such a Fool as he Looks.' At the Adelphi in 1872 he was *Tracy Tidler* in H. J. Byron's 'Mabel's Life.' Then came employment at the Criterion (1874-77), where his original parts included *Screw* in 'An American Lady,' *Pilkie* in 'The Great Divorce Case,' and *Brisket* in 'Pink Dominos.' Clarke was also seen at the Globe in 1868-70 as *Quilp* in 'The Old Curiosity Shop' and *Brown* in 'Brown and the Brahmins,' at the Adelphi in 1875 as *Uriah Heep* in 'Little Em'ly,' and so forth. In 1873 he married Teresa Furtado (*q.v.*). See the *Era* for February 23, 1879; also 'Mr. and Mrs. Bancroft on and off the Stage' (1888).

Clarke, John H. Actor, born in Manchester, 1788; died in New York, 1838; made his American *début* in 1822, and became, says J. N. Ireland, "one of the most valuable stock actors known to our stage." His parts included *Prospero*, *Iago*, *Hubert*, the *Ghost* in 'Hamlet,' *Stukeley*, *Joseph Surface*, etc. His wife and three of his daughters—Fanny, Rosetta, and Conzantia—had some vogue as actresses.

Clarke, J. I. C. See HEARTSEASE and KLEIN, CHARLES.

Clarke, John Sleeper. Actor, born at Baltimore, U.S.A., 1834; made his professional *début* in August, 1852, at the Chestnut Street Theatre, Philadelphia, as *Soto* in 'She Would and She Would Not' (*q.v.*). In 1854 he appeared successively in Baltimore and New York, and in 1855 went to the Arch Street Theatre, Philadelphia, of which, in 1853, he became the joint lessee and manager. From 1862 to 1867 he was at the Winter Theatre, New York. He had, in 1865, joined Edwin Booth in the purchase of the Walnut Street Theatre, Philadelphia, and in 1866 had undertaken the joint management of the Boston Theatre. He made his first appearance in London at the St. James's Theatre in October, 1867, as *Major Wellington de Boots* in 'The Widow-Hunt' (otherwise 'Everybody's Friend,' revised for the occasion). This was followed by impersonations of *Tyke* in 'The School of Reform' (St. James's, 1867), *Salem Scudder* in 'The Octoroon' (Princess's Theatre, 1868), and of *Jack Gosling* in 'Fox versus Goose,' *Babington Jones* in 'Among the Breakers,' *Timothy Toodles* in 'The Toodles,' and *Dr. Pangloss* in 'The Heir-at-Law'—all at the Strand Theatre in 1868-70. In the last-named year he acted in the States. In July, 1876, he reappeared at the Strand Theatre as *Dr. Pangloss*, following this up in 1872 at the same theatre with *Dr. Ollapod* in 'The Poor Gentleman' and *Paul Pry* in Poole's comedy. In the same year he became lessee of the Charing Cross Theatre, and appeared there as *Bob Acres* in 'The Rivals.' In 1874 came his *Phineas Pettiephog* in 'The Thumbsore' at the Holborn Theatre. From the autumn of 1878 to the summer of 1879 he was lessee of the Haymarket Theatre, where he produced Albery's 'Crisis' and Wills's 'Ellen' (afterwards 'Brag'), also figuring as *Graves* in 'Money,' etc. At the

same house in 1880 he was the original *David Dimple* in 'Leap Year' (*q.v.*). In 1882 he opened the new Strand Theatre, appearing as the original *Pierre Coquillard* in 'Frolique' (*q.v.*), and as *Beetles* in Tom Taylor's 'Eloped' (*q.v.*). In 1883 he revived there 'The Comedy of Errors,' with himself as *Dromio of Syracuse*. At the Avenue in 1884 he was the original *Peter Patten* in 'Just in Time,' and in 1885, at the Strand, was the first representative of the title part in 'Cousin Johnny' (*q.v.*). See 'Actors and Actresses of Great Britain and America,' Pascoe's 'Dramatic List' (1880), and 'Dramatic Notes' (1879, *et seq.*). See, also, CLARKE, CRESTON and WILFRID.

Clarke, Mary Cowden. See CLARKE, CHARLES COWDEN.

Clarke, Matthew. Actor; was employed at Covent Garden, on and off, from 1755 to 1783, and was the original *Sir William Honeywood* in 'The Good-natured Man' (*q.v.*). Genest says of him that, "tho' not a great actor, he was a very respectable one. His best character was *Henry VIII.*" See "English Stage" (1832).

Clarke, Mrs. Asia Booth. Daughter of Edwin Booth (*q.v.*), and wife of John S. Clarke (*q.v.*); born 1838, died 1888; author of 'The Booths.'

Clarke, Richard. Vocalist and actor; was the original *Claude* in 'The Castle of Como' (1889), and the first representative in America of *Marco* in 'The Gondoliers' (1890). He was *Piquillo* in 'La Périchole' at the Garrick Theatre, London, in 1897. He is the author of a one-act piece called 'A Matrimonial Advertisement' (1895).

Clarke, Stephen. Author of two dramas called 'The Poison Tree' and 'The Torrid Zone,' both printed in 1809.

Clarke, Wilfrid. Actor, born 1867, at Philadelphia; son of J. S. Clarke (*q.v.*); made his professional *début* at the Strand Theatre, London, in 1885, in 'Nicholas Nickleby.' After experience in London and the English provinces, he sailed in 1888 for the States, where he was engaged first by Miss Julia Marlowe to play *Touchstone*, *Aguecheek*, etc., and next by Edwin Booth and Laurence Barrett as leading comedian. In 1890 he began his career as a "star," appearing on tour as *Tony Lumpkin*, *Bob Acres*, etc. In August and September, 1895, he figured at the Strand Theatre, London, in his own farcical play, 'New York Divorce' (*Paul Roach*), and in his father's one-act piece, 'A Youngster's Adventure' (*Kit Curtis*).

Claude, Angelina. Actress; was a member of the Strand Theatre company from April, 1873, to August, 1876, during which period she was the first representative of *Rosalie Rompanneau* in 'Nemesis,' *Seraphin* in 'El Dorado,' *Bagatelle* in 'Loo,' and the Party who took Miss, 'Flor-Fin in 'Intimidat,' *Allserina* in 'Flamingo,' *Mlle. Flo* in 'Antarctic,' *Lady Vapid* in 'Cracked

Heads,' and *Selika* in Burnand's 'L'Africaine,' besides figuring in revivals of 'The Field of the Cloth of Gold' (*Darnley*) and 'Patient Penelope.'

Claude Du Val. This famous highwayman has been the central figure of the following dramatic pieces:—(1) 'Claude Duval, the Ladies' Highwayman,' a farce in one act, by T. P. TAYLOR, City of London Theatre, May 8, 1842, with Miss Ellen Daly as *Claude*. (2) 'Claude Du Val,' a play by W. T. MONCRIEFF, revived at the Marylebone Theatre in May, 1863. (3) 'Claude Duval; or, The Highwayman for the Ladies,' a burlesque by F. C. BURNAND (*q.v.*), first performed at the Royalty Theatre, London, January 23, 1869, with Miss M. Oliver as *Claude*, Miss Charlotte Saunders as *Lora*, Ronald, F. Dewar as *Jacob Kidd*, J. Danvers as *Mabel*, P. Day as *Ikey*, and other parts by Miss N. Bromley, Miss K. Bishop, and Miss C. Thompson. (4) 'Claude Duval; or, Love and Larceny,' a romantic and comic opera by H. P. STEPHENS (*q.v.*) and Edward Solomon (*q.v.*), first performed at the Olympic Theatre, London, on August 24, 1881, with F. H. Celli in the title part, G. Power a *Charles Lorrimore*, Arthur Williams as *Sir Whiffle Whaffle*, Fred Solomon as *Bloodred Bill*, Miss Marian Hood as *Constance*, Miss Edith Blande as *Rose*, Miss Harriet Coveney as *Mistress Betty*. (5) 'Claude Duval,' a burlesque in two acts, by FREDERICK BOWYER and "PAYNE NUNN," music by John Crook and Lionel Monckton, first performed at the Prince's Theatre, Bristol, July 23, 1894, with A. Roberts in the title part, and other rôles by Eric Thorne, H. C. Clarey, C. E. Stevens, Miss F. Schubert, etc.; produced at the Prince of Wales Theatre, London, September 25, 1894. *Claude Duval* figures in W. T. TOWNSEND 'Whitefriars' (*q.v.*).

Claudia's Choice. A play in verse by ROSS NEIL (*q.v.*), performed in 1883.

Claudian. A play in a prologue and four acts, constructed by HENRY HERMA (*q.v.*), and written by W. G. WILLS (*q.v.*), first performed at the Princess's Theatre, London, on December 6, 1883, with Wilton Barrett in the title part, W. Speakman, Agazil, E. S. Willard as the *Holy Clement*, C. Hudson as *Thoriogatus*, F. Cooper as *Theorus*, Clifford Cooper as *Alcares*, George Barrett as *Belos*, Miss Eastlake as *Almida*, Miss Emmeline Ormsby as *Serena*, Miss I. Dickens as *Hera*, and other rôles by Nevill Doone, Mrs. Huntley, etc.; revived at the Princess's in 1889, with W. Barrett and Miss Eastlake in their original parts, Miss Ali Belmonte as *Serena*, and A. Melford *Clement*; at the Métropole, Camberwell, 1899, with W. Barrett as *Claudian* and Miss Maud Jeffries as *Almida*. Wilton Barrett has "starred" as *Claudian* both in the English provinces and in the United States. In the former *Claudian* has been played by Leonard Boyne, the *Holy Clement* by Dewhurst, *Agazil* by D'Esterre Guinne

Thoriogalus by J. McIntyre, *Almida* by Misses C. Grahame and L. Linden, *Serena* by Miss Maggie Hunt. See PAW CLAUDIAN.

Claudine. (1) The village belle in 'The Miller and his Men' (*q.v.*), and the burlesques founded on it. (2) A character in 'La Fille du Tambour Major' (*q.v.*).

Claudine; or, The Basket Maker. A burletta by CHARLES DIBDIN, jun., acted at Sadler's Wells and printed in 1801.

Claudio, in 'Much Ado About Nothing' (*q.v.*), is a young lord of Florence, who "hath borne himself beyond the promise of his age." (2) *Claudio*, in 'Measure for Measure,' is the brother of *Isabella* and the seducer of *Juliet*.

Claudius. The king in 'Hamlet' (*q.v.*).

Claudius, Appius. See APPIUS.

Clause, in BEAUMONT and FLETCHER'S 'Beggar's Bush' (*q.v.*), is the father of *Goswin* (*q.v.*).

Claverhouse, Graham of, figures in FALCONER'S 'Bonnie Dundee' (*q.v.*).

Clavigo. An English translation of this tragedy by Goethe was published in 1798.

Claxton, Kate, actress, appeared at the Fifth Avenue Theatre, New York, in 1870-72, as *Sebastian* in 'Twelfth Night,' *Trusty* in 'The Provoked Husband,' *Marcella* in 'A Bold Stroke for a Husband,' *Kate Rocket* in 'Old Heads and Young Hearts,' *Jo* in 'Man and Wife,' *Lucille* in Boucicault's 'Jezebel,' and *Genevieve* in 'The Baroness.'

Clay. A brickmaker in MURRAY'S 'Diamond Cut Diamond' (*q.v.*).

Clay, Cecil. See PANTOMIME REHEARSAL and VOKES, ROSINA.

Clay, Frederick. Musical composer, born 1839, died 1889; pupil of Molique and Hauptmann; wrote the music of the following operas and operettas:—'The Pirate's Isle' (1859), 'Out of Sight' (1860), 'Court and Cottage' (1862), 'Constance' (1865), 'The Bold Recruit' (1868), 'Ages Ago' (1869), 'The Gentleman in Black' (1870), 'In Possession' (1871), 'Happy Arcadia' (1872), 'Cattarina' (1874), 'Don Quixote' (1875), 'Princess Toto' (1875), 'The Merry Duchess' (1883), 'The Golden Ring' (1883). He also wrote incidental music for 'Twelfth Night' and Albery's 'Oriana.'

Claychester Scandal (The). A comedy in four acts, Theatre Royal, Colchester, December 9, 1898; revised and re-produced, under the title of 'Intruders,' at the Theatre Royal, Worcester, January 16, 1899, with a cast including Miss Fanny Brough, J. G. Taylor, Rudge Harding, C. W. Garthorne, C. Douglas Cox, Miss Jessie Robertson, Miss Maud Abbott, and Miss Dorothy Hammond.

Clayo, Pipo de. See PIPO DE CLAYO.

Clayshire, Earl of, in CONWAY EDWARDS'S 'Long Odds' (*q.v.*).

Clayton, Estelle. American playwright; author of 'Favette,' 'A Gentle Savage,' 'A Sad Coquette,' etc.

Clayton, John [John Alfred Clayton Calthrop]. Actor, born at Gosperton, Lincolnshire, February, 1845; died February, 1888; acted successfully as an amateur, and made his professional *début* at the St. James's Theatre, London, in February, 1866, as *Hastings* in 'She Stoops to Conquer.' After this he was the first representative of the following characters:—*Colney Hatch* in 'He's a Lunatic' (1867), *Landry Barbeau* in 'The Grasshopper' (1867), *Kedgely* in 'Dearer than Life' (1868), *Monks* in Oxenford's 'Oliver Twist' (1868), *Medlicott* in 'Time and the Hour' (1868), *Earl Mount-Fevercourt* in 'Dreams' (1869), *Young Calthorpe* in 'An Old Score' (1869), *Vaubert* in 'A Life Chase' (1869), *Joe Lennard* in 'Uncle Dick's Darling' (1869), *Jaggers* in 'Great Expectations' (1870), *Jormell* in 'Coals of Fire' (1870), *Captain Boodle* in 'On Guard' (1871), *Victor Tremain* in 'Awaking' (1872), *Juan de Miraflore* in 'Philip' (1873), *George de Chavannes* in 'Lady Flora' (1873), *Hugh Trevor* in 'All for Her' (1875), *Osip* in 'The Danischeffs' (1877), and *Henry Beauclerc* in 'Diplomacy' (1878). In 1879 he fulfilled an engagement at Booth's Theatre, New York, where he was in the original cast of 'Rescued' (*q.v.*), and was also seen as *Nemours* in 'Louis XI.' Returning to England, he was the original interpreter, successively, of *Robert Dudley* in Wingfield's 'Mary Stuart' (1880), *Sir George Falow* in 'Good Fortune' (1880), and *Hugh Kelson-Derrick* in 'Coralie' (1881). In September, 1881, he became co-manager with Arthur Cecil of the Court Theatre, where he was the first representative of *Raoul de Latour* in 'Honour' (1881), *Max Engelhardt* in 'Mimi' (1881), *Hartley Venn* in 'My Little Girl' (1882), *Chiff* in 'The Manager' (1882), the *Hon. Charles Tracy* in 'The Parvenu' (1882), *General Dexter* in 'Comrades' (1882), the *Rev. Humphrey Sharland* in 'The Rector' (1883), *Robert Straightley* in 'The Millionaire' (1883), *Lewis Long* in 'Margery's Lovers' (1884), the *Duc de Chevreuse* in 'Devotion' (1884), *Sir John Cartaret* in 'The Opal Ring' (1885), *Colonel Lukyn* in 'The Magistrate' (1885), *Admiral Rankling* in 'The School-mistress' (1886), and the *Dean of St. Marvell's* in 'Dandy Dick' (1887). Other parts played by him in London from time to time included *Joseph Surface* (Vaudeville, 1872), *Louis XIII.* in 'Richelieu' (Lyceum, 1873), *Cromwell* in Willis's 'Charles I.' (1874), the brothers *Dei Franchi* in 'The Corsican Brothers' (1876), *D'Alroy* in 'Caste' (Prince of Wales's, 1879), *Sir Horace Welby* in 'Forget Me Not' (Prince of Wales's, 1880), *Harold Boycott* in 'The Money-spinner' (St. James's, 1881), *Ledger, M.P.* in 'The Parvenu' (Court, 1882), *Sir Jasper Combe* in 'Dan'l Druce'

(Court, 1884), the *Chevalier Browne* in 'Play' (Court, 1884), *John Goring* in 'The Denhams' (Court, 1885), etc.

Clayton, Thomas, musician (circa 1692-1730), promoted, with N. F. Haym and C. Dieupart, a series of opera performances at Drury Lane Theatre—the first (1705) being that of 'Arsinoe, Queen of Cyprus' (*q.v.*), for which Clayton had compiled the score from various foreign sources. Later (1707) came Addison's 'Rosamond' (*q.v.*), of which Clayton composed the music. The enterprise ended in 1711. An anonymous contemporary suggested that Clayton "made the worst musick in all the world."

Cleander. A tragedy acted before the Queen at Blackfriars in 1634, and licensed in May, 1637, as "by PHILIP MASSINGER." See **LOVERS' PROGRESS**, THE.

Cleanthe. (1) Sister of *Siphax* in BEAUMONT and FLETCHER'S 'Mad Lover' (*q.v.*). (2) *Cleanthe*, in Talfourd's 'Ion' (*q.v.*), is the lady beloved by the hero.

Cleanthes, in 'The Old Law' (*q.v.*), is the son of *Nicides*.

Clear Ahead. A drama in four acts, by C. A. CLARKE (*q.v.*), first performed at the Theatre Royal, Oldham, August 3, 1855.

Clear Case (A). A farce in one act, by GILBERT ABBOTT à BECKETT (*q.v.*), first performed at the St. James's Theatre, London, with C. Selby and Mrs. Selby in the cast; performed in New York in March, 1849.

Cleft Stick (A). A comedy in three acts, by JOHN OXFORD (*q.v.*), founded on Grangier and Thiboust's 'Supplice d'un Homme,' and first performed at the Olympic Theatre, London, on November 7, 1865, by F. Younge, H. Wigan, Mrs. Stephens, etc. See **MEMBER FOR SLOCUM**.

Cleland, John. Miscellaneous writer, born 1707, died 1789: author of three dramatic pieces—'Titus Vespasian' (1755), 'The Ladies' Subscription' (1755), and 'Tombo-chiqui' (1758).

Clemanthe. The heroine of TALFOURD'S 'Ion' (*q.v.*).

Clemenceau Case (The). A play by WILLIAM FLERON, adapted from 'L'Affaire Clemenceau' of Dumas *filis* and Armand D'Artois (Paris, Variétés, 1880), and first performed at the Standard Theatre, New York, on January 25, 1890.

Clemens, Samuel. See **TWAIN, MARK**.

Clement, The Holy, figures in HERMAN and WILLS'S 'Claudian' (*q.v.*).—*Justice Clement* is a character in 'Every Man in his Humour' (*q.v.*).

Clementina. A tragedy by HUGH KELLY (*q.v.*), acted at Covent Garden in February, 1771, with Mrs. Yates as the heroine. "A gentleman being asked, after one of the representations of this play, if he did not hiss it, replied, 'How could I? A man can't hiss and yawn at the same

time'" ('Biographia Dramatica'). (2) A farce by EDWARD MONCRIEFFE, Surrey Theatre, September 5, 1892.

Clementina. Maid-of-all-work in W. BROUGH'S 'Apartments' (*q.v.*).

Clements, Arthur. Dramatic writer; author of 'Dan'l Tra-Duced, Tinker,' burlesque (1876), 'The Telephone' (1878), 'Two Photographs' (1834), 'The Two Blinds,' 'Two to One,' etc.; and part-author, with R. Soutar, of 'Jack and Jill,' pantomime (1874), and, with F. Hay, of 'Cracked Heads,' burlesque (1876).

Clench. (1) *Zachary, Saul*, and *Tabitha Clench* are characters in OXFORD'S 'Uncle Zachary' (*q.v.*). (2) *Josiah, Mrs.*, and *Mabel Clench* figure in H. J. BYRON'S 'The Girls' (*q.v.*).

Clench and Wrench. A farce, performed at the Bijou Theatre, Bayswater, June 7, 1879.

Cleombrotus. A character in Mrs. COWLEY'S 'Fall of Sparta' (*q.v.*).

Cleomenes. A Sicilian lord in 'The Winter's Tale' (*q.v.*).

Cleomenes, the Spartan Hero. A tragedy by JOHN DRYDEN, first performed at the Theatre Royal in May, 1692, with Betterton as *Cleomenes*, Alexander as *Ptolemy* (King of Egypt), Sandford as *Sosybius* (his first minister), Mrs. Barry as *Cassandra* (his mistress), Mrs. Bracegirdle as *Cleora* (second wife to *Cleomenes*), Mrs. Betterton as *Cratesiclea* (his mother), Mountfort as *Cleanthes* (his friend), and Kynaston as *Pantheus*. The scene is Alexandria. *Cassandra* falls in love with *Cleomenes*, and in the absence of *Ptolemy* confesses her passion, to which *Cleomenes* does not respond. He is thereupon imprisoned and nearly starved. He and *Cleanthes* incite the Alexandrians to revolt, but the attempt fails, and *Cleanthes* and *Cleomenes* kill one another. "The additions which Dryden has made to the real story are chiefly the scene in which the Spartans are nearly starved, the love of *Cassandra* for *Cleomenes*, the whole character of *Cleora*, and nearly the whole of *Cleanthes*" (Genest). In his preface to the play as printed Dryden wrote: "Mrs. Barry has in this tragedy excelled herself, and gained a reputation beyond any woman whom I have ever seen in the theatre." The play was revived at Covent Garden in August, 1721, with Mills as the hero and Mrs. Thurmond as *Cassandra*. "Part of the fifth act of this play was written by Thomas Southerne, to whom Dryden, in consequence of an illness, had entrusted its completion and revision" (A. W. Ward).

Cleon. Governor of Tarsus, in 'Pericles, Prince of Tyre' (*q.v.*).

Cleon; or, Clean out of Sight, out of Mind. A musical drollery by A. MALTBY, Alexandra Theatre, Liverpool, March 23, 1874.

Cleone. A tragedy in five acts, by ROBERT DODDSLEY (*q.v.*), first performed at Covent Garden on December 2, 1753, with Mrs. Bellamy in the title part. Garrick had refused the play, but Mrs. Bellamy's acting made it a success. "People," writes Gray to Mason, "who despised 'Cleone' in manuscript, went to see it, and confess 'they cried so!'" "An imperfect hint towards the fable of this tragedy was taken," says the 'Biographia Dramatica,' "from the 'Legend of St. Genevieve,' written originally in French, and translated into English in the seventeenth century by Sir William Lower. Mr. Pope had attempted in his very early youth a tragedy on the same subject which he afterwards destroyed."

Cleonice, Princess of Bithynia. A tragedy by JOHN HOOLE, first performed at Covent Garden in March, 1775, with Mrs. Hartley as the heroine.

Cleopatra, Queen of Egypt, besides figuring in SHAKESPEARE'S 'Antony and Cleopatra' (*q.v.*), SEDLEY'S tragedy of that name (*q.v.*), DRYDEN'S 'All for Love' (*q.v.*), SHAW'S 'Cæsar and Cleopatra' (*q.v.*) and 'Great Cæsar' (burlesque) (*q.v.*), is the central figure in other plays, to which she gives her name: (1) 'Cleopatra: a tragedy by SAMUEL DANIEL, based on the narrative by Plutarch, and printed first in 1594, and, again, with alterations, in 1623. "It seems not to have been acted, and it is very unfit for representation, many of the speeches being of an enormous length. . . . The merit of it consists chiefly in the language. It is deficient in action. Even the death of Cleopatra is related by a messenger" (Genest). The story begins after the death of Antony, "and the imagination," says A. W. Ward, "is touched by the grandiose solation of the opening situation, where the Queen is discerned alone in the Monument, face to face with her destiny." (2) 'Cleopatra, Queen of Egypt, her Tragedy,' by THOMAS MAY, acted in 1626, and printed in 1639. "The play begins before the open rupture between Octavius Cæsar and Antony. . . . In the fourth act Cleopatra wavers between Cæsar and Antony. In the fifth, Antony stabs himself. . . . Cleopatra enters in robes of state. Antony's hearse is brought in. She applies the asp" (Genest). (3) 'Cleopatra: an adaptation by H. RIDER HAGGARD of his story so named, produced at the Windsor Theatre, New York, in March, 1891; it had been performed originally at Louisville in September, 1890, under the name of 'Harmachio' (*q.v.*). (4) 'Cleopatra: a play translated from the French of Emile Moreau and Victorien Sardou (Porte St. Martin, Paris, October, 1890), and first performed at the Fifth Avenue Theatre, New York.—Of Shakespeare's *Cleopatra* Hazlitt says that her character "is a masterpiece. . . . She is voluptuous, ostentatious, conscious, boastful of her charms, haughty, tyrannical,ickle. . . . *Cleopatra's* whole character is the triumph of the voluptuous, of the love

of pleasure and the power of giving it, over every other consideration." See MDLLE. CLEOPATRA.

Cleopatra. A farcical comedy in three acts, adapted by ARTHUR SHIRLEY (*q.v.*) from 'Les Amours de Cléopâtre,' and first performed at the Shaftesbury Theatre, London, on the afternoon of June 25, 1891, with Miss Maud Milton, Fred Mervin, and Scott Buist in the principal parts. See MDLLE. CLEOPATRA.

Cleopatra, in C. SELBY'S 'Antony and Cleopatra' (*q.v.*), is a grisette.

"**Cleopatra's majesty.**"—'As You Like It,' act iii. sc. 2.

Clermont. Friend of *Dinant* in BEAUMONT and FLETCHER'S 'Little French Lawyer' (*q.v.*).

Clergyman's Daughter (The). See MY GIRL.

Clerical Error (A). A comedieta in one act, by HENRY ARTHUR JONES (*q.v.*), first performed at the Court Theatre, London, on October 13, 1879, with Wilson Barrett as the vicar, G. W. Anson as the butler, and Arthur Dacre and Miss Winifred Emery as a couple of lovers.

Clerice, Justin. See COQUETTE and ROYAL STAR.

Clerk of Clerkenwell (The); or, The Three Black Bottles. A romantic drama in two acts, by GEORGE ALMAR, Sadler's Wells Theatre, February 3, 1834, with a cast including the author, R. Honner, C. J. Smith, etc.

Clerk of the Weather (The). A fantastic comedy in three acts, by KATE OSBORNE and AGATHA HODGSON, Aquarium Theatre, Brighton, February 26, 1894.

Clerke, William. Author of 'Marciano; or, The Discovery,' a tragi-comedy, acted in Edinburgh and printed in 1663.

Clermont, Madame, in DIMOND'S 'Adrian and Orilla' (*q.v.*), is the name assumed by *Matilda*. (2) *Lady Charlotte Clermont* is the heroine of G. ABBOTT & BECKETT'S 'Artist's Wife' (*q.v.*).

Cleveland, Miss. See STIRLING, MRS. ARTHUR.

Clever, Mrs. A character in ROWE'S 'Biter' (*q.v.*). (2) *Clever*, in SHERIDAN KNOWLES'S 'Woman's Wit' (*q.v.*), is *Hero's* man-servant.

Clever Capture (A). A comedieta by MARK MELFORD, Theatre Royal, York, March 7, 1890.

Clever Sir Jacob. See OUT OF THE FRYING-PAN.

Cliequot. *Count of Champagne* in FARNIE'S 'Champagne' (*q.v.*).

Clifford, Martin, Master of the Charterhouse (1671-77), is said to have had a hand in the composition of 'The Rehearsal' (*q.v.*).

Clifford, Mrs. William. Actress, born 1791, died 1850; daughter of a Bath physician; married an officer in the army, and after his death (1814) went on the stage. "There is good evidence," says her grandson, Clifford Harrison, "that her capability as an actress was of no mean order. She acted with Edmund Kean, with Mrs. Siddons, with the Kembles, and with Macready; and in later years she was a member of the Haymarket Theatre, in the days of the elder Farren and Mrs. Glover. She was in the original cast of 'The Lady of Lyons,' in which play, Lady Martin has told me, she was really admirable, raising the small part she was assigned (*Madame Deschappelles*) to distinction by the excellence of her acting. John Kemble said she was the finest *Lady Macbeth*, 'after Sarah Siddons,' that he had ever seen. And Sir Walter Scott, who was present once in the Edinburgh Theatre when she was acting in 'Guy Mannering,' was so excited and pleased with her performance that he exclaimed, 'Whilst that woman lives Meg Merrilies will never die!' " ('Stray Records,' 1892). See the *Era* for September 15, 1850.—Mrs. Clifford's daughter Ellen was on the stage for a short time before her marriage with William Harrison, the well-known vocalist (*q.v.*). See Fanny Kemble's 'Records of my Girlhood.'

Clifford, Mrs. W. K. Novelist and dramatic writer; author of 'A Honeymoon Tragedy' (1896), 'A Supreme Moment' (1899), 'The Likeness of the Night' (1900), 'A Long Duel' (1901), 'The Search Light' (1902); author, also, with W. H. Pollock (*q.v.*), of 'An Interlude' (produced in 1893).

Clifford, Paul. See PAUL CLIFFORD.

Clifford, Rosamond. See ROSAMOND.

Clifford, Mr., in BURGONNE'S 'Heiress' (*q.v.*), is in love with *Lady Emily Gayville*. (2) *Clifford* is a character in PYE'S 'Ade-laide' (*q.v.*). (3) *Sir Thomas Clifford*, in SHERIDAN KNOWLES'S 'The Hunchback' (*q.v.*), is betrothed to *Julia*.

Climbing Boy (The); or, The Little Sweep. A comic drama in three acts, by R. B. PEAKE, first performed at the Olympic Theatre, London, July 13, 1832, with Miss Henderson in the title part, and other rôles by Bartley, John Reeve, F. Matthews, Mrs. C. Jones, Miss H. Caswe, etc.; performed in New York in 1835.

Clinch, Lawrence. Actor; born in Dublin; played the title part in 'Alexander the Great' at Drury Lane in 1772. He succeeded John Lee in the representation of *Sir Lucius O'Trigger* in 'The Rivals' (1775); and, later in that year, was the original *Lieut. O'Connor* in Sheridan's 'St. Patrick's Day'; or, 'The Scheming Lieutenant' (*q.v.*).

Clincher. Father and son in FARQUHAR'S 'Constant Couple' (*q.v.*).

Clinker, Humphrey. See HUMPHREY CLINKER.

Clio. A play in five acts, by BARTLEY CAMPBELL (*q.v.*), first performed at the Elephant and Castle Theatre, London, August 14, 1885; first performed in America at Niblo's Gardens, New York, on August 17, 1885.

Clito. A tragedy in five acts, by SIDNEY GRUNDY (*q.v.*) and WILSON BARRETT (*q.v.*), first performed at the Princess's Theatre on May 1, 1886, with Wilson Barrett in the title part, Miss Eastlake as *Helle*, E. S. Willard as *Glaucias*, and other parts by C. Hudson, A. Melford, J. H. Clyndes, C. Fulton, S. Murray Carson, Miss Carrie Coote, Miss Alice Belmore, etc.

Clive, Catherine. Actress and vocalist, born 1711, died 1785; daughter of William Raftor, an Irish lawyer of good family but small means. It was no doubt because her father had lost his property through adhering to James II. that "Kitty," whose education apparently was neglected, drifted on to the stage. Through the good offices of Theophilus Cibber and of Chetwood—who says that she "had a facetious turn of humour and infinite spirits, with a voice and manner in singing songs of pleasantry peculiar to herself"—she attracted the attention of Colley Cibber, who, in 1728, engaged her for Drury Lane, her first appearance being made as *Ismenes* (the page) in 'Mithridates' (*q.v.*). Her first "original" part was that of *Phyllida* in Cibber's 'Love in a Riddle' (*q.v.*), in which (1729) she made a marked success both as singer and as actress. At Drury Lane she remained till 1743, figuring there as the first representative of *Nell* in 'The Devil to Pay,' *Lappet* in 'The Miser,' *Lettice* in 'The Intriguing Chambermaid,' *Bessy* in Dodsley's 'Blind Beggar of Bethnal Green,' and many other characters, and being seen, also, as *Miss Prue*, *Polly Peachum*, *Flippanta* (in 'The Confederacy'), *Miss Hoyden* (in 'The Country Wife'), *Lady Fanciful* (in 'The Provoked Wife'), *Lady Froth* (in 'The Double Dealer'), *Mrs. Brittle* (in 'The Amorous Widow'), *Millamant* (in 'The Way of the World'), etc. During this engagement she also essayed *Desdemona*, *Celia*, *Olivia* ('Twelfth Night'), and *Portia* ('Merchant of Venice'), playing the last (it is said) in a vein of broad comedy. In 1733 she had married George Clive, a barrister, and second cousin of the famous soldier-statesman, and thereafter acted as "Mrs. Clive." The union, however, was not happy, and was soon dissolved. In 1742 Mrs. Clive sang the music of *Delilah* at the first performance of Handel's 'Samson.' Garrick becoming lessee of Drury Lane in 1746 at once secured her for that theatre, to which she attached herself until she retired from the stage in 1769. In the course of those twenty-three years she was the original *Lady Riot* in the altered 'Letha' (*q.v.*), *Mrs. Cadwallader* in 'The Author,' *Slipslop* in 'The Upholsterer,' *Lucy* in 'The Guardian,' *Kitty* in 'High Life Below Stairs,' *Muslin* in 'The Way to Keep Him,

Lady Freelove in 'The Jealous Wife,' *Widow Blackacre* in the altered 'Plain Dealer' (*q.v.*), *Mrs. Heidelberg* in 'The Clandestine Marriage,' and *Lady Fitz* in 'Peep behind the Curtain.' Within the same period she appeared as *Lady Wronghead* (in 'The Provoked Husband'), *Bizarre* (in 'The Inconstant'), *Mrs. Frail* (in 'Love for Love'), *Katherine* (in 'Katherine and Petruccio'), *Lady Wishful* (in 'The Way of the World'), etc. After her retirement she lived at Strawberry Hill in a house presented to her by Horace Walpole. It was there that she died. Dr. Johnson declared that she was "the best player he ever saw" ('Tour in the Hebrides'). "Mrs. Clive in the sprightliness of humour," he said, "I have never seen equalled. What Clive did best she did better than Garrick. . . . She was a better romper than any I ever saw in nature." Goldsmith averred that "she had more true humour than any actor or actress on the English or any other stage he had seen" ('The Bee'). Fielding wrote that she had brought "the greatest genius for acting on the stage." Churchill, in 'The Bosciad' (1761), says—

"First giggling, plotting chambermaids arrive,
Hoydens and romps led on by General Clive.
In spite of outward blemishes she shone,
For humour fam'd, and humour all her own.
Easy, as if at home, the stage she trod,
Nor sought the critic's praise, nor fear'd his rod.
Original in spirit and in ease,
She pleas'd by hiding all attempts to please.
No comic actress ever yet could raise
On humour's base more merit or more praise."

Horace Walpole wrote, for an urn erected by him in the shrubbery of the house he gave her, the following lines:—

"Ye smiles and jests, still hover round;
This is mirth's consecrated ground.
Here liv'd the laughter-loving dame—
A matchless actress, Clive her name;
The Comic Muse with her retir'd,
And shed a tear when she expir'd."

Mrs. Clive wrote the following dramatic sketches:—'The Rehearsal; or, Boys in Petticoats' (in which she herself played *Mrs. Hazard*) (1753), 'Every Woman in her Humour' (1760), 'Sketch of a Fine Lady's Return from a Rout' (1763), and 'The Faithful Irishman' (1765). See C. Cibber's 'Apology' (1740), Chetwood's 'History of the Stage' (1749), Victor's 'History of the Theatres' (1761-71), 'The Dramatic Censor' (1770), Davies' 'Life of Garrick' (1780), Wilkinson's 'Memoirs' (1790), Genest's 'English Stage' (1832), Sir Theodore Martin in the 'Dictionary of National Biography' (1887), and 'The Life of Mrs. Catherine Clive,' by Percy Fitzgerald (1888).—*Kitty Clive* is one of the characters in Tom Taylor's 'Masks and Faces' (*q.v.*), and gives the title to a one-act play by F. Frankfort Moore. See KITTY CLIVE.

Cloacina. A "comi-tragedy," published anonymously in 1775, and attributed by the 'Biographia Dramatica' to HENRY MAN. "It contains some pleasant satire on the caprice of managers, and the bad taste displayed by our modern writers of tragedy." See Genest.

Cloches de Corneville (Les). A comic opera, libretto (in four acts), by MM. Clairville and Babet, music by R. Planquette (Folies Dramatiques, Paris, April, 1877); first performed in England, with English libretto (in three acts) by H. B. FARNIE and R. REECE, at the Folly Theatre, London, on February 23, 1878, with Miss V. Cameron as *Germaine*, Miss K. Munroe as *Serpolette*, John Howson as the *Marquis de Corneville*, Sheil Barry as *Gaspard*, W. J. Hill as the *Baillie of Corneville*, Charles Ashford as *Gobo*, and Loredan as *Grenicheux*; transferred in August, 1878, to the Globe Theatre, with Miss Cora Stuart as *Germaine*, Miss Emma Chambers as *Serpolette*, F. Mervin as the *Marquis*, W. H. Woodfield as *Grenicheux*, and S. Barry, W. J. Hill, and C. Ashford in their original parts; later, at the same theatre, Miss L. St. Quentin was the *Serpolette* and H. Paulton the *Baillie*. Revived at the Folly Theatre, London, in 1878, with Miss F. St. John as *Germaine*, the piece had passed its five hundredth night on September 6, 1879, when Barry was still the *Miser*, with Ashford the *Gobo*, E. Righton as the *Baillie*, F. Darrell the *Grenicheux*, Wilford Morgan the *Marquis*, Miss Laura Clement the *Germaine*, and Clara Thompson the *Serpolette*. At the Globe Theatre in September, 1880, the cast included C. Ashford, F. H. Celli, H. Paulton, H. Bracy, Mdlle. Sylva, and Mdlle. d'Algua. The opera was revived on February 17, 1890, at the Opéra Comique, with S. Barry and C. Ashford in their original parts, T. Paulton as the *Baillie*, Miss Helen Capet as the *Germaine*, and Miss Marian Erle as *Serpolette*. The rôle of *Germaine* has been played in the English provinces by the Misses Cora Stuart, Amy Grundy, Annie Poole, Clara Merivale, Marie Dorval, Florence Lavender, etc.; that of *Serpolette* by Misses A. Praeger and Irene Verona; that of the *Baillie* by George Barrett and George Belmore. The opera was performed in U.S.A. in 1886 as 'The Chimes of Normandy.'

Clock (The). A drama in one act, by CHARLES HANNAN (*q.v.*).

Clock-Case (The); or, Female Curiosity. An interlude, performed at Covent Garden in May, 1777. "*Mrs. Square* conceals herself in a clock-case with a view to overhear the secrets of the Freemasons. She is discovered."

Clock on the Stairs (The). A drama in one act, by C. H. HAZLEWOOD (*q.v.*), first performed at the Britannia Theatre, London, February, 1862.

Clockmaker's Hat (The). A farce, by T. W. ROBERTSON, adapted from Mdm. de Girardin's 'Le Chapeau d'un Horloger' (Gymnase, Paris, December, 1854); played in New York with Mrs. J. Gougenheim as *Sally*. See BETTY MARTIN.

Clockwork. A burletta by ROBERT REECE, performed at the Olympic Theatre, London, in February, 1877.

Clod. Servant to *Chronicle* in O'KEEFE'S 'Young Quaker' (*q.v.*).

Clodia and Clodius. Sister and brother in CUMBERLAND'S 'Banishment of Cicero' (*q.v.*).

Clodio, in FLETCHER'S 'Custom of the County' (*q.v.*), makes love to *Zenocia*, *Arnoldo's fiancée*. (2) **Clodio,** in CIBBER'S 'Love makes a Man' (*q.v.*), is a boasting coxcomb.

Clodoppa. A shepherd of Latmos in W. BROUGH'S 'Endymion' (*q.v.*).

Clodpate, Justice, in 'Epsom Downs' (*q.v.*).

Clodpole. A character in BETTERTON'S 'Amorous Widow' and 'Barnaby Brittle' (*q.v.*).

Clopin. King of the beggars in H. J. BYRON'S 'Esmeralda' (*q.v.*).

Clora. Sister to *Fabritio* in BEAUMONT and FLETCHER'S 'Captain' (*q.v.*).

Clorimon, in Lord ORRER'S 'Altemira' (*q.v.*), is one of the heroine's lovers.

Clorinda. (1) Wife of *Omeopatico* in 'La Tarantula' (*q.v.*); also, a character (2) in MACNALLY'S 'Robin Hood' (*q.v.*), (3) in OXFORD'S 'Family Feeling' (*q.v.*).

Cloris, in BUCKINGHAM'S 'Rehearsal' (*q.v.*), is beloved by *Prince Prettyman*.

Clorys and Orgasto. A play acted in 1591 at the Rose Theatre, London.

Close of the Poll (The); or, Humours of an Election. A farce by F. PILON, first performed at Covent Garden on October 19, 1780.

Close Shave (A). (1) A farce by T. W. SPEIGHT, produced at the Haymarket Theatre, London, on August 9, 1834. (2) A farcical comedy in three acts, by T. B. THALBERG (*q.v.*), Theatre Royal, Stockton-on-Tees, February 16, 1895.

Close Siege (A). A burletta in one act, by GEORGE DANCE (*q.v.*), first performed at the St. James's Theatre, London, in 1839, with a cast including Tilbury, King, Brindal, Baker, and Mrs. Franks.

Closefist, Mr. Jonas. A house-owner in T. J. WILLIAMS'S 'Peace and Quiet!'

Closerie des Génets (La). See WILLOW COPSE, THE.

Closet. Woman to *Lady Gallivard* in Mrs. BEHN'S 'City Heiress' (*q.v.*).

Cloten. "The conceited, booby Lord, and rejected lover of *Imogen*" in 'Cymbeline.' "It is remarkable that though *Cloten* makes so poor a figure in love, he is described as assuming an air of consequence as the Queen's son in a council of state; and with all the absurdity of his person and manners, he is not without shrewdness in his observations" (Hazlitt).

"**Cloth**" is the professional term applied to a piece of scenery painted on canvas, hung on a roller, and dropped from the "flies" (*q.v.*).

Clotilda, in M. G. LEWIS'S 'One o'Clock' (*q.v.*). *Clotilde* is the name of characters in (1) WEBSTER'S 'Fast Family' and in (2) 'Fernande' (*q.v.*).

Cloud and Sunshine; or, Love's Revenge. A drama in four acts, by JAMES R. ANDERSON, performed at Wallack's Theatre, New York, in November, 1856; and at Drury Lane Theatre in February, 1858, with the author as the twin brothers *Edgar* and *Henri Dunois*, and other parts by R. Roxby, Miss Elsworthy, and Mrs. Selby.

Cloud King (The); or, The Magic Rose. A musical drama, written by J. C. CROSS, performed at the Royal Circus, and printed in 1809.

Cloudesley. "A gentleman of imaginative tendencies," in B. BERNARD'S 'Practical Man' (*q.v.*).

Clouds. (1) A comedy-drama by ARTHUR PERCIVAL, Theatre Royal, Exeter, April 1, 1872. (2) A play by FRED MARSDEN, performed in U.S.A. in 1876. (3) A comedy-drama by SIDNEY BOWKETT, Hôtel Métropole, Brighton, January 20, 1894.

Clouds and Sunshine in a Life. A play by ADOLPHE FAUCQUEZ, performed at Sadler's Wells Theatre, London, on September 27, 1862, with a cast including H. Forrester, E. F. Edgar, W. H. Stephens, Lewis Ball, Miss Sophie Miles, and Miss Emily Downton.

Clouds (The). A comedy by ARISTOPHANES (*q.v.*), translated into English by T. Stanley (1656), L. Theobald (1715), J. White (1759), R. Cumberland (1797).

Cloven Foot (The). A drama in four acts, adapted by FREDERICK MOUILLOU and JANET STEER from the novel of the same name by M. E. Braddon, and first performed on January 27, 1890, at Blackburn produced at the Pavilion Theatre, London June 30, 1890, and at the Grand, Islington June, 1891.

Clover. Friend to *Hectic* in G. DANCE'S 'Petticoat Government' (*q.v.*). (2) *Kitty Clover* is a character in R. J. RAYMOND'S 'Mrs. White' (*q.v.*).

Clover. An opera written by GENÉTI and ZAPPERT, and composed by Franz Voi Suppé, performed at Palmer's Theatre, New York, in May, 1839, with De Wolf Hopper a *Casimir*, and other rôles by Eugene Oudin Mdme. Cottrelly, and Miss Marion Manola.

Clownly. A country gentleman in Mrs INCHBALD'S 'Appearance is Against Them' (*q.v.*).

Clowns (Elizabethan). See 'Hamlet' act iii. sc. 2: "And let those that play you clowns speak no more than is set down fo

them; for there be of them that will themselves laugh, to set on some quantity of barren spectators to laugh too. . . . That's villainous, and shows a most pitiful ambition in the fool that uses it" (*Hamlet* to the players). As Professor Ward reminds us, Bishop Hall in one of his satires comments upon the behaviour of the typical clown of those days, who

"Laughs, and grins, and frames his mimic face,
And jostles straight into the prince's ear."

"A peculiar danger beset our earlier dramatists in consequence of the usage allowing full license of comic extravagance to the clown, whose ambition it was to say very much more than was set down for him."

Clowns (Shakespeare's). (1) Dr. Brandes says of the *Clown* in 'Twelfth Night' (*q.v.*) that, "in harmony with the general tone of the play," he is "less witty and more musical than *Touchstone* (*q.v.*) in 'As You Like It.' He is keenly alive to the dignity of his calling: 'Foolery, sir, does walk about the orb like the sun; it shines everywhere.' He has many delightful sayings, as for example, 'Many a good hanging prevents a bad marriage.'" (2) Of the *Clown* in 'All's Well that Ends Well' the same authority says that, "witty as he is," he "has not the serene gaiety of the earlier comedies. He speaks here and there in the youthfully whimsical style of the earliest comedies, but as a humoristic house-fool he does not rank with such a sylvan fool as *Touchstone*, the creation of a few years earlier, nor with the musical court-fool in 'Twelfth Night.'" (3) Of 'Othello' Dr. Brandes writes: "Shakespeare introduces, by means of the *Clown*, one or two deliberately comic passages; but the *Clown's* merriment is subdued, as Shakespeare's merriment at this period always is." See 'William Shakespeare,' by G. Brandes (1893).

Club Baby (The). A farcical comedy in three acts, by LAWRENCE STERNER, performed at the Lyric Theatre, Ealing, September 19, 1895, with W. Edouin as *Mr. Perkins*, and other parts by H. R. Teesdale, Calvert, Miss Le Bert, Miss Edith Blande, and Miss May Edouin; produced at the Lyric Theatre, London, April 27, 1898.

Club Friend (The). A play by SYDNEY BENEFIELD, first performed at Pittsfield, Mass., August 14, 1891; first represented in New York at the Star Theatre, August 31, 1891.

Club-Law. "A merry but abusive comedy," written by GEORGE RUGGLE (*q.v.*), and acted at Clare Hall, Cambridge, in 1878.

Club of Fortune Hunters (The). A farce attributed to CHARLES MACKLIN, first performed at Drury Lane in April, 1788.

Clump and Cudden; or, **The Revolver**. A musical farce in one act, by

CHARLES DIBDIN, acted at the Royal Circus, and printed in 1785.

Clumsy, Sir Tunbely. Father of *Miss Hoyden* in VANBRUGH'S 'Relapse,' SHERIDAN'S 'Trip to Scarborough' (*q.v.*), and 'The Man of Quality' (*q.v.*).

Clun. Actor; a member of Killigrew's company; died August 3, 1664. On August 4th in that year Pepys recorded that he had been to the King's House to see 'The Rival Ladies.' "Here we hear that Clun, one of their best actors, was the last night, going out of town (after he had acted the 'Alchemist,' wherein was one of the best parts [*Subtle*] that he acts) to his country house, set upon and murdered." "The house will have a great miss of him," adds Pepys. One of Clun's best characters was *Iago*.

Clutterbuck, Montgomery, in PINERO'S 'Two can Play at that Game' (*q.v.*).

Clutterbucks (The); or, **The Railroad of Hope**. A play performed at Covent Garden in 1832, with Mrs. Keeley in a leading part; performed in New York in 1833.

Clyfakeros. "An unlicensed conveyancer" in 'Diogenes and his Lantern' (*q.v.*).

Clyndes, J. H. Actor; made his first appearance in London at the Grecian Theatre in October, 1874, and as *Hamlet*. He was in the original casts of 'Love and Money' (Adelphi, 1882), 'A Ruined Life' (Grand, Islington, 1884), 'Human Nature' (Drury Lane, 1885), 'The Lord Harry' (Princess's, 1886), and 'Clito' (Princess's, 1886). He was also seen at Drury Lane in 1885 in 'A True Story' and 'Never too Late to Mend.'

Clyomon (Sir), Knight of the Golden Shield, Son to the King of Denmark; and Clamydes, the White Knight, Son to the King of Suavia. A play printed in 1599, "as it hath been sundry times acted by Her Majesty's Players." This is included by Dyce in Peele's 'Works,' but F. G. Fleay ascribes it to Robert Wilson (*q.v.*).

Clytemnestra, wife of *Agamemnon*, figures in BOYER'S 'Achilles' (*q.v.*), in THOMSON'S 'Agamemnon' (*q.v.*), and in TALFOURD'S 'Electra' (*q.v.*).

Clytie. A drama in five acts, founded by JOSEPH HATTON (*q.v.*) on his story so named, and first performed at the Amphitheatre, Liverpool, November 29, 1875; first performed in London at the Olympic Theatre on January 10, 1876, with Miss Henrietta Hodson as *Clytie*, F. H. Macklin as *Tom Mayfield*, Alfred Nelson as *Philip Ransford*, and other parts by Miss A. Taylor, Miss L. Howard, J. Vollaire, Odell, etc.; played in the English provinces in 1876-78 with Miss Louise Moodie as the heroine.

Clytus. An old soldier in LEE'S 'Alexander the Great' (*q.v.*)—"the faithfullest subject, worthiest counsellor."

Coal and Coke. A farce by CHARLES HARDING and W. H. SWANBOROUGH, Strand Theatre, London, January 27, 1863.

Coalition. (1) A musical farce in two acts, by LEONARD M'NALLY, performed at Covent Garden on May 19, 1783. (2) A comedietta by T. H. HARDMAN and H. NORTH, Alexandra Theatre, Liverpool, February 21, 1881.—'The Coalition'; or, 'The Opera Rehearsed': a comedy in three acts, by Rev. RICHARD GRAVES, performed at Bath and printed in 1794.

Coal-mine (The). A drama by J. B. JOHNSTONE, Pavilion, Theatre, London, March 11, 1867.

Coals of Fire. A comedy in three acts, by H. T. CRAVEN (*q.v.*), first performed at the Court Theatre, London, on November 20, 1871, with a cast including the author as *Job Ricketts*, John Clayton as *Mr. Jormell*, Belford as *Parmesan*, Alfred Bishop, E. Righton, Miss M. Oliver, and Miss M. Brennan.

Coat of Many Colours (A). A comedy in four acts, by MADELINE LUCETTE RYLEY, performed (for copyright purposes) at the West London Theatre, July 22, 1897; produced at the Grand Opera House, Wilkesbarre, Pa., September 9, 1897, with Herbert Kelcey and Miss Effie Shannon in the cast; first performed in New York City, at Wallack's Theatre, September 13, 1897.

Coates, John. Actor and vocalist, born 1865; joined the Carl Rosa company in 1893 as principal baritone, afterwards appearing in America in 'Utopia, Limited' (*q.v.*). He has figured in England in the original casts of 'Mirette' (1894), 'All Abroad' (1895), 'The Runaway Girl' (1898), etc.

Coates, "Romeo" [Robert]. Amateur actor, born 1772, died 1848; made his first appearance in public at his birthplace, Antigua, about 1783. His English *début* was made as *Romeo* at Bath in February, 1809. On December 9, 1811—having meanwhile become notorious as a "man of fashion"—he played *Lothario* at the Haymarket, and there was such a disturbance among the audience that he had to address them. On the 11th he published in the *Morning Herald* a letter in which he said: "In regard to the innumerable attacks that have been made upon my lineaments and person in the public prints, I have only to observe that, as I was fashioned by the Creator, independent of my will, I cannot be responsible for that result, which I could not control." He appeared again at the Haymarket several times in 1812, and at Drury Lane in 1813. In the interval he was made the subject of a caricature by Charles Mathews (*q.v.*) in Sir H. B. Dudley's 'At Home,' produced at Covent Garden on February 25, 1813. In this piece a *Captain Dash* was arrested, whereupon *Romeo Rantall* (under which name Coates was satirized) cried out, "I always come forward with my talents for the sake

of charity—so I'll play *Romeo* for the poor fellow's benefit with all my soul!" The allusion here is to Coates's profession that he appeared only at charity performances. Mathews afterwards gave at Bath in 1814 a 'Dissertation on Hobbies' in imitation of Coates, who made his last appearances in that city in 1816. See Dutton Cook's 'On the Stage' (1833), and the 'Life of Robert Coates' by J. R. and H. H. Robinson (1891).

Coaxer, Mrs. A character in GAY's 'Beggar's Opera' (*q.v.*). (2) *Mr. Wheeldecker Coaxer* is an elderly lady-killer in T. J. WILLIAMS's 'Little Sentinel' (*q.v.*).

Cob, Oliver. A water-bearer in JOYSON's 'Every Man in his Humour' (*q.v.*).

Cobb, James. Dramatic writer, born 1756, died 1818; was an official in the East India House. His works for the stage included 'The Contract' (1779), 'The Wedding Night' (1780), 'Who'd have thought it?' (1781), 'Kensington Gardens' (1781), 'The Humourist' (1785), 'Strangers at Home' (1785), 'The First Floor' (1787), 'Love in the East' (1788), 'Doctor and Apothecary' (1788), 'The Haunted Tower' (1789), 'The Siege of Belgrade' (1791), 'The Pirates' (1792), 'The Algerine Slaves' (abridgment of 'Strangers at Home') (1792), 'The Cherokees' (1796), 'The Shepherds of Cheapside' (1796), 'Ramah Droog' (1798), 'Paul and Virginia' (1800), 'Algonah' (1802), 'A House to be Sold' (1802), 'The Wife of Two Husbands' (1803), and 'Sudden Arrivals' (1809); also, 'Hurly Burly,' a pantomim with T. King, the actor (1785). See 'Biographia Dramatica' (1812), Genest's 'English Stage' (1832), etc.

Cobb, Tom. See TOM COBB.

Cobbler's Daughter (The). A drama in four acts, by Mrs. SARAH LANE (*q.v.*) first performed at the Britannia Theatre, London, on March 23, 1878.

Cobbs. The boots in 'Boots at the Holly Tree Inn' (*q.v.*).

Cobham, Thomas. Actor, born London, 1779; died 1842; after experience as an amateur and in the provinces, came to London, and appeared at the theatre in Tottenham Street, the Surrey, Sadler Wells, the Royalty, and Covent Garden where, in April, 1816, he figured as *Richard III.* In this part he was seen by Hazlitt, who wrote of the performance as "a vision." "He raved, whined, grinned, stared, stamped, and rolled his eyes with incredible velocity, and all in the right place according to his cue, but in so extravagant a disjointed a manner, and with such a total want of common sense, decorum, or conception of the character, as to be perfectly ridiculous. He has taken a lesson from Mr. Kean, whom he caricatures, and seeks to suppose that to be familiar or violent is natural" ('View of the English Stage'). At Dublin in 1817 Cobham played *Macbeth*, and *Sir Giles Overreach*. In 1837 he was acting at the Marylebone. In his last

bars he was a great favourite with provincial and transportine audiences in leading "legitimate" rôles. He has, indeed, been described as "the Kemble of the minor theatres."

Cobler (The). (1) A play acted by the *ord Admiral's* servants in 1597. (2) 'The *obler*; or, *A Wife of Ten Thousand*;' a ballad opera by CHARLES DIBDIN, first performed at Drury Lane on December 9, 74.—'The *Cobler's Opera*,' by LACY RYAN, was first performed at Lincoln's Inn Fields 1728, and acted at Drury Lane in 1731 as *he Amours of Billingsgate*.—'The *Cobler's ophecy*,' by ROBERT WILSON, was printed 1594.

Cobler of Canterbury (The). A *petite piece*" first performed at Covent Garden on May 6, 1779.

Cobler of Preston (The). (1) A farce by CHRISTOPHER BULLOCK, first acted at Lincoln's Inn Fields on January 24, 1716. This farce was begun on Friday, finished on Saturday, and acted on the Tuesday following. It was hurried in this manner to get the start of Mr. Charles Johnson's *ce of the same name*." (2) A farce in two acts, by CHARLES JOHNSON, first acted at Drury Lane on February 3, 1716. See *SLY* *ET*.

Cobler of Queenhithe (The). A *ry* in the repertory of the Rose Theatre, ca 1595.

Cobwebs. A comedy in three acts, by CHARLES WILLS (*q.v.*), first performed at the Vaudeville Theatre, London, on March 21880, with T. Thorne as *Joe Billiter*, David Jones as *Smaltrib*, and H. Howe, W. Herbert, C. W. Garthorne, Lin Rayne, Miss Richards, Miss Kate Bishop, Miss Marieington, and Miss Sophie Larkin in other parts.

Cock Robin and Jenny Wren. An entertainment in one act, libretto by M. C. CLINGTON, music by Florian Pascal; *Falty Theatre*, London, December 12, 1891.

Cockburn, Catherine (*née Trotter*). Dramatic and miscellaneous writer, born 14, died 1749; daughter of a naval officer; married in 1708 the Rev. Patrick Cockburn. She wrote the following plays:—'Agnes de *oro*' (1695), 'The Fatal Friendship' (1698), 'We at a Loss' and 'The Unhappy Penitent' (both printed in 1701), and 'The *Revolutions of Sweden*' (1706). See the *Life* of Dr. Birch, prefixed to the edition of her *Wks* (1751); also, the 'Biographica *Drammatica*' and Genest's 'English Stage.'

Cocke. The 'prentice-boy in *STILL'S* 'Summer Gurton's Needle' (*q.v.*).

Cockle-de-moy. A play performed in 16 before the Palatinate and the Lady Elizabeth, by the latter's "men;" "undoubtedly Marston's 'Dutch Courtesan,'" says Fleay.

Cockle, John. The miller in *DODS-* *LIS*' 'King and the Miller of Mansfield.'

Cockles. A pieman in *BRIDGEMAN'S* 'I've Eaten my Friend' (*q.v.*).

Cockletop. The name of characters in 'Modern Antiques' (*q.v.*) and 'The Turnpike Gate' (*q.v.*).

Cockney, Watty, in 'The Romp' (*q.v.*).

Cockpit Theatre. See *LONDON THE-* *ATRES* [Drury Lane].

Coccorico; or, The Hen with the Golden Eggs. A pantomime by C. H. HAZLEWOOD, Britannia Theatre, London, December 26, 1873.

Cocquelicot. A servant in *AUDRAN'S* 'Olivette' (*q.v.*).

Cocu Imaginaire (Le). See *IMAGINARY CUCKOLD, THE*.

C. O. D. A play by F. G. MAEDER and J. R. FRASER, performed at Stamford, Connecticut, in May, 1887.

Coddle, Mr., in 'Married Life' (*q.v.*).

Coddlelove, Dr. and Mrs., in *SIMP-* *SON* and *WRAY'S* 'Ranelagh.'

Code des Femmes (Le). See *LAW FOR LADIES*.

Codger. Uncle of *Horace* in *O'KEEFE'S* 'Beggars on Horseback' (*q.v.*).

Codrington, Robert (born 1601, died 1665), translated into English G. Ruggle's comedy in Latin, 'Ignoramus' (1662).

Codshead, Sir Cardus and Harry. Characters in *D'URFEY'S* 'Bath' (*q.v.*).

Coe. Actor; long employed at the Haymarket Theatre; was in the original casts of 'The New Haymarket Spring Meeting' (1855), 'Love's Martyrdom' (1855), 'The Beginning of the End' (1855), 'The Butterfly's Ball' (1856), 'The Sleeping Beauty' (1858), Burnand's 'Venus and Adonis' (1864), etc.

Cœlo and Olympto. See *GOLDEN AGE, THE*.

Cœlum Britannicum. A masque by THOMAS CAREW, "written at the particular command of the King, and performed by His Majesty and the nobles, at the Banqueting-house at Whitehall," on February 13, 1633. It was printed in 1634. The music was by H. Lawes.

Coercion. A farcical comedy in three acts, by W. H. DENNY and THOMAS BURNSIDE, first performed at the Gaiety Theatre, November 17, 1886; played in the provinces in the following year, with a cast including W. H. Denny, F. Emery, Mrs. Hudson Kirby, and Mrs. H. Leigh.

Cœur de Lion, Revised, and his Enemies Corrected. A 'Talismanic Burlesque, in six scenes, 'exploring obscure Passages and Blind Alleys of English History,' by JOHN STRACHAN, first performed at the Strand Theatre, London, on December 22, 1870, with E. Terry as *Cœur de Lion* (Richard I.), Miss Fanny Hughes as *Queen*

Berengaria, Miss Amy Sheridan as *Prince John*, Miss Kate Santley as *Sir Kenneth*, Miss Bella Goodall as *Saladin*, Miss Rose Cullen as *Philip of France*, J. Wallace as *Robin Hood*, Miss Jenny Lee as *Blondel de Nestle*, Harry Paulton as *Leopold Hans Breitmann*, and H. J. Turner as *Baron Fitzgun*. (2) 'Cœur de Lion; or, The Maid of Judah': a drama by CHARLES COOKE, Victoria Theatre, London, September 4, 1876. See RICHARD CŒUR DE LION.

Coffee-House (The). A comedy by the Rev. JAMES MILLER (*q.v.*), acted at Drury Lane on January 26, 1738, with Theophilus Cibber as himself, and other characters by Macklin, Havaré, Mrs. Clive, etc. In the prologue Cibber was made to say of the author—

"The cruel elf

Makes me, like monks in Lent, to scourge myself."

Among the *personæ* were a widow (mistress of the coffee-house) and her daughter; and "the Gentlemen of the Temple," assuming these to be drawn direct from a widow and her daughter who actually did keep a coffee-house at Temple-bar, chose to be offended thereat, and caused the comedy to be "damned." Miller, however, in the preface to the play when printed, protested that the two women figured in the French piece of which his was only an adaptation.

Coffee-House Politician (The); or, The Justice caught in his own Trap. A comedy by HENRY FIELDING (*q.v.*), performed at "the Little Theatre in the Haymarket," and afterwards at Lincoln's Inn Fields (in December, 1730), with Chapman as *Politick* (the politician), Hippisley as *Squeezum* (the justice), and other parts by Walker, Milward (*Constant*), Macklin (*q.v.*), Mrs. Younger (*Hilaret*), Mrs. Bullock (*Mrs. Squeezum*), Mrs. Boheme, etc. *Squeezum* has immoral designs on *Hilaret* (daughter of *Politick*), and secures the arrest of *Constant*, her fiancé. *Constant* being released, *Squeezum* then accuses *Hilaret* of conspiring against him. *Mrs. Squeezum*, however, is able in the end to expose his villany. See ADVENTURES OF A NIGHT and UPHOLSTERER.

Coffey, Charles. Dramatic writer, died 1745; author of the following pieces (mainly adaptations):—'Southwark Fair' (1729), 'The Beggar's Wedding' (1729, afterwards 'Phoebe'), 'The Female Parson' (1730), 'The Devil to Pay' (with J. Mottley, 1731), 'A Wife and No Wife' (1732), 'The Boarding School' (1733), 'The Merry Cobler; or, The Second Part of The Devil to Pay' (1735), and 'The Devil on Two Sticks' (1744). Coffey, who was deformed, once appeared at Dublin, for his own benefit, as *Æsop*. See 'Biographia Dramatica' (1812), Genest's 'English Stage' (1832).

Coffin, C. Hayden. Vocalist and actor; made his professional *début* at the Empire Theatre, London, in 1855, as *Cosmo* in 'The Lady of the Locket' (*q.v.*). He has since been the original representative of the

following characters:—*Harry Sherwood* in 'Dorothy' (1886), *Sir Philip Carey* in 'Doris' (1889), *Sir Harry Leighton* in 'The Red Hussar' (1889), *Ralph, Earl of Chartermere*, in 'Marjorie' (1890), *Vicomte Tancrède de la Touche* in 'Captain Thérèse' (1890), *Robert Earl of Huntingdon*, in 'Maid Marian' (1891), *Charles Goldfield* in 'A Gaiety Girl' (1893), *Rudolph Blair* in 'An Artist's Model' (1895), *Reginald Fairfax* in 'The Geisha' (1896), *Diomed* in 'A Greek Slave' (1893), *Captain Preston* in 'San Toy' (1899), *Geoffrey Chaloner* in 'A Country Girl' (1902), *John Ridd* in 'Lorna Doone' (1903), and *Harry Vereker* in 'The Cingalee' (1904). He has also been seen in London as *Celadon* in Dryden's 'Secret Love' (Court Theatre 1856), *Hume* in White's 'King o' the Commons' (1886), *Frank Annerley* in 'The Favourite of Fortune' (Terry's Theatre 1837), *Vincent Knapps* (and, afterwards, *Franz de Bernheim*) in 'La Cigale' (Lyric Theatre, 1891), *Peter Paul Rolleston* in 'Miss Decima' (Prince of Wales's Theatre, 1891), etc.

Coffin, Emily. Playwright; author of 'My Jack' (1887), 'Run Wild' (1889), 'No Credit' (1892).

Coffin, Long Tom. The hero of adaptations of 'The Pilot' (*q.v.*).

Coghlan, Charles F. Actor, died 1899 after some experience in the English provinces, was in the original cast of Tom Taylor's 'Sense and Sensation' at the Olympic Theatre, London, in 1864. Other original parts sustained by him in London include *Sir Oscar* in Westland Marston 'Life for Life' (1869), *Count Carnioli* in Simpson's 'Syren' (1869), *Chudleigh Durcombe* in 'M.P.' (1870), *Stephen* and *Mart Iredell* in Sir C. Young's 'Shadows' (1871), *Geoffrey Delamayn* in 'Man and Wife' (1873), *Harry Spreadbrow* in 'Sweetheart' (1874), *Edward Trentham* in Byron's 'Cousinship' (1879), *John Stratton* in 'The Old Lady and the New' (1879), *Corrado* in 'A New Trial' (1880), *Wootweell W. Woodd* in 'The Colonel' (1881), *Captain Darleigh* in 'Colonades' (1882), *Richard Darvell* in 'Enemies' (1886), *Colonel Pearce* in 'Lady Barter' (1886) and *Captain Crozier* in 'A Woman's Reason' (1895). Charles Coghlan was seen at the Olympic Theatre, London, in June, 1865, as *Duke Orsino* in 'Twelfth Night.' At the Lyceum in 1869-70 he played *Captain Hawksey* in 'Still Waters Run Deep,' *Francis Bacon* in Giacometti's 'Elizabeth, Queen of England' (*q.v.*), and *Dr. Sen* in 'Chilperic' (*q.v.*). At the Prince of Wales's Theatre he undertook, in revival, the following rôles:—*Angus M'Alister* in 'Ours' (1870), *George D'Alroy* in 'Cash' (1871), *Alfred Evelyn* in 'Money' (1871), *Charles Surface* (1874), *Shylock* (1875), *Sir Charles Pomander* in 'Masks and Faces' (1875). At the Princess's in 1875 he appeared as *Claude Melnotte*; at the Court in 1875 as the *Marquis des Arcis* in 'Fernande' (*q.v.*); at the Haymarket in 1883 as *Loris Ipa* in 'Fedora' (*q.v.*); at the Prince's in 1885 as the *Prince de Birac* in 'La Princesse'

georges' (*q.v.*), and *Captain Bradford in Peril* (*q.v.*); at the Princess's in 1830 as *Antony* in 'Antony and Cleopatra;' and at the Lyceum in 1835 as *Mercutio*. His first appearance in America was made at the Fifth Avenue Theatre, New York, in September, 1876, as *Evelyn* in 'Money.' From 1891 to his death his public appearances were confined to the United States. He was the author of the following (and her) plays, some original and some adapted:—'As Good as Gold' (1869), 'Lady Nora' (1875), 'A Quiet Rubber' (1876), 'Brothers' (1876), 'Good Fortune' (1880), 'A New Trial' (1880), 'For Life' (1880), 'Enemies' (1886), 'Lady Barter' (1891), 'Madame' (1896), 'The Royal Box' (1897), and 'Citizen Pierre' (1899). He also supplied the final act of Lord Lytton's unfinished play, 'The House of Darnley' (1877). See *Scribner's Magazine*, vol. 17.

Coghlan, Rose. Actress, born 1852; after some experience in Scotland, played *Richard II.* in Sala's 'Wat Tyler' at the Gaiety, London, in 1869, and *Charles II.* in Arden's 'Nell Gwynne' at the Royalty in 1871. Her American *début* was made at Wallack's Theatre, New York, on September 2, 1872. In 1875 she was again in London, appearing at the Mirror Theatre as the first representative of the heroine of Genford and Wigan's 'Self' (*q.v.*), and as the original *Lady Marsden* in Simpson and Brivale's 'All for Her' (*q.v.*). In 1876 she appeared at the Adelphi as *Claire Fjollott* in 'The Shaughraun' (*q.v.*). Since then she has played a long series of leading parts in America.

Logia figures in the various dramatizations of the story of 'The Forty Thieves' (*q.v.*).

Coincide, Count. The Prime Minister in PLANCHE'S 'White Cat' (*q.v.*).

Coitier. The king's physician in the various adaptations of 'Louis XI.'

Cokain (or Cokayne), Sir Aston. Dramatic and miscellaneous writer, born 1633, died 1684; member of an old Derbyshire family; author of 'The Obstinate Boy' (printed separately in 1659), 'Trappan Creduto Principe; or, Trappolin Supposed a Prince' (printed 1659), 'A Masque Presented at Brethie' (1658), 'The Tragedy of Ovid'—all included in the author's 'Comedies and Comedies' (1662). Cokain's 'Dramatic Works' were edited by J. Maidment and W. H. Logan, with prefatory memoir and notes, in 1874. See, also, the 'Cokayne Memoranda.' "Cockayne's quickness in the appropriation of other dramatists' ideas is undeniable, and, together with his fluency, makes up the sum of his merits as a playwright" (A. W. Ward).

Coke, Littleton and Tom, in BOUCHÉ'S 'Old Heads and Young Hearts' (*q.v.*).

Cokes, Bartholomew. An esquire of Brow in Jonson's 'Bartholomew Fair.'

Colas, Stella, a French actress, made her first appearance in England at the Princess's Theatre, London, in June, 1863, when she played *Juliet* in English. "She is very pretty," wrote G. H. Lewes, "and has a powerful voice; but her performance of *Juliet* is wholly without distinction. During the first two acts one recognises a well-taught pupil, whose byplay is very good, and whose youth and beauty make a pleasant scenic illusion. The balcony scene, though not at all representing Shakspeare's *Juliet*, was a pretty and very effective bit of acting. It was mechanical, but skilful too. It assured me that she was not an actress of any spontaneity; but it led me to hope more from the subsequent scenes than she did effect. Indeed, as the play advanced, my opinion of her powers sank. No sooner were the stronger emotions to be expressed than the mediocrity and conventionalism became more salient" ('Actors and the Art of Acting'). Mdlle. Colas returned to London in the following year, and reappeared as *Juliet*, Henry Morley declaring that she had come back "not quite so bad as she was," but that "this *Juliet* is still abominable." In June, 1864, Mdlle. Colas was seen at the Princess's as *Donna Florinda* and *Peblo* in 'The Monastery of St. Just' (*q.v.*), and Morley then wrote of her: "She is obtrusively self-conscious, showy, jerky, artificial as a puppet. . . . To name Mdlle. Colas in the same line with Mrs. Hermann Vezin would be preposterous enough; but she simply is not an actress at all in the sense in which an English Helen Faucit or an Italian Ristori is an actress" ('Journal of a London Playgoer').

Colchicun, Dr. A character in G. R. SIMS'S 'Golden Ring' (*q.v.*)

"Cold's the wind, and wet's the rain." First line of a song in DEKKER and WILSON'S 'Shoemaker's Holiday' (*q.v.*)—

"Ill is the weather that bringeth no gain,
Nor helps good hearts in need."

Coldstream, Lady Catherine, is a character in FOOTE'S 'Maid of Bath' (*q.v.*). (2) *Sir Charles Coldstream* is the *blasé* hero of 'Used Up' (*q.v.*).

Cole, Blanche. Vocalist and actress; made her metropolitan *début* at the Crystal Palace on May 31, 1869, as *Amina* in 'La Sonnambula.' Her sister, EMMELINE COLE, vocalist and actress also, was in the original casts of 'The Gentleman in Black' (1870), Arden's 'Nell Gwynne' (1871), E. L. Blanchard's 'Cinderella' (1874-5), etc.

Cole, John William. See CALCRAFT, J. W.

Cole, Mrs., in FOOTE'S 'Minor,' is intended for Mrs. Douglass, a notorious woman of the time and town (died 1671).

Coleman, Fanny. Actress; made her professional *début* at the Haymarket in 1857. In addition to much work in the provinces,

she has been the original representative of *Mrs. Howard* in 'False Shame' (1850), the *Canoness* in 'Lurette' (1853), the *Dowager Lady Osterley* in 'The Candidate' (1854), *Lady Mandolin* in 'Ariane' (1858), *Miss Meakin* in 'Forgiveness' (1891), the *Duchess of Berwick* in 'Lady Windermere's Fan' (1892), *Crafer* in 'Liberty Hall' (1892), *Mrs. Woodville* in 'The Transgressor' (1894), *Lady Darby* in 'The Case of Rebellious Susan' (1894), *Mrs. Coleman* in 'The Passport' (1895), *Madame Zaton* in 'Under the Red Robe' (1896), the *Countess of Owbridge* in 'The Gay Lord Quex' (1899), etc. She has also been seen in London as *Sally Brass* in 'The Old Curiosity Shop' (1884), *Mrs. Boyle Chewton* in 'The Weaker Sex' (1889), *Lady Pettigrew* in 'The Parvenu' (1891), *Mrs. Cross* in 'The Idler' (1891), *Mrs. Carruthers* in 'Dick Halward' (1895), etc. Her repertory includes old *Lady Lambert* ('The Hypocrite'), *Mrs. Heidelberg*, *Mrs. Hardcastle*, *Mrs. Candour*, *Mrs. Malaprop*, the *Marquise* in 'Caste,' *Lady Shendryn* in 'Ours,' *Mrs. Sutcliffe* in 'School,' and many other characters in standard comedy.

Coleman, John. Actor, theatrical manager, and dramatic writer; born 1831, died 1904; began life as apprentice to an architect, but entered the histrionic profession at fifteen years of age. His first appearance was made at the Standard Theatre, London, as *Romaldi* in Holcroft's 'Tale of Mystery.' After this came engagements at various provincial centres, e.g.—Leicester (with William Robertson, father of the dramatist), Glasgow (with the "wizard" Anderson and D. P. Miller), Edinburgh (with Murray), Dundee (where he played *Romeo*), Liverpool (as "leading man"), and Bristol, where, when only nineteen, he played "seconds" to W. C. Macready. At twenty-one he went to Sheffield to "star" (opening as *Julien St. Pierre* in 'The Wife'), and in the following season was manager of the Theatre Royal there. He was for many years lessee of the theatres on the great Northern Circuit, where he produced, for the first time on any stage, Charles Reade's 'Never too Late to Mend,' 'Foul Play,' and 'Put yourself in his Place,' Tom Taylor's 'Arkwright's Wife,' etc. During this period he built the Theatre Royal, Leeds, subsequently destroyed by fire. In 1876 he became lessee of the Queen's Theatre, London, where, in September of that year, he produced his adaptation of Shakespeare's 'Henry V.' (*q.v.*), playing the title part to Phelps's *Henry IV.* He afterwards "starred" in the country as *Henry V.* and in other parts. In April, 1882, he (as lessee) opened the Olympic Theatre, London, with 'The Shadow of the Sword' (*q.v.*), adapted by Robert Buchanan and himself from the former's romance so named, John Coleman playing *Rohan*. In 1886 he appeared at Liverpool, Birmingham, etc., in the principal part of his own drama called 'Wedded, not Wived' (*q.v.*). In the autumn of 1896 he was lessee of Drury Lane Theatre, where he brought

out 'The Duchess of Coolgardie' (*q.v.*) and 'The Kiss of Delilah' (*q.v.*), written by himself and J. Chute. He was the author of 'A Family Secret,' 'The Grey Friar,' 'The Silent Witness,' 'The Soggarth Aroon' and 'Two Maids and a Man'; also of the following adaptations:—'The Robbers' (from Schiller), 'Valjean' (from Hugo), 'The Three Musketeers,' 'Monte Cristo,' and 'Catherine Howard' (from Dumas *père*), 'Three Red Men' (from Féval), 'Belphegor' (from Dennery), 'The Iron Master,' 'The Fortune Teller,' and 'Nimrod' (also from the French), 'Slavery' (from 'Uncle Tom's Cabin'), 'Marina' (from 'Mr. Barnes of New York'), 'The Will and the Way,' and 'Woman and her Master' (from the novel so named). He wrote, in addition, for plays with C. A. Clarke (*q.v.*), three with Charles Reade (*q.v.*), two with Charles Cartwright (*q.v.*), two with Robert Buchanan (*q.v.*), one ('A Brother's Love') with Charles Swain, one ('Dred') with Fred Phillips, or ('Marie de Rudenz') with Sidney Davis and one ('Our Bonnie Prince') with John Chute. Among John Coleman's publications were 'A Memoir of Samuel Phelps' (1856), 'Players and Playwrights I have Known' (1858), 'The Truth about "The Dead Heart"' (1890), 'Charles Reade: I knew Him' (1903), 'Fifty Years of an Actor's Life' (1904), 'Curly: an Actor's Story,' 'The Rival Queens: a Story of the Modern Stage,' and 'The White Lady of Rosemount: a Story of the Modern Stage.'

Colepepper, Mr. Commissioner in TOM TAYLOR'S 'Overland Route' (*q.v.*).

Coleridge, Samuel Taylor (bc October, 1772, died July, 1834), besides turning Schiller's 'Piccolomini' and 'Dea of Wallenstein' into English verse (1800) was the author of 'Remorse' (*q.v.*), a tragedy in verse (printed and performed 1813), and of 'Zapolya' (*q.v.*), a play (printed in 1817); also, part-author, with Southey, 'The Fall of Robespierre' (*q.v.*). Discuss 'Remorse,' Hazlitt said of the author: "is a florid poet, and an ingenious metaphysician, who mistakes scholastic speculation for the intricate windings of the passion, and assigns possible reasons instead of actual motives for the excesses of his characters. He gives us studied special pleadings, involuntary bursts of feeling, and the needless strain of tinkling sentiments for a point-blank language of nature. His 'Remorse' is a spurious tragedy." Coleridge's 'Notes and Lectures upon Shakespeare: Some of the Old Dramatists' appeared in 1849, and again, edited by Ashe, in 1880. See J. Dykes Campbell's memoir of Coleridge (1894). See, also, OSORIO.

Colette. An orphan in C. HAZLEWOOD'S 'House on the Bridge' (*q.v.*).

Coliche. See **PRINTER'S DEVIL.**

Colin. (1) A character in J. O'KEEFE'S 'The Irish Mimic' (*q.v.*); (2) the lover of

Blondinette in L. BUCKINGHAM'S 'Little Red Riding Hood' (*q.v.*).

Colinette. A play adapted by H. GUY CARLETON from the French, and performed in America with Miss Julia Marlowe in the title part.

Collaborators, The. A "dramatic joke" in one act, by C. HADDON CHAMBERS, first performed at the Vaudeville Theatre, London, on January 7, 1892.

Collars and Cuffs. A musical farcical comedy, by HENRI R. FRENCH, Theatre Royal, Birkenhead, November 30, 1855.

Colleen Bawn (The). A play by DION BOUTICAULT (*q.v.*), founded on Griffin's novel of 'The Collegians' (*q.v.*); originally produced at New York in December, 1859, and first performed in London at the Adelphi Theatre, September 10, 1860, with the author's *Myles na Coppaleen*, J. Billington as *Hardress Cregan*, Mrs. Billington as *Mrs. Cregan*, Miss Agnes Robertson (Mrs. Boucicault) as *Eily O'Connor*, Mrs. Alfred Mellon (Miss Woolgar) as *Anne Chute*, E. Falconer as *Danny Mann*, and David Fisher as *Kyrle Daly*. The play was performed for three hundred and sixty nights consecutively—that time "one of the longest runs on record." "When I wrote 'The Colleen Bawn,'" says the author, "I invented the Irish drama. It was original in form, in material, in treatment, and in dialogue." Henry Morley wrote of it that "it owes much to the genius of Gerald Griffin, who contrived the story, and most to the constructive tact of the dramatist, in whose hands every situation is effective, and from whom every phrase tells upon the audience." The play was revived at the Adelphi on November, 1864, with Collins as *Myles*, J. Phillips as *Danny Mann*, Miss Henrietta Sims as *Eily*, Mrs. A. Mellon as *Anne*; at the Gaiety in May, 1872, with the Boucicaults, W. R. G. and Miss Lydia Foote; at the Adelphi in 1876, with W. Terriss as *Hardress*, J. G. Shore as *Kyrle*, S. Smery as *Danny*, J. C. Williamson as *Myles*, Mrs. A. Mellon as *Mrs. Cregan*, Miss Hudspeth as *Anne*, Miss Cicely Nott as *Heelah*, and Miss Maggie Moore as *Eily*; at the Adelphi and Drury Lane in 1877; at the Duke's in January, 1879; at the Philharmonic in 1883. A burlesque of the piece, entitled 'The Colleen Bawn settled at Last,' and written (in one act) by W. BROUGH and L. HALLIDAY, was produced at the Lyceum Theatre, London, on July 5, 1862, with Miss Lydia Thompson as *Mrs. Hardress Cregan*, *Eily O'Connor*, Miss Laidlaw as *Mrs. Kyrle Daly* (*Anne Chute*), C. Selby as *Lord Dunreary* (of the period), etc. H. J. Byron wrote a burlesque on the subject entitled 'Miss Eily O'Connor' (*q.v.*), and W. F. Florence produced a travesty of the play in America. See EILY O'CONNOR.

Colleen Bawn settled at Last (The). See COLLEEN BAWN, THE.

College Boys. See OUR BOYS.

Collegians (The). This story by Gerald Griffin was dramatized so early as 1831, when a play on the subject was brought out at the New City Theatre, Grub (now Milton) Street, London, with Miss Ellen Tree as *Eily O'Connor*. See COLLEEN BAWN and EILY O'CONNOR.

Collette, Charles. Actor, born 1842; had much practice as an amateur while holding a commission in the 3rd Dragoon Guards (1861-68). His professional debut was made in December, 1868, when he was the original *Charles Hampton* in 'Tame Cats' (*q.v.*) at the Prince of Wales's, London. During his engagement at that theatre he was the first *Mr. Bran* in Robertson's 'M.P.' (1870) and the original *Mr. Moy* in 'Man and Wife' (1873). He was also seen there, in revivals, as *Sergeant Jones* in 'Ours' (1870), *Dr. Sutcliffe* in 'School' (1873), *Sir Oliver* in 'The School for Scandal' (1874), the *Duke* in 'The Merchant of Venice' (1874), and *Sir John Vesey* in 'Money' (1875), etc. Since then, he has been the first representative of *O'Brien* in Reece's 'A National Question' (1878), *Private Saunders* in 'Bootle's Baby' (1888), *Patrigo* in *Mme. Wolf's 'Carina'* (1888), *Uncle Leonidas* in 'The Landlady' (1889), *Picolet* in 'A Man's Shadow' (1889), *Peter Parley* in Storer's 'Gretna Green' (1890), *George Slab* in 'The New Wing' (1890), *Pedro Guzman* in Searelle's 'Black Rover' (1890), etc. Among other rôles undertaken by him in London are the chief characters in Maltby's 'Bounce,' and in his own farce 'Cryptoconchoidsphonostomata' (Opéra Comique, 1876), *Puff* in 'The Critic' (Gaiety, 1877), *Sir B. de Bois Guilbert* in 'Isaac of York' (Globe, 1877), *Bishopriggs* in 'Man and Wife' (Haymarket, 1887), *Autolycus* in 'The Winter's Tale' (Lyceum, 1887), and *Nicotine* in Parry's 'Cigarette' (Lyric, 1892). In the English provinces he has made many appearances as *Wootweell W. Woodd* in 'The Colonel' (*q.v.*), and as *Sir Patrick Lundie* in 'Man and Wife' (*q.v.*). In addition to the farce above named he is the author of a dramatic piece called 'While it's to be Had' (1874).

Collette, Mary. Actress; daughter of Charles Collette (*q.v.*); was in the original casts of 'Tares' (1889), 'A Fool's Paradise' (1889), Buchanan's 'Clarissa' (1890), 'Miss Tomboy' (1890), 'A Riverside Story' (1890), 'The Honourable Herbert' (1891), etc. See COUSIN'S COURTSHIP.

Collier de la Reine (The). See QUEEN'S NECKLACE.

Collier, Constance. Actress; figured in the original casts of 'One Summer's Day' (1887), 'The Cuckoo' (1899), 'The Ghetto' (1899), 'Sweet Nell of Old Drury' (1900), 'When we were Twenty-one' (1901), 'Ulysses' (1902), 'The Eternal City' (*Roma*, 1902), etc.

Collier, Harry, in BUCKSTONE'S 'Good for Nothing' (*q.v.*).

Collier, Jeremy. Nonjuring bishop and controversialist, born 1650, died 1726;

published in 1698 'A Short View of the Immorality and Profaneness of the English Stage,' an account of which, and of the controversy to which it gave rise, together with Collier's reply to his critics, will be found elsewhere in this volume, under the head of STAGE, THE ENGLISH. See Cibber's 'Apology,' Genest's 'English Stage,' Macaulay's 'Essays,' Gosse's 'Life of Congreve,' etc.

Collier, John Payne. Miscellaneous writer, born 1789, died 1833; was the author of a 'History of English Dramatic Poetry and Annals of the Stage' (1831 and 1875), 'Memoir of E. Allyn' (1841), and 'Notes and Emendations to the Plays of Shakespeare' (1852). This work was based upon the marginal corrections which Collier professed to have found in a copy of the Shakespeare folio of 1652, described by him as belonging to one Perkins. Considerable controversy followed, and it is now almost universally believed that the Perkins "emendations" were forgeries. Collier edited Dodsley's 'Old Plays,' to which he added six (1825-7), 'Five Old Plays' (1833), Bale's 'Kynge Johan' (1833), Shakespeare's Plays (1842-4), 'The Allyn Papers' (1843), 'Shakespeare's Library' (1844), 'The Diary of P. Henslowe' (1845), 'The Dramatic Works of T. Heywood' (1850-1), 'Five Old Plays' (1851), Shakespeare's Plays in one volume (embodying the Perkins corrections, 1853), and Shakespeare's Plays in eight volumes (1875-8). See Wheatley's 'Notes on the Life of John Payne Collier' (1834).

Collier, William. Dramatic writer; author of 'Abduction' (*q.v.*), 'Is She a Woman?' 'Kate Kearney,' 'The Queen's Jewel.'

Collier (The). A play performed at Court in December, 1576, by the Lord Leicester's men; "possibly Fulwell's play of 'Like will to Like' [*q.v.*]" (W. C. Hazlitt).

Collier's Daughter (The). A drama by H. BOSWORTH, Prince of Wales's Theatre, Wolverhampton, September 29, 1873.—'The Collier's Wife; or, The Dark Deeds of a Coal Pit:' a drama by H. BEVERLEY, Royal Colosseum Theatre, Liverpool, May 17, 1869.

Collingham, George C. See PILGRIM'S PROGRESS, THE.

Collins. Actor; made his London *début* at Drury Lane in October, 1802, as *Jabal* in 'The Jew' and *Robin Rough-head* in 'Fortune's Frolic.' He played at this theatre for a few seasons, and died in 1806.

Collins, Arthur. Theatrical manager; began his career as scene-painter and property-modeller at Drury Lane Theatre; next had some experience of acting; was appointed by Sir Augustus Harris manager of the Grand Theatre, Glasgow, and, later, returned to London to stage-manage drama and pantomime at Drury Lane and grand opera at Covent Garden. In March, 1897, he became lessee of Drury Lane, afterwards

ceding his rights to a limited company, of which he is managing director.

Collins, John. Actor and entertainer, born at Bath, where he first appeared in public. In 1764 he figured at Dublin as *Young Mirabel*, and later he was seen at Covent Garden as *Captain Plume*. He was, however, best known and appreciated as the giver of an anecdotic and musical entertainment, which was universally popular, and in 1791-2 attracted large audiences to the Lyceum, London, during a season of fifty-two nights. Collins has a place in literature as the author of lyrics which have found their way into Palgrave's 'Golden Treasury' and Locker's 'Lyra Elegantiarum.'

Collins, Lottie. Actress, vocalist, and dancer; after much pantomime experience, appeared at the Gaiety Theatre, London, in 1886, in the original production of 'Monte Cristo, Jun.' (*q.v.*). She afterwards sang 'Ta-ra-ra Boom-de-ay' in pantomime at the Grand Theatre, Islington (1891-2), and at the Gaiety Theatre in 'Cinder-ElLEN' (*q.v.*). She was in the original cast of 'The White Blackbird' (1893), and has been seen in America in 'The Circus-Rider' (*q.v.*).

Collins, Mabel. See MODERN HYPTIA, A.

Collins, William Wilkie. Novelist and dramatist, born January, 1824; died September, 1889; was the author of the following dramatic pieces:—'The Light-house' (1857), 'The Frozen Deep' (1857), 'The Red Vial' (1858), 'No Thoroughfare' (with Charles Dickens, 1867), 'Black and White' (with Charles Fechter, 1869), 'The Woman in White' (1871), 'The New Magdalen' (1873), 'Man and Wife' (1873), 'Miss Gwilt' (1876), 'The Moonstone' (1877), 'Rank and Riches' (1883), and 'The Evil Genius' (1885). See accounts of these plays under their respective titles. See, also, NO NAME. Collins was an amateur actor, and in that character appeared with Dickens, Mark Lemon, etc., at Manchester, for charitable purposes, in 'Used Up,' 'Charles XII.,' and 'Mr. Nightingale's Diary' (September, 1852), and in 'The Frozen Deep' and 'Uncle John' (August, 1857). In his 'Nights at the Play' (1883) Dutton Cook says: "It is perhaps a defect in Mr. Collins's art, when it comes to be applied to the purposes of the stage, that it leaves nothing to the imagination of the audience; every incident in the story is formally set forth and fully proved, as it were, upon oath, like evidence in a court of justice; each link in the chain of events is duly forged, welded, and perfected."

Colman, George. Dramatic writer born at Florence, 1732; son of Francis Colman, diplomatist, by Mrs. Pulteney (sister of the Countess of Bath); educated at Westminster School and Christ Church, Oxford; afterwards a student at Lincoln's Inn, and duly called to the bar in 1755. He speedily turned, however, to the stage, and

his first dramatic piece was produced in 1760. He was the recipient in 1764 of a legacy from Lord Bath, and in 1767 of a similar bequest from his mother. In the last-named year he became one of the proprietors of Covent Garden Theatre, with which he remained associated (as manager also) till 1774. In 1776 he bought from Foote the "Little Theatre in the Haymarket." Of this he was director until 1789, when he showed symptoms of mental decay, and was succeeded by his son, George Colman, jun. (*q.v.*). He died at Paddington in 1794. He was the author of the following plays:—'Polly Honeycomb' (1760), 'The jealous Wife' (1761), 'The Musical Lady' (1762), 'The Deuce is in Him' (1763), 'The Landstine Marriage' (with Garrick, 1766), 'The English Merchant' (1767), 'The Oxonian in Town' (1767), 'Man and Wife' (1769), 'The Portrait' (1770), 'The Fairy Prince' (1771), 'The Man of Business' (1774), 'The Spleen' (1776), 'New Brooms' (1776), 'The Spanish Barber' (1777), 'The Suicide' (1778), 'The Separate Maintenance' (1779), 'The Manager in "Distress"' (1780), 'The Genius of Nonsense' (1780), 'Harlequin's League' (1782), 'The Election of Managers' (1784), and 'Ut Pictura Poesis' (1789). Colman produced, further, adaptations of 'King Lear,' 'A Midsummer Night's Dream,' 'The Winter's Tale,' Jonson's 'Epicæne' and 'Oberon,' 'Philaster,' 'Cædus,' Gay's 'Achilles' and 'Polly,' 'The Artful Husband,' 'The Mutual Deception,' 'Bonduca,' and 'The Fatal Curiosity'—all of which see. His translation of the comedies of Terence into blank verse appeared in 1765, and his version of 'The Merchant' of Plautus in 1767; he also wrote prefaces or editions of Beaumont and Fletcher (1778) and of Massinger. His 'Dramatic Works' appeared in 1777, his 'Prose on Several Occasions' in 1787. For biography, see Peake's 'Memoirs of the Colman Family' (1841), 'Some Particulars of the Life of George Colman' (1795), the 'Biographia Dramatica' (1812), Genest's 'English Stage.'

Colman, George, Junior. Dramatic writer, born 1762, died 1836; son of George Colman (*q.v.*); educated at Westminster School, Christ Church, Oxford, and King's College, Aberdeen; and intended originally for the bar. Like his father, however, he devoted his abilities to the stage, becoming manager of the Little Theatre in the Haymarket (as stated above) in 1789, and having the patent transferred to him (through royal favour) on the death of his father (*q.v.*). His connection with the Haymarket ceased in 1820, and in January, 1824, he was appointed Examiner of Plays, a post which he held till his death. He is said to have been married secretly to Mrs. Gibbs, the actress (*q.v.*). The following is a list of his dramatic pieces:—'The Female Dramatist' (1782), 'Two to One' (1784), 'Turk and No Turk' (1785), 'Inkle and Yarico' (1787), 'Ways and Means' (1788), 'The Battle of Hexham' (1789), 'The Surrender of Calais' (1791), 'Poor Old Haymarket' (1792), 'The

Mountaineers' (1793), 'New Hay at the Old Market' (afterwards known as 'Sylvester Daggerwood,' 1795), 'The Iron Chest' (1796), 'The Heir at Law' (1797), 'Blue Beard' (1798), 'Blue Devils' (1798), 'Fendal Times' (1799), 'The Review' (1800), 'The Poor Gentleman' (1801), 'Love Laughs at Locksmiths' (1803), 'John Bull' (1803), 'Gay Deceivers' (1804), 'Who Wants a Guinea?' (1805), 'We Fly by Night' (1806), 'The Africans' (1808), 'X. Y. Z.' (1810), 'Quadrupeds of Quedlinborough' (1811), 'The Law of Java' (1822); with many prologues and epilogues. A collection of his plays was published at Paris in 1827, with a memoir by J. W. Lake. Hazlitt wrote: "Mr. Colman's serious style, which is in some measure an imitation of Shakespear's, is natural and flowing; and there is a constant intermixture as in our elder drama, a *melange* of the tragic and comic; but there is rather a want of force and depth in the impassioned parts of his tragedies, and what there is of this kind, is impeded in its effect by the comic. . . . In Shakespear, the comic parts serve only as a relief to the tragic. Colman's tragic scenes are not high-wrought enough to require any such relief" ('The English Stage'). See GRIFFINHOOF, ARTHUR; also Peake's 'Memoirs of the Colman Family,' Colman jun.'s 'Random Records' (1830).

Colnaghi, C. P. Amateur actor and dramatic writer; author of 'A Debt of Honour' (1891), and part-author, with Cotford Dick (*q.v.*), of 'The Spring Legend' (1891).

Col-o-gog. A character in BROUGHAM'S 'Pocohontas' (*q.v.*).

Colomba. A lyrical drama in four acts, music by A. C. Mackenzie, libretto founded by FRANCIS HUEFFER on the story by Prosper Mérimée; first performed at Drury Lane Theatre, London, April 9, 1833.

Colombe, in TOM TAYLOR'S 'Duke in Difficulties' (*q.v.*).

Colombe's Birthday. A play by ROBERT BROWNING (*q.v.*), first performed at the Haymarket Theatre, London, on April 25, 1853, with Miss Helen Faucit as the heroine, Barry Sullivan as *Valence*, H. Howe as *Prince Berthold*, Farren as *Guibert*, and Rogers and Tilbury in other parts. "The play," wrote E. L. Blanchard, "very dull and heavy; elaboration of poetical idea." The work was revived at St. George's Hall, London, on the afternoon of November 19, 1885, with Miss Alma Murray as *Colombe*, Leonard Outram as *Valence*, G. R. Foss as *Guibert*, and B. Gould, B. Webster, and R. de Cordova in other rôles.

Colonel (The). (1) A play so named, described as by Sir WILLIAM DAVENANT, was entered on the books of the Stationer's Company, January 1, 1629-30. Fleay identifies it with 'The Siege' (*q.v.*) (2) A farce in two acts, performed at Covent Garden Theatre on May 4, 1830, with Diddee as *Colonel Frigid*, and other parts by Wrench, Miss Foote, and Mrs. Chatterley. (3) A comedy in three acts, by F. C. BURNAND, founded on

'Le Mari à la Campagne' (*q.v.*), and first performed at the Prince of Wales's Theatre, London, on February 2, 1881, with C. F. Coghlan as *Colonel W. W. Woodd*, W. Herbert as *Richard Forrester*, J. Fernandez as *Lambert Streyke*, R. Buckstone as *Basil Giorgione*, Eric Bayley as *Edward Langton*, Mrs. Leigh Murray as *Lady Tompkins*, Miss Myra Holme as *Olive*, Miss C. Grahame as *Nellie*, and Miss Amy Roselle as *Mrs. Blyth*. The piece "ran" for five hundred and fifty nights. It was played in the English provinces in 1881 by Edgar Bruce in the title part, C. W. Garthorne as *Forrester*, W. F. Hawtreay as *Streyke*, Miss Glover as *Lady Tompkins*, Miss C. Grahame as *Olive*, Miss H. Lindley as *Mrs. Blyth*, and Miss M. Siddons as *Nellie*. By this company it was performed before the queen at Abergeldie Castle on October 4, 1881. It was afterwards played in the English provinces by companies headed by Charles Collette (*q.v.*). It was first performed in America at Abbey's Park Theatre, New York, on January 16, 1882, with Lester Wallack in the title part, Eric Bayley as *Forrester*, C. P. Flockton as *Streyke*, E. T. Webber as *Giorgione*, Miss M. Davis as *Lady Tompkins*, and Miss Rachel Sanger as *Mrs. Blythe*. It was revived at the Comedy Theatre, London, on July 25, 1887, with Edgar Bruce in the title part, W. Herbert as *Forrester*, Bassett Rowe as *Streyke*, S. Harcourt as *Giorgione*, F. Wyatt as *Romelli*, Miss V. Melnotte as *Mrs. Blyth*, Miss H. Leyton as *Mrs. Forrester*, Miss S. Vaughan as *Lady Tompkins*, and Miss A. Verity as *Nellie*. (4) An adaptation of 'Haroun Alraschid' by O. P. GISSON, first performed at Litchfield, Connecticut, August 8, 1892; at New York later in the month. (5) A play by SCOTT MARBLE, performed in U.S.A.

Colonel Carter of Cartersville. A play in five acts, by AUGUSTUS THOMAS and F. HOPKINSON SMITH, based on a story by the latter; first performed at Palmer's Theatre, New York, March 22, 1892; reduced to one act, and performed at the Fifth Avenue Theatre, New York, in 1897.

Colonel Sellers. A dramatic sketch, based on Mark Twain's novel, 'A Gilded Age,' performed at the Gaiety Theatre, London, on July 19, 1880, with J. T. Raymond as *Colonel Mulberry Sellers*, supported by Miss Katherine Rodgers, Mrs. Leigh, J. J. Dallas, C. Fawcett, F. W. Wyndham, and Howard Russell.

Colonel Tom. A play by STEELE MACKAYE, first performed at the Tremont Theatre, Boston, U.S.A., January 20, 1890.

Colonna. Brother of the heroine in SHIEL'S 'Evadne.'

Colorado Beetle (The). A farce by WILLIAM MINTO (*q.v.*), Princess's Theatre, London October 13, 1877.

Colour Sergeant (The). A play in one act, by BRANDON THOMAS (*q.v.*), first performed at the Princess's Theatre, London, on February 26, 1885, with a cast in-

cluding J. Dewhurst, C. Fulton, George Barrett, and Miss Mary Dickens.

Columbat. Chief of the Gawries in 'Peter Wilkins' (*q.v.*).

Columbia. A play by SUTTON VANE (*q.v.*), performed in U.S.A.

Columbia's Daughter. A dramatic piece by Mrs. S. ROWSON (*q.v.*).

Columbo. Nephew to "The Cardinal" in SHIRLEY'S play so named (*q.v.*).

Columbus, Christopher. The central character of the following dramatic pieces—(1) 'Columbus; or, The World Discovered:' a play by THOMAS MORTON (*q.v.*) first performed at Covent Garden on December 1, 1792; revived there in 1816. (2) 'Columbus el Filibustero: "a New and Audaciously Original, Historico-plagiastic Ante-national, Pre-patriotic, and Omniscient Confusion of Circumstances, Running through Two Acts and Four Centuries, written by JOHN BROUGHAM, and first performed at Burton's Theatre, New York, on December 31, 1857, with the author in the title part, Miss Lizzie Weston (Mrs Davenport) as *Columbia*, Lawrence Barret as *Talavera*, Mark Smith as *Ferdinand*." "It is a more serious production than 'Pocohontas;' the satire is more subtle and the thought more delicate. It contains no plays upon words, is not filled with startling absurdities, and is pathetic rather than uproariously funny" (Lawrence Hutton) (3) 'Columbus; or, The Original Pitch in a Merry Key:' an "opera bouffe," words by ALFRED THOMPSON, music "by the best composers available," first performed at the Gaiety Theatre, London, on May 17, 1864, with Miss E. Farren as *Columbus*, Miss C. Loseby as *Don Diego* (Columbus's favourite pupil), J. Eldred as *Alonso Pinzon* (Columbus's boatswain), Maclean as *Tobac* (assistant to Columbus), Teesdale as *King Ferdinand of Castille and Arragon*, J. Robin as the *Lord High Admiral of Spain*, Miss Rosina Rance as *Paraquita* (queen of the Kokatoukans). "This was not so much burlesque," writes John Hollingshead, "as an opera bouffe, the music being a *pasticcio*." The composers drawn upon were Offenbach, Bellini, Louis, E. Jonas, Gounod, Balf Verdi, Hervé, Boullard, Leo Delibes, with original music by Lutz." (4) 'Little Christopher Columbus' (*q.v.*) (1893).—*Columbus* figures in Mrs. HATTON'S 'America Discovered' (*q.v.*).

Combat of Love and Friendship (The). A comedy by ROBERT MEAD, performed by members of Christ Church College, Oxford, and printed in 1654.

Combustion. A farcical comedy by AUGUSTUS THOMAS, produced in U.S.A. in 1884.

Come and See. A farce in two acts by LANGSDORFF, first performed at the Haymarket in July, 1814.

"Come away, come away, death."
First line of song sung by the clown in act ii. sc. 4 of 'Twelfth Night'—

"Lay me, O, where
Sad true lover never find my grave,
To weep there."

The Duke says of the ditty that

"It is silly sooth,
And dallies with the innocence of love,
Like the old age."

Come Here; or, The Debutante's Test. A dramatic sketch by AUGUSTIN DALY (*q.v.*), in which Madame Janauschek appeared at the Academy of Music, New York, in 1870, and at the Haymarket Theatre, London, in May, 1876. The piece seems to have had a German origin. See VARIATIONS.

"Come hither, you that love, and hear me sing." First line of a song in FLETCHER'S 'Captain' (*q.v.*).

Come if you Can. A farcical prelude, Haymarket Theatre, June 9, 1824.

"Come, let the state stay." First line of a song in SUCKLING'S 'Brennoralt' (*q.v.*).

"Come, my Celia, let us prove." First line of a song in JONSON'S 'Volpone' (*q.v.*). "The leading idea of this song is taken from Catullus" (Bell).

"Come, my dainty doxies." First line of the gipsies' song in MIDDLETON'S 'More Dissemblers besides Women' (*q.v.*)—

"We take no care for candle rents;
We lie, we snort, we sport in tents."

"Come over the boorne, Besse." First line of a snatch sung by Moros (*q.v.*) in W. WAGER'S 'The Longer thou Livest' (*q.v.*). "Besse" is Queen Elizabeth. See 'King Lear,' act iii. sc. 6.

Come see a Wonder. A play, described as by JOHN DAY and T. DEKKER, acted at the Red Bull Theatre in 1623; identical with 'The Wonder of a Kingdom.'

"Come, Sleep, and, with thy sweet deceiving." First line of a song in BEAUMONT and FLETCHER'S 'Woman Hater' (*q.v.*).

"Come, thou monarch of the vine." First line of the bacchanalian chorus sung in act ii. sc. 7 of 'Antony and Cleopatra.'

"Come unto these yellow sands." First line of a song sung by Ariel in act i. sc. 2 of 'The Tempest.'

"Come, you whose loves are dead." First line of a song in FLETCHER'S 'Queen of Corinth' (*q.v.*).

Comedy figures as one of the characters in PLANCHE'S 'Camp at the Olympia' (*q.v.*). See Leigh Hunt's discourse on Comedy in his 'Critical Essays on the Performers of the London Theatres' (1807), George Meredith 'On the Idea of Comedy, and of the Uses of the Comic Spirit' ('New Quarterly,' April, 1877; reprinted as a volume in 1897),

P. Fitzgerald's 'Principles of Comedy' (1870). See, also, Hazlitt's 'Comic Writers' (1819), Ward's 'English Dramatic Literature' (1899), C. M. Cayley's 'Representative English Comedies' (1899).

Comedy and Tragedy. (1) The title under which W. ROBSON translated from the French of M. Fournier the piece ('Tridate') which was played at the Lyceum in 1847 as 'The Tragedy Queen' (*q.v.*), at St. James's in 1855 as 'Art' (*q.v.*), and at the St. James's in 1871 as 'An Actress by Daylight.' (2) A drama in one act, by W. S. GILBERT (*q.v.*), first performed at the Lyceum Theatre, London, on January 26, 1884, with Miss Mary Anderson as the heroine, *Clarice*; G. Alexander as the hero, *D'Aulnoy*; J. H. Barnes as the *Duc D'Orleans*, E. F. Edgar as *Doctor Choquart*, and Arthur Lewis as *De la Ferté*. The piece had, some years previously, been accepted by Miss Litton for the Court Theatre, but was not produced there. The author told the story of the drama in the form of a prose contribution to 'The Stage Door' (1880). The piece was revived at the Haymarket in May, 1890, with Miss Julia Neilson as *Clarice* (a part in which she appeared in America in 1895-6). It was played in the English provinces in 1892, with Miss Fortescue as *Clarice*, E. H. Vanderfelt as *D'Aulnoy*, and Fuller Mellish as *D'Orleans*.

Comedy of Errors (The). A comedy in five acts, by WILLIAM SHAKESPEARE, mentioned by Meres in his 'Palladis Tamia' (1598), and therefore necessarily written, if not acted, before that date. It was apparently based, in the main, upon William Warner's translation of Plautus' 'Menæchmi' into English verse, which was published in 1595, but had probably been circulated, in manuscript, before that year. Shakespeare may also have been indebted somewhat to the play called 'The Historie of Error,' which was performed by the children of Paul's at Hampton Court on New Year's Day, 1566-7. Shakespeare follows, in essentials, the story as told by Plautus, but "makes considerable alterations. He adds the serious part of the plot; he makes two twin servants as well as two twin masters. The character of the Goldsmith is new; the Courtezan is thrown into the background; and the Parasite is omitted" (Genest). The first recorded performance of the play is that of December 28, 1594, in Gray's Inn Hall, as stated in the 'Gesta Grayorum' (1668): "After such sport, a Comedy of Errors (like to Plautus his Menechmus) was played by the players." It is almost (though not absolutely) certain that the reference here is to Shakespeare's work. In October, 1734, there was brought out at Covent Garden a play in two acts, called 'See if you Like It; or, It's All a Mistake,' which was described as "taken from Plautus and Shakespeare," and was probably an adaptation of 'The Comedy of Errors.' Genest records performances of the 'Comedy' at Drury Lane in November and December, 1741, but is unable to give

the cast. Kirkman, however, says that the rôle of *Dromio of Syracuse* was taken by Macklin (*q.v.*). After this came a series of representations of the 'Comedy,' or of adaptations of it, at Covent Garden:—On April 24, 1762, entitled 'The Twins,' and with a cast including Shuter, Dunstall, Gibson, Hull, Mrs. Ward, Mrs. Lessingham, Mrs. Vincent, and Mrs. Stephens; in January, 1779, with alterations by T. Hull, and with Lewis as *Antipholus of Syracuse*, Whitfield as *Antipholus of Ephesus*, Quick as *Dromio of Ephesus*, Brunson as *Dromio of Syracuse*, Hull as *Egeon*, Wewitzer as *Dr. Pinch*, Mrs. Hartley as the *Abbess*, Mrs. Jackson as *Adriana*, and Mrs. Lessingham as *Luciana*; on June 3, 1793, with Pope as *Antipholus of Syracuse*, Holman as *Antipholus of Ephesus*, Munden as *Dromio of Syracuse*, Hull as *Egeon*, Wewitzer as *Dr. Pinch*, Mrs. Hartley as the *Abbess*, Mrs. Jackson as *Adriana*, and Mrs. Lessingham as *Luciana*; on June 2, 1798, with Rees as *Dromio of Ephesus*; in January, 1808, with C. Kemble as *Antipholus of Ephesus*, Blanchard as *Dromio of Ephesus*, Murray as *Egeon*, Simmons as *Dr. Pinch*, Mrs. Gibbs as *Adriana*, and Miss Norton as *Luciana*; and in April, 1811, with Jones as *Antipholus of Syracuse*, Brunton as *Antipholus of Ephesus*, Mrs. Weston as the *Abbess*, and Mrs. Egerton as *Luciana*. In December, 1819, the comedy was produced at Covent Garden as an "opera," with the "necessary" alterations and interpolations by Reynolds [see the full description in Genest]. The cast included W. Farren as *Dromio of Ephesus*, Liston as *Dromio of Syracuse*, Duruset as *Antipholus of Ephesus*, Chapman as *Egeon*, Egerton as the *Duke of Ephesus*, Blanchard as *Pinch*, Mrs. Faucit as the *Abbess*, Miss Stephens as *Adriana*, Miss M. Tree as *Luciana*, and Mrs. T. Hill as *Lesbia*. The same version of the comedy was performed, for the benefit of Miss Stephens (*Adriana*), at Drury Lane on June 1, 1824, with Penley and Horne as the Antipholuses, Liston as *Dromio of Syracuse*, Harley as *Dromio of Ephesus*, Gattie as *Pinch*, Madame Vestris as *Luciana*, and Mrs. Knight as the *Abbess*. The comedy was revived at Sadler's Wells in November, 1855, with F. Robinson and H. Marston as the Antipholuses, Lewis Ball and Charles Fenton as the Dromios, Barrett as *Egeon*, Miss Eburne as *Adriana*, and Miss Travers as *Luciana*; at the Princess's Theatre, London, in February, 1864, with Henry and Charles Webb as the Dromios, G. Vining and J. Nelson as the Antipholuses, H. Mellon as *Egeon*, R. Cathcart as *Dr. Pinch*, Miss C. Carson as *Adriana*, Miss H. Howard as *Luciana*, and Miss E. Barnett as *Lesbia*; at the Winter Garden, New York, in 1865, with J. S. Clarke and W. S. Andrews as the Dromios; at Drury Lane in September, 1866 (compressed into one act), with the brothers Webb as the Dromios, H. Sinclair and F. Barsby as the Antipholuses; at the Alexandra Theatre, Liverpool, on June 13, 1881, with C. Vandenhoff and F. Rodney as the Antipholuses, Lionel Brough and J. F. Doyle

as the Dromios, Mrs. Vandenhoff as *Emilia*, and Mrs. Edward Saker as *Adriana*; in the English provinces in 1882 by a company including Edward Compton (*Dromio of Syracuse*) and Miss Virginia Bateman (Mrs. Compton); at the Strand Theatre, London, in January, 1883, with J. S. Clarke and Harry Paulton as the Dromios, F. Charles and G. L. Gordon as the Antipholuses, F. Mervin as *Solineus*, Belton as *Cleon*, T. P. Haynes as *Dr. Pinch*, Miss Sallie Turner as *Nell*, Miss H. Lindley as *Adriana*, Miss B. Thompson as *Luciana*, Miss M. A. Giffard as *Emilia*, and Miss V. Carew as *Lesbia*; at Gray's Inn Hall on December 6, 1895, by members of the Elizabethan Stage Society, and with Elizabethan costumes and no scenery; at Terry's Theatre on the afternoon of June 6, 1899, compressed into one act, and with a cast including Ben Greet, W. R. Staveley, and Miss Edith Olyve. The comedy was first printed in the folio of 1623. S. T. Coleridge wrote of it that Shakespeare "has in this piece presented us with a legitimate farce in exactest consonance with the philosophical principles and character of farce, as distinguished from comedy and from entertainments. . . . A comedy would scarcely allow even the two Antipholuses; because, although there have been instances of almost indistinguishable likeness in two persons, yet these are mere individual accidents, *casus uidentis nature*, and the *verum* will not excuse the *inverisimile*. But farce dares add the two Dromios, and is justified in so doing by the laws of its end and constitution" ('Notes of Lectures'). "In 'The Comedy of Errors,'" says Hallam, "there are only a few passages of a poetical vein, yet such perhaps as no other living dramatist could have written; but the story is well invented and managed—the confusion of persons does not cease to amuse—the dialogue is easy and gay beyond what had been hitherto heard on the stage—there is little buffoonery in the wit, and no absurdity in the circumstances" ('Literature of Europe'). See EVERYBODY MISTAKEN.

Comedy of Humours (The) is mentioned in Henslowe's Diary, May 11, 1597, as a "new play." F. G. Fleay identifies it with Chapman's 'An Humorous Day's Mirth' (*q.v.*).

Comedy of Sighs (A). A comedy in four acts, by JOHN TODHUNTER, first performed at the Avenue Theatre, London, on March 29, 1894, with Miss Florence Farr as *Lady Brandon*, Miss Vane Featherstone as *Mrs. Chillingworth*, B. Gould as *Sir Geoffrey Brandon*, Yorke Stephens as *Major Chillingworth*, James Welch as *Rev. Horace Greenwell*, etc.

Comedy of Toys (The). A play by CHARLES BARNARD, performed in U.S.A.

Comedy Theatre. See LONDON THEATRES.

Comer. Actor; played *Giles* in 'The Maid of the Mill' at Bath in 1813, and *Mother Goose* at Covent Garden in 1819

"Comer," says Genest, "played *Giles*, and several other country parts, very well. His acting was simple and natural."

Comer, George. Co-author, with George Conquest (*q.v.*), of 'Dead Beat' (1865); with Lionel Ellis, of 'The Right Man' (1887), and, with F. Benton, of 'Brave Hearts' (1899).

Comet, King. See KING COMET.

Comet (The); or, How to Come at Her. A comedy in three acts, performed at the Haymarket Theatre in August, 1789. (2) 'The Comet; or, Dramatic Dulness:' a farce in two acts, by JOSEPH MOSER, printed in the *European Magazine* for 1807.

Comète (La); or, Two Hearts. A drama in four acts, by A. W. PINERO (*q.v.*), first performed at the Theatre Royal, Drury Lane, on April 22, 1878, with the sisters Lionel in the chief parts.

Comfit. A character in L. BUCKINGHAM'S 'Don't lend your Umbrella' (*q.v.*). (2) *Mrs. Comfit* is a landlady in BURNAND'S 'In for a Holyday' (*q.v.*).

Comfort. (1) A character in the moral play of 'Appius and Virginia' (*q.v.*). (2) A character in REDFORD'S 'Wit and Science' (*q.v.*). (3) *Christian Comfort* is a character in J. B. JOHNSTONE'S 'Ben Bolt' (*q.v.*).

Comfortable Lodgings; or, Paris in 1750. A farce in two acts, by R. B. PEAKE (*q.v.*), first performed at Drury Lane on March 10, 1827, with a cast including "O." Smith, Liston, Harley, Miss Pincott, and Mrs. C. Jones.

Comfortable Service. A farce in one act, by T. HAYNES BAYLY (*q.v.*), originally performed at the Olympic Theatre, London, on January 1, 1836, with F. Matthews as *Admiral Sir Smith Brown*, Keeley as *Simon*, Mrs. Macnamara as *Mrs. Aldove*, Mrs. Orger as *Mary*, and Miss Goward (*Mrs. Keeley*) as *Mrs. Jam*.

Comical Countess (A). A farce in one act, by W. BROUGH (*q.v.*), first performed at the Lyceum Theatre, London, with Miss Talbot as the *Countess de l'Espalier*, C. J. Matthews as the *Chevalier de Vilbrac*, and B. Baker as the *Baron de Bergonie*; revived at the City of London Theatre in 1855, and at the Haymarket Theatre in 1866; and at the Fifth Avenue Theatre, New York, in 1871.

Comical Gallant (The). See MERRY VIVES OF WINDSOR, THE.

Comical Hash (The). A comedy by the DUCHESS OF NEWCASTLE, printed in 1662.

Comical Lovers (The); or, Marriage à la Mode. A comedy by COLLEY CIBBER (*q.v.*), first acted at the Queen's Theatre in the Haymarket on February 4, 1707, with Cibber as *Celadon*, Wilks as *Palanede*, Booth as *Rhodophil*, Mrs. Bracegirdle as *Melantha*, Mrs. Oldfield as *Florimel*, and Mrs. Porter as *Doralice*; revived at Drury Lane in 1720, 1746, and 1752. "This piece is

composed of the comic episodes of Dryden's 'Maiden Queen' and 'Marriage à la Mode' joined together. . . . A tag to the fourth act seems pointed at the parting of *Moneses* and *Arpasia* in 'Tamerlane,' and is a humorous picture of many such parting scenes in some of our love-sick tragedies" ('Biographical Dramatica'). A version of this piece, called 'Celadon and Florimel,' was performed at Drury Lane in May, 1796.

Comical Revenge (The); or, Love in a Tub. A comedy in five acts, by SIR GEORGE ETHEREGE (*q.v.*), acted at Lincoln's Inn Fields in 1664, with Harris as *Sir Frederick Frolic*, Price as *Dufoy*, Betterton as *Lord Beaufort*, Smith as *Colonel Bruce*, Nokes as *Sir Nicholas Cully*, Underhill as *Palmer*, Sandford as *Wheaddle*, Norris as *Louis*, Mrs. Long as *Widow Rich*, Mrs. Betterton as *Graciana*, and Mrs. Davis as *Aurelia*. "Lord Beaufort and Colonel Bruce are in love with *Graciana*. *Aurelia* is in love with *Colonel Bruce*. At the conclusion she is married to him. . . . Palmer and *Wheaddle* are sharpers, who swindle *Sir Nicholas* out of a promissory note for £1000. The *Widow Rich* is in love with *Sir Frederick*, and at last married to him. *Dufoy* is *Sir Frederick's* French valet," whom the *Widow's* servants put into a tub when rendered insensible by opium. "This play," says Downes, "brought £1000 to the house in the course of a month, and gained the company more reputation than any preceding comedy." The comedy was revived at the Haymarket in December, 1706, with Bowen as *Dufoy*, Wilks as *Frolic*, and Mrs. Oldfield as the *Widow* [*Graciana* and *Aurelia* omitted]. It was seen at Drury Lane in 1713, with Mrs. Knight as the *Widow*, Mrs. Bradshaw as *Graciana*, and Mrs. Porter as *Aurelia*; in 1720 with Cibber as *Dufoy*, and in 1726 with Mrs. Cibber as *Aurelia*. Pepys saw the play performed "by the Duke's people" at "the new playhouse" in Whitehall in 1666; he thought it "silly," but admits that he was ill, and that the piece was "done ill" also. It is partly in prose and partly in rhymed couplets, and was therefore, says A. W. Ward, "the earliest regular play in which the use of rime was actually attempted, unless its isolated application by Dryden in two passages of 'The Rival Ladies' be taken into account." "In the underplot, the gay realistic scenes which give the play its sub-title, *Etherege*," E. W. Gosse thinks, "virtually founded English comedy, as it was successively understood by Congreve, Goldsmith, and Sheridan."

Comick, Sir Farcical. See AUTHOR'S FARCE.

Comines, Philip and Marie de, figure in various adaptations of 'Louis XI.' (*q.v.*).

Coming Clown (The). A "Christmas Number," in one act, by MARK MELFORD (*q.v.*), first performed at the Royalty Theatre, London, December 21, 1886.

Coming Events. An operetta, words by R. REECE, music by P. Bucalossi, first performed at the Royalty Theatre, London, in April, 1876, with Miss Annie Goodall and J. Rouse in the cast.

Coming Home. See SITHORS TO GRIND.

Coming of Age. An operetta, words by J. E. CARPENTER, music by E. L. Hime, first performed at the Charing Cross Theatre in June, 1869, with a cast including Kathleen Irwin and Cicely Nott.

Coming thro' the Rye. A comedietta by J. A. ROSIER and W. T. MAIN-PRICE, Theatre Royal, Halifax, October 11, 1886.

Coming Woman (The). (1) A comic drama in three acts, Ladbrooke Hall, London, April 30, 1837. (2) A dramatization by MERVYN DALLAS of Edmund Yates' novel, 'Broken to Harness,' rewritten by SEDLEY BROWN and revised by LOUIS DE LANGE and EUGENE ORMANDE, first acted in America, Waterbury, Ct., Nov. 5, 1894; in New York at the Fifth Avenue Theatre, November 12, 1894.

Commencement of a Bad Farce, which, however, it is hoped will turn out Wright at Last (The). A piece first performed at the Lyceum Theatre, London, October 31, 1853, with E. Wright in the chief part. "It was condemned," says M. Williams, "because the farce was really a bad one; but independent of this, the actor, whose humour was always of the broadest, proved quite out of his element in the refined atmosphere of the Lyceum."

Commissary (The). A comedy in three acts, by SAMUEL FOOTE (*q.v.*), first performed at the Haymarket in June, 1765, with the author in the title part (*Zachary Fungus*), Shuter as *Gruel* (a teacher of oratory) and *Mrs. Loveit* (a rich widow), Parsons as *Dr. Catgut* (a singing master) and a hackney coachman, Miss Cheney as *Mrs. Mechlin*, Miss Reynolds as *Dolly*, etc. *Fungus*, who has grown rich as a commissary in Germany, desires to marry a lady of rank and go into society. *Mrs. Mechlin* foists her own niece, *Dolly*, upon him as the daughter of an earl. *Fungus* acquiring polish at the hands of *Catgut*, *Gruel*, etc., recalls 'Le Bourgeois Gentilhomme.'

Commission (A). A comedy in one act, by WEEDON GROSSMITH (*q.v.*), first performed at Terry's Theatre, London, on June 6, 1891, with the author as *Shaw* (a valet), Forbes Dawson as a painter, Brandon Thomas as a model, and Miss Lily Hanbury as *Mrs. Hemmerstey*.

Commissionaire Extraordinaire. See TICKLISH TIMES.

Committed for Trial. (1) A "piece of absurdity" in two acts, by W. S. GILBERT (*q.v.*), founded on 'Le Réveillon,' and first

performed at the Globe Theatre, London, on January 24, 1874, with H. J. Montague as *Alfred Trimble*, A. Cecil as *Jonathan Wagstaffe*, G. Temple as *Portiboy*, Compton as *Stubbs*, and Miss Carlotta Addison as *Mrs. Wagstaffe*. The piece was afterwards expanded into three acts, and revived on February 3, 1877, at the Criterion Theatre, under the title of 'On Bail,' and with Charles Wyndham as *Lovibond* (Wagstaffe), Miss F. Josephs as the *Duke of Darlington*, E. Righton as *Trimble*, J. Clarke as *Marcooly*, I. Francis as *Wilcox* (Stubbs), H. Ashley as *Hebblethwaite*, Miss Eastlake as *Mrs. Lovibond*, Miss Nellie Bromley as *Mrs. Hebblethwaite*, Miss Edith Bruce as the maid. See CONTEMPT OF COURT. (2) A drama in four acts, by EDWARD TOWERS, East London Theatre, London, November 30, 1878.

Committee (The). A comedy by Sir ROBERT HOWARD, performed at the Theatre Royal, and printed in 1665. "This comedy," says the 'Biographia Dramatica,' "was written not long after the Restoration, and was intended to throw an idea of the utmost odium on the Roundhead party and their proceedings." The same authority speaks of "the drollery of the character of *Teague*, and the strong picture of absurd fanaticism, mingled with indecent pride, drawn in those of *Mr. Day*, *Mrs. Day*, and *Abel*." Pepys, who saw 'The Committee' performed in 1663, thought it "a merry but indifferent play," but evidently enjoyed *Teague* as represented by Lacy. The piece was revived at Drury Lane so lately as February, 1788. See OBADIAH.

Committee-Man Curried (The). "A comedy in two parts," by S. SHEPPARD, printed in 1647. W. C. Hazlitt describes this work as a "barefaced piece of plagiarism" from Suckling's works and Stapylton's translations of the first and second satires of Juvenal.

Commodore (The). See CREOLE THE (2).

Common Conditions: "a new and pleasant comedy or play after the manner of common conditions," licensed on July 27, 1576. A transcript of this dramatic fragment is in the Bodleian library. "*Shift, Thrift, and Unthrift* are characters in it: *Conditions is the Vice*" (Fleay). See the 'Biographia Dramatica,' Collier's 'History of Dramatic Poetry,' and Fleay's 'History of the Stage' and 'English Drama.'

Common, Dol, in BEN JONSON'S 'Alchemist' (*q.v.*).

Common Sense, The Life and Death of. A prelude altered from FIELDING'S 'Pasquin' (*q.v.*), and first performed at the Haymarket Theatre on August 13, 1782. (2) 'Common Sense; or, The Slave of Mammon:' a drama in four acts, by EDW. TOWERS, Pavilion Theatre, London, May 11, 1878.

Commonalty. A character in 'Albion Knight' (*q.v.*).

Commonwealth of Women (A). See SEA VOYAGE.

Comnenus, Isaac. See ISAAC COMNENUS.

Compagnons de la Truelle (Les). See DARK CITY.

Companion to the Playhouse (A). An account of English plays and playwrights, written, in dictionary form, by DAVID ERSKINE BAKER (*q.v.*), and published in two vols. in 1764. Revised by Isaac Reed, it was republished in 1782, under the title of 'Biographia Dramatica,' and was again revised by Stephen Jones, and republished under the same title in 1812. "Baker," says Bullen, "was largely indebted to his predecessor, Langbaine. He adds but little information concerning the early dramatists, but his work is a useful book of reference or the history of the stage during the first half of the eighteenth century."

Composer (The). A comedietta by ARTHUR CHAPMAN, music by F. M. Capel; Theatre Royal, Richmond, October 29, 1891.

Compressed Gunpowder. A dramatic piece by Mrs. CHARLES A. DOREMUS, performed in U.S.A.

Compromise (The); or, Faults on both Sides. A comedy by J. STURMY, performed at Lincoln's Inn Fields in December, 1722.

Compromising Case (A). A one-act piece by Mrs. T. E. SMALE, performed at the Lyceum Theatre, New York, April 20, 1892.

Compromising Coat (The). A comedietta by J. T. GREIN (*q.v.*) and C. N. JARVIS (*q.v.*), Globe Theatre, London, June 27, 1892.

Compton, Charles G. Dramatic author, theatrical critic, and miscellaneous writer; son of Henry Compton (*q.v.*); has written, with A. G. Hockley, a drama entitled 'A Family Matter' (*q.v.*) (1894); is part-author of the 'Memoir of Henry Compton' (1879); has contributed theatrical criticism to the *Outlook* (1898-9) and other periodicals; and was, from 1889 to 1895, acting manager of the Garrick Theatre.

Compton, Edward. Actor, born 1854; son of Henry Compton (*q.v.*); made his first appearance on the stage at the Theatre Royal, Bristol (now the Prince's), in 1873. After this came various provincial tours and local engagements, his London debut being made at Drury Lane on March 1, 1877, as *Alfred Evelyn* in the first act of *Money* (*q.v.*). Tours with H. J. Byron, Mrs. H. Vezin, and Miss Wallis followed; and then in 1878-9 he appeared at Drury Lane as *Florizel* ('The Winter's Tale'), *Cassio*, *Malcolm* ('Macbeth'), *Leonatus* ('Cymbeline'), and *Romeo*. At the Adelphi in the last-named year he played *Sir Benjamin Backbite* and *Modus*, figuring there in 1880 after a tour with Miss Neilson in America) as the original *Bertie Talboye* in 'The Dowd' (*q.v.*). To 1831 belongs the estab-

lishment of the [Edward] Compton Comedy Company, which had an unbroken existence of eighteen years, appearing mainly in the provinces, but occasionally in London. Thus, in 1886-7, at the Strand Theatre, Edward Compton produced Muskerry's *Davy Garrick*, 'The Rivals,' 'The School for Scandal,' 'She Stoops to Conquer,' and 'The Road to Ruin,' playing *Davy*, *Bob Acres*, *Charles Surface*, young *Marlow*, and (in the last-named piece) both *Harry Dornton* and *Goldfinch*. At the Opéra Comique in 1891-2 he was seen as *Christopher Newman* in Henry James's 'American' (*q.v.*), young *Wilding* in 'The Liar' (*q.v.*), *Father Allen* in Frankfort Moore's 'Queen's Room' (*q.v.*), and *John Alden* in F. Moore's 'Mayflower' (*q.v.*). In 1894 he figured at Toole's Theatre, London, as *Albert Chardin* in 'Married by Proxy' (*q.v.*), and in 1893 appeared at the Grand, Fulham, as *Edmund Kean* in the play by Edgar Pemberton so named (*q.v.*). At Birmingham in 1886 he had been the original representative of the hero of E. Pemberton's 'Actor' (*q.v.*), and at Norwich in 1893 the first *Sidney Carton* in the same author's play so named (*q.v.*). In 1898 he became joint-lessee of the Dalston Theatre, and in 1899 resumed touring with his company. Besides collaborating with his brother Charles in the 'Life' of their father (1879), Edward Compton has written the following dramatic pieces:—'A Strange Relation' (1876), 'A Mutual Separation' (1877), and (with E. M. Robson) 'Faithful unto Death' (1881). See COMPTON, MRS. EDWARD.

Compton, Henry [Charles Mackenzie]. Actor, born at Huntingdon, March 22, 1805; died September 15, 1877; son of John Mackenzie; was educated at Huntingdon and Little Baddow (Essex), and was intended originally for a commercial career. This, however, proved distasteful to him, and in 1826 he took definitely to the stage, his debut [as "Henry Compton"] being made at Lewes, as "walking gentleman" and player of "responsible" parts. ["Compton" was the surname of one of the wives of his grandfather, and the "Henry" was adopted quite casually.] Engagements at Leicester, and on the Bedford, Lincoln, and York Circuits, followed; Compton's first appearance in London being made on July 24, 1837, at the English Opera House (Lyceum Theatre) as *Robin* in 'The Waterman' (*q.v.*) and *Paul Shack* in 'Master's Rival.' At the Lyceum he stayed till September, migrating in October to Drury Lane, where he figured as the *First Gravedigger* in 'Hamlet,' *Slender* in 'The Merry Wives,' *Launcelot Gobbo*, *Marall* in 'A New Way to Pay Old Debts,' *Mawworm* in 'The Hypocrite,' *Tony Lumpkin*, *Silky* in 'The Road to Ruin,' *Dr. Ollapod* in 'The Poor Gentleman,' *Baillie Nicol Jarvie*, *Gnatbrain* in 'Black-eyed Susan,' etc. In July, 1833, he returned to the Lyceum, and was seen there as *Dominie Sampson* in 'The Witch of Derneleugh,' and as the original *Jerry Chance* and *Tom Chaff* in Mark Lemon's 'M.P. for Wrothenborough' and 'Sister Kate' respectively. At Drury Lane

in 1839 he played *Verges* to the *Dogberry* of *Downton*. After that came an engagement at Dublin, followed by another at Drury Lane under Macready. Here (in 1803-4) he appeared as *Polonius*, *Dogberry*, *Launce*, *Foresight* in 'Love for Love,' *Sir Peter Teazle*, and *David* in 'The Rivals,' besides figuring in the original cast of 'Follies of a Night' (q.v.). Liverpool and Dublin next claimed his energies, and then, in 1844, he was engaged for the Princess's Theatre, London, where he remained for four years, figuring as *Touchstone*, and, indeed, in "the whole round of the legitimate drama." Next came a term of service with Farren at the Olympic, the Strand, and then the Olympic again. At the Strand (1849-50) he was the first *Mr. Sceptic* in 'Founded on Facts' (q.v.), *Peter Paternoster* in 'John Dobbs' (q.v.), *Flatz* in 'The Philosopher's Stone' (q.v.), *Cogne Creche* in 'Prince Dorus,' and *Will Whimble* in 'Sir Roger de Coverley.' At the Olympic (1851) he was the original *Toby Twinkle* in 'All that Glitters is not Gold' (q.v.). In the spring of 1853 he began, at the Haymarket (under Buckstone), an engagement which lasted for sixteen years. During that period he was the original performer of the following (and other) characters:—*Captain Gawke* in 'Elovements in High Life' (1853), *Mr. Smith* in 'Knights of the Round Table' (1854), *Joe Withers* in 'The Evil Genius' (1856), *Paidagogos* in F. Talfourd's 'Atalanta' (1857), *Blenkinsop* in 'An Unequal Match' (1857), *Pluto* in F. Talfourd's 'Pluto and Proserpine' (1858), *Sir Dormer de Brazenby* in 'The Tide of Time' (1858), *Buzzard* in 'The World and the Stage' (1859), *Icebrook* in 'Everybody's Friend' (1859), *Egiethus* in F. Talfourd's 'Electra' (1859), *Honeybun* in 'The Contested Election' (1859), *Mutton* in 'The Rifle' (1859), *Sir Solomon Frazer* in 'The Overland Route' (1860), *Seidell* in Taylor's 'Babes in the Wood' (1860), *Vulcan* in Burnand's 'Venus and Adonis' (1864), *Lepidus* in Burnand's 'Antony and Cleopatra' (1866), *Massaroni* in A Beckett's 'Brigand' (1867), *De Vaudray* in 'A Hero of Romance' (1868), *Mountraffe* in Robertson's 'Home' (1869), and *Tollit* in 'Mary Warner' (1869). During the same period Compton was seen at the same theatre as *Bob Acres*, *Crabtree*, *Obadiah Prim* (in 'A Bold Stroke for a Wife'), and *Dr. Pangloss*. Leaving the Haymarket, he appeared both at Manchester and at the Olympic, London, as the original *Joshua Gauthwaite* in Tom Taylor's 'Handsome is that Handsome Does' (1870). Then came an association with the Globe Theatre, under H. J. Montague (1871-73), during which he was the original representative of *Muggles* in 'Partners for Life' (q.v.), *Paul Cudlip* in 'Forgiven' (q.v.), *Gulp* in 'The Spur of the Moment' (q.v.), *Ozepe* in 'Oriana' (q.v.), and *Rumbalino* in 'Fine Feathers' (q.v.). In 1874 he joined the company at the Lyceum, where he played the *First Gravedigger* to the *Hamlet* of Henry Irving, in addition to appearing in 'A Fish out of Water.' After this came a tour with the Vezin-Chippendale company, followed by "starring" en-

agements at Liverpool and Manchester, at which latter place, on July 14, 1877, he made his last appearance on the stage. On the 15th of September in that year, he died (of cancer). He had been married, in 1843, to Miss Emmeline Montague (q.v.), the well-known actress. "His *Touchstone*, his *Dogberry*, his *Gravedigger*," wrote J. R. Planché, "will never be forgotten by those who were fortunate enough to witness them"—a dictum repeated by Tom Taylor, who says, "His Shakesperean clowns were incomparably the most original and telling I have seen on the stage; and his *Marall* in 'A New Way to Pay Old Debts' held equal rank." "His style," wrote C. J. Mathews, "was peculiarly his own. He had a queer dry humour that never failed of effect. He had the art of giving value to phrases of themselves valueless, by his incisive mode of utterance, his affected stolidity, and his accompanied original facial expression." See 'Memoir of Henry Compton,' by Charles and Edward Compton (1879); Morley's 'London Playgoer,' etc. See, also, COMPTON, CHARLES; COMPTON, EDWARD; COMPTON, KATHERINE.

Compton, Katherine. Actress; daughter of Henry Compton (q.v.); made her first appearance at the Theatre Royal, Bristol, in 1874, as *Maria* in 'The School for Scandal.' She afterwards played at Hull, Newcastle, Manchester, etc. Her London debut was made at the Gaiety Theatre in May, 1877, as *Julia* in 'The Rivals.' She has been the original representative of the following characters:—*Lucy Merivale* in 'Such is the Law' (1878), *Mrs. Parminster Blake* in 'Imprudence' (1881), *Anne* in 'Low Water' (1884), the *Princess Peninkoff* in 'The Great Pink Pearl' (1885), *Mabel Selby* in 'A Run of Luck' (1886), *Juno Johnstone* in 'The Treasure' (1888), *Mrs. Bute Curzon* in 'Robin Goodfellow' (1893), *Lady Guendoline* in 'The White Elephant' (1896), *Lady Algy* in 'Lord and Lady Algy' (1898), *Mrs. Bulner* in 'Wheels within Wheels' (1899), *Lady Huntworth* in 'Lady Huntworth's Experiment' (1900), *Countess Zechyadé* in 'The Under-current' (1901), *Mrs. Auberton* in 'A Clean Slate' (1903), and the title part in 'The Rich Mrs. Repton' (1904). She has also been seen in London as *Celia Portia* ('Merchant of Venice'), *Miss Hardcastle*, *Lydia* ('The Love Chase'), *Helena* ('The Hunchback'), *Marion de Lorm* ('Richelieu'), *Grace Harkaway* ('London Assurance'), *Mrs. Singleton Bliss* ('Cyril's Success'), *Lady Betty Noel* ('Lady Clan carty'), *Princess Lydia* ('The Danischeffs'), etc.

Compton, Mrs. Edward [Virginia Bateman]. Actress; daughter of H. J. Bateman (q.v.); married in 1882 Edward Compton (q.v.), of whose Comedy Company she was for many years "leading lady." She has been seen in London as *Lady Teazle* (Sadler's Wells, 1880), *Violet* in 'Davy Garrick' (Strand Theatre, 1886), *Kate Hardcastle* (Strand, 1887), etc. She was the

original *Lydia* in Merivale's 'Husband in over' (q.v.).

Compton, Mrs. Henry. See **MON-GUE, EMMELINE.**

Compton, Percy. Actor; and son of Henry Compton (q.v.); was the original *Ulysses* in Raleigh's 'Queen and Cardinal' (1881), and the first *Burnaby Rigot* in Cellier's 'Doris' (1889). He and his brother, Sydney Compton, have had considerable experience as actors in the English provinces.

Comrades. A comedy in three acts, by **LONDON THOMAS** (q.v.) and **B. C. STEPHENSON** (q.v.), first performed at the Court Theatre, London, on December 16, 1882, with John Clayton as *Sir George Baxter*, D. G. Ducicault as *Arthur Dexter*, C. F. Coghlan as *Captain Darleigh*, A. Cecil as *Hon. Penley Rivers*, W. Mackintosh as *Tom Stirrup*, Miss Brian Terry as *Lady Constance Birklands*, and Miss Carlotta Addison as *Lady Dexter*; performed in the English provinces in 1883.

Comrades and Friends. A military drama in two acts, by **ISAAC POCKOCK** (q.v.), first performed at Covent Garden on February 14, 1831, with a cast including Bartley, Leley, Abbot, Meadows, J. S. Grimaidi, Incharid, Power, Barnes, Miss Taylor, and Mrs. Chatterley.

Comstock, Nanette. Actress, born in 1811; made her professional *début* in 1887 in Fyt's 'Hole in the Ground' (q.v.). She was the original *Una Foxwood* in 'A Gold Mine' (1889), and the first representative in America of *Laura Norris* in 'Bootles' Baby' (189). She has been seen in New York as *Nanette* in 'Natural Gas' (1888), and as *Adeline West* and *Jennie Buckthorn* in 'Benandoah' (1889).

Comus. A masque by **JOHN MILTON**, published in 1637. It was written, "as most people know, as an entertainment to be presented at Ludlow Castle [in 1634] on the arrival and installation there of the Earl of Edgewater as Lord President of Wales. . . . The masque was to be acted by members of the family; and as there was some story of the fourteen or fifteen year old daughter of the Earl, who was to act in the masque, having been lost in a wood on the way to Ludlow, Milton is supposed to have planned his story from that incident. Her two actual brothers acted the brothers' parts in the masque. . . . The attendant spirit was acted by Milton's friend, Harry Lawes, who had been commissioned to write the music. . . . *Comus* originally meant a licentious dancing school. In Hesiod's 'Shield of Hercules' it means the promiscuous band of revellers who followed with their wilder dance and song after the trained chorus of a procession. Later times, *Comus* appeared as a god of festive mirth and joy. . . . And so he passed in a type for use of moralists; appeared, fifteen years before Milton's poem, in Ben Jonson's masque of 'Pleasure reconciled to Virtue', and had appeared, eleven years before that, in a Latin poem entitled

'*Comus*,' by Henri du Pay, of Louvain, which Milton had read and liked, for at least one passage in it has been distinctly imitated. In Peele's 'Old Wives' Tale' there are two brothers rescuing a lost sister from the spells of an enchanter" (Henry Morley). In 1738 Dr. Dalton adapted 'Comus' to the stage, arranging it in three acts, "retaining nearly the whole of the original, adding or compiling the scene between the brothers and *Comus*' crew, and introducing a variety of songs [mainly, it would seem, selected from Milton's works] to make it pass off better on the stage" (Genest). The piece was produced at Drury Lane on March 4, with Quin as *Comus*, Milward and Cibber, jun., as the *Brothers*, Mills as the *First Spirit*, Mrs. Cibber as the *Lady*, Mrs. Clive as *Euphrosyne* (an introduced character), and Mrs. Arne as *Sabrina*; Beard, too, had a singing part. 'Comus' was revived in 1744, at Covent Garden, with Mrs. Pritchard as the *Lady*; in 1752, at Drury Lane, with Mossop as *Comus*; in 1755, at Covent Garden, with Smith as *Comus* and Peg Woffington as the *Lady*; in 1773, at Covent Garden (reduced by George Colman to two acts), with Mattocks as *Comus* and Miss Catley as *Euphrosyne*; in 1775, at Drury Lane, with Mrs. Baddeley as the *Lady*; in 1776, at Covent Garden, with Mrs. Barry as the *Lady*; in 1777, at Drury Lane, with Farren and Lamash as the *Brothers*, Aikin and Tenducci as the *Spirits*, Mrs. Robinson as the *Lady*, and Mrs. Baddeley as the *Pastoral Nymph*; in 1784, at Covent Garden, with Henderson as *Comus*; in 1786, at Drury Lane, with Palmer as *Comus*, Bannister, jun., and E. Palmer as the *Brothers*, Barrymore as a *Spirit*, Bannister as *First Bacchanal*, Mrs. Wrighten as *Euphrosyne*, Mrs. Crouch as the *Pastoral Nymph*, and Mrs. Siddons as the *Lady*; in 1803, at Covent Garden, with G. F. Cooke as *Comus*; in 1812, at the same theatre, with C. Kemble as *Comus*; in 1829, at the same theatre, with Miss Hughes as the *Lady*; and in 1833 at Drury Lane, under the auspices of Bunn. A notable revival was that of 1842 at Covent Garden, with John Cooper in the title part, Mme. Vestris as *Sabrina*, Miss Rainforth as the *Spirit*, and Mrs. Walter Lacy as the *Lady*. "The groupings and arrangement of the tableaux," writes George Vandenhoff, "were admirable, and some of the mechanical effects were almost magical. There were forest scenes of the greatest pictorial beauty" ('An Actor's Note-Book'). Dryden and Purcell's 'King Arthur' seems to have been drawn upon for this production. The masque was produced by Macready at Drury Lane in February, 1843, with himself as *Comus*, Anderson as the *Elder Brother*, Miss Faucit as the *Lady*, Miss Romer as *Sabrina*, and Miss P. Horton as the attendant *Spirit*. At Easter, 1865, at Drury Lane, 'Comus' was revived with Walter Lacy as *Comus*, Edmund Phelps and Miss E. Falconer as the *Brothers*, Henri Drayton as *First Bacchanal*, Miss Augusta Thomason as *Sabrina*, Miss Poole as the attendant *Spirit*, and Mrs. Hermann Vezin as the *Lady*. A lyric by

Edmund Falconer was introduced, set to music by J. Burnand [see Morley's 'London Playgoer']. The Masque was revived (with the music by Lawes) at the Botanic Gardens, London, in July, 1903.

Conceits (The). A play entered on the books of the Stationers' Company in November, 1653.

Con-curers. See CONQUERORS, THE.

Condell, Henry. Actor, died 1627; was in the original casts of 'Every Man in his Humour' (1598), 'Every Man out of his Humour' (1599), 'Sejanus' (1603), 'The Malcontent' (1604), 'Volpone' (1605), 'The Alchemist' (1610), 'Cataline' (1611), and 'All is True' (*q.v.*) (1613). He also enacted the *Cardinal* in 'The Duchess of Malfi' (*q.v.*). In 1599 he became a sharer in the profits both of the Globe and of the Blackfriars Theatres. He retired from the stage in 1623, in which year he and his brother-player, J. Heming, prepared and published the First Folio of the plays of their friend and colleague, Shakespeare (*q.v.*). See Collier's 'Lives of the Actors,' Halliwell-Phillips's 'Life of Shakespeare,' and Fleay's 'Actors' Lists' (Royal Historical Society).

Condell, Henry. Instrumentalist and musical composer, died 1824; was a member, successively, of several theatrical and operatic orchestras; wrote the music for 'The Enchanted Island' (ballet, 1804), 'Who Wins?' (farce, 1808), and 'Transformation' (farce, 1810), and contributed to the score of 'The Farmer's Wife' (*q.v.*).

Condemned. (1) A comedy-drama by W. MANNING, Prince of Wales's Theatre, Warrington, September 3, 1878. (2) A drama by EUSTON KNOWLES, first performed in U.S.A., and produced at the Theatre Royal, Castleford, August 25, 1887.

Confederacy (The). A comedy by Sir JOHN VANBRUGH (*q.v.*), first performed at the Haymarket on October 30, 1705, with Booth as *Dick Amllet*, Pack as *Brass* (his servant), Dogget as *Moneytrap*, Leigh as *Gripe* (a scrivener), Mrs. Barry as *Clarissa* (his wife), Mrs. Bracegirdle as *Flippanta* (her maid), Mrs. Bradshaw as *Corinna* (daughter of *Gripe*), Mrs. Porter as *Araminta* (wife of *Moneytrap*), Mrs. Willis as *Mrs. Amllet*, and Mrs. Baker as *Mrs. Cloggit*; acted ten times. The 'Biographia Dramatica' (1812) describes it as "in truth only a translation, something improved, of 'Les Bourgeoises à la Mode' of Mons. D'Ancourt. . . . The language is pleasing, and the plot of the two wives against their husbands well conceived and admirably executed." "The Confederacy," says Hazlitt, "is a comedy of infinite contrivance and intrigue, with a matchless spirit of impudence. It is a fine careless *exposé* of heartless want of principle" ('English Comic Writers'). "*Dick Amllet* and his mother make a choice pair, and *Flippanta* the lady's maid is a fine specimen of the effrontery of her kind. The morality of this comedy is on Vanbrugh's

usual level . . . and the rascally *Dick* made perfectly happy at the close" (A. W. Ward). The comedy was revived in 1705, 1709, 1720, and 1725. Then came some more notable revivals, at Drury Lane—in 1738 with Macklin as *Brass* and Mrs. Clive as *Flippanta*; in 1746, with Foote as *Dick*, Yates as *Moneytrap*, Peg Woffington as *Clarissa*; in 1759, with King as *Brass*, Palmer as *Dick*, Miss Pope as *Corinna*, Wilkinson as *Mrs. Amllet*; and in 1769, with Miss Pope as *Flippanta* and Mrs. Abington as *Corinna*. The piece was seen at Covent Garden in 1770, with Yates as *Brass*, Shuter as *Moneytrap*, and Mrs. Bulkeley as *Corinna*; at the Haymarket in 1785, with Palmer as *Brass*, Bannister, jun., as *Dick*, and Parsons as *Moneytrap*; at Drury Lane in 1796, with Bannister, jun., as *Brass*, Suet as *Moneytrap*, and Mrs. Jordan as *Corinna*; at Covent Garden in 1807, with Lewis as *Brass*, Mund as *Moneytrap*, Emery as *Gripe*, and Mrs. Kemble as *Clarissa*; at the Lyceum in 1811, with Downton as *Moneytrap* and Mathews *Gripe*; at Drury Lane in 1817, with Harl as *Brass* and Miss Kelly as *Flippanta*; Covent Garden in 1819, with W. Farren as *Moneytrap* and Miss Foote as *Corinna*; and at Drury Lane in 1825, with Mrs. Yates as *Clarissa* and Miss Kelly as *Corinna*.

Confederates. A drama in one act by HENRY WOODVILLE, Globe Theatre, London, February 25, 1897.

Confederates (The). See THREE HOURS AFTER MARRIAGE.

Confession. A play, in prose and blank verse, written by RICHARD CUMBERLAND, and printed, with other posthumous plays of his, in 1813. The confession is that of *Queen Eleanor* (mother of Richard I.), the effect that a certain *Sir Reginald Tours* is her illegitimate son.

Confidant (The), in *SHERIDAN'S 'Critic'* (*q.v.*), is a satire upon the conventional attendant on the heroines of sentimental drama.

Confidence. A character in *SHIRLEY'S 'Triumph of Peace'* (*q.v.*).

Confidence. (1) A comedietta by DEBORA BOUCICAULT (*q.v.*), adapted from the French, and first performed at the Haymarket Theatre, London, on May 2, 1848. (2) A drama in three acts, by R. CANTWELL, Britannia Theatre, London, October 1, 1872.

Confidence Man (The). A play by JOHN BROUGHAM (*q.v.*).

Confidential Clerk (The). A farcical comedy in three acts, adapted by SYDNEY WITMAN and SHEDDEN WILSON from Moser's 'Der Leibrentet,' first performed at the Gaiety Theatre on the afternoon of June 18, 1886, with Percy Compton in the title part, F. W. Irish and S. Wilkinsons as *Skroo* and *Twistem*, and other parts by Miss Sophie Larkin, W. Lestocq, G. Farquhar, etc.

Conflict; or, Love, Honour, and Pride. A play in blank verse, by HANNAH RAND, printed in 1798.

Conflict of Conscience (The). A dramatic piece in six acts, "containing a most lamentable example of the doleful operation of a miserable worldling, termed by the name of *Philologus*, who brook the truth of God's gospel, for fear the loss of life and worldly goods;" compiled by NATHANIEL WOODS, minister in Norwich," and printed in 1581. His piece is based on the story of Francis Ira.

Confusion. (1) A dramatic sketch by FRANCIS W. MOORE, Royalty Theatre, London, February 23, 1876. (2) An "eccentric" comedy in three acts, by JOSEPH DERRICK, first performed at the Vaudeville Theatre, London, on the afternoon of May 17, 1883, with P. Day as *Mumpleford*, C. Groves as *Rizzard*, F. Thorne as *James*, Miss S. Larkin as *Miss Trickleby*, and Miss K. shop as *Rose*; placed in the evening bill July 16, with C. Groves, F. Thorne, and Miss Larkin as before, C. Glenney as *Mumpleford*, Miss Winifred Emery as *Rose*; played in the English provinces in 1884; revived at the Vaudeville on January 30, 1886, with C. Glenney, C. Groves, F. Thorne, and Miss Larkin as before, and with Miss Kate Yorke, Miss M. Millett, and F. Mellish in other rôles; again revived at the Vaudeville in May, 1891, and at the Grand, Islington, in December, 1892.

Congenial Souls. A farce by J. H. GALEY, Princess's Theatre, Edinburgh, October 3, 1878.

Congress at Paris (A). A farce by EDWARD ROSE (*q.v.*), first performed at the Olympic in July, 1878, with a cast including Beerbohm-Tree.

Congreve, William. Dramatic writer, born at Bardsey, near Leeds, February 10, 1700; son of an officer in the army; was educated at Kilkenny (1681) and at Trinity College, Dublin (1685), returning to England in 1688. In March, 1691, he was entered at the Middle Temple, and, being fairly well off, began to frequent the society of men of fashion and letters. His first published work was a novel called 'Ingenita; or, Love and Duty Reconciled,' which appeared in 1692. Early in 1693, his first dramatic piece, 'The Old Bachelor' revised by Dryden and Southerne, was produced at the Theatre Royal with signal success, its polished wit carrying all before it. The comedy was printed shortly after, with a rhymed preface by Southerne, in which Congreve was saluted as Dryden's natural successor. In the same year appeared the translation of 'Juvenal' and 'Persius,' edited and partly written by Dryden, to whom Congreve addressed a complimentary poem prefixed to the 'Persius.' In November, 1693, came Congreve's second play, 'The Double Dealer,' also produced at the Theatre Royal, but not so triumphantly as its predecessor,

its keen satire being resented by the *beau monde*. It was, however, seen and liked by Queen Mary, who commanded a revival of 'The Old Bachelor' for her special edification. In 1694, Addison, in his 'Account of the Greatest English Poets,' devoted a passage to "harmonious Congreve"—

"... whose fancy's unexhausted store
Has given already much, and promised more."

There was at this time dissension among the company at the Theatre Royal, from which Betterton and others—having obtained the royal sanction to perform elsewhere—seceded. A new theatre was built for them in Lincoln's Inn Fields, and, in return for a share in the profits, Congreve undertook to write for them one play per year, "if his health permitted." The house opened accordingly at Easter, 1695, with Congreve's 'Love for Love,' which proved so acceptable to the public that, "with certain breaks, it continued to be played for the remainder of the year." In May, 1695, the dramatist received the appointment of Commissioner of Hackney-coaches, worth only £100 per annum; while in December John Dennis published a volume of 'Letters upon Several Occasions,' in which Congreve was represented by an essay on 'Humour in Comedy.' To 1695 belongs also Congreve's epilogue to Southerne's 'Oroonoko' (*q.v.*). He had already begun to write his tragedy, 'The Mourning Bride,' which, however, was not produced at Lincoln's Inn Fields till early in 1697. There was some anxiety as to its reception, but this was quickly dissipated, and the play proved itself, in the long run, the most popular of his efforts. In the controversy raised by Jeremy Collier's 'Short View of the Immorality and Profaneness of the English Stage' (1698), Congreve, who had been attacked in it, took part by issuing his 'Amendments of Mr. Collier's False and Imperfect Citations,' in which he asserted that the greater part of Collier's examples were "only demonstrations of his own impurity," and were "sweet enough till tainted by his breath." In March, 1700, came the production at Lincoln's Inn Fields of 'The Way of the World,' which, despite its wit, was found to have too little action to fit it for general approval. In the following year Congreve wrote the words of a masque, 'The Judgment of Paris' (*q.v.*), which was performed at Dorset Garden, and in 1704 joined Vanbrugh and Walsh in a translation or adaptation of Molière's 'Monsieur de Pourceaugnac,' which they called 'Squire Trelooby,' and which was presented at the New Theatre. In 1705 Congreve assumed, with Vanbrugh, the management of the theatre in the Haymarket, and received the lucrative appointment of Commissioner of Wine Licences. His 'Works' (including a three-act opera called 'Semele,' hitherto unprinted and unperformed) were published in three volumes in 1710. His health had for some time been precarious, and from this date onward it gradually grew worse, until, in the autumn of 1728, the upsetting of his coach brought

with it injuries to which he finally succumbed, in London, on January 19, 1729. He was buried in Westminster Abbey. A. C. Swinburne, discussing Congreve, says:—"The fame of our greatest comic dramatist is founded wholly or mainly on but three of his five plays. His first comedy was little more than a brilliant study after such models as were eclipsed by this earliest effort of their imitator; and tragedy in his hands appears rouged and wrinkled, in the patches and powder of *Lady Wishfort*. But his three great comedies are more than enough to sustain a reputation as durable as our language. . . . No English writer, on the whole, has so nearly touched the skirts of Molière; but his splendid intelligence is wanting in the deepest and subtlest quality which has won for Molière from the greatest poet of his country and our age the tribute of exact and final definition conveyed in that perfect phrase which salutes at once and denotes him—"ce moqueur pensif comme un apôtre" ('Encyclopædia Britannica'). For other criticism, see T. Davies' 'Dramatic Miscellanies' (1784), Hazlitt's 'Comic Writers' (1819), Genest's 'English Stage' (1832), Macaulay's 'Essays' (1843), Leigh Hunt's 'Dramatic Works of Congreve, etc.' (1849), Thackeray's 'English Humorists' (1853), A. W. Ward's 'English Dramatic Literature' (1875), T. H. Ward's 'English Poets' (1880), and A. C. Swinburne's 'Miscellanies' (1880). For biography, see 'Biographia Britannica' (1747-66), T. Cibber's 'Lives of the Poets' (1753), Johnson's 'Lives of the Poets' (1781), 'Biographia Dramatica', (1812), H. Coleridge's 'Biographia Literaria' (1833), 'Dictionary of National Biography' (Leslie Stephen, 1857), and E. Gosse's 'Life of William Congreve' (1888).

Conjectures. A piece in one act, performed at the Haymarket in 1830.

Conjugal Lesson (A). "A comic scene" by H. DANVERS, first performed at the Olympic Theatre, London, on July 3, 1856, with F. Robson as *Simon Lullaby* and Mrs. Stirling as *Mrs. Letitia Lullaby*; revived at the Gaiety in February, 1876.

Conjurer (The). (1) A farce by MILES PETER ANDREWS (*q.v.*), produced at Drury Lane in April, 1774. (2) A farce in three acts, by ARCHIBALD M'LAREN, printed in 1781.

Conn. The "shaughraun" in BOUCAULT's play of that name (*q.v.*); and the leading figure in 'Conn; or, Out of Sight, Out of Erin: a burlesque of 'The Shaughraun,' written by F. W. GREEN, and produced at the Alexandra Theatre, Liverpool, on April 28, 1879. In this piece *Conn* was represented by Miss Topsy Venn, with Miss F. Chalgrove as *Moya*, F. J. Stimson as *Harvey Duff*, and A. Wheatman as *Robert Ffolliott*.

Connecticut Yankee (A). A play by MARK TWAIN and H. P. TAYLOR, performed in U.S.A.

Connemara. A drama of Irish life by J. C. CHUTE, Prince of Wales's Theatre Warrington, May 24, 1880.

Connoisseur (The); or, Every Man in his Folly. A comedy written by CONNOLLY, in satire of "virtuosity," acted at Drury Lane, and printed in 1736.

Connor, Charles. Actor, died 1826 was educated at Trinity College, Dublin made his professional *début* at Bath about 1807, and his first appearance in London at Covent Garden in September, 1816. Among his most notable parts were *Filch* in 'The Beggar's Opera,' *Sir Callaghan* in Macklin's 'Love à la Mode,' *Terry O'Rourke* in 'The Irish Tutor,' *Julio* in Procter's 'Mirandola,' *Dennis Brulgruddey* in 'John Bull,' *Si Lucius O'Trigger*, *Looney Mactwoller*, etc. See Oxberry's 'Dramatic Biography' (1826).—His wife was seen at Covent Garden in 1821 as the *Duchess of York* in 'Richard III.' and *Servia* in 'Virginius.'

Conover, Mrs., was for a time lessee and manager of the Olympic Theatre, London, where, in September, 1886, she appeared as *Lady Macbeth*.

Conquering Game (The). A "petite comedy in one act, by W. BAYLE BERNAR (*q.v.*), first performed at the Olympic Theatre, London, on November 3, 1832, with Farren as *Charles XII.* and other parts by J. Vining, Selby, Bland, Mrs. Macnamar and Mdme. Vestris.

Conquerors (The). A drama in four acts, by PAUL M. POTER (*q.v.*), first performed at the Empire Theatre, New York January 4, 1898; first performed in England at the St. James's Theatre, London, on April 14, 1898, with George Alexander as *Eric Von Rodeck*, Miss Julia Neilson as *Yvonne Grandpré*, Miss Fay Davis as *Babiole*, Fred Terry as *Hugo*, H. B. Irving as *Jean Baudin* and other parts by W. H. Vernon, J. D. Beveridge, H. V. Esmond, R. Loraine, etc. A burlesque of this, entitled 'The Con-Curer' written by EDGAR SMITH and LOUIS LANGE, and composed by John Stromber was produced in New York on March 17, 18

Conquest, Benjamin Oliver. Actor and theatrical manager, born in London 1805; died July, 1872; made his *début* the former capacity in 1827 at the Pavilion Theatre, E., as *Buskin* in 'Killing Murder' (*q.v.*). His real name was Oliver that of Conquest being assumed for stage purposes. From the Pavilion he went to the Olympic, and in 1830, with two partners opened the Garrick Theatre, Leaman Street, E., which was burned down in November 1846. After this he appeared again at the Olympic. In March, 1851, he became proprietor of the Grecian Theatre, of which he retained the management till his death. He was, in his day, a very popular comedian. See CONQUEST, GEORGE.

Conquest, George. Actor and playwright, born 1837; son of E. O. Conquest (*q.v.*); made his first appearance on the

age at the Grecian Theatre, London, on October 26, 1857, as *Pastrano Nonsuch* in Peter Wilkins and the Flying Indians' (q.v.). Later (1872) he became manager of the Grecian, and, still later (1882), of the Surrey, where he has been the original representative of *Daniel Groodge* in 'Mandrill' (1881), *Zacky Pastrana* in 'For Ever' (1882), *Simmonet* and *Jagon* in 'The rangers of Paris' (1887), *Old Proverb* in 'A Dead Man's Gold' (1887), and so forth. He has written the following plays:—'Devil on Two Sticks' (1867), 'Rescue on the Raft' (1867), 'Obliging a Friend' (1867), 'The Streets and the Hulks' (1869), 'Genevieve' (1872), and 'The Elixir of Life' (1873); in addition to many pieces produced in collaboration with Henry Pettitt (q.v.), Paul Merritt (q.v.), Arthur Shirley (q.v.), and Henry Fry (q.v.), as well as with G. Comer (q.v.), Craven (q.v.), and Lily Tinsley (q.v.).—His son, George Conquest, jun., born 1853, appeared at the Grecian in pantomime in 1853, and has since played many original parts.

Conquest of Algiers (The). See ALMAH DROOG.

Conquest of Brute (The). A play by JOHN DAY and HENRY CHETLE, referred to in Henslowe's 'Diary,' July, 1598.

Conquest of China by the Tartars (The). A tragedy by ELKANAH SETTLE (q.v.); written in heroic verse, acted at the Swan Theatre in 1674, and printed in 1676. Robert Howard, it appears, wrote a play called 'The Conquest of China,' which was afterwards revised by Dryden; but it was never acted nor printed.

Conquest of Granada by the Spaniards (The). A tragedy in two acts, by JOHN DRYDEN (q.v.), entered on the Stationers' books in February, 1670-71, and published in 1672. The original cast at the Theatre Royal included Hart as *Almanzor*, Mohun as *Abdelmelech*, Kynaston as *Boabdelin* (King of Granada), Beeston as *Osmyn*, Cartwright as *Abenamar*, Wintershal as *Selin*, Nell Gwynn as *Almahide*, Mrs. Birchall as *Lyndaraxa*, Mrs. Bowtel as *Benedicta*, Littlewood as *Ferdinand* (King of Spain), Bell as *Duke of Arcos*, and Mrs. Gwynn as *Isabel* (Queen of Spain). [Nell Gwynn spoke the prologue to the first part, wearing a broad-brimmed hat, in caricature of the one with which Nokes had adorned himself on a similar occasion, and which had greatly entertained the public.] "The Moors are besieged in Granada. *Almanzor*, who is a stranger from Africa, performs prodigies of valor. He persists in his love for *Almahide*, notwithstanding that she is married to *Boabdelin*. At the conclusion, *Boabdelin* being killed, there is no longer any obstacle to the union of *Almanzor* and *Almahide*" (West). The tragedy was revived at Drury Lane on March 5, 1709, with Powell as *Almanzor*, Wilks as *Osmyn*, Mills as *Abdelmelech*, Husband as *Boabdelin*, Mrs. Knight as *Lyndaraxa*, and Mrs. Rogers as *Almahide*.

Conquest of Magdala (The); and the Fall of Theodore. A spectacular drama by STOCQUELER, Astley's Theatre, London, September 12, 1868.

Conquest of Spain (The). A tragedy, founded on 'All's Lost by Lust' (q.v.), ascribed to Mrs. PIX, and performed at the Haymarket in 1705 (Downes).

Conquest of Taranto (The); or, St. Clara's Eve. An historical play in three acts, by W. DIMOND (q.v.), the music by Bishop, first performed at Covent Garden on April 15, 1817. See RINALDO.

Conquest of the West Indies (The). A play by W. HAUGHTON, WENTWORTH SMITH, and J. DAY, performed in 1601.

Conrad and Lizette; or, Life on the Mississippi. A play in four acts, Duke's Theatre, London, March 29, 1880.

Conrad and Medora; or, Harlequin Corsair and the Little Fairy at the Bottom of the Sea. A burlesque-pantomime by W. BROUGH (q.v.), founded on the French ballet, 'Le Corsaire,' and first performed at the Lyceum Theatre, London, on December 26, 1856, with Mrs. A. Mellon (Miss Woolgar) as *Conrad*, Mrs. C. Dillon as *Medora*, J. L. Toole as *Birbante*, S. Calhaem as *Yussuf*, Mrs. B. White as *Gulnare*, Miss M. Wilton as *Serena* (the little fairy), etc.; performed at Wallack's Lyceum, New York, in August, 1857, with a cast including John Wood and Mrs. John Wood.

Conscience. A character in the moral-play of 'Appius and Virginia' (q.v.).

Conscience. (1) A tragedy translated by THOMPSON from the German of Iffland, and printed in 1800. (2) A comedy by JOSEPH ASTON (?1767-1844), performed at the Theatre Royal, Manchester, in 1815. (3) A tragedy by J. T. HAINES, performed at Drury Lane in February, 1821, with a cast including Wallack, Cooper, and Mrs. W. West. (4) A play produced at the Union Square Theatre, New York, in 1876, with Miss Clara Morris as *Constance*. (5) A drama by HENRY VANDENHOFF, produced at the Alexandra Opera House, Sheffield, November 13, 1877. (6) A play by A. E. LANCASTER, performed in U.S.A.

Conscience Money. A comedy-drama in three acts, by H. J. BYRON (q.v.), first performed at the Haymarket Theatre, London, on September 16, 1878, with the author as *Dick Simpson*, W. Terriss as *Sydney Sefton*, C. Kelly as *Fred Damer*, R. Pateman as *Sir Archibald Crane*, David Fisher, jun., as *Tapery*, Miss Pateman as *Miss Calverley*, Miss Emily Thorne as *Mrs. Calverley*.

Conscious Lovers (The). A comedy in five acts, by Sir RICHARD STEELE (q.v.), first performed at Drury Lane on November 7, 1722, with Booth as young *Bevil*, Wilks as *Myrtle*, C. Cibber as *Tom*, Griffin as *Cimber-ton*, Williams as *Sealand*, Mills as *Sir John Bevil*, T. Cibber as *Daniel*, Mrs. Oldfield

as *Indiana*, Mrs. Booth as *Lucinda*, Mrs. Younger as *Phyllis*, Mrs. Moore as *Mrs. Sealand*, and Mrs. Thurmond as *Isabella*. The outline of the play had been suggested by the 'Andria' of Terence, and Booth, when at Westminster School, had played *Pamphilus*—the character to which young *Bevil* corresponds. Steele witnessed the first representation, and, according to Victor, was charmed with all the performers except Griffin. The piece was well received, and performed twenty-six times. In the following month it was published with a dedication to the king, and in the preface Steele declared that "The chief design of this was to be an innocent performance," and that "the whole was writ for the sake of the scene in the fourth act, wherein Mr. Bevil evades the quarrel with his friend." This, of course, was directed against the practice of duelling. T. Cibber says that the characters of *Tom* and *Phyllis* were not in the play as originally written, and they appear to have been introduced in response to C. Cibber's remark that the work, as it at first stood, was "rather too grave for an English audience." Steele admits that C. Cibber made several alterations in the comedy before it was acted, but these, he says, were "to its disadvantage." Fielding makes Parson Adams say: "I never heard of any plays fit for a Christian to read, but 'Cato' and 'The Conscious Lovers';" and, 'I must own, in the latter there are some things almost solemn enough for a sermon.' "The story of *Indiana* and of *Bevil's* virtuous love for her might have served," says A. W. Ward, "as a subject for an Iffland or a Kotzebue. . . . *Old Humphrey* is the conventional figure of the trusty old family servant; on the other hand, there is real freshness and humour in the loves of *Tom* and *Phyllis*." The comedy was revived at Lincoln's Inn Fields in 1730, with Quin as young *Bevil*; at Drury Lane in 1736, with Mrs. Cibber as *Indiana* and Mrs. Clive as *Phyllis*; at Covent Garden in 1741, with Peg Woffington as *Phyllis*; at Drury Lane in 1747, with Barry as young *Bevil* and Macklin as *Tom*; at the same theatre in 1751, with Ross as young *Bevil*; at Covent Garden in 1758, with Mrs. Bellamy as *Indiana*; at Drury Lane in 1759, with Mrs. Abington as *Lucinda*; at the same theatre in 1766, with Mrs. Yates as *Indiana* and Miss Pope as *Phyllis*; at Covent Garden in 1774, with Lewis as young *Bevil* and Mrs. Mattocks as *Phyllis*; at the same theatre in 1787, with Farren as *Myrtle* and Mrs. Pope as *Indiana*; at Drury Lane in 1796, with Kemble as young *Bevil*, Bannister, jun., as *Tom*, Miss Farren as *Indiana*, and Miss Mellon as *Phyllis*; at Covent Garden in 1797, with Mrs. Abington as *Phyllis*; and at the same theatre in 1810, with Charles Kemble as young *Bevil*, Liston as *Cimberton*, and Mrs. C. Kemble as *Phyllis*.

Conscript (The). A farce in one act, by W. OXBERRY (*q.v.*), first performed at the Queen's Theatre, London, on January 18, 1836.

Conscrit (Le). See BREAKING THE SPELL.

Consequences. A comedy in three acts, by EYRE, printed in 1794.

Conspiracy (The). (1) A tragedy by HENRY KILLEGREW, acted at Blackfriars, printed in 1638, and reprinted in 1653 as 'Pallantus and Eudora,' *Pallantus* being the chief of the conspirators, and *Eudora* the daughter of the reigning king whom they depose. (2) A tragedy in rhymed verse by W. WHITAKER, performed at Dorset Garden in 1630. (3) A tragedy founded on Metastasio's 'Clemency of Titus,' attributed to JEPHSON (*q.v.*), and produced at Drury Lane in November, 1796, with a cast including J. P. Kemble, C. Kemble, Barrymore, Palmer, and Mrs. Siddons. (4) A play in four acts, by G. L. GORDON (*q.v.*), first performed at the Prince of Wales's Theatre, Liverpool, on June 16, 1882, with a cast including the author and Miss Carrie Lee Stoyle.

Conspiracy and Tragedy of Charles, Duke of Byron, Marshal of France (The). Two plays by GEORGE CHAPMAN (*q.v.*), each in five acts—one devoted to the 'Conspiracy,' the other to the 'Tragedy,' both published in 1603 and having been "acted lately at the Black Friars." "They are founded on the history of France in the time of Henry IV. Byron is represented as a man of great valour, but vainglorious. He never thinks his merit have been sufficiently rewarded. He enters into a conspiracy with the king's enemies and is executed for treason" (Genest). Swinburne describes the two plays as "small epic in ten books or acts," "the noblest memorial we have of its author's original powers." "We close the book," he says, "with a full and satisfied sense of severe delight in the deep inner music which sounds on in the mind's ear after study of the thought and passion which inform it. . . . Upon the two high figures of the marshal and the king Chapman has expended his utmost power; and they confront each other on his page in gigantic outline. . . . The high poetic austerity of this work as now stands is all the more striking from the absence of any female element; the queen appears in the fourth act of the second play as little more than a dumb figure; the whole interest is political, and the whole character is masculine, of the action and the passion on which the poet has fixed attention and concentrated his own. . . . The passage now cancelled, in which the queen and Mademoiselle de Verneuil were brought forward, and the wife gave the mistress a box on the ear, had naturally drawn down a remonstrance from the French ambassador who saw the domestic life of the master's court presented with such singular frankness of exposition to the contemporary eyes of London playgoers; and at his instigation the play was not unreasonably prohibited."

Constance. (1) A play by ROBERT BUCHANAN (*q.v.*), first performed at W. G. W. Lack's Theatre, New York, in November

1884, with E. J. Henley as the Duke Azaglio, Osmond Tearle as *Federal*, Herbert Kelcey as *Captain Harlowe*, Mdm. Onisi as *Mrs. Melville*, and Miss Rose Oghlan as *Lady Constance Harlowe*. (2) An opera written by T. W. ROBERTSON and composed by Frederick Clay.

Constance. (1) Widow of *Geoffrey, Duke of Bretagne*, and mother to *Arthur, 'King John'* (*q.v.*). (2) Daughter of the Provost of Bruges in SHERIDAN NOWLES'S play so named (*q.v.*). (3) Daughter of *Sir William Fondlove* in SHERIDAN KNOWLES'S '*Love Chase*' (*q.v.*). (4) In BROWNING'S '*In a Balcony*' (*q.v.*). (5) The heroine of J. MORTIMER'S '*Heartsease*' (*q.v.*). (6) Daughter of the pew-opener in ALBERT and Sullivan's '*Sorcerer*' (*q.v.*). (7) The heroine of STEPHENS and Solomon's *Claude Duval*' (*q.v.*). (8) A character in some English versions of '*The Three Musketeers*' (*q.v.*).

Constance Frere. A play by HERBERT GOUGH and MORRIS EDWARDS, Lyceum Theatre, London, June 27, 1887.

Constant. (1) *Sir Bashful* and *Lady Constant* are characters in MURPHY'S '*Way to Keep him*' (*q.v.*). (2) *Ned Constant*, in ANBRUGH'S '*Provoked Wife*' (*q.v.*), is a lover of *Lady Erute*. (3) *Captain Constant*, in FIELDING'S '*Coffee-house Politician*,' is in love with *Hilaret*.

Constant Couple (The); or, A Trip to the Jubilee. A comedy in five acts, by GEORGE FARQUHAR (*q.v.*), first performed at Drury Lane Theatre "at the latter end" (says Genest) of 1699. The cast comprised Wilks as *Sir Harry Wildair*, Powell as *Colonel Standard*, Pinkethman as *Beau Clincher*, Johnson as *Alderman Smuggler*, Bullock as *Clincher, jun.*, Norris as *Dicky*, Mills as *Vizard*, Haines as *Tom Errand*, Mrs. Verbruggen as *Lady Lurewell*, Mrs. Moore as *Parly*, Mrs. Rogers as *Angelica*, and Mrs. Powell as *Lady Darling*. The *Biographia Dramatica*' (1802) accuses Farquhar of taking the characters of *Lady Lurewell* and *Colonel Standard*, the incident of *Beau Clincher* and *Tom Errand*'s change of clothes, and "other circumstances," from a publication called '*The Adventures of Covent Garden*,' issued in 1699. Genest says that *Lady Lurewell* and the outlines of the two *Clinchers* were borrowed from '*Madam Pickle*' (1696) (*q.v.*). He adds that "Norris, from his peculiar happiness in hitting off the character of *Dicky*, lost his own name of Henry, and was frequently called in the playbills Jubilee *Dicky*." Farquhar attributed the success of the play to Wilks's acting. Certain it is that that success brought him three "benefit" nights. The piece was revived at Lincoln's Inn Fields in 1731, with Ryan as *Sir Harry* and Quin as *Standard*; at Drury Lane in 1739, with Giffard as *Sir Harry*, Havard as *Standard*, Macklin as *Beau Clincher*, and Mrs. Giffard as *Lady Lurewell*; at Covent Garden in 1740, with Peg Woffington as *Sir Harry*, Cibber, jun., as *Beau Clincher*, and Mrs.

Bellamy as *Angelica* ["*Sir Harry Wildair* acted by a woman was a novelty. Mrs. Woffington represented the character with so much ease, elegance, and propriety of deportment, that no male actor has since equalled her in it. She acted it twenty times the first season"]; at Drury Lane in 1742 with Mrs. Clive as *Lady Lurewell*, in 1743 with Garrick as *Sir Harry* and Peg Woffington as *Lady Lurewell*, in 1762 with O'Brien as *Sir Harry* and Mrs. Yates as *Lady Lurewell*, in 1771 with Mrs. Barry as *Sir Harry* and Mrs. Baddeley as *Lady Lurewell*, in 1776 with Mrs. Greville as *Sir Harry*, Palmer as *Standard*, and King as *Beau Clincher*, in 1779 with Miss Walpole as *Sir Harry*, Palmer as *Beau Clincher*, and Miss Pope as *Lady Lurewell*; at Covent Garden in 1785, with Lewis as *Sir Harry* and Quick as *Beau Clincher*; at Drury Lane in 1788, with Mrs. Jordan as *Sir Harry*, Bannister, jun., as *Beau Clincher*, Suett as *Clincher*, jun., and Mrs. Kemble as *Angelica*; at the Haymarket in 1789, with Mrs. Goodall as *Sir Harry*; at Drury Lane in 1805, with Elliston as *Sir Harry*, Barrymore as *Standard*, Bannister as *Beau Clincher*, Dowton as *Smuggler*, and Miss Mellon as *Angelica*; and at the Haymarket in 1820, with Mrs. Mardyn as *Sir Harry* and Terry as *Smuggler*.

Constant Maid (The). (1) A comedy by JAMES SHIRLEY (*q.v.*), acted at "the Nursery in Covent Garden," and first printed in 1640. (2) A ballet performed at the Royalty Theatre, London, in January, 1788.

Constant Nymph (The); or, The Rambling Shepherd. A play in rhymed verse, licensed in August, 1677, and performed at Dorset Garden, with Mrs. Betterton as *Alveria* (the nymph), Mrs. Mary Lee as *Astautius* (the shepherd), and other parts by Mrs. Barry, Sandford, Medbourne, etc.

Constantia. (1) Daughter of *Donobert* in '*The Birth of Merlin*' (*q.v.*). (2) Sister of *Petrucchio* in BEAUMONT and FLETCHER'S '*Chances*' (*q.v.*). (3) *Constantia*, in MACKLIN'S *Man of the World*' (*q.v.*), is in love with *Egerton M'Sycophant*. (4) *Constantia Neville*, in '*She Stoops to Conquer*' (*q.v.*).

Constantine and Valeria. A play by JOANNA BAILLIE, produced at the Surrey Theatre (London), Liverpool, Edinburgh (1820), Dublin, etc.

Constantine the Great; or, The Tragedy of Love. A play by NATHANIEL LEE, performed at the Theatre Royal in 1684, with Smith in the title part, Betterton as *Crispus*, Mrs. Barry as *Fausta*, Griffin as *Dalmatius*, Goodman as *Annibal*, Gillow as *Arius*, Wiltshire as *Lycinius*, and Mrs. Cook as *Serena*. The epilogue was by Dryden. The characters are historical, but the incidents fictitious. "*Constantine* is represented as in love with *Fausta*, and contracted to her. *Crispus*, his son, not knowing this, marries her. *Constantine* threatens *Crispus* and *Fausta* with death; but at last and with great difficulty he gets the better of his

love, and resigns *Fausta* to his son" (Genest). (2) 'Constantine': a tragedy by Dr. FRANCIS, adapted from the French, and performed at Covent Garden in February, 1754, with Barry as the *Emperor*, Smith as *Aurelian*, Miss Bellamy as *Fulvia* (wife of *Constantine*), etc. In this instance, also, the plot is unhistorical.

Constantius. A son of *Constantine* in MIDDLETON'S 'Mayor of Queenborough.'

Constanza. Daughter of *Fernando de Azevida*, disguised as a young Spanish gipsy, and called by the name of *Pretiosa*, in MIDDLETON'S 'Spanish Gipsy' (*q.v.*).

Consultation. A play performed at the Haymarket in April, 1705.

Contempt of Court. (1) An operetta written by ARTHUR MATTHISON, and composed by Edward Solomon, first performed at the Folly Theatre, London, May 5, 1877, with Furneaux Cook as the Magistrate, Wyatt as the Defendant, Mme. Dolaro as the Plaintiff (*Amelia Tarton*), and Miss Harriett Coveney as her mamma. (2) A comedy in three acts, by DION BOUCICAULT (*q.v.*), adapted from 'Le Réveillon,' with an act of 'Americans in Paris' (*q.v.*) interpolated, and first performed in London at the Marylebone Theatre, on October 1, 1879; produced at Wallack's Theatre, New York, on October 4, 1879, with a cast including Miss Ada Dyas, H. Beckett, and others. See COMMITTED FOR TRIAL.

Contending Brothers (The). See TWIN RIVALS.

Contented Woman (A). A four-act farce comedy, by CHARLES H. HOYT, Star Theatre, Buffalo, September 2, 1895; New York City, Hoyt's Theatre, January 4, 1897.

Contention between Liberality and Prodigality (The). A "pleasant comedy, play'd before Her Majestie," printed anonymously in 1602.

Contention between the Two Famous Houses of York and Lancaster (The). See HENRY VI.

Contention for Honour and Riches. See HONORIA AND MAMMON.

Contention of Ajax and Ulysses for the Armour of Achilles (The). An interlude by JAMES SHIRLEY (*q.v.*), "taken from the 13th book of Ovid's 'Metamorphoses,'" and printed in 1659.

Contest of Beauty and Virtue (The). A play adapted from Metastasio, and set to music by Dr. Arne; performed at Covent Garden in honour of the royal nuptials in 1773, and printed in that year.

Contest, Sir Adam. The leading character in Mrs. INCHBALD'S 'Wedding Day' (*q.v.*).

Contested Election (The). A comedy by TOM TAYLOR (*q.v.*), suggested by some contemporary election proceedings, and first performed at the Haymarket Theatre, London, on June 29, 1859, with J. B. Buck-

stone as *Peckover*, H. Compton as *Honeybun*, W. Farren as *Wapshott*, C. J. Mathews as *Dodgson*, Mrs. Charles Mathews as *Mrs. Honeybun*, Miss Fanny Wright as *Clara Honeybun*, Rogers as *Topper*, Braid as *Gathercole*, Clark as *Spitchecock*.

Contrabandista (The). An opera in two acts, libretto by F. C. BURNAND (founded partly on a farce written by him and MONTAGU WILLIAMS), music by Arthur Sullivan, first performed at St. George's Hall, Langham Place, London, on December 13, 1867, with Miss Lucy Franklin as *Inez de Roxas*, Miss Arabella Smyth as *Rita*, Aynsley Cook as *San José*, Shaw as *Mr. Grigg*, etc. This work was afterwards revised and extended by the author and composer, and reproduced in that form as 'The Chieftain' (*q.v.*).

Contract. The name of an alderman and his son (a puglist) in BEAZLEY'S 'Boarding House' (*q.v.*).

Contract (The). (1) A play performed at Lincoln's Inn Fields in April, 1731. (2) A comedy in two acts, by Dr. THOMAS FRANKLIN, founded on Destouches' 'L'Amour Usé,' and performed at the Haymarket Theatre in June, 1776. (3) A farce by COBB, performed at Drury Lane Theatre in April, 1779; played afterwards as 'The Female Captain.' (4) A comic opera by ROBERT HOULTON, acted at Dublin in 1783. (5) A drama in five acts, by H. C. HILLIER, Theatre Royal, Margate, June 6, 1887.

Contrariety. A farce, printed in 1796.

Contrary Winds. An operetta, libretto by FREDERICK WOOD, music by George Fox, New Theatre, July 24, 1852.

Contrast (The); "or, A tragical comical Rehearsal of Two Modern Plays, and the Tragedy of Epaminondas." A play by Drs. BENJAMIN and JOHN HOADLY (*q.v.*), acted at Lincoln's Inn Fields in April, 1731. "It was intended," says the 'Biographia Dramatica,' "to ridicule the then living poets among whom we find, by the 'Grub Street Journal,' Mr. Thomson, author of 'The Seasons,' was to be numbered. At the desire of Bishop Hoadly it was suppressed, and every scrap of paper, copy, and parts recalled by Mr. Rich, and restored to the authors. Mr. Fielding availed himself afterwards of the same design in his celebrated and popular performance called 'Pasquin'" (*q.v.*). (2) "dramatic pastoral," printed in 1752. (3) A farce by WALDRON, acted once at Drury Lane (Mar. 12, 1775). (4) A comedy in five acts, by ROYALL TYLER (*q.v.*), first performed at John Street Theatre, New York, on April 16, 1787, and remarkable as "the first America play which had ever been got up on a regular stage, by a regular company of comedians. 'The comedy,'" says Dunlap, "is extremely deficient in plot, dialogue, or incident, but has some marking in the characters, as in that of *Jonathan*, played by Wignell, a degree of humour, and knowledge of what is termed Yankee dialect." The play was

rinted in 1790, with a title page drawing attention to the fact that the author was an American citizen, while the prologue called on the audience to rejoice in the fact that there was a play which might be properly called their own ('Biographia Dramatica'). 'Contrast': a play adapted by Miss MARY from the French of Decourcelle and Giboust, and performed in the United States in 1838.

Contre-Basse (La). See **BASE IMPOSTOR.**

Contretems (The); or, The Rival Queens. An anonymous farce, printed in 1727. It was not intended for representation, being written only in ridicule of the confusion which at that time reigned in the King's Theatre in the Haymarket, in consequence of the contest for superiority between the two celebrated *prime donne*, Signora Testa and Cuzzoni.

Contrivances (The); or, More Ways than One. A ballad farce in one act, by HENRY CAREY, first performed at Drury Lane in August, 1715.

Convent Belles. A play by EDWARD FITZBALL, produced at the Olympic Theatre, London, 1841-44.

Convent of Pleasure (The). A comedy by the DUCHESS of NEWCASTLE, printed in 1668.

Conversion of England (The). An historical drama by the Rev. HENRY CRESSWELL, first performed in the parish room of St. Peter, Vauxhall, London, in 1835; afterwards performed at Clapham, Croydon, Wurbiton, and (January, 1898) in the Great Hall of the Church House, Westminster.

Conversion of Saul (The). A sixteenth-century "mystery," first printed in 1835.

Convert (The). A play in four acts, translated by CONSTANCE GARNETT from the Russian of SERGIUS STEPNIAK, and performed at the Avenue Theatre, London, on June 14, 1898, with a cast including Laurence Irving, C. Charrington, Mrs. Theodore Wright, Miss Margaret Halstan, Miss Suzanne Sheldon, etc.

Converts (The); or, The Folly of Priestcraft. A comedy, printed in 1690. See **Langbaine.**

Convict (The). (1) A play performed at the City of London Theatre in November, 1838. (2) A drama by C. H. STEPHENSON, Pavilion Theatre, London, February 1, 1868. (3) A drama by H. NEVILLE, Royal Amphitheatre, Liverpool, August 3, 1868. (4) A play by IDA M. COLFORD, produced in U.S.A.

Convict's Wife (The). See **MARAH.**

Conway, Henry B. Actor, born 1850; made his professional *début* at the Olympic Theatre, London, in December, 1872, as the original *Bernard* in Yates and Dubourg's

'Without Love' (*q.v.*). The characters of which he was afterwards the first representative include:—*Count de Flamarens* in 'Philip' (Lyceum, 1874), *Fred Meredith* in 'Brothers' (Court, 1876), *Faustus* in 'Gretchen' (Olympic, 1879), *Sir Geoffrey Deene* in 'Duty' (1879), *Philip Eden* in 'Odette' (Haymarket, 1882), *Captain Fanshawe* in 'Saints and Sinners' (Vaudeville, 1884), *Faust* in Will's 'Faust' (Lyceum, 1885), *Lord Archibald* in Calmour's 'Love's Martyrdom' (Criterion, 1886), *Joseph Andrews* in 'Joseph's Sweetheart' (Vaudeville, 1888), *Frank Blandish* in 'The Widow Winsome' (Criterion, 1888), and *Herbert Doring* in 'The Honourable Herbert' (Vaudeville, 1891). He was also in the original casts of 'A Bridal Tour' (1880), 'A Lesson' (1881), 'Devotion' (1884), 'Evergreen' (1884), 'The Opal Ring' (1885), 'Phyllis' (1889), Tresahar's 'Catspaw' (1889), 'Dick Wilder' (1891), and 'Diamond Deane' (1891). He has been seen in London, at the Lyceum, as *François* in 'Richelieu' (1873), *Christian* in 'The Bells' (1874), *Lord Moray* in Will's 'Charles I.' (1874), and *Osric* (1874); at the Haymarket, as *Dick Douglas* (1875), *Romeo* (1876), *Orlando* (1876), *Lucio* in 'Measure for Measure' (1876), and *Sebastian* in 'Twelfth Night' (1878); at the Aquarium, as *Squire Thornhill* (1878); at the Prince of Wales's, as *Julian Beauclerc* in 'Diplomacy' (1878); at the Haymarket, as *Alfred Evelyn*, *Lord Beaufof*, and *Captain Absolute* (1880), *Sir Charles Pomander*, *Sidney Daryl*, and *De Neuville* (1881), *Angus M'Allister* (1882), *George D'Alroy* (1883), and *Captain Bradford* in 'Peril' (1884); at the Court, as *Douglas Winthrop* in 'Young Mrs. Winthrop' (1884), and *Fawcley Denham* in 'The Denhams' (1885); at the Strand, as *Sir John Melvil* in 'The Clandestine Marriage' (1887); at the Vaudeville, as *Lord Islay* in 'Fascination' (1888); at the Gaiety, as *Philip Selwyn* in 'A Fool's Paradise' (1889); and at the Vaudeville, as *Mumpleford* in 'Confusion,' and *Tom Fashion* in 'Miss Tomboy' (1891).

Conway, Hugh [F. J. Fergus]. Novelist and playwright, born 1848, died 1885. See **CALLED BACK** and **DARK DAYS.**

Conway, William Augustus. Actor, born 1789, died 1823; educated at Barbadoes; made his professional *début* at Chester, and, after various provincial engagements, made his first appearance in London at Covent Garden on October 4, 1813, as *Alexander the Great*. At this theatre, between 1813 and 1815, he was seen as *Othello*, *Romeo*, *Henry V.*, *Coriolanus*, *Antony* ('Julius Cæsar'), *Macbeth*, *Posthumus*, *Petruchio*, *Orlando*, *Richmond*, *Faulconbridge*, and *Macduff*; also, as *Jaffier*, young *Norval*, young *Fashion*, *Alonzo* ('The Revenge'), *Rolla*, *George Barnwell*, *Comus*, *Beverley* ('The Gamester'), and *Pizarro*. From 1815 to 1821 he was at Bath. In the latter year he acted at the Haymarket as *Lord Townly*, *Doricourt*, etc., and, it is said, was so indignant at certain newspaper comments on his work, that he decided to leave the stage. However, in 1823, he was

offered and accepted an engagement in New York, where he appeared for the first time on January 12, 1824. He figured in a round of his chief parts, but before very long, it would seem, broke down mentally, throwing himself overboard one day in 1828 while on his way to Charleston harbour. Genest says of him that he "was awkwardly tall, but his fine figure was of service to him in *Coriolanus* and such characters. In 'The Libertine' he looked the part to perfection. On the whole, he was a good actor." Criticisms on his acting will be found in Hazlitt's 'View of the English Stage,' and there are several references to him in Macready's 'Reminiscences.' See, also, Ireland's 'New York Stage.'

Conyers, Addie. Actress; made her first appearance in London at the Vaudeville Theatre in 'A Wet Day' (1884). In the revival of 'Don Juan Junior' at the Avenue in 1888 she played *Haidée*, and she followed Miss May Yohe at the Lyric Theatre as the hero of 'Little Christopher Columbus' (*q.v.*). She has had much experience in the English provinces, America, South Africa, and Australia.

Cook, Alice Aynsley. Actress and vocalist; was the original *Zerlina* in 'Don Giovanni in Venice' (Gaiety, London, 1873). At the Prince's, Manchester, she was in the first cast of Alfred Cellier's 'Nell Gwynne' (*q.v.*) and 'Tower of London' (*q.v.*); and at the Court Theatre, Liverpool, she was the original *Alice* in Stanislaus' 'Lancashire Witches' (*q.v.*). At the London Gaiety in 1881 she was the first representative of *Dolly* in Lutz's 'All in the Downs' (*q.v.*).

Cook, Captain. See DEATH OF CAPTAIN COOK.

Cook, Edward Dutton. Theatrical critic and miscellaneous writer, born 1829, died 1883; was the author of 'A Book of the Play' (1876), 'Hours with the Players' (1881), 'Nights at the Play' (1883), 'On the Stage' (1883), and contributions to the 'Dictionary of National Biography.' He wrote criticisms of the theatre for the 'Pall Mall Gazette' from 1867 to 1875, and for 'The World' from 1875 to 1883. With Leopold Lewis, he was the author of a play called 'The Dove and the Serpent' (*q.v.*).

Cook, Furneaux. Actor and vocalist; was the original representative of *Peter* in 'Cinderella the Younger' (1871), *Batifol* in 'La Belle Normande' (1881), the *Lord Mayor* in 'The Great Mogul' (1881), *Farmer Bowman* in 'The Merry Duchess' (1883), *Squire Bantam* in 'Dorothy' (1886).

Cook, Thomas Aynsley. Actor and vocalist, born 1832, died 1894; made his London *début* at Drury Lane Theatre in September, 1852. He was a member successively of the National English, Pyne and Harrison, Parepa-Rosa and Carl Rosa opera companies, of the last of which he was a member from its inception in 1872 till his death. Among his original parts were *Sir*

Temple Griffin in 'Lord Bateman' (1882), *Alimanes* in 'The Golden Ring' (1883), and *Schnapps* in 'The Beggar-Student' (1884). His repertory included many of the bass parts in the works of Weber, Meyerbeer, Verdi, Benedict, Wallace, Balfe, and so forth. He was especially popular as *General Boom* in 'The Grand Duchess' and *Devilshoof* in 'The Bohemian Girl.'—Mrs. Aynsley Cook [Harriett Payne], actress and vocalist, born 1832, died 1889, made her first metropolitan appearance at Covent Garden Theatre in August, 1862, as *Beatrice* in 'The Rose of Castile.' She was in the cast of Auber's 'The Ambassador' (1868) and of Halliday's 'Lady of the Lake' (1872).

Cooke, Edward (temp. Charles II.); author of a tragedy entitled 'Love's Triumph' (*q.v.*), printed in 1678.

Cooke, George. Actor, born 1811, died 1863; was in the original casts of Brough's 'Masaniello' (1857), W. Collins's 'Light-house' (1857), Brough's 'Doge of Duralto' (1857), T. Taylor's 'Going to the Bad' (1853) and 'The Porter's Knot' (1853), Byron's 'Mazepa' (1858), T. Taylor's 'Retained for the Defence' (1859) and 'Payable on Demand,' and Oxenford's 'Uncle Zachary' (1860)—all at the Olympic Theatre, where, in 1861, he played *Damas* in 'The Lady of Lyons.' J. A. Cave says that "George Cooke used to play generous uncles and good-natured guardians in comedy and farce with an unctious and genial humour all his own" ('Dramatic Life and Incident').

Cooke, George Frederick. Actor, born at Westminster, April 17, 1756; son of an officer; educated at Berwick-on-Tweed, and afterwards apprenticed to a printer. He made his first appearance as an actor at Brentford in 1776 as *Dumont* in 'Jane Shore.' His metropolitan *début* took place at the Haymarket in the spring of 1778 as *Castalio* in 'The Orphan.' Between that date and the autumn of 1779 he was seen at the same theatre as *Modeley* in 'The Country Lasses,' *Young Belmont* in 'The Foundling,' *Lovelace* in 'The Clandestine Marriage,' and *Glenalvon* in 'Douglas.' During the next twenty years, or so, his energies were confined to the provinces as a member either of stock or of strolling companies. In 1784 he was in Manchester, playing *Philotas* in 'The Grecian Daughter,' *Sir Peter Teazle*, etc., and in Liverpool, figuring as *Frankley* in 'The Suspicious Husband,' etc. He had already acquired those habits of bibulous excess, which were destined to mar his career and reputation. In 1786 at York he played *Count Baldwin* to Mrs. Siddons' *Isabella*. In 1788 at Newcastle he enacted *Othello* and *Richard III.*, in 1791 at Buxton *Joseph Surface*, in 1792 at Liverpool *Lear*, and in 1793 at Buxton *Hotspur*, *Petruchio*, *Jaques*, *Sir George Arty*, *Harry Dornton*, etc. From November, 1794, to March, 1795, he was in Dublin, where he was seen as *Macbeth*, *Shylock*, *Zanga*, and so forth. At this juncture "in a fit of drunkenness and despair he enlisted as a private in a regiment destine

for the West Indies." Illness, however, prevented his embarking, and his discharge from the army was purchased by the managers of the Manchester Theatre, where he reappeared in March, 1796, as *Octavian* in 'The Mountaineers.' In the same year he married Miss Daniels, an actress, who soon afterwards divorced him. In 1797 he was again in Dublin, playing *Iago* in 'The Stranger,' etc. He remained in Dublin till 1800, when he was engaged by the management of Covent Garden. At that theatre, on October 31, he made his *entrée* as *Richard III.*, at once securing the approval of the audience and the critics. He continued to act at Covent Garden (with intervals spent in the provinces) till 1810. During that period he figured successively as *Sir Archy MacSarcasm* ('Love à la Mode'), *Kitley* ('Every Man in his Humour'), *Sir Giles Overreach*, *Stukely* ('Gamester'), *Falstaff* ('Henry IV.'), *Sir Pertinax MacSycophant*, *Falstaff* ('Merry Wives'), *Sir Edward Mortimer* ('Iron Chest'), *Pierre* ('Venice Preserved'), *Bajazet*, *Hamlet*, *Cato*, *Comus*, *King John*, *Pizarro*, *Macduff*, *Hubert*, *Coriolanus*, *Iachimo*, *Major Oakley* ('Jealous Wife'), *Prospero*, *Don Felix* ('The Wonder'), and *Henry VIII.*, in addition to some characters already represented by him in the country. He was also in the original casts of 'John Bull' (*Peregrine*), 'The School of Reform' (*Lord Avondale*), and some less well known pieces. At Birmingham in 1804 Cooke played *Rolla*, and at Glasgow in 1807 *Lord Townly*. "The trouble which Cooke's behaviour about this time, and perhaps before, gave to the managers, must have been immeasurable. They could not calculate upon him from one hour to another. Sometimes, when they supposed him to be sober, he came to the theatre, and created riot and confusion, by insisting upon going before the public, utterly incompetent to perform that for which he was pledged" (Genest). Accepting an engagement to appear in America, Cooke made his *début* there, in New York, on November 21, 1810, before a crowded and excited audience, as *Richard III.*, which was followed by a round of his best parts. From New York he went to Boston (January, 1811), Philadelphia (March, 1811), Baltimore (June, 1811), and Providence (July, 1812), making return visits from time to time at all these places. It was at Providence that he made his last professional appearance. He was destined soon to pay the penalty of his unconquerable devotion to drink, dying at New York on the 27th of September in the last-named year. He had married in June, 1811, a widow named Behn. See 'Memoirs of George Fred. Cooke,' by William Dunlop (1813), which include extracts from Cooke's manuscript journals, Oxberry's 'Dramatic Biography' (1826), M. Kelly's 'Reminiscences' (1826), Genest's 'English Stage' (1832), J. Taylor's 'Records of My Life' (1832), Macready's 'Reminiscences' (1875), etc. "Cooke," wrote Charles Lamb in 1801, "has powers, but not discrimination. His manner is strong, coarse, and vigorous, and well

adapted to some characters. But the lofty imagery and high sentiments and high passions of *Poetry* come black and pro-smoked from his prose Life." Leigh Hunt, writing in 1807, said of Cooke: "He can do nothing without artifice. His looks and his tones invariably turn him from the very appearance of virtue. . . . It is for these reasons that his gentlemen in sentimental comedy become so awkward and inefficient; that his *Jaques* in 'As You Like It,' instead of being a moralizing enthusiast, is merely a grave scoffer, and that his *Macbeth*, who ought to be at least a majestic villain, exhibits nothing but a desperate craftiness. Of his *Hamlet* one would willingly spare the recollection. The most accomplished character on the stage is converted into an unpolished, obstinate, sarcastic madman. . . . Mr. Cooke is great in the hypocrisy that endeavours to conceal itself by seriousness, as in *Iago* and *Stukely*, in the hypocrisy that endeavours to conceal itself by gaiety and sarcasm, as in *Sir Archy MacSarcasm*, and, lastly, in the most impudent hypocrisy, such as that of *Sir Pertinax MacSycophant* and of *Richard the Third*. I do not think he can be called a great tragedian, though he performs *Richard* so excellently. Much of this character is occupied by the display of a confident dissimulation, which is something very different from the dignity of tragedy. . . . His principal faults are confined to his person, for they consist in a monotonous gesture and 'very awkward gait'" ('Performers of the London Theatres'). "Cooke, compared with Kean, had" (Hazlitt thought) "only the slang and bravado of tragedy." On the other hand, in Kean's opinion, Cooke 'had never been excelled. . . . a perfect actor.' See, also, Robson's 'Old Playgoer' (1846).

Cooke, J. F. See CASUAL ACQUAINTANCE.

Cooke, John (temp. James I.); author of a comedy entitled 'Greene's Tu Quoque' (q.v.), printed in 1599.

Cooke, Miss. See WEST, MRS. W.

Cooke, Thomas. Dramatic and miscellaneous writer, died 1756; published in 1734 a translation of the works of Terence, and in 1746 a version of Plautus' 'Amphitryon.' He was also the author of several dramatic pieces, including 'Albion' (1724), 'The Triumphs of Love and Honour' (1731), 'The Eunuch' (1737), 'The Mournful Nuptials' (1739), and, with Mottley, 'Penelope' (1728).

Cooke, Thomas Potter. Actor, born April, 1786, died April, 1864; son of a surgeon; joined the navy in 1796, and left it to become an actor. His histrionic *début* appears to have been made at the Royalty in January, 1804. He was next employed at Astley's, the Lyceum, the Surrey, and Drury Lane, where he figured in 1816 in the original casts of Maturin's 'Manuel' and Soane's 'Castle Spectre.' His first marked success was made at the Lyceum in 1820 as *Ruthen*

in 'The Vampire' (*q.v.*); his next was at the same theatre in 1821 as *Dirk Hatteraick* in 'The Witch of Dornclough' (*q.v.*). In 1822 at Covent Garden he was in the first cast of J. H. Payne's 'Ali Pasha' and Planché's 'Maid Marian.' At the Adelphi in 1823 he was the *Monster* in 'Presumption; or, The Fate of Frankenstein'—a rôle which he played at the Porte St. Martin Theatre, Paris, in 1825. To the latter year belongs his *Long Tom Coffin* in 'The Pilot' at the Adelphi. The apex of his career was reached when in 1829 he appeared at the Surrey as *William* in 'Black-Ey'd Susan' (*q.v.*), the character with which his name will always be most closely associated, and in which he appeared several hundred times. In 1834-35 he was at Drury Lane, and in 1836 at Covent Garden. One of the latest of his original parts was that of *Harry Halcyard* in Haines's 'Poll and My Partner Joe' (Adelphi, 1857). His last appearance as an actor was made at a benefit performance at Covent Garden on March 29, 1860. "T. P. Cooke's thorough heartiness, 'go,' and physical activity were," Westland Marston says, "the grounds of his success" ('Our Recent Actors').

Cooke, Thomas Simpson. Musical composer, instrumentalist, and vocalist; born Dublin, 1782, died London, 1843; became in 1797 orchestral conductor of Crow-street Theatre, Dublin. He made his metropolitan *début* at the Lyceum Theatre in July, 1813, as the *Seraskier* in 'The Siege of Belgrade' (*q.v.*), and in September, 1815, appeared at Drury Lane as *Don Carlos* in 'The Duenna.' At the latter playhouse he remained for many years as leading tenor and, latterly, as leader of the band. He was afterwards engaged as musical director at Drury Lane and Covent Garden. He wrote the music for the following dramatic pieces:—'Frederick the Great' (1814), 'The King's Proxy' (1815), 'The Count of Anjou' (1816), 'The Wager' (1825), 'Oberon' (1826), 'Malvina' (1826), 'The Boy of Santillane' (1827), 'The Brigand' (1829), 'Peter the Great' (1829), 'The Dragon's Gift' (1830), 'The Ice Witch' (1831), 'Hyder Ali' (1831), 'St. Patrick's Eve' (1832), 'King Arthur' (1835), and, with Bochsá, 'A Tale of Other Times' (1822); besides contributing new numbers to many foreign operas adapted to the London stage. See the 'Dictionary of Music and Musicians' (1879).

Cooke, William. Dramatic and miscellaneous writer, died 1824; author of 'The Elements of Dramatic Criticism' (1775), and of 'Memoirs' of Charles Macklin (1804) and Samuel Foote (1805). He also adapted Beaumont and Fletcher's 'Scornful Lady' under the title of 'The Capricious Lady' (1783). See 'Biographia Dramatica' (1812).

Cool. A character in 'All's Right' (*q.v.*). (2) A valet in BOUCAULT'S 'London Assurance' (*q.v.*).

Cool as a Cucumber. A farce in one act, by BLANCHARD JERROLD (*q.v.*),

first performed at the Lyceum Theatre, London, on March 24, 1851, with C. J. Mathews as *Plumper*, Miss Baker as *Jessy Honiton*, Baker as *Mr. Barkins*, Bellingham as *Fred Barkins*, and Miss Martindale as *Wiggins*. Mathews wrote a French version of this piece, which he called 'L'Anglais Timide,' and in which he appeared in Paris in 1863. 'Cool as a Cucumber' was performed at the Gaiety, London, in November, 1872. *Plumper* has been played in America by John Drew the younger.

Coolcard. A character in JERROLD'S 'Catspaw' (*q.v.*).

Cooley, Hill. A retired East Indian in BAYLE BERNARD'S 'Evil Genius' (*q.v.*).

Coomara. "King of the Merrows" in PALGRAVE SIMPSON and F. C. BURNAND'S fairy extravaganza of that name (*q.v.*).

Cooper (The). A farce, adapted from 'Le Tonnelier,' set to music by Dr. Arne, and first performed at the Haymarket Theatre, London, in June, 1772.

Cooper, Elizabeth. Author of two dramatic pieces, 'The Rival Widows' and 'The Nobleman,' printed in 1735 and 1736 respectively.

Cooper, Frances (Mrs. T. Haines Lacy). Actress, born 1819, died 1872; made her first professional appearance in 1833 at the Reading Theatre as *Sophia* in 'The Road to Ruin.' Her London *début* took place in April 16, 1838, at the Haymarket, as *Lydia* in 'The Love Chase.' In September, 1840, she joined the Covent Garden company (under Madame Vestris), and in May, 1844, began, at Sadler's Wells (under Phelps), a long association with that theatre. There she appeared as *Desdemona*, *Cordelia*, *Perdita*, *Rosalind*, *Beatrice*, *Virginia* ('Coriolanus'), *Mrs. Ford* ('Merry Wives'), *Olivia* ('Twelfth Night'), *Estifania* ('Rule a Wife'), *Aspatia* ('The Bridal'), *Beauvuelle* ('The Fatal Dowry'), *Jane Shore*, *Mrs. Beverly* ('Gamster'), *Cora* ('Pizarro'), *Cicely Homespun*, *Helen* ('The Hunchback'), *Margaret* ('Love's Sacrifice'), *Sophia* ('The Road to Ruin'), *Julie* ('Riche-lieu'), *Mildred* ('Blot in the Scutcheon'), *Alda* ('Calaynos'), etc. "She was an actress," says Westland Marston, "of much feeling and of skilled elocution. Her fault was that her simplicity had a tendency to the lackadaisical, and her sweetness to be cloying" ('Our Recent Actors').

Cooper, Frank Kemble. Actor, born 1857; son of T. Clifford Cooper (*q.v.*); made his first professional appearance at Oxford in 1873. His London *début* was made at the Lyceum in December, 1878, as *Laertes*. Since then he has been the original representative of the following (and other) characters:—*Sir Geoffrey* in 'Iolanthe' (Lyceum, 1880), *Dick Sycamore* in 'Bow Bells' (Royalty, 1880), *Beppo* in 'Peggy' and *Bill Smith* in 'The Member for Slocum' (Royalty, 1881), *Gustave* in 'Honour' (Court, 1881), *Lori Shandon* in 'Odette' (Haymarket, 1882), *Theorus* in 'Claudian' (Princess's, 1884)

Sir Reginald Fitzurse in 'Becket' (1893), *Mordred* in Carr's 'King Arthur' (Lyceum, 1895), *Marshal Lefebvre* in 'Madame Sans Gêne' (1897). He has also appeared in London as *Gratiano*, *Nemours* in 'Louis XI.', *De Mauprat*, and *Christian* in 'The Bells' (Lyceum, 1878-80), *Orlando* (Imperial, 1882), *Romeo* (Prince of Wales's, 1887), *Master Walter* (Grand, 1889), *O'Kennedy* in 'Green Bushes' (Adelphi, 1890), *Octavius* and *Antony* in 'Antony and Cleopatra' (Princess's, 1890), *Baradas* in 'Richelieu' and *Edmund* in 'Lear' (Lyceum, 1892), *Posthumus Leonatus* and *Richmond* (Lyceum, 1896). On tour in the English provinces he has played *Wilfrid Denver* in 'The Silver King,' *Henry II.* in 'Becket,' *Faust* in Will's play, and *Bassanio*. On tour in America he has represented *Burchell* in 'Olivia' and *Don Pedro* in 'Much Ado about Nothing.'

Cooper, Frederick Fox. Dramatic writer and theatrical manager, born 1806, died 1879; author of 'The Deserted Village' (1833), 'The Spare Bed' (1833), 'Hercules, King of Clubs' (1836), 'A Race for a Wife' (1876), and dramatizations of 'Master Humphrey's Clock' (1840), 'Ovingdean Grange' (1851), 'Hard Times' (1854), 'A Tale of Two Cities' (1860), 'Ivanhoe' (1869), 'Jack Sheppard,' and 'The Corsican Brothers.' Cooper was at various times manager of the Strand, Olympic, Marylebone, Victoria, and City of London Theatres. See STONE JUG, THE.

Cooper, Harwood. Actor; son of F. F. Cooper (*q.v.*); was in the original cast of Tom Taylor's 'Going to the Bad' (1858) and 'Payable on Demand' (1859), Craven's 'Chimney Corner' (1861), T. Taylor's 'Ticket-of-Leave Man' (1863) and 'Settling Day' (1865)—at the Olympic; and of Reade's 'Robust Invalid' (1870), Will's 'Ninon' and Sims's 'The Last Chance' (1885)—at the Adelphi.

Cooper, John. Actor, born at Bath in 1790 (Oxberry); died in July, 1870; made his first professional appearance at his birthplace in March, 1811, as *Inkle* in 'Inkle and Yarico.' His London *début* was made at the Haymarket in May, 1811, as *Count Montalban* in 'The Honeymoon.' After this, he performed at various provincial centres, being, among other things, the original *Virginius* in Sheridan Knowles's play (*q.v.*). Returning to London, he was engaged successively at Drury Lane (where he shared the lead with Wallack and Booth), the Haymarket, Covent Garden, the English Opera House, etc. He was in the original casts of Byron's 'Marino Faliero,' Kemble's 'Point of Honour,' Knowles's 'Love, Hook's 'Darkness Visible,' etc. His more notable parts included *Othello*, *Romeo*, *Antony* ('Julius Caesar'), *Iago*, *Richmond* ('Richard III.'), the *Ghost* in 'Hamlet,' *Hastings* in 'Jane Shore,' *Joseph Surface*, and *Rob Roy*. It was written of him, in 1826, that 'just as good an actor as art, without one spark of genius, or any effort of the mind, could make, has been made in the person of Mr. Cooper. He is about as much

like a real first-rate actor as a fine statue is to a living being" (Oxberry). His last engagement was at the Princess's Theatre under Charles Kean, with whom he appeared as *Oroonoko* in 'Pizarro,' the *Duke of York* in 'Richard II.,' *Major Oakley* in 'The Jealous Wife,' the *Duke of Exeter* in 'Henry V.,' etc. (1856-59). Edmund Yates, in his 'Recollections,' describes Cooper as "a tragedian of the old school, pompous, solemn, pretentious, and dull." G. A. Sala writes: "John Cooper, commonly known as 'Jack,' was a second-rate tragedian—he sometimes played comic parts, however—whom in the forties I recollect very well as playing *Henry VIII.* to Macready's *Cardinal Wolsey*. . . . He had a curious intonation, and I can still hear mentally a line of his as *Henry VIII.*: 'What *poiles* of wealth hath he not accumulated'" ('Life and Adventures'). See Oxberry's 'Dramatic Biography' (1826), Genest's 'English Stage' (1832), Cole's 'Charles Kean' (1859), etc.

Cooper, Thomas Abthorpe. Actor, born at Harrow, 1776; died at Bristol, Pennsylvania, 1849. The son of a surgeon, he first trod the stage at Edinburgh in 1792. Three years later he made his London *début* at Covent Garden, appearing as *Hamlet*, *Macbeth*, and *Lothario* ('The Fair Penitent'). In 1796 he went to America, playing for the first time at Philadelphia in December of that year, and at New York in August, 1797 (as *Pierre* in 'Venice Preserved'). In 1798 he appeared at John Street and Park Theatre, in the latter city, and was speedily accepted as a favourite. He continued to hold a good position till 1803, when he visited England, and performed at Drury Lane as *Richard III.*, *Othello*, etc. Returning to the States, he "thenceforward became," says J. N. Ireland, "the great American star," whose glory was not very greatly diminished by the successes even of G. F. Cooke and Edmund Kean. In 1827 he was again seen at Drury Lane. During the late years of his life, his popularity in America declined, and eventually he accepted a position in the United States Custom House. Among his rôles, in addition to those named, were *Lear*, *Shylock*, *Marc Antony*, *Petruchio*, *Jaffier*, *Duke Aranza*, *Charles Surface*, *Master Walter*, *Virginius*, *Damon*, *Lucius Junius Brutus*, *Glenalvon*, *Leon* ('Rule a Wife'). He had, says Ireland, "a handsome face, full of the most varied expression, a noble person, a fine mellow voice of wonderful capacity of modulation, unusual dignity of manner and grace of action, and a most forcible and eloquent style of declamation." See 'Actors and Actresses' (New York, 1886); also Blake's 'Providence Stage,' Clapp's 'Boston Stage,' Cowell's 'Thirty Years amongst the Players,' Dunlap's 'American Theatre,' Stone's 'Theatrical Reminiscences,' Williams's 'Children of Thespis,' Wemyss's 'Theatrical Biography.'

Cooper, Thomas Clifford. Actor, born March, 1819; died April, 1895; after some provincial experience, made his

London *début* at the Marylebone Theatre in 1847. In 1851 he was at the Lyceum; after which came engagements, as player, at Manchester, and, as manager, at Hull, Oxford, and elsewhere. In September, 1872, he joined the company of the Court Theatre, London, where he was the original representative of the *Duke de Lille* in 'A Son of the Soil,' *Bombazine* in 'Vesta's Temple,' *Stratton Strawless* in 'Alone,' *Mr. Poppytop* in 'The Wedding March,' *Mortiboy* in 'Ready-Money Mortiboy,' *Mr. Carter* in 'Brighton,' and *O'Fipp* in 'Tom Cobb.' At the Lyceum in 1877 he was the original *Mr. Pickwick* in 'The Trial from Pickwick,' besides playing *Old Gobbo*, *Orson* in 'The Iron Chest,' *M. Deschappelles*, *Joseph* in 'Riche-lieu,' *Walter* in 'The Bells,' and *Parson Meadows* in 'Eugene Aram.' Returning to the Court in 1880, he was the original *Sir Amias Paulet* in Wingfield's 'Mary Stuart,' also figuring as *Capulet* (1881). He was in the first casts of 'Imprudence' (Folly, 1881), 'Mimi' (Court, 1881), 'The Manager' (Court, 1882), and 'The Novel Reader' (Globe, 1882), also undertaking *Sir William Honeywood* in 'The Good-Natured Man' (Gaiety, 1881), and *Mr. Sympson* in 'Engaged' (Court, 1881). At the Princess's in 1882-85, he was the original representative of *Elijah Coombe* in 'The Silver King,' of *Alcares* in 'Claudian,' of *Lucretius* in 'Junius,' and of *Kridge* in 'Hoodman Blind,' besides figuring as *Polonius* (1884). His last appearance was made as the *Admiral* in 'A Wife's Sacrifice' (St. James's Theatre, 1886). He married Miss Agnes Kemble (*q.v.*), who died two days after the death of her husband. See COOPER, FRANK KEMBLE; COOPER-CLIFFE, HENRY.

Cooper-Cliffe, Henry. Actor, born 1862; son of T. Clifford Cooper (*q.v.*); made his professional *début* at Grimsby in 1879 in Gilbert-Sullivan opera. His first appearance in London took place at the Olympic in 1881, when he was the original *Podge* in Solomon's 'Claude Duval' (*q.v.*). Since then he has been the first representative of *Thomas Merton* in Solomon's 'Vicar of Bray' (1882), *Colonel Tussell* in Solomon's 'Polly' (1884), *Flaromer* in 'Fay o' Fire' (1885), *Sandy Dyson* in 'Sister Mary' (1886), *Peranza* in 'The Golden Ladder' (1887), *Harcourt* in 'Ben My Chree' (1888), *Sir Harry Croydon* in 'Nowadays' (1889), *Parson Moore* in 'The Good Old Times' (1889), *Arthur St. Aubrey* in 'The People's Idol' (1890), *Lavarennies* in 'The Acrobat' (1891), *Seti* in 'Pharaoh' (1892), and *Vaughan* in 'Robespierre' (1899). Other parts played by H. Cooper-Cliffe include *Laertes* and *Glavis* (Globe, 1888), *Beau-séant* (Olympic, 1890), *Iachimo* and *Clarence* (in 'Richard III.' (Lyceum, 1896), and *Benedick* (in 'Much Ado about Nothing') (Queen's, Manchester, 1900).

Co-operative Movement (A). A farce by HARRY LEMON, played at the Haymarket Theatre, London, in April, 1868.

Coote, Carrie. Actress; after early experience in pantomime, was the original

representative of *Irene* in Grundy's 'Clito' (1836). She has been seen in America as *Maria* in 'The School for Scandal,' *Molly Seagrim* in Buchanan's 'Joseph's Sweet heart,' *Peggy* in 'Harbour Lights,' etc.—**LIZZIE COOTE**, actress (born 1862, died 1886) toured in America in 1871, and appeared in England in 1873 in pantomime, for which she was always in request. At the London Gaiety in 1879 she played *Virginia* in Bur-nand's 'Unlimited Cash' and *Kate* in Byron's 'Daisy Farm.'

Coote, Charles. Actor, died 1897 was the first representative of *Henry Corke* in 'The Silver King' (1882), *Mr. Grant* in 'Margery's Lovers' (1884), *Shekeniah Pani* in 'The Lord Harry' (1886). He also played *Kit* in a version of 'The Old Curiosity Shop' at the Opéra Comique in 1884.

Coote, Hammond. The hero of AL-BERY'S 'Wig and Gown' (*q.v.*).

Copeland, Bella [Mrs. J. B. Buck stone]. Actress; made her first appearance in London at the Haymarket Theatre, on January 5, 1856, as *Cherry* in 'The Beaux Stratagem.'

Copeland, Fanny. See FITZWILLIAM MRS.

Copeland, William R. Theatrical manager, born 1799, died 1867; brother of Fanny Copeland (*q.v.*), and married to sister of Douglas Jerrold's; after some experience as an actor, became, in 1843, lessee and manager of the Theatre Royal, and proprietor of the Royal Amphitheatre Liverpool, and, in 1851, lessee of the Strand Theatre, London, which he re-christened "Punch's Playhouse."

Copiste, Le. See ONE TOUCH O' NATURE.

Copland, Charles. Operatic vocalist educated at Royal Academy of Music; was in the original casts of Sullivan's 'Ivanhoe' (1891), and of the English versions of 'La Basoche' (*q.v.*), and 'Hansel and Grete' (*q.v.*).

Coppée, François. See PASSANT, LE LUTHIER DE CRÉMONE, LE; POUR LE COURONNE.

Copper. "A penitent rebel" in 'The Philosopher's Stone' (*q.v.*).

Copper Captain (The). The title given to *Michael Perez* in BEAUMONT and FLETCHER'S 'Rule a Wife and Have a Wife' (*q.v.*). *Perez* is a captain of much pretension but no substance. His wife says to him: "You're a man of copper, a copper . . . copper captain." "Garrick had contemplated appearing in this part, but in one of the scenes," says Dutton Cook, "tradition required of the *Copper Captain* a pe of laughter, and this Garrick found himself unable to accomplish satisfactorily. The was no absolute reason for the laugh, it was not necessary to the performance, it was merely a piece of stage effect; but it was felt that the audience would expect it, at

would be disappointed at not obtaining it. Woodward was famous for his laugh, so Garrick, after repeated rehearsals, abandoned the part altogether."

Copperfield, David. See DAVID COPPERFIELD.

Copy. A publisher in BLANCHARD JERROLD'S 'Beau Brummell' (*q.v.*).

Coquetinda. The queen in PLANCHÉ'S 'Amoroso' (*q.v.*).

Coquette. An opera comique in two acts, written by R. E. PATTINSON, composed by Daisy Sopwith and Angela Rawlinson; West Theatre, Albert Hall, London, June 5, 1893.

Coquette (The). (1) A comedy by MOLLOY, first performed at Lincoln's Inn Fields in April, 1713, with Mrs. Spiller in the title part (*Mademoiselle Fantasi*), Ryan as *Bellamy*, Mrs. Thurmand as *Julia Caprice*, and other parts by Spiller, Griffin, C. Bullock, Mrs. Giffard, etc.; revived at the Haymarket in November, 1793. (2) A play in three acts, adapted by T. MEAD (*q.v.*) from the French, and first performed at the Haymarket Theatre, London, on July 8, 1867, with Miss Amy Sedgwick in the leading character (the *Countess Blanche de Raincourt*). (3) A comedy in four acts, by HAWLEY SMART, Assembly Rooms, Cheltenham, April 10, 1835. (4) A comedietta by WILLIAM POEL (*q.v.*), Portman Rooms, London, May 16, 1892. (5) A comic opera in three acts, the "book" founded by H. J. W. DAM on Garrido-Lafrique's 'O Molinero d'Alcala,' the lyrics by CLIFTON BINGHAM, the music by Justin Clerice; Prince of Wales's Theatre, London, February 11, 1899, with Miss Aileen D'Orme in the title part, and other rôles by Miss Stella Gastelle, Courtice Pounds, W. Edouin, J. Le Hay, etc.

Coquette, Lady. A character in BICKERSTAFF'S 'Unburied Dead' (*q.v.*).

Coquettes. See TWO THORNS.

Cora; or, Love and Passion. A drama in four acts, adapted by W. G. WILLS from Belot's 'L'Article 47,' and first performed at the Theatre Royal, Leeds, on March 2, 1874, with Mrs. Hermann Vezin as *Cora de Lille*, W. Rignold as *George du Hamel*, Reginald Moore as *Victor Mazilier*, W. H. Fisher as *Potain*, and Mrs. St. Henry as *Madame du Hamel*. On February 23, 1877, the piece was produced at the Globe Theatre, London, as a "drama in a prologue and three acts, by W. G. Wills and Frank Marshall," with Mrs. Vezin in her original part, J. Fernandez as *Du Hamel*, E. Leathes as *Mazilier*, D. Fisher, jun., as *Potain*, and other parts by W. H. Stephens, J. D. Beveridge, and Miss Telbin.

Cora. (1) Wife of *Alonzo* in SHERIDAN'S 'Pizarro' (*q.v.*), and in L. BUCKINGHAM'S travesty of that play. (2) A character in MORTON'S 'Columbus' (*q.v.*). (3) A character in 'L'Article 47' (*q.v.*).

Coral, Mrs., in DOUGLAS JERROLD'S 'Beau Nash' (*q.v.*).

Coralie. A play in four acts, adapted by G. W. GODFREY from 'Le Fils de Coralie' by Delpit, and first performed at the St. James's Theatre, London, on May 28, 1881, with Mrs. Kendal as *Mrs. Trevor*, W. H. Kendal as *Captain Mainwaring*, John Clayton as *Hugh Derrick*, J. Hare as *Critchell*, T. N. Wenman as *Sir Jonas Meryon*, Mrs. Gaston Murray as *Miss Meryon*, Miss Winifred Emery as *Mabel Meryon*, and Miss Cowell as *Mrs. Battleton*.

Corbaccio. An old gentleman in BEN JONSON'S 'Volpone' (*q.v.*), who "hopes he may with charms, like Æson, have his youth restored."

Corbeille qui abat des noix (Une). See TOO CLEVER BY HALF.

Corcoran, Captain. Commander of 'H.M.S. *Pinafore*,' in GILBERT and SULLIVAN'S operetta (*q.v.*). He also appears in 'The Wreck of the *Pinafore*' (*q.v.*), and in 'Utopia, Limited' (*q.v.*), where we find him figuring as "Captain Sir Edward Corcoran, K.C.B."

Cordatus, in JONSON'S 'Every Man out of his Humour' (*q.v.*), sits on the stage, and makes running comments on the performance.

Corday, Charlotte. See CHARLOTTE CORDAY.

Cordelia. The youngest daughter of *King Lear* in Shakespeare's play (*q.v.*). "If," says Mrs. Jameson, "'Lear' be the grandest of Shakespeare's tragedies, *Cordelia* in herself, as a human being governed by the purest and holiest impulses and motives, approaches near to perfection, and, in her adaptation as a dramatic personage to a determinate plan of action, may be pronounced altogether perfect" ('Characteristics of Women').

Cordelia's Aspirations. A play by EDWARD HARRIGAN (*q.v.*), revived at New York in April, 1887.

Cordelio, in OTWAY'S 'Orphan' (*q.v.*), is page to *Polydore*.

Corder, Frederick. See GOLDEN WEB; NOBLE SAVAGE; NORDISA.

Co-Respondent (The). A farcical comedy in three acts, by G. W. APPLETON, performed "for copyright purposes" at the Prince of Wales's Theatre, Liverpool, June 20, 1896; produced, in four acts, at the Grand Theatre, Birmingham, August 3, 1896; and at the Métropole Theatre, Camberwell, September 21, 1896.

Corey, John. Actor and playwright; was seen at Lincoln's Inn Fields in October, 1702, and afterwards at the Haymarket and Drury Lane. Among the parts played by him were *Septon* in 'Macbeth' and *Amiens* in 'As You Like It.' He wrote two plays—'A Cure for Jealousy' (1701) and 'The Metamorphosis' (1704). See 'Biographia Dramatica' (1812) and Genest (1832).

Corin. "The faithful shepherdess" in FLETCHER'S play (*q.v.*).

Corinna. Daughter of *Gripe* in VAN-BRUGH'S 'Confederacy' (*q.v.*). She pairs off with *Dick Amlet*.

Corinne. (1) A drama in four acts, by ROBERT BUCHANAN (*q.v.*), first performed at the Lyceum Theatre, London, on June 26, 1876, with Mrs. Fairfax as the heroine, C. Warner as *Victor de Beauvoir*, H. Forrester as *Raoul*, Atkins as *Marat*, and Johnston Forbes-Robertson as the *Abbé de Larose*. (2) A drama founded upon Mrs. Otto Von Booth's novel of the same name, and first performed at the Standard Theatre, London, May 23, 1885.

Coriolanus. (1) A tragedy in five acts, by WILLIAM SHAKESPEARE (*q.v.*), first printed in the Folio of 1623. It is based upon the story of Coriolanus as told by Sir Thomas North in his translation of Bishop Amyot's version of Plutarch's 'Lives.' So closely, indeed, does the poet follow North that some of his longer passages are 'simply Plutarch put into metre.' The play seems to have been written in or about 1609, and belongs, therefore, to Shakespeare's later period and manner. [For details of the verse-tests made by Professor Ingram, see the New Shakspeare Society's Transactions, 1874.] Of the earlier performances of the tragedy there are no records. The first mention of the work in theatrical history has reference to the adaptation made by Nahum Tate (*q.v.*), and represented at the Theatre Royal in 1682. This was entitled 'The Ingratitude of a Commonwealth; or, The Fall of Caius Martius Coriolanus.' Genest describes the adaptation (which was in five acts) as "on the whole a very bad one." Tate, he says, "omits a good deal of the original to make room for the new fifth act. His own additions are insipid, and he makes numberless unnecessary changes in the dialogue; but the first four acts of his play do not differ very materially from Shakespeare. He has been guilty of a manifest absurdity in turning *Valeria* into a talkative fantastical lady. . . . He has made one considerable improvement. Shakespeare has been guilty of a mistake in repeatedly saying that *Caius Marcius* was *alone* when he forced his way into Corioli. Tate uniformly represents him as not being quite alone on this occasion. Plutarch says he had a very few friends with him." Tate observes, in his dedication, that he chose 'Coriolanus' for adaptation because "there appeared in some passages no small resemblance with the busy faction of our own time." He adds: "Whatever the superstructure prove, it was my good fortune to build upon a rock." The names of the performers in Tate's play are not known. A second adaptation of 'Coriolanus'—the work of John Dennis (*q.v.*)—was brought out at Drury Lane in November, 1719, under the title of 'The Invader of his Country; or, The Fatal Resentment.' "Dennis," says Genest, "has retained about half of the original play, which he has altered much for the worse" (see 'The English Stage'). The cast presented Booth

as *Coriolanus*, Mills as *Aufidius*, Cory as *Menenius*, Walker as *Brutus*, Mrs. Porter as *Volunnia*, and Mrs. Thurmond as *Virgilia*. The piece was acted only thrice, and Dennis, in his dedication to the Lord Chamberlain, attacked the management and certain of the actors. A third adaptation of 'Coriolanus'—attributed to Thomas Sheridan, and entitled 'Coriolanus; or, The Roman Matron'—was brought out at Covent Garden in December, 1754. This was an amalgam of Shakespeare and James Thomson, whose 'Coriolanus' (see below) had been acted there in 1749. Sheridan's piece had been produced in Dublin, with Mossop as *Coriolanus*. At Covent Garden Sheridan himself appeared as the hero, with Shuter as *Menenius*, Ryan as *Tullus*, Peg Woffington as *Veturia*, and Mrs. Bellamy as *Volunnia*. For details of the adaptation see Genest, who records a performance of 'Coriolanus' at Covent Garden on March 14, 1758, with Smith in the title part, Mrs. Hamilton as *Veturia*, and the rôle of *Volunnia* omitted. The play called 'Coriolanus; or, The Roman Matron,' produced at Drury Lane in February, 1789, was published in the same year with Sheridan's name as the adapter. Genest, however, believed that it should be attributed to J. P. Kemble, "as it differs but little, or nothing, from the alteration which Kemble afterwards avowed." "The first three acts were judiciously altered from Shakespeare, with omissions only;" into the other two acts lines by Thomson were introduced. Kemble, of course, played *Coriolanus*, with Wroughton as *Aufidius*, Baddeley as *Menenius*, Mrs. Farmer as *Virgilia*, Mrs. Ward as *Valeria*, and Mrs. Siddons as *Volunnia*. "Coriolanus," says Genest, "proved to be Kemble's grand part." "He was *Coriolanus*' self," says W. Robson: "his voice, his own private manner, his very rigidity, completed the identity" ('The Old Playgoer'). Kemble and his sister were seen again in this piece at Covent Garden in November, 1806, when they were supported by Miss Brunton (Mrs. Yates) as *Virgilia*, Pope as *Aufidius*, and Munden as *Menenius*. On November 19, 1819, Macready appeared at Covent Garden as *Coriolanus*, and was saluted by Barry Cornwall, in a sonnet, as "the noblest Roman of them all." The credit of restoring to the stage the text of Shakespeare's play, almost unadulterated, appears to belong to Elliston, who produced the tragedy (edited by G. Soane) at Drury Lane in January, 1820, with Edmund Keat in the title rôle, S. Penley as *Aufidius*, Gattie as *Menenius*, Mrs. Robinson as *Virgilia*, and Mrs. Glover as *Volunnia*. "Kean," Genest says, "ought not to have attempted *Coriolanus*; his figure totally disqualified him for the part." The next *Coriolanus*, in order of time, seems to have been John Vandenhoff, who played the rôle in various provincial centres in 1822-3. Later revivals in London include those at Covent Garden in December, 1833, and in March, 1838, in both of which Macread reappeared, supported, in the latter year

by J. R. Anderson as *Aufidius*, George Bennett as *Brutus*, Bartley as *Menenius*, and Mrs. Warner as *Volumnia* [see 'Dramatic Essays,' by John Forster (1896)]; at Covent Garden in September, 1838, with Vandenhoff as *Coriolanus*; at the Marylebone Theatre in 1843, with C. Dillon in the title part; at Sadler's Wells in September, 1848, with Phelps as *Coriolanus*, H. Marston as *Aufidius*, G. Bennett as *Cominius*, Mrs. Marston as *Valeria*, Miss Cooper as *Virgilia*, and Miss Glyn as *Volumnia*; at Drury Lane in January, 1851, with J. R. Anderson in the title part; at Sadler's Wells in September, 1860, with Phelps in the title part, H. Vezin as *Aufidius*, G. Barrett as *Menenius Agrippa*, Lewis Ball as *First Citizen*, Miss Atkinson as *Volumnia*, and Miss K. Saxon as *Virgilia*; at Dublin in May, 1863, with G. V. Brooke as *Coriolanus*; at the Grand Opera House, New York, in December, 1878, with J. McCullogh and Katharine Rogers in the chief rôles; at the Opera House, New York, in November, 1885, with Salvini in the title part, and Mrs. A. Foster is *Volumnia*; at the Shakespeare Memorial Theatre, Stratford-on-Avon, in August, 1893, with F. R. Benson as *Coriolanus*, O. Stuart as *Aufidius*, A. Brydone as *Cominius*, G. R. Weir as *First Citizen*, Mrs. Benson as *Virgilia*, and Miss Alice Chapin as *Volumnia*; at the Comedy Theatre, London, February, 1901, with F. R. Benson as *Coriolanus*, Oscar Asche as *Scinius*, Miss L. Braithwaite as *Virgilia*, and Miss Genevieve Ward as *Volumnia*; at the Lyceum Theatre (in three acts), April, 1901, with Henry Irving as *Coriolanus*, J. H. Barnes as *Agrippa*, Laurence Irving as *Brutus*, C. Dodsworth as *First Citizen*, Miss Ellen Terry as *Volumnia*, Miss A. Hackney as *Virgilia*, and Miss M. Milton as *Valeria*. "The tragic struggle of the play" says Edward Dowden, "is not that of patricians with plebeians, but of *Coriolanus* with his own self. It is not the Roman people who bring about his destruction; it is the patrician haughtiness and passionate self-will of *Coriolanus* himself. . . . The pride of *Coriolanus* is not that which comes from self-surrender to and union with some power, or person, or principle higher than oneself. It is two-fold—a passionate self-esteem which is essentially egoistic, and, secondly, a passionate prejudice of class. . . . His sympathies are deep, warm, and generous; but a line, hard and fast, has been drawn for him by the aristocratic tradition, and it is only within that line that he permits his sympathies to play. . . . For *Virgilia*, the gentle woman in whom his heart finds rest, *Coriolanus* has a manly tenderness. . . . In his boy he has a father's joy. . . . His wife's friend *Valeria* is the 'moon of Rome.' . . . In his mother, *Volumnia*, the awful Roman matron, he rejoices with noble enthusiasm and pride" ('Shakespeare: his Mind and Art'). (2) A tragedy by JAMES THOMSON (*q.v.*), first performed at Covent Garden on January 13, 1749, with Quin in the title part, Ryan as *Tullius*, Delane as *Galesus*, Bridgwater as *Minucius*, Peg Woffington as

Veturia, and Miss Bellamy as *Volumnia*. This piece, in which Thomson follows Dionysius Halicarnassensis and Livy, was acted ten times. It is "certainly not a bad play," says Genest, "but when compared with Shakespeare's, it is regular, cold, and declamatory. . . . *Galesus* is a sort of Pythagorean philosopher, a character introduced improperly both as to time and place. . . . The scene lies during the whole of Thomson's play in the Volscian camp" ('English Stage').

Cormon. See PORTER'S KNOT, THE.

Corncracker (The). A play by JOSEPH ARTHUR, first performed at Fourteenth Street Theatre, New York, October 10, 1892.

Corneille, Pierre. French dramatist, born 1606, died 1684; whose works have appeared in English in the following order:—'Le Cid,' translated by Joseph Rutter, in 1637 and 1640; 'Polyeucte' and 'Horace,' by Sir William Lower, in 1655 and 1656 respectively; 'Le Menteur,' anonymously, in 1661; 'Pompée,' by Katherine Phillips, in 1663, and by Edmund Waller, Sir C. Sedley, etc., in 1664; 'Heraclius,' by Ludowick Carlell, in 1664; 'Horace,' by K. Phillips, in 1667, and, by Charles Cotton, in 1671; 'Nicomède,' by John Dancer, in 1671. See LYING LOVER, THE.

Corneille, Thomas. See EVENING'S LOVE, AN.

Cornelia. (1) A tragedy translated into English verse by THOMAS KYD from the French of Richard Garnier, and printed in 1594. The heroine is the widow of *Pompey the Great*. Among other characters are *Antony*, *Decimus Brutus*, *Cæsar*, *Cassius*, *Cicero*, etc. (2) A play by Sir W. BARTLEY, acted in Vere Street, Clare Market, June 1, 1662.

Cornelia. Wife of *Marcellus* in MAS-SINGER'S 'Believe as you List' (*q.v.*).

Cornelius, Peter. See BARBER OF BAGDAD.

Cornelys, Mrs. Actress, and author of 'The Deceptions,' a comedy performed at Dublin in 1781.

Cornet. Maid to *Lady Fanciful* in VANBRUGH'S 'Provoked Wife' (*q.v.*).

Corneville, Cloches de. See CLOCHES DE CORNEVILLE.

Corney Courtied. An operetta in one act, the libretto adapted by ARTHUR WAUGH from Dickens's 'Oliver Twist,' the music composed by Claude Nugent; produced at the Comedy Theatre, London, on the afternoon of March 6, 1893.

Cornflower, Mrs. The heroine of DIBDIN'S 'Farmer's Wife.'

Cornish Comedy (The). A play produced at Dorset Garden in 1696, with a cast including Penkethman, Bullock, Leigh, Powell, Mills, Mrs. Mills, etc.

Cornish Miners (The). A melodrama, played, with incidental music by G. H. Rodwell, at the Lyceum Theatre, London, in July, 1827. The cast included "O." Smith.

Cornish Squire (The). See SQUIRE TRELOOBY.

Cornwall, Barry. See PROCTER, B. W.

Corombona, Vittoria. The "white devil" in WEBSTER'S play of that name (*q.v.*).

Coronation (The). (1) A play by JAMES SHIRLEY (*q.v.*), printed in 1640. The coronation is that of *Sophia*, Queen of Epirus, who, in the end, has to acknowledge the superior claim to the throne made by *Seleuchus*, who proves to be her brother *Leonatus*, the elder son of the late king. "On the whole, a very good play" (Genest). (2) A musical piece by ARCHIBALD MACLAREN, printed in 1804.

Corporal (The). A play by ARTHUR WILSON, of Trinity College, Oxford; entered at Stationers' Hall in September, 1646, and performed at the Black Friars.

Corporal Shako. A farce by FREDERICK HAY, Surrey Theatre, September 13, 1879.

Corrado. The hero of COGHLAN'S 'For Life' (*q.v.*).

Corrèze. The singer in HAMILTON'S 'Moths' (*q.v.*).

Corri. A name frequently met with in theatrical annals during the past century. Among those who have borne, or still bear it, may be named—CLARENCE CORRI, musical composer and director, who has written the music for 'Miss Chiquita' (1899) and other dramatic pieces; DUSSEK CORRI, actor and vocalist, died 1870; HAYDN CORRI, musician, born 1785, died 1860; HAYDN CORRI, actor and vocalist, died 1876; HENRY CORRI, actor and vocalist, born 1824, died 1888, who was in the first cast of 'Kissi-Kissi' (1873); KATHLEEN CORRI, actress and vocalist, who was the original *Phæbe* in 'Billee Taylor' (1880); MONTE CORRI, musical composer and director, born 1784, died 1849; and PAT CORRI, actor and vocalist, born 1820, died 1876, who was at the Grecian circa 1851.

Corrupt Practices. A comedy-drama in two acts, by F. A. MARSHALL (*q.v.*), first performed at the Lyceum Theatre, London, on January 22, 1870, with C. F. Coghlan as *Sir Victor Pearlstone*, Miss Fitzinman as *Sybilla Durant*, and other parts by G. F. Neville, G. Vincent, and Miss L. Thorne.

Corruptions of the Divine Laws. A dramatic piece by Bishop BAILE (*q.v.*).

Corsair (The). A "ballet-romance," invented by FARLEY, set to music by Dr. Arnold, and performed at the Haymarket in July, 1801. See PACHA'S BRIDAL. (2) An opera in three acts, by CHARLES DREFFEL, Crystal Palace, March 25, 1873;

Aquarium Theatre, London, March 3, 1873. (3) A play by J. C. GOODWIN and E. I. RICE, produced in America, with Nat Goodwin, jun., in the cast.—'The Corsair's Revenge': a romantic drama in two acts, by H. P. GRATTAN, Victoria Theatre, London, March 16, 1843.

Corsican Brothers (The). Adaptations of 'Les Frères Corsés' (the play founded by Grangé and Xavier de Montépin on a story told by Dumas père in his 'Impressions de Voyages,' and first performed at the Théâtre Historique, Paris, on August 1, 1850, with C. Fechter in the title parts) have been numerous in this country. The first by DION BOUCICAULI, was produced at the Princess's Theatre, London, on February 2, 1852, with Charles Kean as *Fabien* and *Louis dei Franchi*, Alfred Wigan as *Chateau Renaud*, J. Vining as *Baron de Montgiron*, Ryder as *Orlando*, Meadows as *Colonna*, Miss Phillips as *Madame dei Franchi*, Miss Murray as *Emilie de Lesparre*, Miss Leclercq as *Coralie*, Miss Vivash as *Estel*. (2) Another version was played for the first time at the Marylebone Theatre on March 8, 1852. This was followed on March 7, 1852, by two more versions: (3) 'The Corsicans,' translated by G. A. SALA (*q.v.*), and performed at the Surrey Theatre, with W. Creswick as the brothers, T. Mead as *Chateau Renaud*, Widdicombe as *Colonna*, M. Robertson as *Madame dei Franchi*, etc. and (4) 'The Corsican Brothers,' by ALMAR, produced at the Victoria Theatre, London, with J. T. Johnson as the brothers, Raymond as *Chateau Renaud*, H. Higgie as *Montgiron*, etc. Two more versions were performed on March 22—(5) at the Queen's Theatre, and the other (6) at the Royal Grecian (with R. Phillis as the brothers). (7) Yet another version was brought out at the City of London Theatre on March 22, with Charles Pitt as the brothers, and other parts by N. T. Higgins and Mrs. H. Vining. (8) On March 24, an adaptation was produced at the Standard Theatre. (9) A literal translation of the French play was produced on May 1, 1852, at the Astor Place Opera House, New York. This was called 'The Vendetta' (*q.v.*), and G. V. Brooke was the representative of the brothers. (10) An adaptation, revised by C. FECHTER, was produced at the Princess's Theatre, London, on December 15, 1860, with Fechter in the title part, A. Harris as *Chateau Renaud*, Meadows as *Colonna*, Miss R. Leclercq as *Folichon*, Miss Murray as *Emilie*. [In this version the curtain rose on the scene at the Opera House.] 'The Corsican Brothers' was revived at the Princess's Theatre in 1864, with Vining as the brothers, Walter Lacy as *Chateau Renaud*, C. Warner as *Meynard*, Forrester as *Montgiron*, Miss Caroline Forrester as *Emilie de Lesparre*, and Miss Howard as *Coralie*. In May, 1866, Fechter was seen again as the brothers at the Lyceum Theatre, supported by G. Jordan as *Chateau Renaud*, H. Vezin as *Montgiron*, S. Emery as *Orlando*, Widdicombe as *Colonna*.

Mrs. Ternan as *Madame dei Franchi*, and Miss Henrade as *Emilie*. In the revival of the play at the Princess's in June, 1876, the cast included John Clayton as the brothers, J. H. Barnes as *Chateau Renaud*, A. Elwood as *Montgiron*, and Miss Caroline Hill as *Emilie*. Boucicault's version was produced at the Lyceum Theatre, London, in September, 1880, with Henry Irving in the title parts, W. Terriss as *Chateau Renaud*, A. Elwood as *Montgiron*, A. W. Pinerio as *Meynard*, S. Johnson as *Colonna*, T. Mead as *Orlando*, Miss Emily Fowler as *Emilie de Lesparre*, Miss Pauncefort as *Mme. dei Franchi*, Miss Alma Murray as *Coralie*, Miss Houlston as *Estelle*, and A. B. Tapping, F. Tyars, J. Archer, H. Ferrand, H. Louther in minor parts. In 1881 Miss Litton revived 'The Corsican Brothers' at the Theatre Royal, Glasgow, with Hermann Vezin as the brothers and Mrs. Charles Calvert as *Madame dei Franchi*. In 1883 Kyrle Bellew took the Lyceum version into the English provinces, playing the title parts. In May, 1891, the piece was revived at the Lyceum, with H. Irving, W. Terriss, S. Johnson, and Miss Pauncefort as before, and F. H. Macklin as *Montgiron*, T. Wenman as *Orlando*, Miss Annie Irish as *Emilie*, Miss K. Phillips as *Coralie*. (11) An adaptation by ARTHUR SHIRLEY, entitled 'Brother for Brother,' and owing somewhat to Siraudin's 'La Vendetta' [see THUMPING LEGACY], was produced at the Pavilion Theatre, London, on August 17, 1899.—'The Corsican Brothers' was performed in the United States with Charlotte Crampton as the *dei Franchi*.—The stage travesties of 'The Corsican Brothers' include: (1) 'O Gemini; or, The Brothers of Co(w)urse' (*q.v.*), by G. A. BECKETT and MARK LEMON (1852); (2) 'The Camberwell Brothers' (*q.v.*), by CHARLES SELBY (1852); (3) 'The Corsican Brothers; or, The Troublesome Twins,' by HENRY J. BYRON, first performed at the Globe Theatre, London, May 17, 1869, with John Clarke as *Fabien* and Louis *dei Fhunki*, Miss Maggie Brennan as *Chateau Renaud*, Miss Sylvia Hodson as *Montgiron*, Miss Rose Behrend as *Meynard*, Miss Hughes as *Emilie*, Miss Clara Thorne as *Marie*, and E. Marshall as *Madame dei Fhunki*. (4) 'A New Edition of the Corsican Brothers; or, The Kompact, the Kick, and the Kombat,' by W. H. MASON, Theatre Royal, Brighton, July 18, 1870. (5) 'The Corsican Brothers and Co. (Limited),' by F. C. BURMAND and H. P. STEPHENS, first performed at the Gaiety Theatre, London, on October 25, 1880, with E. W. Royce as the brothers, J. J. Dallas as *Madame dei Franchi*, T. Squire as *Meynard*, Miss E. Farren as *Chateau Renaud*, Miss Connie Gilchrist as *Montgiron*, and Miss Kate Vaughan as *Emilie de Lesparre*. (6) 'The Coster-twin Brothers,' by FRANK HALL, first performed at the Philharmonic Theatre, London, on November 20, 1880, with the author in the title parts. (7) 'The Corsican Brother-Babes-in-the-Wood,' by G. R. SIMS, first performed at the Theatre Royal, Hull, March 19, 1881, with George Walton as the

brothers, A. Hemming as *Chateau Renaud*, Miss Carlotta Zerbini as *Emilie*, Miss Retta Walton as *Meynard*, and Miss Elsie Cameron as *Montgiron*. (8) 'The New Corsican Brothers,' by CECIL RALEIGH, with music by Walter Slaughter, first performed at the Royalty Theatre, London, on November 20, 1889, with a cast including Arthur Roberts, Deane Brand, Joseph Wilson, Miss Kate Chard, Miss Edith Kenward, etc. This embodied some travesty of 'Mr. Barnes of New York' (*q.v.*).

Corsicans (The). A drama in four acts, translated from Kotzebue, and published in 1799. See CORSICAN BROTHERS.

Corso, Alphonso, in DRYDEN and LEE'S 'Duke of Guise' (*q.v.*).

Cortez; or, The Conquest of Mexico. An opera, libretto by J. R. PLANCHÉ (*q.v.*), music by Sir H. R. Bishop, produced at Covent Garden on November 5, 1823, and described by Planché as "a signal failure." John Cooper played the title part.—*Cortez* is a character in DRYDEN'S 'Indian Emperor' (*q.v.*).

Corvino. A Venetian merchant in JONSON'S 'Volpone' (*q.v.*).

Cosaque (La). A comic opera in three acts, music by Hervé, libretto adapted by SYDNEY GRUNDY from that of Meilhac and Millaud; first performed in England at the Gaiety, Hastings, April 7, 1884; first performed in London at the Royalty Theatre, on April 12, 1884, with Miss Kate Santley as *Princess Machinskoff*, Miss Amalia as *Madame Dupotin*, C. Marius as *Prince Gregoire*, H. Ashley as *Jules Primitif*, J. S. Harcourt as *Prince Feodor*; played in the English provinces in 1884, with Miss Santley, H. Ashley, and S. Harcourt in their original parts. The original piece was performed at the Gaiety in June, 1884.

Cosette. Daughter of *Fantine* in dramatizations of HUGO'S 'Les Misérables' (*q.v.*).

Cosey, Caleb. An innkeeper in PREST'S 'Miser of Shoreditch' (*q.v.*). (2) *Kit Cosey* is a character in T. MORTON'S 'Town and Country' (*q.v.*). (3) One *Cosey* is butler to *Codger* in O'KEEFE'S 'Beggar on Horseback' (*q.v.*).

Cosi Fan Tutti. A two-act operabuffa, music by Mozart, performed in 1790 at Vienna; in London, at the King's Theatre in 1811, and at the Savoy Theatre (by students of the Royal College of Music) in 1890. See TIT FOR TAT.

Cosmo. A comedy performed at the Rose Theatre in January, 1593.

Costanza. The heroine of BOKER'S 'Betrothal' (*q.v.*).

Costard. A clown in 'Love's Labour's Lost' (*q.v.*).

Coster Baron (The). A musical comedy in two acts, written by HARRY PLEON, and performed for copyright pur-

poses at the Colosseum, Leeds, March 12, 1897.

Costin, Lord, disguised as a beggar, figures in 'The Beggar's Bush' (*q.v.*).

Cosy Couple (A). A comedy in one act, adapted by G. H. LEWES (*q.v.*) from Octave Feuillet's 'Le Village,' and first performed at the Lyceum Theatre, London, in April, 1854, with F. Matthews and Mrs. F. Matthews as *Mr.* and *Mrs. Dormouse*, C. J. Mathews as *Tom Russelton*, and Miss Foote as *Mary*. See VICARAGE, THE.

Cottage (The). A two-act opera by SMITH, printed in 1796.

Cottage Maid (The). A musical piece performed at Covent Garden in June, 1791.

Cottagers (The). (1) An opera by GEORGE SAVILE CAREY (*q.v.*), printed in 1766. (2) A musical entertainment, performed at Covent Garden and published in 1768. (3) A comic opera in two acts, by Miss A. ROSS (*q.v.*), printed in 1788.

Cotte, Edward. Vocalist and actor; *Francis Osbaldistone* in 'Rob Roy' at New Sadler's Wells in October, 1879.

Cotter, George Sackville (born 1755, died 1831), published in 1826 a translation of Terence for the use of schools, and in 1827 a version of seven of the plays of Plautus.

Cotton, Charles, miscellaneous writer (born 1630, died 1687), published in 1671 a translation of the 'Horace' of Corneille (*q.v.*). See Langbaine's 'Dramatic Poets' and memoirs by Oldys and Nicolas.

Cotton, Major and Mrs. Gunne, in MATHISON and WYNDHAM'S 'Tantalus' (*q.v.*).

Cotton King (The). A drama in four acts, by SUTTON VANE (*q.v.*), first performed at the Academy of Music, New York, in December, 1893; first performed in England at the Adelphi Theatre, London, on March 10, 1894, with a cast including Miss Marion Terry (*Hetty Drayson*), Miss Alma Stanley, Miss Hall Caine, C. Warner, E. O'Neill, H. Flemming, A. Williams, and C. Cartwright (*James Shillinglaw*); at the Bowdoin Theatre, Boston, Mass., October 8, 1894.

Cotton Spinner (The). A play by SCOTT MARBLE, first performed at Plainfield, N. J., August 27, 1896; first performed in New York City, at the Grand Opera House, August 29, 1896.

Couche du Soleil. See REGULAR FIX, A.

Couldock, Charles Walter. Actor, born in London, April, 1815; died 1899; began his professional career in 1835; made his first appearance in New York in 1849. Becoming connected with Laura Keane's theatre, he was seen there in 1857 as *Luke Fielding* in 'The Willow Copse,' and was, in 1858, the original *Abel Murcot* in 'Our

American Cousin' (*q.v.*). Among his parts were *Mercutio* in 1850 and *Dandie Diamond* in 1860.

Couliesses (Les). See BEHIND THE SCENES and VESTA'S TEMPLE.

Couliesses de la Vie (Les). See WOMAN OF THE WORLD, THE.

Councillor's Wife (The). A comedy in three acts, by J. K. JEROME (*q.v.*) and EDEN PHILPOTTS (*q.v.*), first performed at the Boston Museum, U.S.A., April 18, 1892; in New York, at Hoyt's, Madison Square Theatre, on the afternoon of November 11, 1892; at the Empire Theatre, New York, on November 6, 1893. See PRUDE'S PROGRESS, THE.

Counsel for the Defence. A drama in five acts, produced "for copyright purposes" at the Opéra Comique, London, September 9, 1895.—'Counsel's Opinion,' a "legal episode," by FREDERICK BINGHAM Theatre Royal, Richmond, Surrey, March 24, 1898; Her Majesty's Theatre, London May 24, 1898.

Count Arezzi (The). A dramatic poem by ROBERT LANDOR (*q.v.*), published in 1824.

Count Basil. A play by JOANN BAILLIE, printed in 1798. The hero is a young general in the service of the Emperor Charles V. He arrives with his troops at Mantua, and there sees and falls in love with *Victoria*, the daughter of the *Duke*. She does not, in so many words, avow her passion but asks him to defer his march for a day or two. He, of course, consents. Meanwhile the battle of Pavia takes place; and *Basil* is ordered to lead his men into distant quarters. Regarding this as a disgrace *Basil*, who is ambitious of military success kills himself, and *Victoria* is left despairing.

Count Clermont. See BELL, ARCHBOLD.

Count Koenigsmark. A play translated by B. THOMPSON from the German of Reitzenstein, and published in 1800.

Count of Anjou (The). A musical romance in one act, performed at Drury Lane in May, 1816, with T. Cooke in the title part.

Count of Burgundy (The). A tragedy in five acts, translated from Kotzebue by ANN PLUMPTRE (1798), adapted to the English stage by ALEXANDER POPE, and performed at Covent Garden in April, 1799. This play was also translated by Charles Smith, and performed at New York in 1799.

Count of Narbonne (The). A tragedy by ROBERT JEPHSON, "evidently founded says the 'Biographia Dramatica,' " on Horace Walpole's 'Castle of Otranto,' " and first performed at Covent Garden in November, 1781.

Counter Attraction. "A trifle" by WILLIAM HARRIES TILBURY (*q.v.*), first performed at the Strand Theatre, London

on November 24, 1851, with a cast including the author, J. Reeve, Maskell, Hudspeth, R. Romer, J. Rogers, Atwood, and Miss Marshall.

Counterfeit (The). (1) A farce by FRANKLIN, performed at Drury Lane in March, 1804. (2) A drama in four acts, by DAVID FISHER, first performed at Brighton, Sussex, on October 9, 1865, with Miss Rollason (afterwards Mrs. Nye Chart) as *Lucy*.

Counterfeit Bridegroom (The); or, **The Defeated Widow.** See NO WIT LIKE A WOMAN'S.

Counterfeit Heiress (The). See LOVE FOR MONEY.

Counterfeits (The). A comedy, performed at Dorset Garden in 1678; "by some," says Langbaine, "ascribed to Leonard, but I believe it too good for his writing; it is founded on a translated Spanish novel called 'The Trapaner Trapped.'" The cast included Smith (*Peralta*), Leigh, Betterton (*Vitelli*), Underhill, Harris, Medbourne, Mrs. Lee (*Elvira*), Mrs. Gibbs, etc. *Peralta* and *Vitelli* having exchanged portmanteaus by mistake, the former passes himself off as the latter; whence much confusion. *Elvira* has been seduced, but is ultimately married, by *Peralta*. See SHE WOULD AND SHE WOULD NOT. (2) A farce, taken from 'Gil Blas,' and performed at Drury Lane in May, 1764, with a cast including Yates, Palmer, Baddeley, Mrs. Lee, Mrs. Bradshaw, etc.

Countess (The). (1) A drama in three acts, by Miss E. SCHIFF, Alfred Theatre, London, February 21, 1870. (2) A drama in three acts, adapted by Lady MONCKTON from Adolphe Belot's 'Vengeance d'un Mari' (Paris, 1860), and first performed at Sir Percy Shelley's theatre, Chelsea, on June 2, 1882. See SHADOWS OF THE PAST.

Countess and the Dancer (The). See JEALOUSY.

Countess de Caziac (The). A play by H. A. DU TOUCHET and C. T. VINCENT, performed in U.S.A.

Countess Gucki (The). A comedy in three acts, adapted by AUGUSTIN DALY from the German of Franz von Schonthan, and first performed at Daly's Theatre, New York, on January 23, 1896, with Miss Ada Lehman in the title part, Charles Richman as *Bruno von Neuhoff*, and James Lewis, Mrs. G. H. Gilbert, etc., in other parts; at the Comedy Theatre, London, July 11, 1896, as above.

Countess Roudine (The). A play by PAUL KESTER and MINNIE MADDERN ISKE, first performed at the Chestnut Street Opera House, Philadelphia, January 1892; first represented in New York at the Union Square Theatre, January 13, 1892.

Countess of Salisbury (The). A comedy by HALL HARTSON, adapted from Leland's romance, 'Longsword, Earl of

Salisbury,' and acted first at Dublin in 1764-5. It was performed at the Haymarket in July and August, 1767, with Mrs. Dancer as the *Countess* and Barry as *Alwin* (her husband).

Countess Valeska. A romantic drama in four acts, adapted from 'Der Lange Preusse' of Rudolf Stratz (Berlin, December, 1896), and first performed at the Knickerbocker Theatre, New York, on January 10, 1898, with Miss Julia Marlowe in the title part, Basset Roe as "the tall Prussian," Alfred Kendrick as the *Marquis Von Sturmell*, and G. W. Anson as *General Lamarrois*.

Country Attorney (The). A comedy by RICHARD CUMBERLAND, first performed at the Haymarket Theatre in July, 1787. In an altered form it was produced at Covent Garden in 1789, under the title of 'The School for Widows.'

Country Captain (The). A comedy by the DUKE of NEWCASTLE, acted at Black Friars, and printed at the Hague in 1649. Pepys saw it performed in 1661—"so silly a play as in all my life I never saw."

Country Circus (The). A play by CHARLES BARNARD and C. B. JEFFERSON, first performed at the Walnut Street Theatre, Philadelphia, October 26, 1891.

Country Coquette (The). A musical piece, printed in 1755.

Country Editor (The). A play by N. H. WRIGHT, performed in U.S.A.

Country Fair (The). A "prelude," acted at the opening of Covent Garden Theatre on September 20, 1775.

Country Girl (The). (1) A comedy by "T. B." (? Tony Brewer or Thomas Brewer), printed in 1847. It was acted in 1677 under the title of 'Country Innocence; or, The Chambermaid Turn'd Quaker.' (2) A comedy in five acts, adapted by DAVID GARRICK from 'The Country Wife' (*q.v.*) of Wycherley (*q.v.*), and first performed at Drury Lane on October 25, 1766, with Miss Reynolds [afterwards Mrs. Saunders] as *Peggy*, Mrs. Palmer as *Althea*, Miss Pope as *Lucy*, Holland as *Moody*, Catherley as *Belville*, Palmer as *Harcourt*, and Dodd as *Sparkish*. "Garrick," writes Genest, "has borrowed *Sparkish's* song, and several speeches from Lee's alteration word for word. *Belville's* making of love to *Peggy* from the tavern window is borrowed from 'The Gentleman Dancing Master.'" 'The Country Girl' was revived at Drury Lane in October, 1785, with Mrs. Jordan as *Peggy*, King as *Moody*, and Bannister, jun., as *Belville*; at Covent Garden on November 23, 1805, with Miss Mudie as *Peggy*, Miss Brunton as *Althea*, Mrs. Mattocks as *Lucy*, Brunton as *Belville*, C. Kemble as *Harcourt*, Murray as *Moody*, and Farley as *Sparkish* ["Miss Mudie appeared to be about eight years old. . . . The audience soon began to testify their displeasure, and Miss Mudie was not suffered to finish her part" (Genest)]; at the Lyceum Theatre in 1810-11,

with Mrs. Edwin as *Peggy*, Wroughton as *Moody*, Russell as *Sparkish*, and Mrs. Orger as *Althea*; at Covent Garden in May, 1811, with Miss S. Booth as *Peggy*, Mrs. Gibbs as *Lucy*, Munden as *Moody*, and Barrymore as *Harcourt*; at Drury Lane in November, 1815, with Mrs. Mardyn as *Peggy*, Bartley as *Moody*, Wallack as *Harcourt*, and S. Penley as *Sparkish*; at Covent Garden in December, 1828, with Miss Nelson as *Peggy*, Mrs. Chatterley as *Althea*, and Fawcett as *Moody*; at the Gaiety Theatre, London, in January, 1881, with Miss Litton as *Miss Peggy*, Miss Helen Creswell as *Althea*, Miss M. Harris as *Maria*, W. Farren as *Moody*, E. F. Edgar as *Harcourt*, F. Everill as *Sparkish*, J. T. Stephens as *Belville*; first performed in New York at Daly's Theatre on February 16, 1884, with Miss Ada Rehan as *Peggy*, C. Fisher as *Moody*, J. Drew as *Belville*, G. Parkes as *Sparkish*, Miss Virginia Dreher as *Althea*, Miss Helen Leyton as *Lucy*, Yorke Stephens as *Harcourt*; at the Strand Theatre, London, on the afternoon of June 19, 1887, with Miss A. Hewitt as *Peggy*, W. Farren as *Moody*, S. Valentine as *Harcourt*, M. Brodie as *Sparkish*, Fuller Mellish as *Belville*, Miss G. Homfrey as *Althea*, and Miss L. Harcourt as *Lucy*; at Daly's Theatre, London, January, 1894; at Terry's Theatre, London, in June, 1898, with Miss K. Vaughan. It has been played in the English provinces with W. Calvert and Miss Clara Cowper in the principal parts.

Country House (The). A farce translated by Sir JOHN VANBRUGH (*q.v.*), almost literally, from the 'Maison de Campagne' of D'Ancourt. It must have come out, says Genest, between 1697 and 1703. The scene is laid in Normandy, and *Madame Barnard*, the wife of the owner of the Country House, was originally played by Mrs. Verbruggen. At Drury Lane in June, 1705, the part was taken by Mrs. Mountfort. The piece was revived at Covent Garden in 1735 and 1758.

Country Inn (The). A comedy by JOANNA BAILLIE (*q.v.*), printed in 1804.

Country Innocence. See COUNTRY GIRL.

Country Lasses (The); or, The Custom of the Manor. A comedy by CHARLES JOHNSON (*q.v.*), adapted from Fletcher's 'Custom of the Country' (*q.v.*) and Mrs. Behn's 'City Heiress' (*q.v.*); acted at Drury Lane in 1715; performed so lately as 1813 at Bath.

Country Madcap (The). See MISS LUCY IN TOWN.

Country Postmaster (The). A play by A. E. FANSHAW, performed in U.S.A.

Country Quarters. A farce with music by JOHN BARNETT (*q.v.*).

Country Squire (The). A drama in two acts, by CHARLES DANCE (*q.v.*), first performed at Covent Garden on January 19, 1837, with W. Farren as *Squire Broadlands*,

and other parts by J. Webster, Mrs. Glover etc.

Country Wake (The). A comedy by THOMAS DOGGET (*q.v.*), acted at Lincoln's Inn Fields in 1696, with the author as young *Hob*, Betterton as *Woodvill*, Underhill as *Sir Thomas Testie*, Kynaston as *Friendly*, Mrs. Barry as *Lady Testie*, Mrs. Bracegirdle as *Flora*, Mrs. Bowman as *Lucia*, and Mrs. Leigh as *Betty*, etc.; reduced to one act and played at Drury Lane in 1711; revived, as a farce, at Covent Garden in 1760; turned into a musical farce, under the title of 'Flora; or, Hob in the Well' (Drury Lane 1767).

Country Wedding (The). (1) A piece performed at Drury Lane in July, 1714. (2) A "tragi-comi-pastoral-farcical opera" by EFFEX HAWKER, acted at Lincoln's Inn Fields in May, 1729. (3) A ballad farce in one act, acted at the Haymarket, and printed in 1749.

Country Wife (The). A comedy in five acts, by WILLIAM WYCHERLEY (*q.v.*), written about 1671-72, and performed by the King's Company at Lincoln's Inn Fields "some time between the early spring of 1672 and that of 1674," with Har as *Horner*, Mohun as *Pinchwife*, Kynaston as *Harcourt*, Haynes as *Sparkish*, Cartwright as *Sir Jasper Fidget*, Lydal as *Dorilant*, Shottel as *Quack*, Mrs. Bowl as *Mrs. Pinchwife (Margery)*, Mrs. Knapp as *Lady Fidget*, Mrs. James as *Althea*, Mr. Corbet as *Dainty Fidget*, Mrs. Cory as *Lucy*, Mrs. Wyatt as *Mrs. Squeamish*, and Mr. Rutter as old *Lady Squeamish*. The play owes something both to Molière's 'L'Ecole des Femmes' and to his 'L'Ecole de Maris.' "From the former of the Wycherley derived his conception of the jealous man who keeps under close restraint a young and ignorant woman, with the vain hope of thereby securing her fidelity him. *Agnes's* innocent confessions *Arnolphe* of her lover's stratagems and her own esteem for him find a counterpart in the Country Wife's frankness on similar occasion. . . . From 'L'Ecole de Maris,' again, Wycherley has borrowed one or two incidents: the imprisoned girl's device of making her would-be husband (the English play, her actual husband) the bearer of a letter to her gallant, and the trick by which *Isabella* causes her tyrant under the impression that she is another woman, to consign her with his own hands to his rival" (W. C. Ward). The comedy was revived at Drury Lane in April, 1709, with Mrs. Bicknell as *Margery*, M. Bradshaw as *Althea*, Wilks as *Horn Mills* as *Harcourt*, Powell as *Pinchwife*, Cibber as *Sparkish*, Bullock as *Sir Jasper Estcourt* as *Quack*; at the same theatre, May, 1715, with Booth as *Pinchwife*, Norton as *Sir Jasper*, Ryan as *Dorilant*, M. Saunders as *Lady Fidget*, Mrs. Santl as *Althea*, Mrs. Bignal as *Margery*, and Mrs. Younger as *Dainty*; at Lincoln's Inn Fields in October, 1725, with Ryan

Horner, *Quin* as *Pinchwife*; *Walker* as *Harcourt*, *Mrs. Younger* as *Margery*, and *Mrs. Bullock* as *Lady Fidget*; at *Drury Lane* in *February*, 1735, with *W. Mills* as *Horner*, *Cibber*, *jun.*, as *Sparkish*, *Griffin* as *Sir Jasper*, *Kitty Clive* as *Margery*, and *Mrs. Pritchard* as *Lady Fidget*; at *Covent Garden* in *January*, 1742, with *Bridgewater* as *Pinchwife*, *Chapman* as *Sparkish*, *Mrs. Pritchard* as *Margery*, and *Mrs. Mullart* as *Lady Fidget*; and at *Drury Lane* in *November*, 1748, with *Palmer* as *Horner*, *Yates* as *Sir Jasper*, and *Woodward* as *Sparkish*. On *April 26*, 1765, there was produced at *Drury Lane* an arrangement of *Wycherley's* play, in two acts, the adapter being *LEE*, who played *Pinchwife* to the *Sparkish* of *King*, the *Harcourt* of *Parsons*, the *Dorilant* of *Packer*, the *Margery* of *Miss Slack*, the *Althea* of *Mrs. Hopkins*. In this version *Horner* and *Sir Jasper* and *Lady Fidget* were omitted, *Dorilant* being made the lover of *Mrs. Pinchwife*. The first act was practically *Wycherley's*; in the second the modifications of the original were very considerable. This adaptation was played at *Covent Garden* in 1768, 1776, and 1786. See *COUNTRY GIRL, THE*.

Country Wit (The). A comedy by *J. CROWNE* (*q.v.*), owing a good deal to *Molière's* 'Sicilien, ou l'Amour Peintre,' and acted at the *Duke's Theatre* in 1675. We are told that it was "a great favourite with *King Charles II.*" The "country wit" is one *Sir Mannerly Shallow*.

Countryman (The). A play entered on the books of the *Stationers' Company*, *September*, 1653.

County (The). A play in four acts, by *ESTELLE BURNEY* (*q.v.*) and *ARTHUR BENTHAM* (*q.v.*), first performed at *Terry's Theatre*, *London*, on *June 2*, 1892, with a cast including *Miss Burney*, *Mrs. H. Waring*, *Miss A. Hughes*, *Miss H. Cowen*, *H. Waring*, *W. L. Abingdon*, and *H. V. Esmond*.

County Councillor (The). A comedy in three acts, by *H. GRAHAM*, produced at *Ladbroke Hall*, *London*, on *October 17*, 1891; at the *Crystal Palace* on *November 17*, 1892, and on the following afternoon at the *Strand Theatre*, *London*, with *E. W. Garden* in the title part, and other parts by *Yorke Stephens*, *W. Lestocq*, *E. Hendrie*, and *Miss F. Brough*; revived at the *Trafalgar Square Theatre* in *February*, 1893.

County Fair (The). A play by *CHARLES BARNARD*, first performed at *Burlington, N.J.*, on *October 6*, 1888, with *Neil Burgess* as *Abigail Prue*; first represented in *New York* at *Proctor's Twenty-Third Street Theatre*, *March 5*, 1889; produced at *Brixton Theatre*, *London*, on *April 12*, 1897, and at the *Princess's Theatre*, *London*, on *June 5*, 1897.

Coupeau, in *CHARLES READE'S* 'Drink' (*q.v.*), reappears in 'Another Drink' (*q.v.*).

Coupee. A dancing-master in *FIELDING'S* 'Virgin Unmasked' (*q.v.*).

Coupler, in *LEE'S* 'Man of Quality' (*q.v.*) and *HOLLINGSHEAD'S* 'Man of Quality.'

Coupon. A stockbroker in *WALTER PHILLIPS'S* 'Paper Wings' (*q.v.*).

Coupon Bonds. A play by *J. T. TROWBRIDGE* (*q.v.*), performed in *U.S.A.*

Cour du Roi Petaud (La). See *FLEUR DE LYS*.

Courage. (1) A drama by *HENRY GASCOIGNE*, *Marylebone Theatre*, *October 25*, 1886. (2) A play by *A. C. GUNTER* (*q.v.*), performed in the *United States*.

Courageous Turk (The); or, **Amurath the First**. A play by *THOMAS GOFFE* (died 1627).

Couramont, Prosper, in *J. PALGRAVE SIMPSON'S* 'Scrap of Paper' (*q.v.*), was afterwards re-christened *Colonel Blake* (*q.v.*).

Courcelles, Marie de, in *Mrs. HOLFORD'S* 'Republican Marriage' (*q.v.*).

Courier of Lyons (The). A drama in four acts, by *MM. MOREAU, SIRAUDIN*, and *DELACOUR*, performed at the *Gaité, Paris*, on *March 16*, 1850, with *M. Lacressonière* in the dual rôle (*Joseph Lesurques* and *Dubosc*), and at the *St. James's Theatre, London*, in 1859. Of this there have been several English adaptations. (1) By *LEWIS PHILLIPS*, performed in three acts at the *Standard Theatre, London*, on *March 10*, 1851, with *J. Rayner* and *R. Honner* as *Joseph Lesurques* and *Dubosc*, and *Mrs. R. Honner* as *Jeanne*. (2) By *EDWARD STIRLING* (in three acts), at the *Marylebone Theatre* in 1852. (3) By *CHARLES READE*; first performed at the *Princess's Theatre* on *June 26*, 1854, with *Charles Kean* as *Joseph Lesurques* and *Dubosc*, *J. Vining* as *Daubenton*, *J. F. Cathcart* as *Didier*, *Miss Kate Terry* as *Joliquet*, *Addison* as *Choppard*, *D. Fisher* as *Courriol*, *H. Saker* as *Fouinard*, *Miss C. Leclercq* as *Julie Lesurques*, and *Miss Heath* as *Jeanne*; revived at the *Gaiety Theatre, London*, on *July 4*, 1870, with *H. Vezin* as *Dubosc* and *Lesurques*, *R. Soutar* as *Courriol*, *Miss Fane* as *Julie*, *Mrs. H. Leigh* as *Janette*, *Miss E. Faren* as *Joliquet*. See *LYONS MAIL*. (4) At the *Victoria Theatre* on *July 10*, 1854, with *E. F. Saville* as *Joseph Lesurques* and *Dubosc*, and *Mrs. H. Vining* as *Jeanne*. (5) At the *Adelphi Theatre* on *July 17*, 1854, with *L. Murray* as *Joseph Lesurques* and *Dubosc*, *D. Parselle* as *Daubenton*, "O." Smith as *Jerome Lesurques*, *Paul Bedford* as *Choppard*, *C. Selby* as *Courriol*, *Garden* as *Fouinard*, *Miss F. Maskell* as *Julie*, and *Mrs. L. Murray* as *Jeanne*. (6) By *JOHN COLEMAN* (*q.v.*), performed at *Sheffield*.

Courier of the Czar (The). (1) A drama in four acts, by *HUGH MARSTON*, *Standard Theatre, London*, *May 21*, 1877. (2) A drama in three acts, by *CHARLES OSBORNE*, *Theatre Royal, Liverpool*, *May 14*, 1877.

Court, Quality. A barrister in *G. H. LEWES'S* 'Lawyers' (*q.v.*).

Court (The), the Prison, and the Scaffold. A drama by R. BELL, Britannia Theatre, London, November 30, 1874.

Court and Camp. An adaptation by G. ROBERTS from Paul Meurice's 'Fanfan la Tulippe,' produced at the Princess's Theatre, London, in June, 1863. See KING'S BUTTERFLY.

Court and City. A comedy in five acts, adapted by R. B. PEAKE (*q.v.*) from scenes in Steele's 'Tender Husband' (*q.v.*) and Mrs. Sheridan's 'Discovery,' and first performed at Covent Garden on November 17, 1841, with a cast including W. Farren (as *Sir Paladin Scruple*), C. Mathews, W. Lacy, F. Matthews, A. Wigan (as *Lionel Scruple*), R. Honner, Diddear, Bartley, Harley, Mrs. W. West, Mdme. Vestris, Mrs. Nisbett, Mrs. W. Lacy, etc.

Court and Country; or, The Changelings. A ballad opera, printed in 1743.

Court Beauties (The). A dramatic sketch in one act, by J. R. PLANCHÉ (*q.v.*), first performed at the Olympic Theatre, London, on March 12, 1835, with Bland as *Buckingham*, J. Vining as *Sir George Hewitt*, F. Matthews as *Sir John Hunks*, W. Vining as *Sir Peter Lely*, Miss Paget as *Miss Lawson*, Mdme. Vestris as *Tiffany*, etc.; revived at the Lyceum in June, 1851, with G. J. Vining as *Charles II.*, C. J. Mathews as *Buckingham*, R. Roxby as *Hewitt*, F. Matthews in his original part, B. Baker as *Lely*, Miss M. Oliver as *Miss Lawson*, and Miss St. George as *Tiffany*. Planché admitted that he was indebted to Douglas Jerrold for the idea of the piece. An incident in Shirley's 'Hyde Park' was also made use of. "The scene in which 'King Charles II.'s Beauties' were represented in their frames, from the well-known pictures at Hampton Court, by ladies of the company, was a *tableau vivant* as novel as it was effective."

Court Beggar (The). A comedy by RICHARD BROME (*q.v.*), acted at the Cockpit in 1632, and printed in 1653. "This is one of Brome's most amusing comedies. The old knight turned speculator, *Sir Andrew Mendicant*, is a happy attempt in Jonson's manner. The projectors are diverting. . . . One of their schemes is a floating play-house" (A. W. Ward).

Court Cards. A comic drama in two acts, adapted from the French by J. PALGRAVE SIMPSON (*q.v.*), and first performed at the Olympic Theatre, London, on November 25, 1861, with H. Neville as *Prince Max of Attenfels*, G. Cooke as *Baron von Babbleberg*, W. Gordon as *Conrad von Rosenthal*, H. Cooper as *Sergeant Brunner*, Mrs. Leigh Murray as the *Dowager Duchess of Attenfels*, and Miss Amy Sedgwick as *Princess Amelia of Helden Lausen*. Henry Morley describes the piece as "a gaily complicated little drama of intrigue."

Court Favour; or, "Private and Confidential." A play by J. R. PLANCHÉ

(*q.v.*), first performed at the Olympic Theatre, London, on September 29, 1836, with Mdme. Vestris, C. J. Mathews, F. Matthews, J. Vining, J. Brougham, Mrs. Macnamara, and Miss Goward (Mrs. Keeley) in the cast; revived at the Strand Theatre, London, in August, 1858, with Miss Marie Wilton as *Lucy Morton*.

Court Fool (The); or, A King's Amusement. A tragic drama in three acts, adapted by W. E. BURTON from Hugo's 'Le Roi S'Amuse' (*q.v.*), and first performed at Sadler's Wells on May 11, 1840, with H. Marston as *Triboulet* (the Court Fool), Mrs. R. Honner as *Blanche* (his daughter), and other parts by R. Honner, Mrs. R. Barnett.

Court Gallants. A comedy adapted by C. SELBY from the French, and first performed at the Royalty Theatre, London, on August 31, 1863, by a cast including Mrs. C. Selby, Miss Eliza Newton, Miss Lydia Maitland, Miss Pelham, W. H. Stephens, David James, J. Robins, etc.

Court Jester (The). A comedietta adapted by C. J. MATHEWS from the French (*q.v.*), and first performed at the Haymarket in July, 1832.

Court Medley; or, Marriage by Proxy. A ballad opera in three acts, printed in 1733.

Court of Alexander (The). A burlesque opera in two acts, attributed to G. A. STEVENS (*q.v.*), and printed in 1770.

Court of Honour (A). A play in three acts, by JOHN LART and CHARLES DICKINSON, produced at the Royalty Theatre, London, in May, 1897, with a cast including Miss Eleanor Calhoun, Miss Nina Boucicault, Fred Terry, and W. L. Abingdon.

Court of Oberon; or, The Three Wishes. A dramatic entertainment by the COUNTESS of HARDWICKE.

Court of Old Fritz (The). A burletta, first performed at the Olympic Theatre, London, November, 1838, with W. Farren as *Frederick the Great* and *Voltaire*.

Court of Queen's Bench (The). A vaudeville, with music by John Barnett produced at the Lyceum Theatre, London by Mdme. Vestris (*q.v.*).

Court Scandal (A). A comedy in three acts, adapted by AUBREY BOUCICAULT and OSMOND SHILLINGFORD from 'Les Premières Armes de Richelieu' of Bayard and Dumanoir (Palais Royal, Paris, December, 1839), and first performed at the Court Theatre, London, on January 24, 1899, with a cast including Seymour Hicks, Allan Aynesworth, J. D. Beveridge, Miss Dorothe Baird, Miss Le Thiére, Miss F. Wood, Miss E. Matthews, Miss M. Clements, etc. transferred to the Garrick Theatre on March 10, 1899.

Court Secret (The). A tragi-comedy by JAMES SHIRLEY (*q.v.*), printed in 1653, and

acted, after the Restoration, by the King's Company. The secret is that of the *Duchess Mendoza*, governess to *Carlo*, Crown Prince of Spain, who is supposed to have been stolen, the fact being that the *Duchess* had out her son *Julio* in his place.

Court Theatre. See LONDON THEATRES.

Courtal, Sir Francis. A character in TAVERNER'S 'Artful Wife' (*q.v.*).

Courtall, Captain. A character in BULLOCK'S 'Adventures of Half an Hour' (*q.v.*). (2) *Courtall*, in Mrs. COWLEY'S 'Belle's Stratagem' (*q.v.*), is a fop and a libertine. (3) There is a *Sir Charles Courtall* in 'The Married Bachelor' (*q.v.*).

Courte, S. X. [*nom-de-guerre*]. Playwright; author of 'The Great Pearl Case' (afterwards 'The Wife of Dives') (1894); 'Villon, Poet and Cutthroat' (1894); 'The Average Man' (1895); and the libretto of 'The Royal Star' (1895).

Courted into Court. A farce comedy in three acts, by J. J. McNALLY, originally produced at Omaha, Nebraska, December 5, 1896, with Miss May Irwin in the chief part; first performed in New York City at the Bijou Theatre, December 29, 1896.

Courtenay, in TOM TAYLOR'S 'Twixt Axe and Crown' (*q.v.*).

Courtine, in OTWAR'S 'Soldier's Fortune' (*q.v.*), is in love with *Sylvia*. (2) *Courtine*, in BURNABY'S 'Lady's Visiting Day' (*q.v.*), marries *Lady Lovetoy*.

Courtly. (1) A character in MILLER'S 'Art and Nature' (*q.v.*). (2) *Sir Charles Courtly*, in DIBDIN'S 'Farmer's Wife' (*q.v.*), abducts the heroine. (3) *Sir Harcourt Courtly*, in BOUCICAULT'S 'London Assurance' (*q.v.*), is an old beau, whose son *Charles* is the "jeune premier" of the piece. (4) There is a *Sir James Courtly* in Mrs. BENTLIVRE'S 'Basset-Table' (*q.v.*). A *Mrs. Courtly* figures (5) in 'Free and Easy' (*q.v.*), and (6) in O'BEIRNE'S 'Generous Impostor' (*q.v.*).

Courtney, John. Actor and playwright, born 1813, died 1865; author of 'Aged Forty', 'Double-faced People', 'Eucache Baudin', 'Old Joe and Young Joe', 'Time tries All', 'The Two Polts', 'Vanity', 'The Wicked Wife.'

Courtney, William Leonard. Dramatic and miscellaneous writer; author of 'Kit Marlowe' (1890), 'Gaston Boissier' 393, 'Undine' (1903), which see; author, so, of 'The Idea of Tragedy in Ancient and Modern Drama' (1900), and of many criticisms of the theatre, in the London *Daily Telegraph* and elsewhere. See OXFORD.

Courtship; or, The Three Caskets. comedy by H. J. BYRON (*q.v.*), first performed at the Court Theatre, London, on tober 16, 1879, with C. F. Coghlan as *Edward Trentham*, Wilson Barrett as *De Wrey*, G. W. Anson as *Phineas Gubbins*,

A. Dacre as *Moltino*, H. Reeves Smith as *Tom Lilfield*, Miss Amy Roselle as *Millicent Vivian*, Miss E. Ormsby as *Fanny*, Mrs. Leigh Murray as *Mrs. McTartar*, Miss M. A. Giffard as a maid.

Courtship-à-la-Mode. A comedy by DAVID CRAUFURD, acted at Drury Lane in 1700.

Courtship of Leonie (The). A play by HENRY V. ESMOND, first performed Parson's Theatre, Hartford, Ct., November 20, 1896; first represented in New York at the Lyceum Theatre, November 24, 1896.

Courtship of Miles Standish (The). A play by E. W. PRESBREY, performed in U.S.A. See MAID OF PLYMOUTH and MAYFLOWER.

Courtship of Morrice Buckler (The). A play in four acts, adapted by A. E. W. MASON and ISABEL BATEMAN (*q.v.*) from the former's novel of the same name, and produced at the Grand Theatre, Islington, December 6, 1897.

Cousin from Australia (The). A farcical comedy in three acts, by SYDNEY BLACKBURN, Opéra Comique, London, April 11, 1898.

Cousin Cherry. A farce by HENRY SPICER (*q.v.*), performed at the Olympic Theatre, London, in 1848, with Mrs. Stirling in the title rôle.

Cousin Dick. A comedietta in one act, by VAL PRINSEP, R.A. (*q.v.*), first performed at the Court Theatre, London, on March 1, 1879, by Miss K. Pattison, Miss C. Grahame, and T. N. Wenman; revived at the Criterion Theatre, London, on July 3, 1886.

Cousin Grace. A play by J. DILEY and L. CLIFTON, Gaiety Theatre, London, December 4, 1884.

Cousin Jack. A comedy in three acts, adapted from the German of Roderick Benedict by HERMANN VEZIN, and first performed at Worthing on September 30, 1891; produced at the Opéra Comique Theatre, London, on the afternoon of November 12 in that year, with the adapter in the title part.

Cousin Johnny. A comedy in three acts, by J. F. NISBET (*q.v.*) and C. M. RAE (*q.v.*), first performed at the Strand Theatre, London, July 11, 1885, with J. S. Clarke in the title rôle, supported by H. R. Teesdale, F. Wyatt, Creston Clarke, H. Astley, Miss E. Bufton, Miss L. Buckstone, Miss M. Hudspeth, Miss C. Ewell, etc.

Cousin Kate. See ONE OF OUR GIRLS.

Cousin Lambkin. A farce by J. MADISON MORTON (*q.v.*).

Cousin Peter. A farce in one act, by T. E. WILKS (*q.v.*), first performed at the Olympic Theatre, London, on October 11, 1841.

Cousin Tom. A comedietta in one act, by G. ROBERTS (*q.v.*), first performed at the

Princess's Theatre, London, on June 8, 1863, with G. Belmore as *Mr. Newington Cosway*, and other parts by Fitzjames, R. Cathcart, and Miss M. Oliver.

Cousin Zachary. A one-act play, performed in America in 1857, with Felix Morris in the title part.

Cousin Zack. A comedieta by HERBERT GARDNER (*q.v.*), first performed at the Theatre Royal, Windsor, November 28, 1853.

Cousins. A comedy in three acts, by HAMILTON AIDÉ (*q.v.*), first performed at the Shelley Theatre, Chelsea, London, December 13, 1882, with Miss Rosina Vokes (Mrs. Cecil Clay) as *Miss Vane*.

Cousins' Courtship. A "sketch" by MARY COLLETTE, Lyric Theatre, London, September 24, 1892.

Couteaux d'Or. See GOLDEN DAGGERS, THE.

Coutts, Mrs. See MELLON, HARRIETT.

Covenanters (The). A musical drama, performed at the English Opera House, London, in August, 1835, with music composed and selected by Edward Loder, and with Miss P. Horton in a leading rôle.

Coveney. Actor, born 1790, died 1831; made his London *début* at Drury Lane in September, 1815. He was connected with the Haymarket Theatre for nearly thirty years. Most of his children—notably Jane and Harriett Coveney (*q.v.*)—became members of the histrionic profession.

Coveney, Harriett [Mrs. Charles Jecks]. Actress, born 1823, died 1892; made her professional *début* at Edinburgh in 1835. She continued for some years to play children's parts in the provinces and in London, where she made her first notable appearance as an adult at the Adelphi Theatre in 1849-50, as *Princess Agatha* in the Broughs' 'Frankenstein' (*q.v.*). After this, she was the first representative of many parts in pantomime, and also of the following (and other) characters:—*Adolphe* in 'Falsacappa' (Globe, 1871), the *Baroness* in 'La Vie Parisienne' (Holborn, 1872), the *Marquise* in 'L'Œil Crévé' (Opéra Comique, 1872), *Ima Nussa* in Burnand's 'Kissi-Kissi' (Opéra Comique, 1873), *Clorinde* in 'La Jolie Parfumeuse' (Royalty, 1878), *Madeline* in 'Over-Proof' (Royalty, 1878), *Jane Garside* in Boucicault's 'Rescued' (Adelphi, 1879), *Nanette* in Willis's 'Ninon' (Adelphi, 1880), *Eliza Dabsey* in 'Billee Taylor' (Imperial, 1880), *Mrs. Jeffs* in 'The Member for Slocum' (Royalty, 1881), *Mrs. O'Gully* in 'The Great Mogul' (Royalty, 1881), *Mistress Betty* in Solomon's 'Claude Duval' (Olympic, 1881), *Lady Muggerridge* in 'Dust' (Royalty, 1881), *Leila* in Solomon's 'Lord Bateman' (Gaiety, 1882), *Sally Cousins* in Solomon's 'Virginia and Paul' (Gaiety, 1883), *Mrs. Timmins* in 'In the Ranks' (Adelphi, 1883), *Mrs. No. 22* in 'The Last Chance' (Adelphi, 1885), *Mrs. Primrose* in 'The Vicar of Wideawakefield' (Gaiety, 1885), *Mrs. Sheppard* in 'Little Jack

Sheppard' (Gaiety, 1885), and *Mrs. Priett* in Cellier's 'Dorothy' (Gaiety, 1886). Among other parts played by her were those of *Betsy Trotwood* and *Flibbertigibbet* in revivals of 'Little Em'ly' (Adelphi, 1875) and 'Amy Robsart' (Drury Lane, 1877).

Coveney, Jane [Mrs. Larkins]. Actress, born 1824, died 1900; played *Portia* in 'Julius Cæsar' at the Surrey Theatre in 1851. Among other parts in which she distinguished herself in London or the provinces were *Mrs. Malaprop*, *Mrs. Floyd* in Tom Taylor's 'Mary Warner', *Jeremiah Blobs* in F. Harvey's 'Wages of Sin,' etc. She acted with most of the "stars" from Macready to Mdlle. Beatrice.

Covent Garden. A comedy by THOMAS NABBES (*q.v.*), first performed in 1632, but not printed till 1638.

Covent Garden Theatre. See LONDON THEATRES.

Covent Garden Tragedy (The). A burlesque in two acts, by HENRY FIELDING (*q.v.*), acted at Drury Lane in June, 1732 with Cibber, jun., as *Lovegirdle*, Mullart as *Captain Bilkum*, Moss Rafer as *Kissanda*, Mrs. Mullart as *Stormanda*, etc. It was travesty of 'The Distressed Mother' (*q.v.*).

Covent Garden Weeded (The). A play by R. BROME (*q.v.*), printed in 1659.

Coventry Plays (The), so called, are to be found in manuscript (dating about 146) in the Cottonian collection in the British Museum. They are forty-two in number, and are associated with Coventry on the authority of an inscription by Dr. Richard James Sir Robert Cotton's librarian (about 1630):—"Vulgo dicitur hic liber Ludus Coventriae sive Ludus Corporis Christi." A. W. Pollard, however, expresses his belief that "further investigation will lead to the decisive connection of this cycle not with Coventry, but with the Eastern counties. As Professor Ten Brink has pointed out, the dialect and scribal peculiarities of the plays belong rather to the North-East Midlands than to the neighbourhood Coventry" ('English Miracle Plays'). The passage at the close of the prologue suggests that the pieces were performed not only in Coventry but in other towns. "The practice was to perform the first twenty-eight plays, covering the period from Creation of the World to the Betrayal of Christ one year, and the remaining plays, up to Doomsday, the next year." "In this cycle the didactic speeches elsewhere assigned to a 'Doctor' or 'Expositor' are delivered by an allegorical personage called *Cocemplacio*. Death is personified, and play on the Salutation is prefaced by a long prologue in heaven, in which the speakers (besides *Deus Pater* and *Deus Filius*) are *Veritas*, *Misericordia*, *Justicia*, and *Pater*. The tendency towards the personification of abstract ideas is a mark of late date, the history of the miracle plays, and he to link this cycle to the earlier moralities (Pollard). "I cannot but think" (says

W. Ward) "that in their composition the Coventry plays show signs not perhaps of ecclesiastical origin, but of the direct influence of ecclesiastical minds. . . . The Grey Friars of Coventry are known to have performed a cycle of Corpus Christi plays, but it is rather of internal evidence that I am speaking" ('English Dramatic Literature'). It may be added that miracle plays were acted by the various tradesmen of Coventry from an early date to 1580, when the performances stopped. An effort to revive them was made in 1584, but they had nearly outlived their day, and after 1591 they ceased altogether.

Coverley, Sir Roger de. See SIR ROGER DE COVERLEY.

Cow Doctor (The). A comedy in three acts, printed in 1810. "The Cow Doctor," says Genest, "is the name given, by low and ignorant persons, to any practitioner on the vaccine system."

Coward Conscience. A play by A. WALLACK and A. C. BYRNE, performed in U.S.A. in 1888.

Cowardly Foe (A). A piece in one act, by WYNN MILLER, performed at the Criterion Theatre, London, July 12, 1892.

Cowboy and the Lady (The). A comedy in three acts, by CLYDE FITCH (*q.v.*), performed originally at Philadelphia, U.S.A., on March 13, 1899; produced at the Duke of York's Theatre, London, June 5, 1899, with N. C. Goodwin as *Teddy North*, Miss Maxine Elliott as *Mrs. Weston*, and Miss Gertrude Elliott as *Midge*.

Cowell, Joseph Leathley. Actor; real name, Witchett; born in Devonshire, 1792, died 1863; was in the navy during his teens; joined the histrionic profession in 1812, making his first appearance at Plymouth. After this came engagements at Richmond, Woolwich (where he began work as a scene-painter), and Brighton, with Faulkner on the Northern Circuit where he first played *Crack* in 'The Turnpike Gate', and with T. Robertson at Lincoln. His London *début* was made at Drury Lane under the auspices of Stephen Kemble, as *Samson Rawbold* in 'The Iron Chest.' For a time he travelled the Lincoln Circuit with an entertainment called *Cowell Alone*; or, *A Trip to London*. After he was engaged successively at the Adelphi, Drury Lane (with Elliston), and Astley's. Invited to America, he made his first appearance there in October, 1821, at the Park Theatre, New York, opening as *Crack* and in 'The Foundling of the Forest,' leaving the Park in July, 1823, he entered upon a career of popularity throughout the States. In 1827 he became manager of a theatre at Wilmington, Delaware. He was in England in 1846 and 1854. He returned here in 1863, in which year he died. He had published at New York in 1844 his account of 'Thirty Years passed among the Players in England and America.' By his second wife he had a daughter, Sidney

Frances, who became the wife of H. L. Bateman (*q.v.*). See 'Dictionary of National Biography' (1887).

Cowell, Lydia. Actress; has been the original representative of the following (and other) characters:—*Jo* in 'Jo, the Outcast' (Margate, 1876), *Ernestine* in 'Clockwork' (Olympic, London, 1877), *Fanchon* in 'Little Cricket' (Hull, 1878), *Sybil* in 'The Lord of the Manor' (Imperial, London, 1880), *Bunch* in 'Divorce' (Vaudeville, 1881), *Ruth Pinch* in 'Tom Pinch' (Vaudeville, 1881), *Grace Delafield* in 'Reclaimed' (Haymarket, 1881), *Winsome Weare* in 'Out of the Hunt' (Royalty, 1881), *Lucinda* in 'Gammon' (Vaudeville, 1882), *Lady Magniac* in 'The Novel Reader' (Globe, 1882), *Mary Middleton* in 'Lady Clare' (Globe, 1883), *Skindler* in 'Hard Up' (Strand, 1883), *Kitty Tued* in 'Homespun' (Novelty, 1884), *Lottie Fane* in 'Lottie' (Novelty, 1884), *Louisa* in 'Wife' (Strand, 1885), *Violetta* in 'Old Sinners' (Gaiety, 1886), *Cherry Jeffercoat* in 'Hard Hit' (Haymarket, 1887), *Gertrude* in 'The Alderman' (Criterion, 1887), *Matilda* in 'Oh! these Widows!' (Terry's, 1889), *Polly* in 'Queen's Counsel' (Comedy, 1890), *Emma* in 'Nerves' (Comedy, 1890), *Jane* in 'May and December' (Comedy, 1890), *Amelia* in 'The Gifted Lady' (Avenue, 1891). Other parts played by Miss Cowell include *Virginia* in 'Virginus' (with Creswick at the Surrey in October, 1880, and with McCullough at Drury Lane in May, 1881), *Cordelia* in 'King Lear' (with Signor Rossi at Her Majesty's, 1882), *Jenny* in 'The Queen's Shilling' (St. James's, 1885), *Dorinda* in 'The Money Spinner' (St. James's, 1885), *Nanine* in 'Heartsease' (Olympic, 1887), *Miss Barvon* in 'Pink Dominos' (Comedy, 1889), *Sally* in 'The Clockmaker's Hat' (Comedy, 1890).

Cowell, Samuel Houghton. Actor and vocalist; born in London 1820, died March, 1864; son of J. L. Cowell (*q.v.*); first appeared on the stage in 1829 at Boston, U.S.A., as *Crack* in 'The Turnpike Gate,' and thereafter figured throughout the States as "the young American Roscius." Coming back to England, he acted at the Theatre Royal, Edinburgh, before making his *début* on the London stage at the Adelphi under Benj. Webster. In July, 1844, he was seen at the Surrey Theatre as *Alessio* in 'La Sonnambula.' After this "he sang in grand opera, under Bunn's management, at Covent Garden, and was at various times engaged at the Adelphi, the Princess's, and the Olympic Theatres, in the capacity of a light comedian." The success with which he sang, at the Grecian, a buffo song in E. L. Blanchard's 'Nobody in London' (*q.v.*), led to his leaving the stage for the music-halls, where he became exceedingly popular. Among his best-known ditties were 'Billee Barlow,' 'Villikins and his Dinah,' 'The Rat-catcher's Daughter,' and 'Alonzo the Brave.' In 1860 he fulfilled an engagement in the United States. Four years later he died of consumption. See the memoir

prefixed to 'Sam. Cowell's Comic Songs' (1853), and 'Dictionary of National Biography' (1887).—His daughter, FLORENCE COWELL, was in the original casts of 'Fair Sinners' (Birmingham, 1881) and 'By Land and Sea' (Birmingham, 1886). At the Opéra Comique, London, in 1887, she played *Julia* in 'The Rivals.' She has had much and varied experience as an actress in London, the English provinces, America, India, and Australia.

Cowen, Frederic Hymen. Musical composer and director, born 1852, at Kingston, Jamaica; wrote the music of the following operas—'Pauline' (1876), 'Thorgrim' (1890), and 'Harold' (1895), all of which see.

Cowen, Henrietta. Actress; was the original representative of *Miss Tesman* in the English version of 'Hedda Gabler' (1891), of *Mrs. Hervey-Hervey* in Parker's 'Chris' (1892), of *Lucy Price* in Miss Burney's 'The County' (1892), etc.; she was also in the cast of the English version of 'Leida' (1893).

Cowley, Abraham. Poet and prose-writer, born 1618, died 1667; was the author of 'Love's Riddle,' a pastoral drama (1638), 'Naufragium Joculare,' a Latin comedy (1638), and 'The Guardian' (afterwards 'The Cutter of Coleman Street'), a comedy (1641)—all of which see. See, also, Langbaine's 'Dramatic Poets,' Genest's 'English Stage' (1832), etc.

Cowley, Mrs. Hannah [*née* Parkhouse]. Dramatic writer, born 1743, died 1809; author of the following plays, all of which see:—'The Runaway' (1776), 'Who's the Dupe?' (1779), 'Albina, Countess Raimond' (1779), 'The Belle's Stratagem' (1780), 'The School for Eloquence' (1780), 'The World as it Goes' ['Second Thoughts are Best'] (1781), 'Which is the Man?' (1782), 'A Bold Stroke for a Husband' (1783), 'More Ways than One' (1783), 'A School for Greybeards' (1786), 'The Fate of Sparta' (1788), 'A Day in Turkey' (1791), and 'The Town before You' (1794). Most of these were included in the edition of Mrs. Cowley's 'Works' published (with a Life) in 1813. See Oulton's 'History of the Theatres of London' (1796), the 'Biographia Dramatica' (1812), the 'Garrick Correspondence' (1832), Genest's 'English Stage' (1832), etc. "Mrs. Cowley's comedy of the 'Belle's Stratagem,' 'Who's the Dupe?' and others, are," says Hazlitt, "of the second or third class; they are rather *rifacimenti* of the characters, incidents, and materials of former writers, got up with considerable liveliness and ingenuity, than original compositions with marked qualities of their own" ('English Comic Writers').

Cowper, Clara. Actress; daughter of J. C. Cowper (*q.v.*); made her first appearance on the stage at Boston, U.S.A. Her London *début* was at the Vaudeville Theatre in 1880. She has been the original representative of *Joan* in 'Darby and Joan' (1885), *Kate* in 'The Churchwarden' (1886),

Mrs. Joy in 'The Woman Hater' (1887), *Blanche* in 'Blanche Farreau' (1890), etc. In the English provinces she has played *Deidemonia*, *Hero*, *Nerissa*, and many other parts in the "legitimate" and moder repertory.

Cowper, John Curtis. Actor, born 1827, died 1885; real name, Curtis; after some experience as an amateur, made his professional *début* at the Theatre Royal Manchester, as *Romeo*, afterwards playing "leading business" at the Theatre Royal Liverpool. He first appeared in London at the Duke's Theatre, in December, 1862, as *Duke Aranza* in 'The Honeymoon.' He was afterwards in the original casts of 'Long Strike' (1866), 'The Great Cit' (1867), 'The Doge of Venice' (1867), 'Blow for Blow' (1868), 'Mabel's Life' (1872), etc. He was seen in London as *Romeo* at H. Majesty's Theatre in 1865. At Drury Lane in 1873 he was *Mokarra* in a revival of 'The Cataract of the Ganges' (*q.v.*); at the same theatre in 1878 he played the old *Shepherd* in 'The Winter's Tale' and *Belarius* in 'Cymbeline.' At the Princess's in 1879 he was *Isaac Levi* in a revival of 'It's Never Too Late to Mend' (*q.v.*). See COWPER CLARA.

Cox, Harry [Oliver James Bussley]. Actor, born 1841, died 1882; made his London *début* at the Prince of Wales Theatre on April 15, 1865, as the *Virtuous Peasant* in H. J. Byron's 'La Sonnambul' (*q.v.*). After being seen at the St. James as *Swigittoff* in 'Jenny Lind at Last' (187) he played at the Strand Theatre the following (and other) original parts: *Fitzjames* 'The Lady at the Lane' (1872), *Ben Reece's* 'May' (1874), *Tootal* in 'We Woman' (1875), *King Portico* in 'Prince Toto' (1876), *Job* in 'Cremorne' (187) *Guinea the Black* in 'The Red Rover' (1877), *Mr. Beauclerc* in 'Dora and Diplomacy' (1878), *Uncle John* in 'The Snowball' (1879), *Biscotin* in 'Madame Favart' (1879), and *Coquelicot* in 'Olivette' (1880). He was also seen in London as *Dandelion* Burnand's 'White Fawn' (1868), *Isaac Byron's* 'Maid and the Magpie' (1877), etc.

Cox, Robert. An actor (temp. Char. I.) who, when the Puritans suppressed the theatres, distinguished himself by appearing at country wakes and fairs, and subsequently even in playhouses, in a series of "drolls" or farces, occasionally written or devised by himself, but more often extracted from plays popular at the time. "He was a great favourite, not only in the country but also in London, and at the universities themselves." It is generally admitted that he was the author of 'Biographia Dramatica' (*q.v.*). See, also, 'Biographia Dramatica' (1812).

Cox and Box. A musical comedietta adapted by F. C. BURNAND from the 'Cox and Cox' (*q.v.*) of J. M. Morton, and set to music by Sir Arthur Sullivan. In this version *Mrs. Bouncer* is transformed into a man, and appears as *Sergeant Bouncer*. It

piece was first performed at the Adelphi Theatre, London, in 1866, as part of a benefit entertainment, Mr. George du Maurier representing *Box*, Mr. Harold Power *Cox*, and Mr. Arthur Cecil (Blunt) (who was not then a professional actor) *Bouncer*. 'Cox and Box' was transferred to the regular stage at Easter, 1869, when it was performed at the German Reeds' Gallery of Illustration, with Arthur Cecil as *Box*, T. German Reed as *Cox*, and J. Seymour as *Bouncer*. It was played at the Gaiety in January, 1872, and again on July 21, 1880, with A. Cecil as *Box*, George Grossmith as *Cox*, and Corney Grain as *Bouncer*; and at the Savoy Theatre, London, in 1894, with J. R. Morand as *Cox*, Scott Russell as *Box*, and R. Temple as *Bouncer*. At Pontresina, in 1878-9, it was performed for the benefit of a Church fund, by Arthur Cecil as *Box*, Joseph Barnby as *Bouncer*, and Sir Arthur Sullivan as *Cox*.

Coxcomb (The). A comedy by BEAUMONT and FLETCHER, revived at the Theatre Royal, "seemingly before the Union" (Genest), performed at Court about 1613, and acted at the King's Playhouse in 1669.

Antonio, who gives the name to it, is conceited and foolish that though his friend, *Mercury*, tells him he is in love with his wife, yet he insists on his not aving her, and lays plans to facilitate their intimacy. The main plot concerns *Ricardo*. He is in love with *Viola*, and persuades her to elope with him. When he comes to the place of appointment, he is drunk that he does not know her. She runs off to avoid him. . . . *Ricardo*, on covering his senses, is truly penitent. He at last finds *Viola*, and they are reconciled. The comedy was revived by the Elizabethan Stage Society (*q.v.*) in the Inner Temple Hall, London, on February 10, 1908.

Coxcombs (The). A farce by FRANCIS BENTLEYMAN (*q.v.*), adapted from JONSON'S 'Pisicene' (*q.v.*), and acted once at the Haymarket in 1771.

Coyne, Joseph Stirling. Journalist and dramatic writer, born 1803, died 1868; first figured as a playwright in 1835, when his farce, 'The Phrenologist,' was performed in Dublin. This was followed in 1836 by 'Honest Cheats,' 'The Fair Lovers,' and 'The Queer Subject,' Coyne was also the author of the following pieces, all of which are:—'Binks the Bagman,' 'Black Sheep,' 'Box and Cox Married and Settled,' 'The Broken-Hearted Club,' 'Catching a Merchant,' 'Did you ever send your Wife to Cumberwell?' 'Duck-Hunting,' 'Everybody's Friend' [afterwards 'The Widow Hunt'], 'The Home Wreck,' 'The Hope of the Family,' 'How to Settle Accounts with your Laundress,' 'The Little Rebel,' 'The Boy of Many Friends,' 'My Wife's Daughter,' 'Nothing Venture, Nothing Win,' 'The Old Beau,' 'Pas de Fascination,' 'Samuel in Search of Himself,' 'The Secret Agent,' 'A Separate Maintenance,' 'A Terrible Secret,'

'That Affair at Finchley,' 'An Unprotected Female,' 'Urgent Private Affairs,' 'Wanted, 1000 Young Milliners,' 'Water Witches,' 'What will they say at Brighton?' 'The Woman of the World.' He wrote criticisms of the theatre for 'The Sunday Times,' and was secretary of the Dramatic Authors Society from 1856 till his death. Edmund Yates describes Coyne as "an indefatigable Irishman, who, by the aid of a French dictionary and a knowledge of the requirements of the stage and the tastes of a London audience, for a series of years provided managers with dramatic wares, more or less good, but nearly always popular. His broad farces, full of quaint verbal and practical jokes, were, taken for what they were, very amusing."

Cozeners (The). A comedy in three acts, by SAMUEL FOOTE (*q.v.*), first performed at the Haymarket Theatre in July, 1774, with the author as *Aircastle*, Weston as *Toby* (his son), J. Aikin as *Colonel Gorget*, Mrs. Williams as *Fleece'em*, Wilson as *Flaw*, etc. *Flaw* and *Fleece'em* are the Cozeners, who pretend to have great social influence. The former receives from *Aircastle* a considerable sum to arrange a marriage between *Toby* and *Fleece'em's* supposed niece. *Gorget* unmask the pretenders.

Cozening. A comic piece by SAMUEL BEAZLEY (*q.v.*), first performed at Covent Garden on May 22, 1819, with F. Yates as *Richard Mutable* (*q.v.*). The piece was written to enable Yates to figure in a number of separate impersonations, and, so far, bears resemblance to 'The Actor of All Work' (*q.v.*). See TWELVE PRECISELY.

Cozens, Captain. Leader of "The Knights of the Round Table" in PLANCHÉ'S comedy so named (*q.v.*).

Cozimo. Duke of Florence, in MASSINGER'S 'Great Duke of Florence' (*q.v.*).

Crab. (1) A country fellow in D'URFEY'S 'Bath' (*q.v.*). (2) *Christopher Crab* is one of the *personae* in STEPHENS and SOLOMON'S 'Billee Taylor' (*q.v.*). (3) A *Mrs. Crab* figures in DANCE'S 'Hush-Money' (*q.v.*).

Crabtree. Uncle to *Sir Benjamin Backbite* in SHERIDAN'S 'School for Scandal' (*q.v.*).

Crabtree, Lotta. See LOTTA.

Crack. The name of characters in CROWNE'S 'Sir Courtly Nice' (*q.v.*), and in KNIGHT'S 'Turnpike Gate' (*q.v.*).

Crack me this Nut. A play performed at the Rose Theatre in September, 1595, and afterwards.

Cracked Heads. A burlesque of Gilbert's 'Broken Hearts' (*q.v.*), written by ARTHUR CLEMENTS (*q.v.*) and FREDERICK HAY (*q.v.*), and first performed at the Strand Theatre, London, on February 2, 1876, with Edward Terry as *Mousta*, Harry Cox as *Prince Dorian*, Miss Lottie Venne as *Tilda*, and Miss Angelina Claude as *Lapid*.

Cradle (The). A domestic incident, adapted by A. T. DE MATROS from the Flemish of Emiel von Goetham, and performed at St. George's Hall, London, July 10, 1893, by Miss Alice Kingsley and T. Kingston.

Cradle of Security (The). An interlude, circa 1560-1570, of which an account appears in Willis's 'Mount Tabor' (1639).

Cradock, Joseph. Author of 'Zobeide,' a tragedy, adapted from 'Les Scythes' of Voltaire, and printed in 1771; also, of a play called 'The Czar' (q.v.).

Craft. A drama, in a prologue and four acts, by ARTHUR SKETCHLEY (q.v.), produced at the Theatre Royal, Leicester, August 19, 1882.

Craft upon Subtlety's Back. An interlude entered on the books of the Stationers' Company in January, 1608.

Crafty Merchant (The). A play attributed to MARMION in Warburton's list, but ascribed by Fleay to William Bonen.

Craig, Edward Gordon. Actor; made his *début* at the Lyceum Theatre, London, in September, 1889, as *Arthur de St. Valery* in 'The Dead Heart.' He was afterwards seen there as *Cromwell* in 'Henry VIII.,' *Oswald* in 'King Lear,' *Lorenzo* in 'The Merchant of Venice,' *Henry Ashton* in Merivale's 'Ravenswood,' the youngest Knight Templar in 'Becket,' *Moses* in 'Olivia,' etc.—His sister Edith has played small parts at the Lyceum and elsewhere.

Craigengelt, Captain, figures in all the adaptations of Scott's 'Bride of Lammermoor' (q.v.).

Crambo. A character in GILBERT'S 'Topsyturveydom' (q.v.).

Cramond Brig; or, The Gudeman o' Ballangeich. A comic drama in two acts, adapted from 'The Miller of Mansfield' by W. H. MURRAY (q.v.), and first performed at the Theatre Royal, Edinburgh, on February 27, 1826, with Mackay as *Jock Howieson*, Denham as *James V.*, Harrold as *James Birkie*, Collier as *Tam Maxwell*, Mrs. Nicol as *Tibbie Howieson*, and Miss Noel as *Marion Howieson*. Referring to the rumour that the piece was by J. G. Lockhart, Sir Walter Scott wrote in his diary: "I cannot think it his; there are so few good things in it, and so much prosing transferred from that mine of marrowless morality, called 'The Miller of Mansfield.' Yet it pleases." The piece was produced at the Lyceum Theatre, London, in November, 1834, with some interpolated Scotch airs "delightfully warbled by Wilson."

Cranbournall, The Count di, figures in H. J. BYRON'S 'Pilgrim of Love' (q.v.).

Crane, Ichabod, in G. F. ROWE'S 'Wolfert's Roost' (q.v.), is "a sort of lovable Paul Pry, or a sprightly and energetic Dominic Sampson" (W. Winter). (2) *Miss*

Minerva Crane figures in TOM TAYLOR'S 'Victims' (q.v.).

Crane, William H. An American comedian, who has made special successes in such pieces as 'The Senator' (q.v.), 'Evangeline' (1877), 'The Governor of Kentucky' (1896), 'A Virginia Courtship' (1898), etc.

Cranky. A character in 'The Son-in-Law' (q.v.). There are (2) a *Colonel Cranky* in J. M. MORTON'S 'Three Cuckoos' (q.v.), (3) a *Jasper Cranky* in SHIRLEY BROOKS'S 'Guardian Angel' (q.v.), and (4) a *Tom Cranky* in HOLLINGSHEAD'S 'Birthplace of Podgers' (q.v.).

Crape. A chambermaid in T. PARRY'S 'P. P.' (q.v.).

Crasher. A character in MORTON'S 'Slasher and Crasher' (q.v.).

Cratchit, Bob, clerk to *Scrooge*, figure with his wife, in the various dramatizations of DICKENS'S 'Christmas Carol' (q.v.).

Crauford, J. R. Actor, born 1845, made his professional *début* at the Princess's Theatre, Edinburgh, in 1874, and his first appearance in London at the Mirror Theatre in 1875. He was the original *Lord Edendale* in 'All for Her' (1875), and afterwards was in the first casts of Burnand, 'Ourselves' (1880), Wingfield's 'Mar Stuart' (1880), Dilley and Clifton's 'Tom Pinch' (1881), Sims's 'Half-way House' (1881), Derrick's 'Confusion' (1883), Byron's 'Op House' (1885), Coghlan's 'Enemies' (1885), 'Strathloggan,' etc. In 1883 and 1890 fulfilled engagements in America.

Crauford, David. Historiographer Scotland; author of two comedies—'Couship à la Mode' (1700) and 'Love at First Sight' (1704).

Craven, Countess of. See BRUNTON LOUISA.

Craven, Hawes. Scenic artist; painted the scenery for 'The Frozen Deep,' Olym Theatre, 1866. His brush was employed upon all, or nearly all, of Henry Irvin's productions at the Lyceum Theatre, beginning with that of 'The Bells' in 1871.

Craven, Henry Thornton. Dramatist, writer and actor, born February, 1813; author of the following pieces:—'Bertrand the Avenger,' 'Miserrimus' (1843), 'The Case' (1844), 'Done Brown' (1845), 'Not to be Done' (1845), 'The Village Nightingale' (1851), 'Our Nelly' (1853), 'The Post Boy' (1860), 'Bowled Out' (1860), 'The Chimney Corner' (1861), 'Miriam's Crime' (1863), 'The Preserver' (1863), 'Milky White' (1863), 'Needful' (1864), 'One Tree Hill' (1864), 'Meg's Diversion' (1866), 'Barwise's Boy' (1868), 'Coals of Fire' (1871), 'Philon' (1870), 'Too True' (1876), 'My Daughter's Debut,' 'Unlucky Friday,' etc. His *début* as an actor was made at York, whence he went, in 1841, to the Sunderland circuit. His London *début* was afterwards made at Miss Fanny Kelly's Theatre in Dean Street. In 1842 he joined the Adelphi company.

appearing as *Randolph Crewe* in 'The Miser's Daughter' (*q.v.*). After this, he played engagements at the Strand, Covent Garden (1843), the Lyceum (1844), the Marylebone (1846-7), the Princess's (1848), Drury Lane (1850, appearing as *Orlando* and *Malcolm*), and various provincial houses. From October, 1854, to May, 1857, he was in Australia. In 1864 he figured at Liverpool in the first casts of his pieces, 'The Needful' and 'Milky White,' in which he afterwards appeared in London at the Strand and the St. James's. At the Royalty in 1866, and at the Court in 1871, he was in the original casts of his 'Meg's Diversion' and 'Coals of Fire' respectively. His last provincial tour was made in 1873, and in 1876 he appeared for the last time on any stage in his play, 'Too True' (*q.v.*). "Mr. H. T. Craven in his original plays, 'Milky White,' 'Meg's Diversion,' 'The Post Boy,' 'The Chimney Corner,' has given us examples of serio-tragic dramas finer in the most essential qualities [than John Oxenford's]. Mr. Craven's construction is imperfect, and his dialogue is vitiated by bad puns; but in all literature I know not a more effective situation than that in 'Meg's Diversion,' where *Jasper Pidgeon*, a humble mechanic, finds that his brother, who has been educated as a gentleman, is loved by the woman he himself adores. The chivalrous conduct of *Jasper* under the circumstances has never been surpassed" ('Dramatists of the Present Day,' 1871).

Craven, Tom. Dramatic writer and actor, son of H. T. Craven (*q.v.*); has produced the following plays:—'The Stow-away' (1884), 'Grasping a Shadow' (1885), 'The Visiting Card' (1887), 'The Fugitive' (1887), 'The Miser's Will' (1889), 'The Workbox' (1890), 'The Ballad Singer' (1891), 'Time the Avenger' (1892), 'Half Mast High' (1893), 'Aladdin in Luck' (1893), 'The Bonnie Babes in the Wood' (1894); also (with R. Nelson), 'Mumps theasher' (1834) and (with G. Conquest) 'The Village Forge' (1890).

Craven, Walter Stokes. Actor, ocalist, and playwright; was in the original cast of 'Le Petit Duc' (*q.v.*) at the Globe, and of 'Melita' (*q.v.*) at the Novelty. After experience in South Africa, India, and Australia, he became stage-manager of the Ivoli Opera House, San Francisco, where he dramatized Haggard's 'Allan Quatermain.' Many touring engagements in America followed. He is the author of the following plays, all seen in England:—'Nowadays,' 'An Innocent Abroad' (1894), 'The Cruel Law' (1895), 'Four Little Girls' (1897), 'No Appeal' (1897), and 'The Future Mrs. Skillimore' (1897); also, of 'The Medium' ('Der Bibliothekar'), 'Mixed,' 'Bad ads,' 'Hide and Seek,' etc.

Cravenour, Captain. A character in MILDENHALL'S 'Post of Honour' (*q.v.*).

Crawford, F. Marion. Author (with St. Maur) of a dramatization of his novel, 'Dr. Claudius' (1897).

Crawford, Mrs. Ann [*née* Street]. Actress, born at Bath, 1734; died November, 1801; is said to have "offended her family by going on the stage; her mother had such a contempt for the profession that she left her a weekly pension, as she would have done to a panper or dependant. This she was to forfeit if she continued on the stage; she enjoyed it, however, to her dying day, as the relation who might have claimed the reversion waived his claim." She was thrice married—first to Dancer (*q.v.*), next to Spranger Barry (*q.v.*), and lastly to a man, much younger than herself, named Crawford. It was as Mrs. Dancer that she acted in Dublin between 1758 and 1767, appearing as *Cordelia*, *Juliet*, *Desdemona*, *Helena* ('All's Well that Ends Well'), *Octavia* ('All for Love'), *Monimia*, *Belvidera*, *Jane Shore*, *Almeria*, *Millamant*, *Mrs. Sullen*, *Miranda* ('The Bunsbybody'), *Angelica* ('Love for Love'), *Polly Peachum*, etc., and figuring as the first representative of *Mrs. Dogherly* in 'The True-born Irishman' (*q.v.*). She was at the Haymarket in 1767, and at Drury Lane from that year till 1774. At the latter house she enacted *Rosalind*, *Lady Macbeth*, *Portia* ('The Merchant of Venice'), *Imogen*, *Constance* ('King John'), *Cleopatra* ('All for Love'), *Lady Randolph*, *Calista*, *Mrs. Beverley*, *Lady Townley*, *Lady Brute*, etc., besides being in the first casts of 'False Delicacy,' 'Zenobia,' 'Almida,' 'Alonzo,' 'Edward and Leonora,' etc. At Covent Garden, between 1774 and 1780 she played *Beatrice* and *Viola*, besides several new characters. In 1780-81 she was at Drury Lane, in 1783-84 at Covent Garden. In and after 1768 she played as Mrs. Barry, and in and after 1778 as Mrs. Crawford. She retired in 1798. "In her best days," says one of her critics, "she was a first-rate tragic actress, but she played so well in comedy that if she had never spoken one line of blank verse she would have been at the head of her profession." According to Charles Dibdin, she "had more of Garrick's merit in tragedy, and was equal to quickness, passion, rage, and an exposition of all the terrible and turbulent passions. Common grief was too tame for her expression. She knew not how to insinuate herself into the heart—her mode was to seize it. Admiration was not enough; she must beget astonishment. This difficult effect, it must be confessed, her acting very often produced." See Genest's 'English Stage' (1832), Campbell's 'Life of Mrs. Siddons,' Bowden's 'Life of Kemble,' etc.

Crawley. (1) A lawyer in SHIRLEY BROOKS'S 'Daughter of the Stars' (*q.v.*). (2) An attorney's clerk in CHARLES READE'S 'Gold' (*q.v.*).

Crazed. A musical absurdity by ALFRED R. PHILLIPS, in which W. J. Hill played *Beethoven Brown*, an eccentric musician.

Crazy. A character in 'Peeping Tom' (*q.v.*).

Crazy Patch. A play by A. C. GUNTER, first performed in U.S.A.

Creation of Eve (The). A "mystery" performed by the Guild of Grocers at Norwich, temp. Henry VIII.

Creation of the World (The). The subject of the following dramatic pieces:— (1) A play performed at Skinner's Well in the reign of Richard II. (2) A play by WILLIAM JORDAN, written in 1611 in the Cornish dialect, and first printed in 1827; printed again in Norris's 'Ancient Cornish Drama' (1859), and translated into English in 1867 by John Keigwin (see *Harleian MSS.*). (3) A play licensed in 1624. This, says W. C. Hazlitt, "perhaps had some connection" with a "droll" performed at Bartholomew Fair at the close of the seventeenth and beginning of the eighteenth century, referred to in 'Wit and Drollery' (1682) as 'The World's Creation' ('Manual of Old English Plays'). The Creation was also the subject of plays in the Chester, Towneley, and York series.

Creatures of Impulse. A "fairytale" founded by W. S. GILBERT (*q.v.*) on his own 'Story about a Strange Old Lady,' and first performed at the Court Theatre, London, on April 15, 1871, with Miss Maggie Brennan as *Peter*, Miss Kate Bishop as *Pipette*, Miss Lucy Franklin as the *Strange Old Lady*, E. E. Righton as *Boombelhardt*; produced at the Park Theatre, New York, in 1878, with Leclercq as *Boombelhardt*; revived at the Vaudeville Theatre, London, in 1874, with E. Righton and Miss Bishop in their original characters, W. H. Wallace as *Klooque*, Lestocq as *Jacques*, and Miss Cicely Richards as the *Strange Old Lady*. The piece has been played in the English provinces by Ben Greet's company.

Credulous, Justice. Father of *Lauritta* in SHERIDAN'S 'St. Patrick's Day' (*q.v.*). (2) *Sir Ralph and Laura Credulous* are characters in G. WOOD'S 'Irish Doctor' (*q.v.*).

Creed Play (The), bequeathed in 1446 to the Corpus Christi Guild at York, "seems to have been no novelty at this date" (A. W. Ward). "It was regularly performed about Lammastide, once in every tenth year, between 1483 and 1585. It was finally suppressed about a generation later. It was a composition of considerable length."

Cregan, Hardress, and Mrs., figure not only in BOUCICAULT'S 'Colleen Bawn' (*q.v.*), but also in the various burlesques of that play. See EILY O'CONNOR.

Cremation. A farce by R. HEIGHT, St. James's Hall, Liverpool, July 14, 1879.

Cremorne. A farcical comedy in three acts, by T. A. PALMER (*q.v.*), performed at the Strand Theatre, London, on November 27, 1876, with W. H. Vernon as *Roderick Wildish*, J. G. Taylor as *Bob Joskin*, Miss Lottie Venne as *Mary Anne Stubbs*, and other rôles by H. Cox, H. J. Turner, and Miss Sallie Turner.

Cremorne, Adolphus de, in T. J. WILLIAMS'S 'Race for a Widow' (*q.v.*).

Creole (The); or, Love's Fetters. A drama in three acts, by SHIRLEY BROOKS (*q.v.*), first performed at the Lyceum Theatre, London, on April 8, 1847, with Emery as *Antony Latour* (the creole), Leigh Murray as *Alphonse de Nyon*, Miss May as *Louise Fauriel*, F. Matthews as *Damiron*, Keeley as *Bokes*, Miss M. Keeley as *Virginie Damiron*, and Mrs. Keeley as *Bellona St. Mars* ("an excellent melodrama," writes Edmund Yates; "the hero finely played by Emery"); revived at the Marylebone Theatre in December, 1856, with S. Emery in his original part; at the St. James's Theatre, London, in June, 1876, with Mrs. John Wood as the *Vivandière*, Miss Emily Cross in the title part, and other rôles by H. Forrester, E. Leathes, F. Mervin, and W. H. Stephens. (2) 'The Creole,' a comic opera in one act and five tableaux, music by Offenbach, libretto by R. REECE and H. B. FARNIE (from the French of Millaud) first performed at Brighton on September 3, 1877; produced at the Folly Theatre, London, on September 15 in that year, with Miss K. Munroe in the title part (*Zoe*), Miss N. Bromley as *Réné*, Miss Violet Cameron as *Antoinette*, J. Howson as *Patatras*, Dudley Thomas as *Frontignac*, etc.; revived (in the original three acts) at the Avenue Theatre on the afternoon of May 10, 1886, under the title of 'The Commodore,' with Lione Brough in the title part, Miss V. Cameron as *Réné*, Miss M. Shirley as *Antoinette*, Mdlle. Cornélie D'Anka as *Zoe*, and other parts by E. J. Lonnen and S. Wilkinson. The original was brought out at the Bouffes Parisiennes, with Judic as *Zo* and Daubray as the *Commodore*.

Creon, King of Corinth in HERON'S 'Medea' (*q.v.*), reappears in R. B. BROUGH'S 'Medea' burlesque (*q.v.*).

Cressida, in 'Troilus and Cressida,' is "a giddy girl, an unpractised jilt, who falls in love with *Troilus*, as she afterward deserts him, from mere levity and thoughtlessness of temper" (Hazlitt). She figures in R. BROUGH'S 'Siege of Troy' (*q.v.*).

Cresswell, Helen. Actress; was the original *Alice Wentlock* in 'Youth' at Dru Lane in 1881. She has appeared at various London theatres as *Celia* in 'As You Like It' (1880), in "old English comedy" part as the *Princess* in 'Adrienne Lecouvreur' as *Louise* in 'Frou-Frou,' as *Cynisca* in 'Pygmalion and Galatea,' and so forth. In the provinces she has played *Portia*, *Coelia*, and other Shakespearean parts; *An Robart*, *Mercy Merrick* in 'The New Madalen,' *Mrs. Macdonald* in 'Impulse,' *Mrs. Ralston* in 'Jim the Penman,' etc.

Creswick, William. Actor, born December, 1813, died June, 1888; made his first professional appearance in 1831, at theatre in Commercial Road, London. In afterwards gained experience in Suffolk and on the Kentish and York circuits, returning

London in February, 1835, when he acted at the Queen's Theatre as *Horace* in *Creedith* in 'Schoolfellows' (*q.v.*). Working there more on the York circuit, he became the first representative in the provinces of the rôle of *Ion* (*q.v.*). In 1839 he had a short engagement at the Lyceum, London. This was followed by a visit to America and Canada, where he remained for nearly four years. After this came the performance of leading business" at Newcastle, Liverpool, and Birmingham, which led in 1846 to his appearance at Sadler's Wells under the management of Phelps. His first part there was that of *Hotspur* in 'Henry IV.,' his second that of *Master Walter* in 'The Inchback.' Then came *Cassius*, *Matthew*, *Immer* in 'Love's Sacrifice,' *Romeo*, *Pierre* in 'Venice Preserved,' *Pythias* in 'Damon and Pythias,' and *Ion*. In 1847 he appeared at the Princess's, London, in support first of Fanny Kemble and afterwards of Macready. He next joined the company at Haymarket, playing *Claude Melnotte* at *Truworth* (in 'The Love Chase'), and representing *Vivian Temple* in the first performance of Westland Marston's 'Heart of the World' (*q.v.*). At the same theatre, towards the end of 1843, he enacted *Mordant* in a revival of 'The Patrician's Fighter' (*q.v.*), and *Proteus* in a revival of 'The Two Gentlemen of Verona' (*q.v.*); in March, 1849, he was seen there as *Csio*. In September, 1849, began the first of his two managerial enterprises at the Surrey Theatre, in each of which he was associated with R. Shepherd (*q.v.*), and during which, to quote Westland Marston, he "became, to transpontine London, an aptle of Shakspeare, as Phelps was to n London" ('Our Recent Actors'). In even September, 1849, and September, 1850, when he retired from direction of the Surrey, Creswick was the original performer of the following (and other) parts:—*La Rue* in Chorley's 'Old Love and New Fune' (1850), the hero in a version of 'Brid Copperfield' (1850), the hero in Phillips' 'Dred' (1856), the hero in Phillips's 'Cmwell' (1859), and *Adam Bede* in a version of George Eliot's novel (1862). He was also seen as *Alasco* in 'The Rose of Argon' (1849), *Virginus* in Knowles's play (1849), *Beverley* in 'The Stranger' (18), *Richelieu* in Bulwer's play (1849), *Helet* (1849), *Damon* in 'Damon and Pyias' (1860), etc. After leaving the Surrey, Creswick "starred" for a time both in London and in the provinces. At the Pavilion in 1864 he played *Jaques* in 'As You Like It;' at Drury Lane in the same year he appeared as *Othello*, *Iago*, *Macbeth*, and *Achimo*. He played *Joseph Surface* at Drury Lane for the benefit of the Surrey company in 1865. In September, 1866, he rejected Shepherd as lessee and manager of the Surrey, opening with Slous' 'True to the Core,' in which he was the original representative of *Martin Truegold*. Among other new parts played there by him may be named *Joe* in Watts Phillips's 'Nobles Child,' and *Richard Marvis* in the

same author's 'Land Rats and Water Rats' (1868). In 1871 he revisited America, where he figured in association with Charlotte Cushman and Edwin Booth. On his return he was seen in 1873 as *King John* at the Queen's; in 1874 as *Richard Varney* in Halliday's 'Amy Robsart' (*q.v.*), and in 1875 as *Cromwell* in Willis's 'Buckingham' (*q.v.*). To 1877-80 belong his performances as a "star" in various parts of Australia. In October, 1880, he was acting at the Standard, London. His last appearance on the stage was made at Drury Lane on October 20, 1885, when he figured in a scene from 'King Lear.' See the 'Era' for June, 1888; Puscoc's 'Dramatic List' (1880); E. L. Blanchard's 'Diary' (1891), etc.

Crétin (Le) de la Montagne. See IDIOT OF THE MOUNTAIN.

Creusa, Queen of Athens. A tragedy by WILLIAM WHITEHEAD (*q.v.*), founded on the 'Ion' of Euripides, and first performed at Drury Lane on April 20, 1754, with Mrs. Pritchard in the title part, Miss Macklin as *Ilyssus*, Garrick as *Aletes*, Berry as *Xuthus*, Mossop as *Phorbas* (an old Athenian), etc. Horace Walpole wrote of the play: "It is the only new tragedy that I ever saw and really liked. The circumstance of so much distress being brought on by characters, every one good, yet acting consistently with their principles towards the misfortunes of the drama, is quite new and pleasing." "This is not absolutely a bad play," says Genest, "but it is wretchedly inferior to the Greek tragedy." *Creusa* figures also in HERON'S 'Medea' (*q.v.*), and in R. B. BROUGH'S burlesque so named (*q.v.*).

Cribben. A character in M. and B. BARNETT'S 'Out on the Loose' (*q.v.*).

Crichton. An extravaganza by R. H. EDGAR (*q.v.*), first performed at the Charing Cross Theatre, London, August 30, 1871, with Miss H. Coveney in the title part, Miss Ritta as *Esclairmonde*, F. Glover as *Catherine de Medicis*, etc. See ADMIRABLE CRICHTON and DRAGON KNIGHT.

Cricket Match (The). A farce by ALFRED LESLIE, Theatre Royal, Norwich, May 12, 1870.

Cricket on our own Hearth (The). See CRICKET ON THE HEARTH.

Cricket on the Hearth (The). A tale by CHARLES DICKENS, which has supplied the materials and the name for the following dramatic pieces:—(1) A drama in three acts, adapted (by permission) by ALBERT SMITH (*q.v.*), and first produced at the Lyceum Theatre, London, on December 20, 1845, with S. Emery as *Peerybingle*, Keeley as *Caleb*, Miss L. Howard as *May*, Miss M. Keeley as *Bertha*, Miss Turner as *Tilly*, and Mrs. Keeley as *Dot*. (2) A play in two "chirps," adapted by EDWARD STIRLING (*q.v.*), and first performed at the Adelphi Theatre, London, on December 31, 1845, with "O." Smith as *John Peerybingle*,

Cullenford as *Tackleton*, Lambert as *Caleb*, Selby as the *Stranger*, T. F. Mathews as *Dot's* father, Mrs. Fitzwilliam as *Dot*, Miss Woolgar as *Bertha*, Miss Taylor as *May Fielding*, E. Wright as *Tilly Stowboy*, Miss E. Chaplin as *Spirit of the Cricket*. (3) A play first performed at the Princess's on January 1, 1846, with Mrs. Stirling as *Dot*, Miss Marshall as *Bertha*, Compton as *Caleb*, Ryder as *Peerybingle*, Miss Somers as *Tilly*, and other parts by Leigh Murray and Mrs. Fosbrooke. (4) A play in three "chirps," adapted by W. T. TOWNSEND (*q.v.*), and first represented at the City of London Theatre, January 5, 1846, with Mrs. Honner as *Dot* and R. Honner as *Caleb*. (5) A play by BENJAMIN WEBSTER (*q.v.*), first performed at the Haymarket on January 6, 1846, with Webster as *John Peerybingle*, W. Farren as *Caleb*, J. B. Buckstone as *Tilly Stowboy*, Tilbury as *Tackleton*, Mrs. Seymour as *Bertha*, Miss Fortescue as *Dot*, Miss Julia Bennett as *May*, Mrs. Clifford as *Mrs. Fielding*. (6) A play on the subject was produced at the Grecian Theatre on January 13, 1846, with Miss Mears as *Dot*. (7, 8, 9, 10, 11, 12) Other dramatizations of the story were produced in January, 1846, at the Victoria (with Miss Vincent as *Dot*), Marylebone, Standard, Pavilion, and Albert and Bower Saloons. (13) A burlesque on the above adaptations, by E. L. BLANCHARD, was produced on January 15, 1846, at the Olympic Theatre, under the title of 'The Cricket on our own Hearth.' Miss Kate Howard played *Dot* and Romer was *Tackleton*, but the travesty, Blanchard admitted, was a "failure." (14) '*Dot*' (*q.v.*), by DION BOUCICAULT (1802). (15) A dramatic version of the story in three acts, by J. JEFFERSON, was produced at the Union Square Theatre, New York, in October, 1883, with Jefferson as *Caleb*, F. Robinson as *John Peerybingle*, and Miss Cornelia Jackson as *Tilly Stowboy*.—Miss Minnie Palmer played *Dot* in New York in 1877-8.

Crime; or, The Black Heart. A drama by L. G. KEAN, Victoria Theatre, London, August 6, 1877. (2) '*Crime and its Atonement*:' a drama by DON E. COLONA, Amphitheatre, Leeds, November 15, 1875. (3) '*Crime and Christening*:' a farce by "RICHARD HENRY," Opéra Comique Theatre, London, on March 10, 1891. (4) '*Crime and Justice*:' a drama by BURFORD DELANNOY and NORMAN HARVEY, Sadler's Wells, December 15, 1892 (first time in London). (5) '*Crime and Virtue*:' a drama by BUTLER STANHOPE, Adelphi Theatre, Liverpool, June 30, 1879. (6) '*Crime from Ambition*:' a play translated from the German of Ifland, and printed in 1800.

Crimeless Criminal (A). A farce by MARTIN BECHER, first performed at the Strand Theatre, London, April 20, 1874, with W. Terriss and Miss Fanny Hughes in the cast.

Crimes of Paris (The). A melodrama in six acts, by PAUL MERITT (*q.v.*) and GEORGE CONQUEST (*q.v.*), first performed at

the Surrey Theatre, London, October 1833.

Criminal (The). A drama in five acts, Royal Clarence Theatre, Dover, December 15, 1834.—'Criminals; or, Fashion and Famine:' a drama in five acts, by J. CLINCH, Great Grimsby, June 29, 1835.

Criminal Couple (A). A farce by HERBERT, Princess's Theatre, London, Jy 29, 1871.

Crimp. Maid to *Laura* in DOUGLAS JERROLD'S '*Paul Pry*' (*q.v.*).

Crimson Cross (The). A drama by CLEMENT SCOTT (*q.v.*) and E. MANU, first performed at the Adelphi Theatre, London, on February 27, 1879, with Miss Neilson as *Queen Isabella*, Miss Clara Jones as *Goatran*, Miss Compton as *Jacqueline*, C. P. Flockton as *Charles VI.*, H. Neville as *Perinet*, Hermann Vezin as *D'Armogny*, Forbes Robertson as *De Boisredon*.

Crimson Mask (The). A romantic drama in three acts, by FOSTER COURTENAY, suggested by Captain Marryat's novel '*The Poacher*,' and first performed at the Opera House, Northampton, July 25, 1892.

Crimson Rock (The). A dramatic three acts, by JULIAN CROSS, Pavilion Theatre, London, May 31, 1879.

Crimson Scarf (The). A comic opera, words by H. B. FARNIE (*q.v.*), music by J. Legoux, first performed at the Albion Theatre, London, April 24, 1871, with a cast including E. J. Odell, Miss St. Ange, &c.; revived at the Haymarket Theatre, November, 1873.

Cringe, Sir Lively and Lark. Characters in BURNABY'S '*Modish Band*' (*q.v.*).

Cringle, Tom. Bo'sun of '*The Lily Ruffin*,' in BAYLE BERNARD'S '*My Ashore*' (*q.v.*). See, also, TOM CRINGLE.

Crinoline. A farce in one act, by B. B. BROUGH (*q.v.*), first performed at the Olympic Theatre, London, on December 8, 1856, with F. Robson and Miss Maske as *Mr. and Mrs. Coobiddy*, G. Vining, H. Colburn, H. Danvers, Miss Marston (and, later, as Bromley) as *Bella*, Miss Stephens, and J. Rogers as *Nancy Bitters*. See PERIOP CRINOLINE.

Cripple, Sir Christopher, in Fotherby's '*Maid of Bath*' (*q.v.*).

Cripple of Fenchurch (The), in FOTHERWOOD'S '*Fair Maid of the Exchange*' (1800), is, says Charles Lamb, "an excellent farce, and the hero of the comedy. He is descended (albeit a tradesman, yet wealthy) with heroic qualities of mind and body, the latter of which he evinces by rescuing his mistress (the Fair Maid) from three robbers by the main force of one crutch boldly applied; and the former by his foreing the advantages which this action gave him in her good opinion, and bestowing his wit and finesse in procuring for her a husband,

the person of his friend *Golding*, more worthy of her beauty than he could conceive is own maimed and halting limbs to be."

Crise (La). See LADY BROWN'S DIARY.

Crisis (The); or, **Love and Fear.** comic opera by THOMAS HOLCROFT (*q.v.*), first performed at Drury Lane in May, 1778. 2) 'The Crisis:' a comedy in four acts, adapted by JAMES ALBERY (*q.v.*) from 'Les ourchambault' of Emile Augier (*q.v.*), and first performed at the Haymarket Theatre, London, on December 2, 1878, with H. Howe as *Mr. Denham*, Mrs. John Wood as *Mrs. Denham*, W. Terriss as *Fawley Denham*, Miss Lucy Buckstone as *Blanche Denham*, J. Fisher, jun., as *Lord William Whitehead*, Kelly as *John Goring*, Miss Louise Moodie as *Mrs. Goring*, and Miss Eastlake as *Haidee Urnside*; revived at the Court Theatre in February, 1885, as 'The Denhams,' with J. Clayton as *Goring* and Mrs. Wood as before.

Crisp, Samuel. Author of 'Virginia' (*q.v.*), a tragedy printed in 1754.

Crispin. Servant to young *Gerald*, in WENSLEYBROOK'S 'Anatomist' (*q.v.*).

Crispin and Crispianus. An old play, often performed by the Guilds of Shoemakers.

Crispinus, Ruf. Lab., in JONSON'S 'Metastaseus' (*q.v.*), is intended for John Preston (*q.v.*).

Crispus. Son of the emperor in NICHOLS'S 'Constantine the Great' (*q.v.*).

Critic (The); or, **A Tragedy Rehearsed.** A "dramatic piece" in two acts, by RICHARD BRINSLEY SHERIDAN (*q.v.*), first performed at Drury Lane on October 29, 1779, with Parsons as *Sir Fretful Plagiary*, King as *Puff*, Dodd as *Dangle*, Amer as *Sneer*, Mrs. Hopkins as *Mrs. Angle*, and (in the "tragedy") Moody as *Ed. Burleigh*, Wrihten as the *Governor of Inury Fort*, Farren as *Earl of Leicester*, Eaton as *Sir Walter Raleigh*, Waldron as *S. Christopher Hatton*, Kenny as *Master of the Horse*, Wright as the *Beefeater*, Fenister, jun., as *Don Ferolo Whiskerandos*, Mrs. Pope as *Tilburina*, and Mrs. Bradshaw as the *Confidant*; revived at the Haymarket Theatre in 1783; at Covent Garden in 1785; at Drury Lane in 1797; at Covent Garden in 1800, 1818, 1818, and 1826; at Drury Lane in 1827; at Covent Garden in 1840, with C. Mathews as *Puff*, W. Farren as *Plagiary*, Hemming as *Dangle*, Cooper as *Sneer*, Mrs. Brougham as *Mrs. Dangle*, and (in the "tragedy") F. Mathews as the *Governor*, J. Bland as *Lester*, Meadows as *Raleigh*, Brendal as *Hon. Granby* as *Master of Horse*, W. H. Pae as the *Beefeater*, Harley as *Whiskerandos*, Mrs. Orger as *Tilburina*, and Mrs. C. Jones as the *Confidant*; at the Haymarket Theatre in 1843, with C. J. Mathews as *Puff*; at the Lyceum Theatre in 1848, with Mrs. Yates as *Tilburina*; at the Princess's, October 1855, with F. Matthews as *Sir Fretful*, W. Lacy as *Puff*, Mrs. Winstanley as *Turina*, and Harley, Meadows, H. J.

Turner, etc., in other parts; at the Haymarket in November, 1858, and October, 1866; at the Gaiety in October, 1872, June, 1874, February, 1877, December, 1882, and August, 1883; revived at the Fifth Avenue Theatre, New York, October, 1874, condensed by Augustin Daly into one act, with Miss F. Davenport as *Tilburina*, J. Lewis as *Puff*, W. Davidge as *Whiskerandos* [the same version was given at Daly's Theatre, New York, on December, 1888, with Miss A. Rehan as *Tilburina*]. The second act of 'The Critic' has of late years been frequently performed at "benefits" with specially strong casts. See REHEARSING A TRAGEDY.

Critic upon Critic. A "dramatic medley," printed in 1788. This is a "satirical piece" in which Sheridan, Tickle, Mrs. Cowley, Mrs. Hannah More, and others, are introduced with fictitious names. In an edition of 1792 the piece is ascribed to LEONARD MCNALLY (*q.v.*).

Croaker, in GOLDSMITH'S 'Good-natured Man' (*q.v.*), is guardian to the heroine, and "a poor, fretful soul." His son, *Leontine*, is in love with *Olivia Woodville*. (2) *Mrs. Croaker* is a character in BROUGH and HALLIDAY'S 'Area Belle' (*q.v.*).

Crochets du Père Martin (Les). A play by CERMON and GRANGÉ (Gymnase, Paris, August, 1838), adapted to the English stage as 'The Porter's Knot' (*q.v.*).

Crock of Gold (The). A melodrama in two acts, based by EDWARD FITZBALL on the story by Martin F. Tupper, and first performed at the City of London Theatre, May, 1848, with a cast including R. Honner, E. F. Savile, Mrs. R. Barnett, and Mrs. R. Honner.

Crockery, in 'Exit by Mistake' (*q.v.*), is a foolish fat servant.

Crocket, Davy. See DAVY CROCKETT.

Crocodile, Lady Kitty. See CAPUCHIN, THE.

Crocodile (The); or, **Accused of Murder.** A domestic drama by WILLIAM LOWE, Theatre Royal, Cardiff, March 4, 1882.

Cresus. A tragedy by WILLIAM ALEXANDER, Earl of Stirling, first printed in 1604. "The plot is borrowed from Herodotus, Justin, and Plutarch, with an episode in the fifth act from Xenophon's 'Cyropaideia'" ("Biographia Dramatica").

Crofton, Cecil. Actor and playwright; has written, with F. Hird, 'Eric's Good Angel' (1894), and, with H. Brooke, 'Mr. Dick's Heir.'

Croker, John Wilson. Politician and miscellaneous writer, born 1780, died 1857; author of 'Familiar Epistles on the State of the Irish Stage' (1804).

Croker, Thomas Crofton, born 1798, died 1854; wrote for the Adelphi Theatre, London, in 1826 a Christmas piece on the subject of Daniel O'Rourke. He also edited

Massinger's 'Believe as you List' for the Percy Society in 1848.

Croly, George. Clergyman, poet, and miscellaneous writer, born 1780, died 1860; author of 'Catiline,' a tragedy printed in 1822. See memoir prefixed to his 'Book of Job' (1863) and R. Herring's 'Personal Reminiscences' (1861).

Cromwell, Oliver, is the central figure in the following dramatic pieces (printed or acted):—(1) 'Crafty Cromwell; or, Oliver ordering our new State,' a "tragi-comedy" in five short acts, printed in 1648. (2) 'Cromwell's Conspiracy,' a tragi-comedy, "beginning at the death of King Charles I., and ending with the happy restoration of King Charles II.," written by "a person of quality," and printed in 1660. (3) 'Cromwell,' a tragedy by F. PHILLIPS, founded on Victor Hugo's play so named (1827), and first performed at the Surrey Theatre, London, in February, 1859. (4) A drama in five acts, by ALFRED BATE RICHARDS (*q.v.*), first performed at the Queen's Theatre, London, on December 21, 1872, with George Rignold in the title part, J. Ryder as Ireton, Miss Wallace as *Elizabeth Cromwell*, and other parts by W. Belford, G. F. Neville, Cathcart, etc. (5) 'Cromwell,' a play in four acts, by Sir CHARLES YOUNG. —*Oliver Cromwell* is one of the *personæ* in HAVARD's 'Charles I.' (*q.v.*), in WILLS's 'Charles I.' (*q.v.*), in WILLS's 'Buckingham' (*q.v.*), in SIMS and BUCHANAN's 'White Rose' (*q.v.*), in R. DODSON's 'Two Hundred Years Ago' (*q.v.*), and in PATERSON's 'Colonel Cromwell' (1900). See DAYS OF CROMWELL.

Cromwell, Thomas, Lord, The Life and Death of. A play registered in 1602, and reprinted in 1613 as the work of one "W. S.," whom Schlegel accepts as William Shakespeare, while Professor A. W. Ward suggests that more probably he was Wentworth Smith (*q.v.*). Farmer ascribed the piece to Heywood. "As a series of biographical scenes—which are connected by means of a chorus—it may have produced a considerable effect. For materials the author seems, besides Foxe's 'Book of Martyrs,' to have used a novel of Bandello's" (Ward).

Croodle, Baron, in PINERO's 'Money Spinner' (*q.v.*).

Crook, John. Musical composer and orchestral director; has written the music for the following dramatic pieces:—'Sage and Onions' (1880), 'The King's Dragoons' (1880), 'Quits' (1888), 'Little Bopeep' (1892-3), 'Helen of Troy Up to Date' (1893), 'The Lady Slavey' (1893), 'The New Barmaid' (1895), 'The Transferred Ghost' (1896), 'Black and White' (1898), 'Oh, What a Night!' (1898), 'Breaking it Off' (1898). He has also contributed musical numbers to 'Claude Duval' (1894), 'King Kodak' (1894), 'On the March' (1896), 'One of the Girls' (1896).

Crooked Mile (A). A play in three

acts, by CLARA LEMORE (*q.v.*), first performed at the Comedy Theatre, Manchester, January 23, 1885.

Crookpath, Christopher, in DE WARDEN's 'Upper Ten and Lower Twenty' (*q.v.*).

Croote, Mother. A rich old woman in LUPTON's 'All for Money' (*q.v.*).

Crop. (1) A farmer in HOARE's 'N Song, no Supper.' (2) A barber in G. ABBOT & BECKETT's 'Figaro in London' (*q.v.*).

Cropland, Sir Charles. A dissolute country gentleman and man of fashion; COLMAN's 'Poor Gentleman' (*q.v.*).

Cropley. A farmer in KENNEY's 'The Touchstone' (*q.v.*).

Croquet. (1) A comedietta in three acts by PIERRE LE CLERQ, Assembly Rooms, Mortimer Street, Cavendish Square, November 19, 1868. (2) A comedy by S. SHENTO Theatre Royal, Cheltenham, June 20, 1877.

Cross, Emily. Actress and vocalist made her professional *début* at Newcastle her first part being *Lucy Bertram* in 'G-Mannerings.' Her first appearance in London was at Drury Lane in March, 1867, *Diana Vernon* in 'Rob Roy.' She was the original representative (in London) of *R.* in 'The Pirates of Penzance' (1880), *Duchess of Breeks* in 'An Adamless Ede' (1882), *Mrs. Rankling* in 'The Schoolmistress' (1886), etc. Her American *début* took place at Abbey's Theatre, New York in January, 1895, as *Mme. Dannenberg* 'The Red Lamp.'

Cross, James C. Actor and playwright; began his career in the latter capacity by writing 'The Divertissement' (1790), a framework for the introduction songs by Dibdin. Among his other dramatic products (of which the 'Biographia Dramatica' names over forty) were 'Humors of Brighton' (1792), 'British Fortitude a Hibernian Friendship' (1794), 'The Way get Unmarried' (1796), 'In Love, In Debt and In Liquor' (1797), 'Joan of Arc' (1798), 'Sir Francis Drake and the Iron Arm' (1800), 'King Caesar' (1801), 'Rinaldo Rinaldi' (1801), 'Gonsalvo de Cordova' (1802), 'Jo Bull and Buonaparte' (1803), 'Number N' (1803), and 'Black Beard' (1809). *Cro.* after acting at Covent Garden and the Haymarket, became, by marriage, part-proprietor of the Royal Circus, now the Surrey Theatre, for which he wrote many of his pieces.

Cross, Julian. Actor and playwright, born 1851; made his London *début* in the former capacity at the Cabinet Theatre, 1868. In 1870 he was with Mrs. John White at the Court Theatre; in 1872, with Augustus Daly at the Grand Opera House, New York. He was in the original casts of 'Mother-Law' (Liverpool, 1881), 'The Crimes of Paris' (Surrey, 1883), 'A Trip to the Moon' (Haymarket Theatre, 1883), 'A Dark Secret' (Surrey Theatre, 1886), 'The Noble Vendred' (Princess's, 1886), 'Mr. Barnes of New York' (Olympic, 1888), 'She' (Gaiety,

1886), 'In Danger' (Vaudeville, 1887), 'Hands Across the Sea' (Princess's, 1888), 'A Sailor's Knot' (Drury Lane, 1891), 'Uncle John' (Vaudeville, 1893), 'Mrs. Othello' (Toole's, 1893). He is the author of the following pieces:—'Heinrich' (1876), 'The Crimson Rock' (1879), 'Current Coin' (1879), 'Outcast Poor' (1884), 'Boiling Water' (1885), 'A Miser' (1887), 'The Penalty' (1890), 'Sweet Cupid's Net' (1892).

Cross, Mrs. Actress; was the original representative of *Altesidora* in the third part of 'Don Quixote' (1696), *Miss Hoyden* in 'The Relapse' (1697), *Mrs. Clerimont* in 'The Tender Husband' (1705), *Lady Sadlife* in 'The Double Gallant' (1707), *Miranda* in 'The Busybody' (1708), etc. Among her other rôles were *Ophelia*, *Mrs. Ford*, *Melantha* in 'Marriage-à-la-Mode', *Belinda* in 'The Old Bachelor', and *Olivia* in 'The Plain Dealer.' She seems to have retired in 1724.

Cross and the Crescent (The). A drama by DANIEL BANDMANN, Theatre Royal, Huddersfield, September 16, 1876.

Cross for Valour (The). A military drama in four acts, by JOHN DOUGLASS and FRANK BATEMAN, Grand Theatre, Croydon, July 15, 1897; Brixton Theatre, London, July 12, 1897.

Cross of Honour (The). See FALSE WITNESS.

Cross of St. John's (The). A drama in three acts, by W. T. LUCAS (*q.v.*).

Cross Partners. A comedy "by a lady," first performed at the Haymarket Theatre in August, 1792. "This seems to be taken partly from a novel called 'The Gentish Maid' and partly from a French piece of Destouches" ('Biographia Dramatica').

Cross Purposes. A farce adapted by O'BRIEN from 'Les Trois Frères Rivaux' of Lafont, and first performed at Covent Garden in December, 1772, with a cast including Shuter and Quick. (2) A comedietta adapted by M. PARSELLE (*q.v.*) from the French, and first performed at the Strand Theatre in March, 1865, with a cast including the author and Miss M. Palmer.

Cross Roads of Life (The). A play based on Sue's 'Mystères de Paris,' but with the locale transferred to England and the characters Anglicized; performed at Sadler's Wells Theatre, November 13, 1843, with a cast including H. Marston, C. J. Smith, Miss Rankley, etc. Plays with this title, performed in U.S.A., are credited to THOMPSON and COLLIER, and to M. LEFFINGWELL.—'The Cross Roads': a drama in three acts, by JOHN SARGENT; Royal Clarence Theatre, Dover, July 13, 1885.—'Cross Roads': a one-act drama by J. J. DILLEY (*q.v.*).

Crossing the Line; or, Crowded Houses. A comic drama in two acts, by GEORGE ALMAR, first performed at the Surrey Theatre in December, 1832, with a

cast including Dibdin Pitt, Vale, Miss Vincent, etc.

Crosstree, Captain, figures in DOUGLAS JERROLD'S 'Blackey'd Susan' (*q.v.*), in BURNARD'S burlesque of that play (*q.v.*), in WILLS'S 'William and Susan' (*q.v.*), and also in 'Blue-eyed Susan' (*q.v.*).

Crotchet. (1) A character in 'The Box Lobby Challenge' (*q.v.*). (2) *Mr. and Mrs. Crotchet*, in L. BUCKINGHAM'S 'Don't Lend your Umbrella' (*q.v.*). (3) *Pompey Brutus Crotchet*, in Mrs. PHILLIPS'S 'Uncle Crotchet' (*q.v.*).

Crotchet Lodge. A farce by THOMAS HURLSTONE, performed at Covent Garden in February, 1795.

Crotchets. A farce by FREDERICK HAY, Strand Theatre, London, June 10, 1876.

Crouch, Anna Maria [*née* Phillips]. Vocalist and actress, born 1763, died 1805; daughter of a solicitor and public reader; was early trained for the profession, and in 1799 articulated to Thomas Linley, of Drury Lane, where she made her *début* in November, 1780, as *Mandane* in Arne's 'Artaxerxes' (*q.v.*). In the following year she was seen as the heroine of 'Lionel and Clarissa' (*q.v.*); later, after engagements in Ireland, she appeared in London as *Emily* in 'The Double Disguise' (*q.v.*). In 1785 she married a naval lieutenant named Crouch, from whom she separated in 1791. From that point onwards she was closely associated with Michael Kelly, the composer and vocalist (*q.v.*). She made several appearances in drama—notably as *Ophelia*, *Olivia* ('Twelfth Night'), and *Celia* ('As You Like It'). She retired from the stage in 1801, and thereafter devoted herself to teaching, among her pupils being Mrs. Liston and Mrs. Charles Mathews. "Mrs. Crouch," writes William Robson, "was one of those lovely women of whom lovers and poets often rave and write, but such as people in sober earnest seldom see; and the quality of which we have here to treat was very nearly equal to her personal charms—she was really a delightful singer" ('The Old Playgoer'). See Young's 'Memoirs of Mrs. Crouch' (1806), Oxberry's 'Dramatic Biography' (1826), Kelly's 'Reminiscences,' T. J. Dibdin's 'Reminiscences,' 'The Thespian Dictionary.'

Crow, Jim, was an old and deformed slave employed by the proprietor of a livery stable at Cincinnati, whose name he had (as was the custom) adopted. This negro was wont to indulge in a quaint song and dance, each verse of the former ending with—

"Wheel about, turn about,
Do jis so;
An' ebery time I wheel about,
I jump Jim Crow."

T. D. Rice, the actor (*q.v.*), heard the ditty sung, and made it the basis of the song and dance afterwards so famous on both sides of the Atlantic. See the *New York Times*,

June 5, 1881. Other versions of the origin of 'Jim Crow' are given by F. C. Wemyss in his *Autobiography* (1848) and R. P. Nevins in 'The Atlantic Monthly' (November, 1867). "Sol' Smith says that the character was first seen in a piece by Solon Robinson called 'The Rifle'" (L. Hutton, 'Curiosities of the American Stage').

Crowdero. A servant of *Cantato* in 'Bayes' Opera' (*q.v.*).

Crowe, Sidney. Actress; made her professional *début*, as a child, at Birmingham in 1876, when she played little *Leah* to the *Leah* of her mother (Miss Kate Bate-man). In 1887 she joined the Edward Compton Comedy Company, with which, since 1894, she has played *Kate Harcastle*, *Lady Teazle*, *Lydia Languish*, *Clara Douglas* in 'Money,' etc. She was the original representative of *Lady Lidcombe* in E. Pemberton's 'Edmund Kean' (*q.v.*).

Crowing Hen (The). An adaptation of Audran's 'Le Serment d'Amour,' performed at Wallack's Theatre, New York, in May, 1886, with Signor Perugini, Madame Cotrelly, and others in the cast. See BRIDAL TRAP.

Crown Diamonds (The). An opera by Auber (*q.v.*), first performed with an English libretto at the Princess's Theatre, London, on May 2, 1844, with Mme. Anna Thillon as *Catarina* and Paul Bedford as *Rebodello*; played in September, 1857, at the Lyceum Theatre. It has been burlesqued by ROBERT REECE in the piece called 'The Half-Crown Diamonds' (*q.v.*).

Crown for Love (A). An historical play in five acts, by Miss J. EVELYN, produced at the Princess's Theatre, Edinburgh, June 17, 1874; Gaiety Theatre, London, October 16, 1875.

Crown of Thorns (A). A drama in four acts, by GILBERT ELLIOTT, Eden Theatre, Brighton, September 7, 1896; Olympic Theatre, London, October 10, 1896.

Crown Prince (The); or, The Buckle of Brilliants. A drama in two acts, by T. E. WILKS (*q.v.*), first performed at Sadler's Wells on July 16, 1833, with R. Honner in the title part, and other parts by J. Webster, D. Pitt, Miss E. Honner, and Mrs. J. F. Saville.

Crowne, John. Dramatist; died (?) 1703; was the author of the following dramatic pieces, printed in the years named:—'Juliana' (1671), 'Charles VIII. of France' (1672), 'The Country Wit' (1675), 'Andromache' (1675), 'Calisto' (1675), 'City Politiques' (1675), 'The Destruction of Jerusalem' (1677), 'The Ambitious Statesman' (1679), 'The Misery of Civil War' (1680), 'Henry VI., Part I.' (1681), 'Thyestes' (1681), 'Sir Courtly Nice' (1685), 'Darius' (1688), 'The English Friar' (1690), 'Regulus' (1694), 'The Married Beau' (1694), 'Caligula' (1693), and 'Justice Busy' (*q.v.*). There is uncertainty about both Crowne's parentage and birthplace, but he seems to have

been educated in Nova Scotia, and to have begun life in England as "gentleman usher" to a rich old lady. Becoming playwright, he enjoyed the patronage of the Earl of Rochester, and afterwards of Charles II. The exact date of his death is not known. An edition of his works appeared in 1873. See Langbaine's 'Dramatic Poets,' the 'Biographia Dramatica,' Genest's 'English Stage,' etc. Professor Ward says of Crowne: "His dramatic efforts were extremely varied in style and species. As writer of tragedy he holds a conspicuous place among the followers of several styles for he can hardly be said to have a style of his own. Often happy in the choice and ingenious in the construction of his plots, he possesses a certain power of coarse but not ineffective characterization. But he entirely lacks not only refinement, but elevation of sentiment" ('English Dramatic Literature').

Crucifixion (The). See CHESTER PLAYS, TOWNELEY PLAYS.

Cruel Brother (The). A prose tragedy by Sir WILLIAM D'AVENANT (*q.v.*), presented at Black Fryars, and printed in 1630. "The play is a commonplace story of cruel lust. . . . The figure of Castruccio is a disgraceful libel" (Ward).

Cruel Carmen; or, The Demented Dragoon and the Terrible Torador. A burlesque by J. WILTON JONES of Bizet's opera, Princess's Theatre, Manchester, March 29, 1880. See CARMEN.

Cruel City (The); or, London by Night. A drama in four acts, by GEORGE TRUDE WARDEN and WILTON JONES, Surrey Theatre, London, October 5, 1896.

Cruel Debtor (The). An interlude by WILLIAM WAGER, licensed in 1565 "Among the characters are *Basileus, Flattery, Rigour, and Simulation*" (W. Hazlitt).

Cruel Gift (The); or, The Royal Resentment. A tragedy by Mrs. CECILIA LIVRE (*q.v.*), acted at Drury Lane in December, 1717, with a cast including Booth, Ryan, Mills, Quin, Mrs. Oldfield, and Mr. Porter. "The design is founded on the story of Sigismunda and Guiscardo, which is to be met with in Boccace's novel" ('Biographia Dramatica').

Cruel Kindness (The). A play in five acts, by Mrs. CROWE (*q.v.*), first performed at the Haymarket Theatre on June 6, 1818, with H. Howe as *Duke of Urbino*, Basil Sullivan and W. Farren as his sons *Giulio* and *Carlo*, Miss Reynolds as *Florentina* (secretly married to *Giulio*), Mrs. L. Buckingham as *Viola* (beloved by *Carlo*), and other parts by Mrs. Fitzwilliam, Mrs. Chaplin, Rogers, and Buckstone. "Cruel kindness" is that of *Giulio* who denies that he is wedded to *Florentina*, thus saving her from immediate harm.

Cruel Law (A). A comedy-drama in four acts, by WALTER S. CRAVEN, at

performed at the Theatre Royal, Stratford, London, December 16, 1895, with a cast including Miss Louise Moodie, Miss Essex Dane, Miss Marion Lind, and Henry Vibart.

Cruel London. A play by FRANK HARVEY, first performed at the Theatre Royal, Oldham, March 22, 1888; re-christened 'Wicked London,' and first performed in London and San Francisco in February, 1890.

Cruel to be Kind. A farce in one act, by T. J. WILLIAMS and A. HARRIS (*q.v.*), first performed at the Princess's Theatre, London, on March 6, 1860, with A. Harris as *Cremutius Brown*, F. Matthews as *Cognovit Blackstone*, and other parts by Misses Cartotta and Rose Leclercq.

Cruelties of the Spaniards in Peru (The): "expressed by instrumental and vocal music, and by art of perspective in scenes," by Sir WILLIAM D'AVENANT; produced at the Cockpit, Drury Lane, "apparently towards the close of 1658," in which year it was published. "This exhibition was contrived in order to evade the prosecutions against acting and actors."

Cruelty of a Stepmother (The). A play performed at Court by the Lord Chamberlain's servants in December, 1578.

Cruise to China (A). An adaptation of 'Le Voyage en Chine,' first performed at the Garrick Theatre, Whitechapel, London, on June 5, 1879, with a cast including Miss Adelaide Newton, Wilfrid Esmoud, H. Beer-ohm Tree, etc.

Cruiser, Atalanta, in BOUCICAULT'S *How she Loves him* (*q.v.*), is in love with *Dick Heartley*. (2) There is a *Captain Cruiser, R.N.*, in WOOLER'S 'Did I dream?' (*q.v.*).

Crummy, Mr. A character in J. M. FORTON'S 'Betsy Baker' (*q.v.*).

Crusade (The). An historical romance by FREDERIC REYNOLDS, first performed at Covent Garden in May, 1790.

Crusader and the Craven (The). "medieval" opera in one act, words by W. ALLISON, music by Percy Reeve, first performed at the Globe Theatre, London, 1 October 7, 1890.

Crusaders (The). (1) An opera, music by Sir Julius Benedict, libretto by ALFRED ROWN and St. GEORGES, produced at Drury Lane about 1846. (2) A drama, chiefly blank verse, by J. EBSWORTH, first performed at the Marylebone Theatre in November, 1849. (3) A "comedy of modern London life," in three acts, by HENRY ARTHUR JONES, first performed at the Avenue Theatre, London, on November 2, 1901, with Arthur Cecil as *Lord Burnham*, Burke Stephens as *Dick Rusper* (his son), Lewis Waller as *Philos Ingarfield*, H. Emble as *Mr. Burge Jawle*, Miss Winifred Emery as *Cynthia Greenlade*, Lady Monkton as *Mrs. Campion-Blake*, Miss Olga Brandou as *Una Dell*, and other parts

by Weeden Grossmith, Sant Matthews, A. Aynsworth, etc.

Crushed Tragedian (The). See PROMPTER'S BOX.

Crusoe, Robinson. See HOW I FOUND CRUSOE and ROBINSON CRUSOE.

Crusoe the Cruiser. A burlesque opera in two acts, words by J. WILTON JONES, music by A. Christensen and M. Connolly, produced at the Parkhurst Theatre, London.

Crusoe, The Female. See HANNAH HEWITT.

Crusoes, The Cruise of the. A comic operetta, libretto by E. BYAM WYKE, music by Edward Williams, Queen's Theatre, Manchester, August 8, 1881.

Crust of Society (The). An adaptation by LOUISE I. GUINEY of Dumas' 'Le Demi-Monde,' first performed at Proctor's Opera House, Hartford, Connecticut, December 7, 1892. See FRINGE OF SOCIETY.

Crutch and Toothpick. A "comedy of the day," by G. R. SIMS (*q.v.*), suggested by Labiche's 'Les Petits Mains,' and first performed at the Royalty Theatre, London, on April 14, 1879, with Edgar Bruce as *Guy Devereux*, Lytton Sothorn as *Cecil Leighton*, Charles Groves as *Alderman Jones*, W. S. Penley as *Jellicoe*, Miss Rose Cullen as *Dolly*, and Miss Lottie Venne as *Amy Jones* [later in the first run *Jellicoe* was played by Fred Solomon and G. Honey, and *Amy* by Miss Nellie Bromley]; performed at the Gaiety in November, 1879.

Cry To-day and Laugh To-morrow. A comic piece in two acts, words by E. P. KNIGHT, music by T. Cooke, first performed at Drury Lane in November, 1816.

Cryptoconchoidsymphonostomata. A farce by CHARLES COLLETTE (*q.v.*), performed, with the author as *Plantagenet Smith*, at the Opéra Comique, London, November, 1876.

Crystal Palace. See LONDON THEATRES.

Crystal Slipper (The); or, Prince Prettywytz and Little Cinderella. A musical piece, written by ALFRED THOMPSON, composed by Harry B. Smith, and performed in U.S.A. in 1888.

Cuba. (1) A play by A. C. GUNTER (*q.v.*), performed in U.S.A. (2) A play by HARKINS and BARBOUR, also performed in the United States.—'Cuba's Vows,' a play by J. J. McCLOSKEY, and 'The Cuban Patriot,' a play by J. F. MILLIKEN, have also been produced in America.

Cuckold's Haven. A farce by NAHUM TATE, acted at Dorset Garden, and printed in 1685. "The plot is borrowed partly from 'Eastward Hoe' and partly from 'The Devil's an Ass' of Ben Jonson."—'The Cuckold in Council:' a comedy by Sir JOHN

VANBRUGH (*q.v.*), freely translated from Molière's 'Cocu Imaginaire,' and acted at the Queen's Theatre in the Haymarket in 1706.—'The Cuck-Queans and Cuckolds Errant,' a comedy by WILLIAM PERCY (1601), reprinted in 1824.

Cuckoo (The). (1) A comediotta in one act, by WALTER HELMORE (*q.v.*), first performed at the Criterion Theatre, London, October 5, 1887. (2) A farce in three acts, by HENRY GUY CARLETON (*q.v.*), first performed at Baltimore, U.S.A., on September 12, 1898. (3) A comedy in three acts, adapted by C. H. E. BROOKFIELD from Meilhac's 'Décoré,' and first performed at the Avenue Theatre, London, on March 2, 1899, with a cast including C. H. Hawtrey, A. Williams, C. E. Stevens, Miss Constance Collier (*Lady Alexandra Park*), Miss Fannie Ward, and Miss Vane Featherston; produced at Wallack's Theatre, New York, April 3, 1899.

Cuckoo, Squire. A character in CAREY'S 'Contrivances' (*q.v.*).

'Cuckoo-buds of yellow hue.'—'Love's Labour's Lost,' act v. sc. 2.

"Cuckoo, cuckoo.—O word of fear." See "WHEN DAISIES PIED."

Cudlip, Paul and Rose. Characters in ALBERT'S 'Forgiven' (*q.v.*).

Cuisla-ma-Chree. A play by DION BOUCCICAULT (*q.v.*), mainly adapted from 'Guy Mannering' (*q.v.*), and first performed at Boston, U.S.A., in February, 1888, with the author as *Andy Dolan*, and Miss Eytlinge and Mrs. Barker in other parts. See CUSHLA-MA-CHREE.

Cullen, Rose [Mrs. Albert Tuck]. Actress, died December, 1888; after some practice in the English provinces, made her London *début* at the Lyceum on January 22, 1870, as the page in 'Chilperic' (*q.v.*). Among the characters of which she was afterwards the original representative were—*Jenny Jones* in Reece's 'Vampire' (Strand, 1872), *Jenny* in Matthison and Wyndham's 'Tantalus' (Folly, 1878), *Dolly Devereux* in Sims's 'Crutch and Toothpick' (Royalty, 1879), and *Honorina Trinkett* in 'Themis' (Royalty, 1880).

Cully, Sir Nicholas. A character in ETHEREGE'S 'Comical Revenge' (*q.v.*).

Culprit (The). A farce in one act, by THOMAS HAYNES BAYLY (*q.v.*), first performed at the St. James's Theatre, London, on January 18, 1838, with a cast including Harley, Madame Sala, and Mrs. Stirling.—'Culprits:' a farcical play in three acts, by ARTHUR LAW (*q.v.*), first performed at the Prince of Wales's Theatre, Liverpool, August 29, 1890.

Culture. A comedy in three acts, adapted from Pailleron's 'Le Monde où l'on s'ennuie' (1881), by SEBASTIAN EVANS and FRANK EVANS, and first performed at Bournemouth on December 5, 1884; produced at the Gaiety Theatre, London, on the afternoon of May 5, 1885, with a cast

including Frank Evans, F. M. Paget, Arthur Dillon, Miss M. Ayrton, Miss V. Noad and Miss Lenore.

Cumberland, John, born 1787, die. 1866, was the publisher of the series of printed plays known as 'Cumberland British and Minor Theatre.' See DANIEL GEORGE.

Cumberland, Richard. Dramatist and miscellaneous writer, born February, 1732, died May, 1811; son of Dr. Denison Cumberland, Bishop of Kilmore; educated at Westminster and Cambridge; and successively private secretary to Lord Halifax, Crown agent for Nova Scotia, assistant secretary (and afterwards secretary) to the Board of Trade. The following pieces contributed by him to the stage are named in the order in which they were published: 'The Banishment of Cicero' (1761), 'The Summer's Tale' (1765), 'Amelia' (1768), 'The Brothers' (1769), 'The West Indian' (1771), 'The Fashionable Lover' (1772), 'The Note of Hand' (1774), 'The Choleric Man' (1775), 'The Battle of Hastings' (1778), 'Calypso' (1779), 'The Widow of Delphos' (songs, 1780), 'The Mysterious Husband' (1783), 'The Carmelite' (1784), 'The Natural Son' (1785), 'The Impostors' (1789), 'The Box-Lobby Challenge' (1794), 'The Jex' (1794), 'The Wheel of Fortune' (1798), 'First Love' (1798), 'Don Pedro' (1799), 'The Days of Yore' (1796), 'The Last of the Family' (1797), 'False Impressions' (1797), 'The Clouds' (1797), 'Joanna of Montfaucon' (1800), 'The Sailor's Daughter' (1800), 'Hints to Husbands' (1806), and 'The Jew of Mogadore' (1808). Cumberland was the author, also, of the following pieces: 'The Princess of Parma' (1778), 'The Election' (1778), 'The Walloons' (1782), 'The Arab' (1785), 'The Country Attorney' (1785), 'The School for Widows' (1789), 'The Armourer' (1793), 'The Dependant' (1793), 'The Eccentric Lover' (1795), 'A Word of Nature' (1798), 'Lovers' Resolutions' (1800), 'Victory and Death of Lord Nelson' (1800), 'The Robber' (1809), 'The Widow or Son' (1810), 'Alcanor,' 'The False Demetrius,' 'The Passive Husband,' 'The Sibyl,' 'Tiberius in Capree,' 'Torrendal.' He was responsible, further, for adaptations 'Timon of Athens' (1771), 'The Bondmaid' (1779), and 'The Duke of Milan' (1779). The volume of dramatic works by him was published in 1813. See the 'Memoir of Richard Cumberland, Written by Himself, Containing an Account of his Life and Writings' (1800) and William Mudford's 'Life of Richard Cumberland, Esq.' (1812). In his 'Retaliation' Goldsmith wrote—

"Here Cumberland lies, having acted his parts,
The Terence of England, the mender of hearts;
A flattering painter who made it his care
To draw men as they ought to be, not as they are.
His gallants are all faultless, his women divine,
And Comedy wonders at being so fine;
Like a tragedy queen he has dizen'd her out,
Or, rather, like Tragedy giving a rout.
His follies have their follies so lost in a crowd
Of virtues and feelings, that Folly grows proud;
And oxcombs, alike in their fallings alone,
Adopting his portraits are proud of their own."

"Mr. Cumberland," wrote Thomas Davies, "is unquestionably a man of very great abilities; it is his misfortune to rate them greatly above their value." "He wrote some good comedies," says Sir Egerton Brydges, "and was a miscellaneous writer of some popularity; but in every department he was of a secondary class—in none had he originality." See **PLAGIARY**, **SIR FRETFUL**.

Cumberland '61. A melodrama in four acts, by FRANKLIN FYLES, Fourteenth Street Theatre, New York, October 18, 1897.

Cunégonde. A country lass in 'Dagobert' (*q.v.*).

Cunning Lovers (The). A comedy by ALEXANDER BROME (*q.v.*), acted at Drury Lane, circa 1639, and printed in 1654.

Cunning Man (The). A musical entertainment by Dr. BURNEY, translated from Rousseau's 'Devin de Village,' acted at Drury Lane and printed in 1766.

Cunningham, John. Actor and miscellaneous writer, born 1729, died 1773; author of a farce called 'Love in the Mist' (1747).

Cunningham, Lieut.-Col. Francis. See MARLOWE and MASSINGER.

Cunningham, Peter. Antiquary and miscellaneous writer; author of 'The Story of Nell Gwynn,' first published in 1852, and reprinted in 1892; also, editor of the Works of Goldsmith.

Cunopes. The jailer in D'AVENANT'S 'Rivals' (*q.v.*).

Cup (The). A tragedy in two acts, by ALFRED, Lord TENNYSON, first performed at the Lyceum Theatre, London, on January 3, 1881, with H. Irving as *Synorix*, W. Terriss as *Sinnatus*, Miss Ellen Terry as *Camma*, and Miss Pauncefort and F. Tyars in other parts.

Cup and the Lip (The). A drama based on 'Le Testament de César Girardot,' and performed in New York in October, 1861, with a cast including C. Walcot, sen. and jun., W. Davidge, sen., Mrs. C. Walcot, etc.

Cup of Tea (A). A comedietta adapted from 'Une Tasse de Thé,' and first performed at the Princess's Theatre, London, February 15, 1869, with Middle. Beatrice as *Lady Clara Seymour*, W. Rignold as *Sir Charles Seymour*, and Dominick Murray as *Croggins*; revived at the Gaiety Theatre, London, March, 1883.

Cupboard Love. (1) A farce by FREDERICK HAY (*q.v.*), first performed at the Adelaide Theatre, London, on April 13, 1870. (2) A farce in three acts, by H. V. SMOND, first performed at the Court Theatre, London, December 3, 1898, with a cast including Herbert Standing, Seymour Hicks, J. G. Boucicault, Miss May Whitty, Miss J. Boucicault, Miss S. Carlisle, and Miss I. A. Victor.

Cupid has given his name to several

dramatic pieces: notably to (1) A masque by THOMAS MIDDLETON, printed in 1613. (2) A burlesque performed at the Adelphi Theatre, London, in 1833, with John Reeve in the cast. "The obesity of Mr. Reeve," says Westland Marston, "was the chief point of humour in his assumption of Cupid." (3) A burlesque by JOSEPH GRAVES, performed in 1837 at the Queen's and Strand Theatres, with Wild and Miss Malcolm at the former house, and Hammond and Miss Daly at the other, as the god of love and his beloved. In this piece *Cupid* figured as a gay deceiver who has promised marriage to *Psyche*, but refuses to fulfil the promise. Thereon *Jupiter* declares that *Cupid* shall be shot dead by *Psyche*; but she shoots only with the god's own arrows, and so transfixes him with the love she yearns for. (4) A burlesque by H. P. STEPHENS and C. HARRIS, produced at the Royalty Theatre, London, on April 26, 1880, with Miss Amalia in the title part, F. Irving as *Jupiter*, C. Ashford as *Medon*, D. Fisher, jun., as *Strephon*, Miss Marie Williams as *Mercury*, Miss Agnes Hewitt as *Venus*, Miss Kate Lawler as *Psyche*, and Miss Alma Stanley as *Philander*. (5) A musical comedy by H. A. DUFF, Theatre Royal, Southampton, April 14, 1882.—*Cupid* figures, further, in MARLOWE'S 'Dido, Queen of Carthage' (*q.v.*), in JONSON'S 'Cynthia's Revels' (*q.v.*), in 'The Birthday' (*q.v.*), in O'HARA'S 'Midas' (*q.v.*), in PLANCHÉ'S 'Orpheus in the Haymarket,' in R. BROUGH'S 'Siege of Troy' (*q.v.*), in W. BROUGH'S 'Pygmalion' (*q.v.*), in TALFORD'S 'Atalanta' (*q.v.*). See following paragraphs and EROS.

Cupid, Doctor. See DOCTOR CUPID.

Cupid, St. See ST. CUPID.

Cupid and Co. A musical farce in three acts, written by HORACE LENNARD, and produced at the City Theatre, Sheffield, in August, 1894.

Cupid and Death. A masque by JAMES SHIRLEY, printed in 1659, performed before the Portuguese Ambassador, with music by Matthew Lock and Christopher Gibbons, on March 26, 1653.

Cupid and Hymen. A masque by J. HUGHES, printed about 1717.

"**Cupid and my Campaspe played.**" First line of a song in LILY'S 'Alexander and Campaspe' (*q.v.*)—

"At last he set her both his eyes;
She won, and Cupid blind did rise."

Cupid and Psyche. (1) A masque by THOMAS HEYWOOD (*q.v.*); this seems to have been known also under the name of 'Cupid's Mistress.' (2) A "ballet entertainment," performed at Drury Lane in 1797. (3) A pantomime by CHARLES SELBY, first performed at the Adelphi Theatre, London, in December, 1857, with Miss Marie Wilton as *Cupid* and *Harlequin*, Miss Mary Keeley as *Psyche* and *Columbine*, Mrs. John Billington as *Venus*, Paul Bedford as

Jupiter. (4) A burlesque by F. C. BURNAND (*q.v.*), first performed at the Olympic Theatre, London, in December, 1864. (5) A musical sketch by MARY RIGHTON, Bijou Theatre, Bayswater, April, 1895. See BRIDE OF LOVE.

Cupid from Jewry. A comedy in three acts, by J. A. MASON, Kilburn, London, May 3, 1817.

Cupid in Camp. A comic drama in two acts, adapted from the French of Scribe by G. C. VERNON (*q.v.*), and first performed at the Criterion Theatre, London, on May 22, 1882, with a cast including W. Blakeley, H. H. Astley, Lytton Sothern, Miss M. Rorke, and Miss Rose Saker. See FLYING COLOURS.

Cupid in Ermine. A comedietta by ELLEN LANCASTER WALLIS, Princess of Wales's Theatre, Kennington, March 27, 1899.

Cupid in Waiting. A comedy in two acts, by BLANCHARD JERROLD (*q.v.*), first performed at the Royalty Theatre, London, on July 22, 1871.

"Cupid, pardon what is past." First line of the prayer to Cupid in BEAUMONT and FLETCHER'S 'Cupid's Revenge'—

"We will be coy no more,
And your deity adore."

Cupid's Banishment. A masque by ROBERT WHITE, "presented to Her Majesty by young gentlewomen of the Ladies' Hall in Deptford at Greenwich," May 4, 1617.—'Cupid, his Coronation:' a masque performed "at the Spittle" in 1654.

Cupid's Ladder. A two-act drama by LEICESTER BUCKINGHAM (*q.v.*), first performed at the St. James's Theatre, London, October 29, 1859, with a cast including Miss Lydia Thompson, Miss Nelly Moore, and Charles Young.

Cupid's Messenger. A blank-verse play in one act, by ALFRED C. CALMOUR (*q.v.*), first performed at the Novelty Theatre, London [under the title of 'Love's Messenger'], on the afternoon of July 22, 1884, with Miss Kate Rorke as *Mary Sidney*, Miss Maud Milton as *Lady Constance Howard*, Miss Lesley Bell as *Lucette*, and F. H. Macklin as *Sir Philip Sidney*; revived at the Vaudeville Theatre, 1885, with Miss Kate Rorke as before, Miss Maud Millett as *Lady Constance*, and W. Everard as *Sir Philip*; at the Vaudeville on December 2, 1887, with Miss Rorke, Miss Millett, E. W. Gardiner, and Miss Florence Perry; performed in New York in October, 1891.

Cupid's Odds and Ends. A comedy in three acts, by CATHERINE LEWIS, performed "for copyright purposes" at the Parkhurst Theatre, Holloway, London.

Cupid's Revenge. (1) A tragedy by BEAUMONT and FLETCHER, first performed by the Children of the Revels on January 1, 1612-13, and first printed in 1615. It was played after the Restoration under the name of 'Love Despised.' (2) A musical

pastoral in two acts, by F. GENTLEMAN, Haymarket Theatre, June 12, 1772.

Cupid's Whirligig. A play acted by the Children of the King's Majesty's Revels, licensed in 1607 and also printed in that year.

Cupps, Mrs., in ALBERY'S 'Two Roses' (*q.v.*), is *Digby Grant's* landlady.

Cups and Saucers. An operetta by GEORGE GROSSMITH (*q.v.*), performed at the Opéra Comique Theatre, London, August 5, 1878, by Richard Temple and Miss Emily Cross.

Curan. A courtier in 'King Lear' (*q.v.*).

Curate (The). A comedy-drama, in five acts and one tableau, by RASS CHALLIS, Prince of Wales's Theatre, Great Grimsby, May 3, 1886.

Cure for a Coxcomb (A); or, The Beau Be-Devil'd. A musical piece performed at Covent Garden in May, 1792.

Cure for a Cuckold (A). A comedy by JOHN WEBSTER (*q.v.*) and WILLIAM ROWLEY (*q.v.*), printed in 1661. The "cure" is for the husband to divorce his wife and marry again. The central figure of the play is one, *Compass*, a sailor, who has been absent from his home for four years, and on his return, finds his wife the mother of a three-months'-old child. See LOVE'S GRADUATE.

Cure for a Scold (A). A ballad oper by JAMES WORSDALE, adapted from 'The Taming of the Shrew' (*q.v.*), acted at Drury Lane in 1735.

Cure for Coquettes (A). See ALM MATER.

Cure for Jealousy (A). A comedy by JOHN COREY, acted at Lincoln's Inn Field and printed in 1701.

Cure for Love (A). A comedy in two acts, by TOM PARRY (*q.v.*), first performed at the Haymarket Theatre on November 2, 1842, with J. B. Buckstone as *Richard Savage*, Farren as *Felix Trimmer*, H. Widdcomb as *Switch*, Mrs. Raymond as *Mr. Trimmer*, Mrs. F. Matthews as *Mrs. Tubbs* and other parts by Howe, Tilbury, Mr. Glover, etc.; revived in 1853, with Buckstone in his original part, supported by W. Chippendale, Miss E. Chaplin, Mrs. Poynton, etc.

Cure for the Fidgets (A). A far by T. J. WILLIAMS (*q.v.*), first performed at the Surrey Theatre, London, on September 14, 1867, with Edward Terry as *Finnil Fusstleton*; revived at the Gaiety Theatre September, 1876.

Cure for the Heartache (A). A comedy in five acts, by THOMAS MORTON (*q.v.*), first performed at Covent Garden January 10, 1797, with Munden as old *Rap*, Lewis as young *Rapid*, Quick as *Vortex*, nabob, Murray as *Sir Hubert Stanley*, Pe-

as *Charles Stanley*, Waddy as *Farmer Oatland*, Fawcett as *Frank Oatland* (his son), Farley as *Bronze* (servant to *Vortex*), Mrs. Mattocks as *Miss Vortex*, Mrs. Pope as *Ellen Vortex*, and Miss Wallis as *Jessie Oatland*; revived at the City of London Theatre in 1848; at the Marylebone Theatre in October, 1853; at Drury Lane Theatre in March, 1857, with Mrs. Keeley as *Frank Oatlands*; at Sadler's Wells in March, 1858, with Phelps as young *Rapid*; at the Royalty in September, 1872, with C. Harcourt as young *Rapid*, which was also one of Barry Sullivan's parts. "For broad humour and humorous situation we may go back," says Percy Fitzgerald, "to Morton's pleasant 'Cure for the Heartache.' The two *Rapids*, father and son, the 'push on, keep moving,' are perfect traditions, with the nabob, who was so unlucky as to get no one to listen to the great speech he was preparing" ('Principles of Comedy,' 1870).

Cureheart, Doctor. A character in Mrs. PHILLIPS'S 'An Organic Affection' (*q.v.*).

Curfew (The). A play in five acts, by JOHN TOBIN (*q.v.*), first performed, with music by Attwood, at Drury Lane on February 19, 1807, with Barrymore as *Hugh de Tracy*, Bannister as *Robert* (his son), Cooke as *Dunstan*, Mrs. Powell as *Matilda* (De Bracy's wife), Elliston as *Fitzharding* (a captain of robbers), etc. Genest thought this "a very happy imitation of the old dramatic writers."

Curio. Attendant on the *Duke of Illyria* in 'Twelfth Night.'

Curiosity. (1) A comedy by W. C. CRITTON (*q.v.*), acted at Smock Alley, Dublin, in 1785. (2) A play from the German ascribed to GUSTAVUS, King of Sweden), and performed at Covent Garden in April, 1798. (3) A comedy in three acts, translated by FRANCIS LATHOM from the French of M^{de}. Genlis, and performed at Norwich in 1801. (4) A comedy in three acts, by JOSEPH DERRICK (*q.v.*), first performed at the Vandeville Theatre, London, on September 14, 1886, with a cast including E. Righton, E. J. Henley, J. C. Buckstone, Miss Sophie Larkin, Miss Z. Tilbury, Miss K. James, etc.

Curiosity Cured. A drama by J. B. BUCKSTONE (*q.v.*), first performed at Drury Lane in July, 1825.

Curious Case (A). A comic drama in two acts, first performed at the Princess's Theatre, London, in 1846, with C. J. Mathews as *Twiggleton*, and other parts by J. Vining, C. Fisher, Honner, and Mrs. Stirling (afterwards by Miss Cooper); revived at the Lyceum Theatre in 1853, with C. J. Mathews and Honner in their original rôles, and Miss M. Oliver in Mrs. Stirling's; and at the Gaiety in October, 1872, with Mathews as before and Miss Fanny Brough as *Mrs. Tubrey*.

Curious, Sir Peter, in J. DENT'S 'The Telegraph' (*q.v.*).

Curll, Edmund. Publisher; author of 'The Life of that Eminent Comedian, Robert Wilks' (1733).

Current Cash. A drama in five acts, by C. A. CLARKE, first performed at North Shields on May 3, 1886; produced at the Surrey Theatre, London, on July 25, 1887; first performed in America at Niblo's Garden, New York, in October, 1892.

Current Coin. A comedy in three acts, by JULIAN CROSS, Theatre Royal, Bristol, February 28, 1879.

Curricombo, in BURNAND'S and STEPHENS'S 'Balloonacy' (*q.v.*).

Curry, Sir Christopher, in 'Inkle and Yarico' (*q.v.*). (2) *Colonel and Fanny Curry* are characters in E. MORTON'S 'Eton Boy' (*q.v.*).

Curtain Theatre. See LONDON THEATRES.

Curtis. Servant to *Petruchio* in 'The Taming of the Shrew.'

Curtleax. A sergeant in MIDDLETON'S 'Roaring Girl' (*q.v.*).

Cushla-ma-Cree. A drama in three acts, by JOHN LEVEY, Adelphi Theatre, Liverpool, September 1, 1873; Marylebone Theatre, London, October 18, 1873. See CUISLA-MA-CHREE.

Cushman, Charlotte Saunders. Actress, born at Boston, U.S.A., July, 1816; began her professional career as an operatic vocalist, making her *début* at the Tremont Theatre in April, 1835, as the *Countess* in 'The Marriage of Figaro.' She was engaged as "leading singing lady" at the St. Charles Theatre, New Orleans, but was led, by her anxiety to excel, into overstraining and so ruining her voice, with the result that she was compelled to devote herself to acting only. Her first dramatic rôle was that of *Lady Macbeth*, in which she appeared in New Orleans, repeating the performance in September, 1836, at the Bowery, New York, where she was also seen as *Alicia* in 'Jane Shore,' *Mrs. Haller*, and *Helen Macgregor*. In the summer of 1837 she figured at Boston as *Portia* in 'The Merchant of Venice' and *Henry* in 'Speed the Plough.' From September, 1837, to September, 1840, she was engaged at the Park Theatre, New York. During this period she enacted *Iomeo*, *Goneril* in 'Lear,' the *Queen* in 'Hamlet,' *Emilia* in 'Othello,' *Belvidera* in 'Venice Preserved,' and *Julia* in 'The Hunchback;' but her most conspicuous successes were made as *Meg Merrilies* in 'Guy Mannering' and *Nancy Sikes* in 'Oliver Twist'—assumptions which raised very considerably her status as an artist. Says Mrs. Clement, her biographer: "While Miss Cushman was at the Park Theatre, her sister Susan made an unfortunate marriage, and by the desertion of her husband was left in destitute circumstances with a

child. Through the influence of Charlotte she was led to cultivate her talent for the stage, and was engaged at a small price by the managers with whom her sister made contracts." Susan's *début* was made at the Park in April, 1837, her second part being *Desdemona* to the *Othello* of Vandenhoff. Her best rôles seem to have included *Pauline* in 'The Lady of Lyons,' *Julie de Mortemar*, *Grace Harkaway*, and *Lady Alice Hawthorn*. At the Park, in August, 1841, Charlotte appeared in 'A Midsummer Night's Dream' as *Oberon* to Susan's *Helena*. In October, at the same theatre, Charlotte played *Lady Gay Spanker* in the first American representation of 'London Assurance' (q.v.). In 1842 she began a season as manager as well as "star" at the Walnut Street Theatre, Philadelphia. "She displayed at that day," says George Vandenhoff, "a rude, strong, uncultivated talent. It was not till after she had seen and acted with Mr. Macready—which she did the next season—that she really brought artistic study and finish to her performances." At New York, in October, 1843, she played *Lady Macbeth* to Macready's *Macbeth*, and the actor wrote in his diary that she "interested him much." "She has to learn her art, but she showed mind and sympathy with me." In December she played *Ecadne* to Macready's *Melantius* in 'The Bridal' (q.v.), *Beatrice* to his *Benedick*, and *Angiolina* to his *Marino Faliero*. At Boston, later, she played *Julie de Mortemar*, and *Lady Oakley* in 'The Jealous Wife.' After some performances at the Park in October, 1844, Charlotte set sail for England, encouraged thereto by the advice of Macready. Her English *début* took place at the Princess's, London, on February 13, 1845, and in the rôle of *Bianca* in 'Fazio,' in which she made a marked impression upon both press and public. Her engagement, which was brilliant throughout, lasted till July 15, and in the course of it she appeared successively as *Emilia* in 'Othello,' *Lady Macbeth*, *Rosalind*, *Mrs. Haller*, *Beatrice* in 'Much Ado,' *Julia* in 'The Hunchback,' the *Duchess of Bracciano* in a new play by James Kenney called 'Infatuation' (q.v.), *Portia* in 'The Merchant of Venice,' *Meg Merrilies*, *Juliana* in 'The Honey-moon,' and *Mariana* in 'The Wife.' In December, 1845, she opened at the Haymarket as *Romeo* to her sister's *Juliet*, and the play, which secured triumph for both sisters, had a "run" of eighty nights. After this (1846-48) came professional visits to Dublin, Liverpool, and other provincial centres. In March, 1848, Susan (Mrs. Merriam) married for the second time, the bridegroom being an Englishman named Muspratt. Later in the year, at Drury Lane, Charlotte played *Queen Katherine* to the *Wolfsey* of Macready, for the latter's benefit. In October, 1849, she made her *reentrée* in America at the Broadway, New York, where she was seen for the first time on that side of the Atlantic as *Queen Katherine* and *Bianca*. In 1850, at the same theatre, she enacted *Claude Melnotte* for

the first time on any stage. In 1852 she decided to retire, and gave a farewell performance at Boston. In the same year she made the first of many visits to Italy. In March, 1854, at the Haymarket, she "created" the title part of H. F. Chorley's 'Duches Elinor' (q.v.), which, however, expired after its second representation. In 1855 she acted both in London and in the provinces and in 1857 she reappeared in New York where, at Burton's Theatre in November she gave her first impersonation of *Cardina Wolsey*. In June, 1858, came another "farewell," followed in May, 1859, by the death of Mrs. Muspratt. In 1860 and 1861 Charlotte was again acting in New York. In 1866 she was discovered to be suffering from cancer in the breast, for which she underwent more than one operation, without any permanently good result. As a Shakespearean reader she appeared in America in 1870, and in the following year she acted at Booth's Theatre. Her last performance in New York took place at that playhouse of November 7, 1874; her last appearance of any stage, at Boston on May 15, 1875. She died (of pneumonia) at Boston on February 18, 1876. In addition to the parts noted above, she had figured as *Phèdre*, *Hamlet Constance* in 'The Love Chase,' the *Countess* in 'Love,' *Ion*, and *Madge Wildfire*. For biography, see Emma Stebbins' 'Charlotte Cushman: her Letters and Memoirs of her Life' (1878), Dutton Cook's 'Hours with the Players' (1881), Mrs. Clement's 'Charlotte Cushman' (1882), W. Winter's 'Shadows of the Stage' (1893), and 'Actors and Actresses of Great Britain and America.' For criticism, consult J. E. Murdoch's 'The Stage,' W. W. Clapp's 'Boston Stage,' F. C. Wemyss' 'Theatrical Biography,' G. Vandenhoff's 'Actor's Note-Book,' L. Hutton's 'Play and Players,' and H. Morley's 'London Playgoer.' Gilbert & Beckett wrote of Charlotte—

"What figure is that which appears on the scene?
'Tis Madame Macready—Miss Cushman, I mean.
What a wondrous resemblance! the walk on the toes
The eloquent, short, intellectual nose;
The bend of the knee, the slight sneer of the lip,
The frown on the forehead, the hand on the hip.
In the chin, in the voice, 'tis the same to a tittle,
Miss Cushman is Mister Macready in little."

"Charlotte Cushman," writes Dutton Cook "may assuredly be accounted an actress of genius in right of her originality, her vivacity, power of depicting emotion, the vehemence and intensity of her histrionic manner. Her best successes were obtained in tragedy, although she possessed a keen sense of humour, and could deliver the witty speeches of *Rosalind* or of *Beatrice* with excellent point and effect. Her *Meg Merrilies* will probably be remembered as her most impressive achievement. It was really, as she played it, a character of her own invention, but, in truth, it taxed her intellectual resources far less than her *Bianca*, her *Queen Katherine*, or her *Lady Macbeth*. Her physical peculiarities no doubt limited the range of her efforts. . . . Her performance lacked femininity, to use Coleridge's word

out in power to stir an audience, to touch their sympathies, to kindle their enthusiasm, and compel their applause, she takes rank among the finest players."

Custance, Christian. A rich widow in UDALL'S 'Ralph Roister Doister' (*q.v.*).

Custom House (The). A farcical comedy in three acts, by L. A. D. MONTAGUE, first performed at the Vaudeville Theatre, London, March 24, 1892.

Custom of the Country (The). A comedy by JOHN FLETCHER (and, apparently, another but unknown writer), founded in the main on Cervantes' romance of 'Persiles of Sigismunda' (1616), an English translation of which appeared in 1619. The play, when performed in 1628, was described as "old." It was printed in 1647, and revived at the Theatre Royal in 1667, when its second performance was witnessed by Pepys. "Knipp," he writes, "does the widow well; but of all the plays that ever did see, the worst, having neither plot, language, nor anything on the earth that is acceptable." Dryden wrote of it that "There is more indecency in 'The Custom of the Country' than in all our plays together; yet this has been often acted on the stage in my remembrance." "The custom which gives the name to this comedy—namely, that the lord or master should have the first night's lodging with very woman married to his tenant or bondman—is said by Bayle to have prevailed at no time in Italy, till it was properly suppressed by some Cardinal" (Genest). The leading male figures in the story are *Arnoldo* and *Rutilio*, two brothers, the former of whom is on the point of marrying *Zenocia*. To avoid the "custom of the country" they leave Italy, and enter upon a series of adventures which end happily in the union of *Zenocia* and her lover. Fletcher's play formed part of the foundation of Cibber's 'Love makes a Man' (*q.v.*) and of Johnson's 'Country Lassies' (*q.v.*). See BICKERSTAFF'S *URIAL*.

Cut and Come Again. A farce by ROBERT SOUTAR, Olympic Theatre, London, August 9, 1879.

Cut for Partners. A farce in one act, by J. BRUTON, first performed at the Princess's Theatre, London, in April, 1845, with Cranby and M^{rs}. Sala as *Mr.* and *Mrs. Cheezy*, and other parts by Higgle, Wright, Cherry, and Miss E. Honner.

Cut off with a Shilling. A comedy by S. THEYRE SMITH (*q.v.*), first performed at the Prince of Wales's, London, April 10, 1871, with a cast including Charles Collette, H. W. Montgomery, and Miss Arlotta Addison; revived at the Gaiety in December, 1876.

Cutbeard. A barber in JONSON'S 'Epithene' (*q.v.*).

Cutbody, Caleb. Assistant surgeon in AINES'S 'Wizard of the Wave.'

Cute, Alderman, figures in A BECKETT

and LEMON'S adaptation of 'The Chimes' (*q.v.*). (2) *Mr. Abel Cute*, in LUNN'S 'Sharp Practice' (*q.v.*), is an attorney.

Cuthbert, Cyril. The hero of BYRON'S 'Cyril's Success' (*q.v.*).

Cutlack. A play performed by the Lord Admiral's Servants in May, 1594, and afterwards, the title part being represented by Edward Alleyn (*q.v.*).

Cutler, Kate. Actress and vocalist; made her London *début* at Toole's Theatre in 1838 as *Inez* in Lecocq's 'Pepita.' She was the original representative of *Malaguena* in Planquette's 'Paul Jones' (1889), *Lady Edytha* in 'A Society Girl' (1893), *Connie* in 'All Abroad' (1895), *Dorothy* in 'Monte Carlo' (1896), the title characters in 'A Modern Tribby' (1896), 'The French Maid' (1897), and 'Little Miss Nobody' (1898), and *Angela* in 'Florodora' (1899).

Cutlet. A "sentimental butcher" in LAMB'S 'Pawnbroker's Daughter' (*q.v.*).

Cutpurse, Moll. One of the characters in FIELD'S 'Amends for Ladies' (*q.v.*). See ROARING GIRL.

Cutter, Captain, in PALGRAVE SIMPSON'S 'That Odious Captain Cutter' (*q.v.*).

Cutter of Coleman Street. See GUARDIAN, THE.

Cuttle, Captain, figures in HALLIDAY'S 'Heart's Delight' (*q.v.*) and other adaptations of Dickens's 'Dombey and Son' (*q.v.*). See CAPTAIN CUTTLE. (2) *Cuttle* is the name of a character in L. S. BUCKINGHAM'S 'Take that Girl away' (*q.v.*).

Cutwell. A play performed by the Earl of Warwick's Men at the Bell, in Gracechurch Street [London], in February, 1577.

Cycling. A comedieta in one act, by ALBERT CHEVALIER (*q.v.*), first performed at the Strand Theatre, London, on July 11, 1888, by C. S. Fawcett and Miss Alice Atherton. See BICYCLE.

Cydaria, in 'The Indian Emperor' (*q.v.*), is the daughter of *Montezuma*.

Cygnetta, in EDWARDS and KENNEY'S 'The Swan and Edgar' (*q.v.*).

Cylene. One of "the captives" in GAY'S drama so named (*q.v.*).

Cymbeline, The Tragedy of, by WILLIAM SHAKESPEARE (*q.v.*), was first printed in the Folio of 1623. It was certainly acted before September, 1611, because that was the death-date of Dr. Simon Forman (*q.v.*), the astrologer, who makes mention of 'Cymbeline' in his 'Book of Plaies and Notes thereof.' The story of Imogen and Posthumus was derived by Shakespeare mainly from a widely circulated tale which figures, in one of its forms, in the 'Decameron' (Day II.), and, in another form, in 'Westward for Smelts' (published in 1620). From Holinshed's histories of England and of Scotland he obtained the historical background of the play. As to

the period at which 'Cymbeline' was written, we have no precise information. See, on this point, the various theories of Tieck, Coleridge, Charles Knight, C. M. Ingleby, and F. G. Fleay. An adaptation of the play, made by T. d'Urvey (*q.v.*), and entitled 'The Injured Princess; or, The Fatal Wager,' was performed at the Theatre Royal in 1682. The names of some of the characters were changed: *Pisanio* was turned into a lord, and made the father of *Clarissa*; the part of *Guiderius* was given to *Arviragus*, and so forth. "This," says Genest, "is a vile alteration, but still enough of the original is retained to prevent the play from being a bad one." This adaptation was performed at Lincoln's Inn Fields in January, 1720, under the title of 'Cymbeline; or, The Fatal Wager,' with Leigh as *Cymbeline*, Ryan as *Ursaces* (*Posthumus*), C. Bullock as *Shattilion* [a Frenchman, who takes the part of *Iachimo*], Mrs. Bullock as *Eugenia* (*Imogen*), Boheme as *Pisanio*, H. Bullock as *Cloten*, and Mrs. Giffard as the *Queen*; it was also represented at Covent Garden in March, 1738, with Ryan as *Cymbeline*, Delane as *Ursaces*, Walker as *Shattilion*, Chapman as *Cloten*, Mrs. Templar as *Eugenia*, and Mrs. Hallam as the *Queen*. Genest records a performance of 'Cymbeline' (promoted by T. Cibber) at the Haymarket in November, 1744, but whether or no the play was Shakespeare's is not known. A similar uncertainty attaches to the 'Cymbeline' performed for Woodward's benefit at Covent Garden on April 7, 1746, with Ryan as *Posthumus*, Hale as *Iachimo*, Bridgewater as *Pisanio*, Mrs. Pritchard as *Imogen*, and the beneficaire as *Guiderius*. The year 1755 saw the publication of an adaptation of 'Cymbeline' by one Charles Marsh. In February, 1759, the management of Covent Garden produced a version of 'Cymbeline' made by William Hawkins (Professor of Poetry at Oxford), in which the adapter sought to reduce Shakespeare's work to "the regularity of a modern tragedy." "The character of *Iachimo* is totally omitted, and the first part of that of *Posthumus*. The *Queen* is spoken of as lately dead. *Cloten* is made a serious character," and so forth (see Genest). In this production the *Imogen* was Mrs. Vincent (Mrs. Bellamy having declined the part), and Ross was *Posthumus*. At Drury Lane in November, 1761, Garrick produced Shakespeare's play with alterations (consisting of omissions, transpositions, and some few words added), which Genest pronounces "most judicious." Garrick himself undertook *Posthumus*, with Holland as *Iachimo*, King as *Cloten*, and Miss Bride as *Imogen*. The piece was performed sixteen times. 'Cymbeline' was revived at Covent Garden in December, 1767, with Powell as *Posthumus*, Smith as *Iachimo*, Yates as *Cloten*, and Mrs. Yates as *Imogen*; and at Drury Lane in December, 1770, with Reddish as *Posthumus*, Palmer as *Iachimo*, Dodd as *Cloten*, and Mrs. Barry (followed by Mrs. Baddeley) as *Imogen*. An adaptation of 'Cymbeline' by Henry Brooke (*q.v.*) was

published in 1778. Revivals of the play took place at the Haymarket in August, 1782, with Bannister, Jun., as *Posthumus*, Edwin as *Cloten*, and Mrs. Baddeley as *Imogen*; at Covent Garden in October, 1784, with Henderson as *Posthumus*, Wroughton as *Iachimo*, Quick as *Cloten*, and Miss Younge as *Imogen*; at Drury Lane in November, 1785, with J. P. Kemble as *Posthumus*, Smith as *Iachimo*, and Mrs. Jordan as *Imogen*; at the same theatre in January, 1787, with Mrs. Siddons as *Imogen*; and at Covent Garden in May, 1800, with Holman as *Posthumus*, Pope as *Iachimo*, Betterton as *Cloten*, and Mrs. Pope as *Imogen*. An arrangement of 'Cymbeline' prepared by J. P. Kemble, in which *Belarius*, *Guiderius*, and *Arviragus* figured on the bills as *Morgan*, *Polydore*, and *Cadwal*, was performed at Covent Garden in January, 1806, with Cooke as *Iachimo*, Farley as *Cloten*, and Miss Smith as *Imogen*; in June, 1812, with Young as *Iachimo*, Charles Kemble as *Polydore*, and Mrs. H. Johnston as *Imogen*; and in May, 1816, with Terry as *Morgan*, Liston as *Cloten*, and Miss Stephens as *Imogen*. Other revivals at Covent Garden were those of March, 1817, with Booth as *Posthumus* and Miss Costello as *Imogen*; of June, 1818, with Macready as *Posthumus* and Miss Booth as *Imogen*; and of June, 1825, with C. Kemble as *Posthumus* and Miss Foote as *Imogen*. 'Cymbeline' was played at Drury Lane in February, 1829, with Young as *Posthumus*, Cooper as *Iachimo*, J. Vining as *Guiderius*, and Miss Phillips as *Imogen*. It was seen at Covent Garden in May, 1837, with Miss Helen Faucit as *Imogen*; at the same theatre in September, 1838, with Phelps as *Posthumus*, Vandenhoff as *Iachimo*, G. Bennett as *Pisanio*, Vining as *Cloten*, J. R. Anderson as *Arviragus*, Elton as *Guiderius*, H. Howe as *Philario*, Miss Faucit as *Imogen*, and Miss P. Horton in a singing part; at Drury Lane in January, 1843, with J. R. Anderson as *Posthumus*, Macready as *Iachimo*, Miss Faucit as *Imogen*, Phelps as *Belarius*, Compton as *Cloten*, Ryder as *Cymbeline*; in the English provinces in 1846, with Miss Helen Faucit as *Imogen* and G. V. Brooke as *Posthumus*; at Sadler's Wells, London, in August, 1847, with Phelps as *Posthumus*, Marston as *Iachimo*, G. Bennett as *Belarius*, Hoskins as *Guiderius*, Miss Laura Addison as *Imogen*; at the Marylebone Theatre, London, in 1849, with Mrs. Mowatt as *Imogen*, Davenport as *Posthumus*, and G. Cooke as *Belarius*; at Sadler's Wells Theatre in September, 1854, with Phelps and Marston as before, Miss Cooper as *Imogen*, Lewis Ball as *Cloten*, and F. Robinson as *Arviragus*; at Sadler's Wells in September, 1857, with Mrs. H. Vezin as *Imogen*, Rayner as *Belarius*, and Phelps, Marston, Ball, and Robinson as before; at Liverpool in July, 1863, with G. V. Brooke as *Posthumus*, Cowper as *Iachimo*, and Miss Avonia Jones as *Imogen*; at Drury Lane in October, 1864, with Miss Atkinson as the *Queen*. Miss Faucit as *Imogen*, Phelps as *Posthumus*, Creswick as *Iachimo*, Alfred Rayner

as *Cymbeline*, and Walter Lacy as *Cloten* [see H. Morley's 'Journal of a London Play-goer']; in March, 1865, at the same theatre, with Anderson as *Iachimo*, Walter Montgomery as *Posthumus*, H. Marston as *Belarius*, E. Phelps as *Pisanio*, and Miss Faucit, Miss Atkinson, and W. Lacy as before; at Queen's Theatre, London, in March, 1872, with G. Rignold as *Posthumus*, J. Ryder as *Iachimo*, H. Marston as *Belarius*, Lewis Ball as *Cloten*, Miss H. Hodson as *Imogen*, and Miss Huddart as the *Queen* [see Dutton Cook's 'Nights at the Play']; at Drury Lane in 1876; at the Fifth Avenue Theatre, New York, in May, 1877, with Miss Adelaide Neilson as *Imogen*, Mrs. G. H. Gilbert as the *Queen*, John Drew as *Cloten*, Eben Plympton as *Posthumus*, C. Fisher as *Belarius*, Joseph Haworth as *Arviragus*, J. B. Studley as *Iachimo*, etc.; in the English provinces in 1877, with Miss Elise Maisey as *Imogen*; at Drury Lane on December 3, 1878, with Miss Wallis as *Imogen*, Edward Compton as *Posthumus*, J. Ryder as *Iachimo*, J. C. Cowper as *Belarius*, F. Barsby as *Cloten*, and Howard Russell as *Cymbeline*; at the Gaiety Theatre, London, on the afternoon of March 28, 1883, with Miss Wallis as *Imogen*, E. S. Willard as *Iachimo*, J. H. Barnes as *Posthumus*, G. Alexander as *Guiderius*, W. H. Stephens as *Belarius*, C. Groves as *Cloten*, Ben Greet as *Caius Lucius*, and Miss Fanny Robertson as the *Queen*; in the United States in 1888, with Mme. Modjeska as *Imogen*; at St. George's Hall, London, on February 1, 1893, by members of the Irving A.D.C., with F. R. Buckley as *Iachimo* and Miss O. Kennett as *Imogen*; at the Lyceum Theatre, London, on September 22, 1896, with Henry Irving as *Iachimo*, F. H. Macklin as *Cymbeline*, N. Forbes as *Cloten*, Frank Cooper as *Posthumus*, F. Robinson as *Belarius*, Ben Webster as *Guiderius*, Gordon Craig as *Arviragus*, Fuller Mellish as *Philario*, H. Cooper-Cliffe as *Caius Lucius*, Miss Genevieve Ward as the *Queen*, and Miss Ellen Terry as *Imogen*. Miss Faucit (Lady Martin) writes: "I have heard the plot of 'Cymbeline' severely censured. The play certainly wants the concentration which is essential for stage representation, and which Shakespeare himself would probably have given to it had it been written after he had gained that exquisite cunning in constructive skill which is apparent in 'Macbeth,' 'Romeo and Juliet,' 'Much Ado about Nothing,' and some of his other plays. But the plot itself is clear enough, and sufficiently full of sustained interest to engage the attention of the audience, and keep it in suspense to the close. The play, in fact, is of only too luxuriant growth, such as a little judicious lopping removes without prejudice to it as an acting drama. Its occasional diffuseness is plainly caused by an extreme anxiety to leave nothing obscure either in the action or the characters. But the genius of the great dramatist is apparent in the skill with which the story of *Imogen's* trials is interwoven with traditional tales of the

ancient Britons and their relations to Rome, which give to it the vivid interest of a grand historical background. The incident on which the play hinges—the wager between *Iachimo* and *Posthumus*—seems to have been taken from Boccaccio's story, simply because it was familiar to the theatre-going public, and because Shakespeare saw in it a great opportunity for introducing characters and incidents well fitted to develop, in a manner 'unattempted yet in prose or rhyme,' the character of a noble, cultivated, loving woman and wife at her best. The play might indeed be fitly called 'Imogen, Princess of Britain,' for it is upon her, her trials and her triumph, that it turns."

Cymbia; or, The Magic Thimble.

A comic opera in three acts, libretto by HARRY PAULTON, music by Florian Pascal, first performed at the Strand Theatre, London, on March 24, 1883, with Mdlle. Camille D'Arville in the title part, H. Paulton as *King Arthur*, H. Walsham as *Carrow*, and other parts by F. Gaillard, W. G. Bedford, C. A. White, etc.

Cymon. A "dramatic romance" in five acts, founded by DAVID GARRICK (*q.v.*) on Dryden's 'Cymon and Iphigenia,' and first performed at Drury Lane on January 2, 1767, with Bensley as *Merlin*, Mrs. Baddeley as *Urganda*, Vernon as *Cymon*, Mrs. Arne as *Sylvia*, Mrs. Abington as *Fatima* (*Urganda's* attendant), Parsons as *Dorus* (a magistrate), King as *Linco*, and other parts by Fawcett, Mrs. Bradshaw, etc. *Merlin* is in love with *Urganda*, *Urganda* with *Cymon*, and *Cymon* with *Sylvia*. *Urganda* shuts *Sylvia* up in a tower, from which *Merlin* releases her. *Sylvia* and *Cymon* then marry. The piece was revived at Covent Garden in three (and afterwards two) acts in 1815, with Duruset as *Cymon*, Fawcett as *Linco*, Egerton as *Merlin*, Liston as *Dorus*, Miss Stephens as *Sylvia*, Miss Hughes as *Urganda*, and Mrs. Gibbs as *Fatima*; and again, at the same theatre, in 1827, with Mme. Vestris as *Cymon*, Farren as *Dorus*, Miss Paton as *Sylvia*, Miss Goward (Mrs. Keeley) as *Dorcas*, etc. The play next appeared in the form of a "lyrical, comical pastoral" in one act, altered from the text of Garrick by J. R. PLANCHÉ, and re-christened 'Cymon and Iphigenia.' This was first performed, with the music by Michael Arne, at the Lyceum Theatre, London, on April 1, 1850, with C. J. Mathews as *April the First*, Miss Rance as *Love*, Miss Julia St. George as *Cymon*, Harley as *Dorus*, R. Roxby as *Linco*, F. Matthews as *Dorcas*, Mrs. Humby as *Fatima*, Miss M. Oliver as *Phæbe*, and Miss Manners as *Iphigenia*.

Cymon and Iphigenia. See CYMON.

Cyonic (The). See MODERN FAUST.

Cyonic, Sir Solomon, in 'My Grandfather's Will' (*q.v.*).

Cyonic's Defeat (The); or, **All is Vanity.** A comedieta by ALFRED THOMPSON, adapted from 'Le Revanche d'Iris,' and first performed at the Prince of Wales's

Theatre, Liverpool, August 19, 1878, with Miss Ellen Terry as *Iris* and Charles Kelly as *Diogenes*; produced at the Haymarket Theatre on April 9, 1879, with Miss Terry and C. Kelly in their original parts.

Cynick (The). A play so named was performed at Goodman Fields in 1731, with Huddy as *Diogenes*, Giffard as *Apelles*, Harvard as *Hephestion*, Mrs. Giffard as *Campaspe*, etc. Genest assumes this to have been an adaptation of Lyly's 'Alexander and Campaspe.' See ALEXANDER THE GREAT.

Cynisca. The wife of *Pygmalion* in GILBERT'S 'Pygmalion and Galatea' (*q.v.*).

Cynthia. (1) A character in the masque in BEAUMONT and FLETCHER'S 'Maid's Tragedy.' (2) A goddess in JONSON'S 'Cynthia's Revels' (*q.v.*). (3) Daughter of *Sir Paul Pliant* in CONGREVE'S 'Double Dealer' (*q.v.*). (4) The heroine of BUCKSTONE'S 'Flowers of the Forest' (*q.v.*).

Cynthia and Endymion; or, The Loves of the Deities. A dramatic opera, in rhyme and five acts, by THOMAS D'URFEX, printed in 1697. "This piece was designed to be acted at court before Queen Mary II., and after her death was performed at the Theatre Royal, where it met with good success. The story is taken from Ovid's 'Metamorphoses,' and 'Pysche,' in Apuleius's 'Golden Ass.'" In this piece Dogget acted *Colin*, a country fellow.

Cynthia's Lovers. A play by CHARLES BARNARD, Stamford, Connecticut, February 15, 1892; afterwards entitled 'Spooks.'

Cynthia's Revels; or, The Fountain of Self-Love. A "comical satire" by BEN JONSON (*q.v.*), acted in 1600, by the children of Queen Elizabeth's chapel. "It has little or no plot, and the persons of the play are rather vices or passions personified than characters copied from real life." In the goddess Cynthia, Jonson's idea seems to have been to compliment Elizabeth. Professor Ward suggests that in *Actæon* and *Niobe* the dramatist may have portrayed Essex and Lady Arabella Stuart. In *Crites* we may detect a "projection" of himself. Nathan Field was in the original cast.

Cynthia's Revenge; or, Menander's Ecstasy. A tragedy by JOHN SWALLOW, printed in 1613, and "one of the longest dramatic pieces ever written." The plot is from Lucan's 'Pharsalia' and Ovid's 'Metamorphoses.'

Cypher, Dick, in POCOCK'S 'Hit or Miss' (*q.v.*), is an attorney by profession, and a coachman by occupation.

Cyrano de Bergerac. A play in five acts, by EDMOND ROSTRAND (Paris, Variétés, May, 1898), of which several English versions have been performed:—(1) A translation by HOWARD THAYER KINGSBURY, first performed at the Garden Theatre, New York, on October 3, 1898, with Richard Mansfield in the title part and Miss Margaret Anglin

as *Roxane*. (2) An adaptation by AUGUSTIN DALY, first performed at the Chestnut Street Opera House, Philadelphia, on October 3, 1898, with Miss Ada Rehan as *Roxane*, Mrs. G. H. Gilbert as the *Duenna*, and C. Richman as *Cyrano*. (3) A translation by HOWARD M. TICKNOR, first performed at the Castle Square Theatre, Boston, U.S.A., October 24, 1898. (4) An adaptation, first performed at the Third Avenue Theatre, New York, October 31, 1898. (5) A translation by STUART OGLIVIE and LOUIS PARKER, first performed at Blackpool on March 5, 1900, with Charles Wyndham as *Cyrano* and Miss Mary Moore as *Roxane*; produced at Wyndham's Theatre, London, April 19, 1900, with C. Wyndham and Miss Moore in their original parts.—An opéra comique entitled 'Cyrano de Bergerac,' written by STUART REED and H. B. SMITH, and composed by Victor Herbert, was produced at the Academy of Music, Montreal, on September 11, 1899, and at the Knickerbocker Theatre, New York, on September 18, 1899, with Francis Wilson in the title-part.—A burlesque of Rostand's play, called 'Sir Andy de Boot-jack,' written by RICHARD CARLE, and composed by A. E. Aarons, was introduced into 'In Gotham' at Koster and Bial's Music Hall, New York, October 17, 1898. Another travesty, entitled 'Cyranoise de Bric-a-Brac,' written by H. B. SMITH and EDGAR SMITH, and composed by John Stromberg, was produced at Weber and Field's Music Hall, New York, November 3, 1898.

Cyrene. A "dramatic fancy" in three acts, by ALFRED C. CALMOUR, produced at the Avenue Theatre, London, on the afternoon of June 27, 1890, with a cast including Miss Marion Terry, Henry Neville, and Arthur Stirling.

Cyril's Success: an Everyday Story. A comedy in five acts, by H. J. BYRON (*q.v.*), first performed at the Globe Theatre, London, on November 28, 1868, with W. H. Vernon as *Cyril Cuthbert*, David Fisher as *Major Treherne*, John Clarke as *Matthew Pincher*, C. Warner as *Viscount Glycerine*, Miss Maggie Brennan as the *Hon. Fred Titebo*, Miss Henrade as *Mrs. Cyril Cuthbert*, Miss Hughes as *Mrs. Singleton Bliss*, and Mrs. Stephens as *Miss Grannett*; revived at the Globe Theatre on October 5, 1872, with H. J. Montagu as *Cyril*, Compton as *Pincher*, Miss Rose Massey as the *Hon. Fred*, Miss Carlotta Addison as *Mrs. Cuthbert*, and David Fisher and Miss Hughes as before; at the Imperial Theatre in April, 1877, with Miss M. Brennan as before, and other parts by Miss Rose Egan, Miss B. Henri, C. Warner, F. H. Macklin, W. Belford, and J. Fawn; at Toole's Theatre, on January 17, 1880, with H. J. Byron as *Pincher*, E. D. Ward as *Cyril*, J. Billington as *Treherne*, Miss Roland Phillips as *Titebo*, Miss Lillian Cavalier as *Mrs. Cuthbert*, Miss Effie Liston as *Mrs. Bliss*, and Miss Emily Thorne as *Miss Grannett*; at the Criterion Theatre on January 25, 1890, with Leonard

Boyne as *Cyril*, A. Elwood as *Treherne*, D. James as *Pincher*, Miss Olga Brandon as *Mrs. Cuthbert*, Miss Compton as *Mrs. Bliss*, Miss F. Frances as *Titeboy*, and Miss E. Brunton as *Miss Grannett*.

Cyrus. A tragedy adapted by HOOLE (*q.v.*) from an opera by Metastasio, which, in its turn, was based upon the first book of Herodotus. 'Cyrus' was first performed at Covent Garden on December 3, 1788, with Powell as the hero (son of *Cambyses* and *Mandane*), Smith as *Cambyses*, Bensley as *Mithranes*, Clarke as *Astyages* (King of Media), Hull as *Harpagus*, Mrs. Yates as *Mandane* (daughter of *Astyages*), and Mrs. Mattocks as *Aspasia* (daughter of *Harpagus*).

Cyrus the Great; or, The Tragedy of Love. A play by JOHN BANKS (*q.v.*), based probably on Mdlle. de Scudéry's famous romance, and performed at Lincoln's Inn Fields in 1696, with Betterton in the

title part, Smith as *Cyaxares* (King of Media), Hudson as *Abradatas* (King of Susa), Kynaston as *Hystaspes*, Bowman as *Croesus* (King of Lydia), Thurmond as *Artabazus*, Mrs. Barry as *Panthea*, Mrs. Bracegirdle as *Lausaria*, and Mrs. Bowtell as *Thomyris* (Queen of Scythia).

Czar (The). (1) A comic opera in three acts, by JOHN O'KEEFE (*q.v.*), performed at Covent Garden in March, 1790. It was based on the well-known fact that Peter the Great had worked incognito in our dockyards, in order to acquire a knowledge of shipbuilding. It was afterwards reduced to the dimensions of a farce, and performed under the title of 'The Fugitive.' (2) An historical tragedy in five acts, by JOSEPH CRADOCK, printed in 1824.—'The Czar of Muscovy,' a tragedy by Mrs. MARY PIX (*q.v.*), acted at Lincoln's Inn Fields, and printed in 1701. It is founded on incidents in the life of Peter the Great (*q.v.*). See PETER THE GREAT.

D

D'Alroy, Hon. George. The hero of OBERTSON'S 'Caste' (*q.v.*).

D'Ambois, Bussy. See BUSSY D'AMBOIS and REVENGE OF BUSSY D'AMBOIS.

D'Amville. The hero of TOURNEUR'S 'Atheist's Tragedy' (*q.v.*).

D'Anka, Cornélie. Actress and vocalist; made her London *début* at the Globe Theatre, April 22, 1871, as *Princess Soboli* in 'Falsacappa' (*q.v.*). See FILLE DE MADAME ANGOT. *Edwy - Elgiva*.

D'Arblay, Madame [Fanny Burney]. Miscellaneous writer, born 1752, died 1840; author of 'Edwin and Elgitha' (*q.v.*), a tragedy, produced at Drury Lane in 1795.

D'Arenal, Count. The villainous hero of PLANCHÉ'S 'Day of Reckoning' (*q.v.*).

D'Artagnan and the Three Musketeers. A drama in four acts, adapted by BRIAN DALY and JOHN M. EAST from the 'Three Musketeers' of Dumas, and first performed at the Lyric Theatre, Hammermith, on November 7, 1898, with C. Glenney *D'Artagnan*, E. Leicester as *Buckingham*, G. Bennett as *Anne of Austria*, and Miss Marlborough as *Miladi*.—*D'Artagnan*, course, figures in all the dramatizations 'The Three Musketeers' (*q.v.*).

D'Arville, Camille. Actress and vocalist; was the first representative of the heroine in 'Cymbia' (Strand Theatre, London, 1833), *Gabrielle* in 'La Vie' (Avenue Theatre, 1833), *Katrine* in 'Mynheer Jan' (Gaiety Theatre, 1887), *Il Capitano Marano* in 'Frankenstein' (Gaiety Theatre, 1887), the heroine in 'Babette' (Strand Theatre, 1888) and in 'Carina' (Opéra Comique, 1888). She was also in the cast 'Chilperic' at the Empire in 1884, and

played the heroine in 'Marjorie' (Prince of Wales's, 1890).

D'Aulnay. Husband of *Clarice* in GILBERT'S 'Comedy and Tragedy' (*q.v.*).

D'Autreval, The Countess. A character in 'Ladies' Battle' (*q.v.*).

D'Avenant, Charles. Miscellaneous writer, born 1656, died 1714; son of Sir William D'Avenant (*q.v.*); was for some time inspector of plays; and wrote, when nineteen, a tragedy called 'Circe,' published in 1677.

D'Avenant, Sir William. Dramatist, miscellaneous writer, and theatrical manager; born at Oxford, 1605, died 1663; son of John D'Avenant, a vintner and mayor of Oxford; educated privately and at Lincoln College, Oxford; began life as a member of the household of the first Duchess of Richmond, whence he passed into that of Fulke Greville, Lord Brooke. These appointments brought him into touch with the Court, and led to many valuable friendships. In 1629 he published his first play, 'Albovine, King of the Lombards' (*q.v.*). In 1637 he was made Poet Laureate in succession to Ben Jonson, and, two years later, director of the King and Queen's Company "at the Cockpit in Drury Lane." Taking the side of King Charles in the contest between Crown and Parliament, D'Avenant had to fly to France, but, returning, he engaged in active military service, for which he was knighted at the siege of Gloucester in 1643. Towards the end of the Commonwealth, "having obtained the countenance of persons of rank, he got permission," says the 'Biographia Dramatica,' "to open a sort of theatre at Rutland House, in Charter House Yard, where he began with

a representation which he called an Opera. . . . This meeting with encouragement, he still proceeded, till at length, growing bolder by success, he wrote, and caused to be acted, several regular plays." For admission to these performances money was taken, and to that extent they may be called public. One of the pieces produced was D'Avenant's own play, 'The Siege of Rhodes' (1656), in which Mrs. Coleman, the first English professional actress [see ACTRESSES], made her appearance. In 1658 D'Avenant opened the Cockpit. Two years afterwards (the Restoration having intervened) D'Avenant obtained a license to form a company of players (called the Duke's, after its patron, the Duke of York), and this, headed by Betterton, started operations at the theatre in Salisbury Court. Thence, in 1662, it migrated to a new playhouse in Lincoln's Inn Fields, where, six years afterwards, D'Avenant died, in lodgings which formed part of the theatre. In addition to the two plays above named, D'Avenant was the author of the following, printed in the years stated:—'The Cruel Brother' (1630), 'The Just Italian' (1630), 'The Temple of Love,' masque (1634), 'The Triumphs of the Prince D'Amour' (1635), 'The Platonic Lovers' (1636), 'The Wits' (1636), 'Britannia Triumphans,' masque (1637), 'Salmacida Spolia' (1639), 'The Unfortunate Lovers' (1643), and 'Love and Honour' (1649). At the Cockpit he produced 'The Cruelty of the Spaniards in Peru' (1658) and 'The History of Sir Francis Drake' (1659); at Lincoln's Inn Fields, the first and second parts of 'The Siege of Rhodes' (elaborated from the first sketch of 1656) (1663), 'Man's the Master' (1669), and 'The Playhouse to Let' (*q.v.*). Plays called 'The Fair Favourite' (1673), 'News from Plymouth' (1673), 'The Siege' (1673), 'The Distresses' (1673), and 'The Colonel' (*q.v.*) are also ascribed to D'Avenant, who was, further, guilty of some adaptations from Shakespeare—'Law against Lovers,' 'The Tempest' (with Dryden), and 'Macbeth,' all of which see, and of one from 'The Two Noble Kinsmen'—'The Rivals' (*q.v.*). The dramatic works of D'Avenant were edited by Laing and Maidment, with a memoir, in 1872-4. See, also, Wood's 'Athene Oxonienses,' Aubrey's 'Lives,' Langbaine's 'Dramatic Poets,' Oldys' Diary, Malone's 'English Stage,' Genest's 'English Stage,' 'Biographia Dramatica,' Sir Walter Scott records having perused "a few pages of Will D'Avenant, who was so fond of having it supposed that Shakespeare intrigued with his mother. I think the pretension can only be treated as Phaeton was, according to Fielding's farce—

'Besides, by all the village boys I'm shamed:
You, the sun's son, you rascal? you be d-d.'

"As a dramatist," says Professor Ward, 'D'Avenant may, in the earlier series of his plays, be described as a limb of Fletcher, whom he resembled in his audacious choice of subjects, in his roving rather than soaring flights of fancy, and in his love of warm descriptive colouring. On occasion he re-

veals some traces of the tenderness and even of the poetic feeling of his predecessor; but of the humour in which Fletcher abounded D'Avenant seems to me to possess little or nothing. . . . With all his shortcomings and excesses, D'Avenant must retain in the annals of our drama the historical position which he secured by his opportune energy and resource—of forming the chief connecting link between two periods of our dramatic literature."

Dabble. A dentist in COBB'S 'Humourist' (*q.v.*).

Dabbs, G. H. R. Physician and dramatic writer; author of the following plays:—'Black Mail' (1837), 'The Understudy' (1837), 'The Contractor' (1837), 'Popsy' (1838), 'Her Own Witness' (1839), 'The Village Post-Office' (1839), 'Our Pals' (1839), 'Punchinello' (1890), 'The Jewels' (1893), 'The Blind Singer' (1893), and, with Edward Righton (*q.v.*), 'Our Angels' (1891) ['Our Pals' expanded] and 'Dante' (1893).

Daborne, Robert. Dean of Lismore (1621) and dramatic writer, died 1623; author of 'A Christian turned Turk,' tragedy, (1612), and 'The Poor Man's Comfort,' tragic comedy (1655); also, of 'The Bellman of London,' 'The Owl,' 'Machiavell and the Devil,' and, with Cyril Tourneur, 'The Arraignment of London' (*q.v.*). He seems to have collaborated with Field and Massinger.

Dabsey, Eliza, in STEPHENS and SOLMONS'S 'Billie Taylor' (*q.v.*).

Dacre, Arthur. Actor; real name Culver-James; died 1895; began life as doctor. His first part seems to have been *Captain Molyneux* in 'The Shaughraun' played by him during the American run of the piece. In September, 1879, he appeared at the Court Theatre, London, as *Gustave* in a revival of 'Fernande.' After that date he played in London the following original parts:—*Dick Capel* in 'A Clerical Error' (1879), *Mr. Moltino* in 'Courtship' (1879), *Harold Kenyon* in 'The Old Love and the New' (1879), *Armand Duval* in 'Heartsease' (1880), *Guy Faucit* in 'The Cynic' [see 'Modern Faust'] (1882), *Victor de Riel* in 'Impulse' (1882), *Tom Potter* in 'The Silver Shield' (1885), *James Ralston* in 'Jim the Penman' (1886), *Noel Musgra* in 'Harvest' (1886), *Geoffrey Calvert* in 'Harvest' (1887), *Captain Maubert* in 'Civil War' (1887), *Henri Vandelle* in 'Esther Sandra' (1889), *Dorrian Cholmondeley* in 'The Royal Oak' (1889), *William Prescott* in 'Man and Woman' (1893), *Captain Chandos* in 'A Life of Pleasure' (1893). He was also seen in London as *Ernest Vane* in 'Masks a Faces' (Haymarket, 1881), *Camille Duval* in 'The Double Marriage' (Prince of Wales, 1888), *Beamish M'Cool* in 'Arrah-Pogue' (Princess's, 1891), etc. See ROSELL AMY.

Dactyl, Mr. A poet in FOOTES' 'tron' (*q.v.*).

Dad. A comedy in three acts, by F. A. SCUDAMORE, Theatre Royal, Belfast, November 22, 1882.

Daddy Gray. A drama in three acts, by ANDREW HALLIDAY (*q.v.*), first performed at the New Royalty Theatre, London, on February 1, 1868, with F. Dewar in the title rôle, Miss Carlotta Addison as *Jessie Bell*, Miss M. Oliver as *Kitty Clatterby*, E. Danvers as *Jinks*, and Mrs. J. Rouse as *Mrs. Bell*; first performed in New York at the Fifth Avenue Theatre, December, 1869, with E. L. Davenport as *Gray*, J. Lewis as *Jinks*, Miss Agnes Ethel as *Jessie*, and Mrs. Wilkins as *Mrs. Bell*.

Daddy Hardacre. A drama in two acts, adapted by J. PALGRAVE SIMPSON from Bayard and Dupont's 'La Fille de L'Avare,' first performed at the Olympic Theatre, London, on March 26, 1857, with F. Robson as *Daddy*, Miss Hughes (Mrs. Gaston Murray) as his daughter, and G. Vining, Cooke, and Mrs. Stephens in other parts. The story is that of an old miser who "loves his daughter and his gold, and handles and hugs them with equal affection."

Daddy Longlegs. A pantomime by J. BOWYER (*q.v.*), Britannia Theatre, London, December 26, 1885.

Daffodil. The "male coquette" in ARRRICK'S play so named (*q.v.*).

Dagger and the Cross (The). (1) A drama in four acts, by BROWNLOW HILL, recian Theatre, London, October 10, 1867. (2) A play in four acts, adapted by W. A. REMAYNE from Joseph Hatton's novel of the same title, and first performed at Trennon, New York, September 4, 1899, by Robert B. Mantell and company—"The Dagger and the Rose," by J. C. DIXON and J. BOOTH, has been performed in U.S.A.

Daggers Drawn. A comediotta by RYCE SEATON, Strand Theatre, London, January 9, 1892.

Daggerwood, Sylvester. See SYLVESTER DAGGERWOOD.

Dagobert, King of the Franks. A play translated from the German of Babo, and published in 1800. (2) 'Dagobert,' an opera-bouffe in three acts, dialogue by CHARD SILLMAN, songs by FRANK GREEN, and music by Hervé, first performed at the singing Cross Theatre, London, August 28, 1875, with Edmund Rosenthal in the title rôle (*King of Gaul*), E. J. Odell as *Diamond*, and F. J. Stimson as *Prince Clodomir*, Miss Feuillade as *Hector* (a page), Miss Burtle as *Princess Fleur d'Amour*, Miss T. Davis as *Queen Chlorinda*, and Miss P. Verne as *Cunégonde* (a country lass).

Dahanna, Davy, in MIDDLETON'S 'Haste Maid in Cheapside' (*q.v.*), is a poor fisherman of *Sir Walter*.

Dainty, Lady. A hypochondriac in BURNABY'S 'Reformed Wife' (*q.v.*) and BURNABY'S 'Double Gallant' (*q.v.*).

Dairolles, Adrienne. Actress; was in the original cast of the following plays (produced in London in the years named):—'Mirage' (1838), 'Christina' (1838), 'The Dean's Daughter' (1838), 'Calumny' (1839), 'The Inheritance' (1839), 'Your Wife' (1890), 'Dick Wilder' (1891), 'The American' (1891), 'The Grey Mare' (1892), 'A Play in Little' (1892), 'A Marriage of Convenience' (1897), etc. She was also in the first London productions of 'All the Comforts of Home' (1891) and 'Marriage, 1892' (1892), and was seen in the latter year as *Hortense* in a revival of 'Jo' (*q.v.*).

"Daisies, smell-less, yet most quaint."—"The Two Noble Kinsmen" (song).

Daisy. See LITTLE DAISY.

Daisy. (1) A comedy in two acts, by E. MANUEL (*q.v.*), Britannia Theatre, London, October 28, 1878. (2) A farcical comedy in three acts, by B. T. HUGHES, Royalty Theatre, Glasgow, July 23, 1883. (3) A comedy-operetta written by F. GROVE PALMER, composed by Henry J. Wood, Kilburn Town Hall, London, May 1, 1890.

Daisy Farm. A drama in four acts, by H. J. BYRON (*q.v.*), first performed at the Olympic Theatre, London, on May 1, 1871, with a cast including the author, G. Belmore, W. Blakeley, Charles Warner, J. Carter, E. W. Garden, Miss M. O'Berne, Miss Hughes, and Mrs. W. H. Liston; revived at the Gaiety Theatre, London, in October, 1879.

Daisy Land. A play in three acts, by H. GRAHAM, Lecture Hall, Greenwich, March 11, 1890.

Daisy, Princess. The heroine of BURNAND'S 'White Fawn' (*q.v.*).

Daisy's Escape. A comediotta by A. W. PINERO (*q.v.*), first performed at the Lyceum Theatre, London, on September 20, 1879, with the author, F. Cooper, and Miss Alma Murray in the cast.

Dakolar. A play by STEELE MACKAYE, produced at the Lyceum Theatre, New York, April 6, 1885.

Dale, Felix. The *nom de guerre* under which H. C. MERIVALE produced and printed his 'He's a Lunatic' (*q.v.*).

Dalgarno, Lord. A character in the various adaptations of 'The Fortunes of Nigel' (*q.v.*).

Dalilah. See SYREN, THE.

Dallas, J. J. Actor; was in the original cast of 'Fatinitza' (Alhambra Theatre, 1878). Between 1880 and 1883 he had parts in the following Gaiety productions:—'Colonel Sellers,' 'Young Rip Van Winkle,' 'The Corsican Brothers Co.,' Reece's 'Forty Thieves,' 'Bubbles,' Burnand's 'Whittington and his Cat,' Reece's 'Aladdin' and 'Little Robin Hood,' and Burnand's 'Ariel.' He was in the original casts of Reece and Farnie's 'Kenilworth' (1885), 'La Bearnaise' (1886), 'The Old Guard' (1887),

'Nadgy' (1888). He has also played in London *Folbach* in 'Falka,' the *Rajah* in 'The Nautch Girl,' and *Roberts* in 'The Lady Slavey;' in the provinces, the title part in 'The Vicar of Bray' and *Honeycomb* in 'The Gay Parisienne.' He was in the first American cast of 'Utopia Limited.' He is part-author of 'The School Girl' (*q.v.*) and 'The Wishing Well' (*q.v.*).

Dallas, Mrs. See GLYN, ISABEL.

Dallas, Robert Charles. Dramatic and miscellaneous writer, born 1754, died 1824; author of 'Lucretia,' a tragedy (1797), 'Not at Home,' an entertainment (1809), and 'Adrastus,' a tragedy (1823). His works appeared in 1813. See 'Biographia Dramatica.'

Dalton, Charles. Actor; joined the profession in 1833; was in the original casts of 'Sister Mary' (1886), 'Master and Man' (1889), 'Jess' (1890), 'The English Rose' (1890), 'The Trumpet Call' (1891), 'The White Rose' (1892), 'The Lights of Home' (1892), 'The Lost Paradise' (1892), 'The Derby Winner' (1894). He played the *Stranger* in the English version of 'The Lady from the Sea' (1891).

Dalton, John, D.D. See COMUS.

Daly, Augustin. Theatrical manager and dramatic writer, born Plymouth, North Carolina, July, 1838; died June, 1899; began his career in New York, in 1859, as a journalist, at one time contributing criticisms of music and drama to local newspapers. His work as a theatrical manager dates from August 16, 1869, when he opened the first Fifth Avenue Theatre, New York, with T. W. Robertson's 'Play,' to which he had himself made "additions." The theatre was burnt down in 1873, but rebuilt in the same year. In 1877 Daly retired from its direction; on September 17, 1879, he opened Daly's Theatre on Broadway, of which he remained manager till his decease. For a short time he was also manager of the Grand Opera House and Olympic Theatre, New York. At Daly's he gathered round him a "company of comedians" (headed by Miss Ada Rehan), with which he paid visits to London in 1884 (Toole's Theatre), in 1886 (Strand Theatre), in 1888 (Gaiety Theatre), and in 1890 (Lyceum Theatre). In June, 1893, he became lessee of Daly's Theatre, Leicester Square, London. He was the author of the following plays:—'Under the Gaslight' (1866), 'The Red Scarf' (1868), 'A Flash of Lightning' (1868), 'Divorce' (1871), 'Horizon' (1871), 'Madeline Morel' (1873), 'Pique' (1875), 'The Dark City' (1877), and 'Tiote' (1880). The following is a list of his adaptations of plays and novels:—'Leah the Forsaken' (1862), 'Lorlie's Wedding' (1864), 'Taming a Butterfly' (with Frank Wood, 1865), 'Griffith Gaunt' (1866), 'Norwood' (with J. W. Howard, jun., 1867), 'The Pickwick Papers' (1868), 'Frou-Frou' (1870), 'Man and Wife' (1870), 'No Name' (1871), 'Article 47' (1872), 'Round the Clock' (1872),

'Roughing It' (1872), 'Alixé' (1873), 'Fol-line' (1874), 'Monsieur Alphonse' (1874), 'What Could She Do? or, Jealousy' (1874), 'The Big Bonanza' (1875), 'Come Here' (1876), 'Life' (1876), 'Lemons' (1877), 'An Arabian Night' (1879), 'The Way we Live' (1880), 'Needles and Pins' (1880), 'Zamina' (1881), 'Quits' (1881), 'Royal Youth' (1881), 'The Passing Regiment' (1881), 'Odette' (1882), 'Our English Friend' (1882), 'Seventy-Eight' ['Casting the Boomerang'] (1883), 'Dollars and Sense' (1883), 'Red-Letter Nights' (1884), 'A Wooden Spoon' (1884), 'Love on Crutches' (1884), 'A Night Off' (1885), 'Denise' (1885), 'A Sudden Shower' (1886), 'Nancy and Co.' (1886), 'After Business Hours' (1886), 'Love in Harness' (1886), 'The Railroad of Love' (1887), 'The Lottery of Love' (1888), 'An International Match' (1889), 'Samson and Dalilah' (1889), 'The Golden Widow' (1889), 'The Great Unknown' (1889), 'The Last Word' (1890), 'The Prodigal Son' (1891), 'Love in Tandem' (1892), 'Little Miss Million' (1892). Daly also adapted 'The Relapse' (*q.v.*) under the name of 'Miss Hoyden's Husband' (*q.v.*). Daly's chief Shakespeare revivals were as follows:—'The Merry Wives of Windsor' (1886), 'The Taming of the Shrew' (1887), 'A Midsummer Night's Dream' (1888), 'As You Like It' (1889), 'Love's Labour's Lost' (1891), and 'Twelfth Night' (1893). His most notable reproductions of "old English" comedy were—'She Would and She Would Not' (1883), 'The Country Girl' (1884), 'The Recruiting Officer' (1885), 'The Inconstant' (1889), 'The School for Scandal' (1891), and 'The Belle's Stratagem' (1893).

Daly, Dr. The vicar in GILBERT and SULLIVAN'S 'Sorcerer' (*q.v.*).

Daly, Ellen. See PHILLIPS, FREDERICK.

Daly, John [real name, Besemeres] Dramatic writer; author of the following pieces:—'Broken Toys' (1850), 'Young Husband' (1852), 'The Times' (1853), 'Old Salt' (1868), 'A Rovng Commission' (1869), 'De theboys Hall' (1871), 'Marriage Lines' (1872), 'Forget and Forgive' (1874).

Daly, Kyrle, the hero of BOUCICAULT'S 'Colleen Bawn' (*q.v.*), figures also in other adaptations and burlesques of Griffin story.

Daly, Mrs. See BARSANTI, MISS.

Daly, Richard. Actor and theatre manager, died 1813; educated at Trinity College, Dublin; received instruction in acting from Macklin, and was seen at Cove Garden as *Othello*. After experience as player in Cork and Dublin, he made wealthy marriage, and in 1781 became lessee and director of the Smock Alley Theatre, the last-named city. To this he afterwards added the direction of the Crow Street Theatre and the Theatre Royal.

Daly's Theatre. See LONDON THEATRES and NEW YORK THEATRES.

Dam, Henry J. W. Dramatic and miscellaneous writer; author of 'Diamond Deane' (1891) and 'Prince Karatoff' ['The Silver Shell'] (1892); also, of the libretti of 'The Shop Girl' (1894) and 'The Coquette' (1899). See KING OF FOOLS, A.

Damas, Colonel, in LYTTON'S 'Lady of Lyons' (*q.v.*).

Dame aux Camélias (La). A drama in five acts, by A. DUMAS *fils* (Vandeville, Paris, February 2, 1852), performed at the Gaiety Theatre, London, June 11, 1881. An English version of it was played at the Lyceum Theatre in July, 1853, with Mrs. Charles Young (Mrs. Hermann Vezin) in the title part. See CAMILLE, HEARTSEASE, LADY OF THE CAMELIAS, and TRAVIATA, LA.

Dame Blanche (La). See WHITE LADY, THE.

Dame de Pique (La). See QUEEN OF SPADES.

Dame de St. Tropez (La). A drama in three acts, by JAMES BARBER, first performed at the Olympic Theatre, London, March 4, 1845, with Miss Davenport in the title part (*Hortense*). See ISLE OF ST. TROPEZ.

Dame Dobson; or, The Cunning Woman. A comedy by E. RAVENSCROFT, translated from 'La Divineresse; ou, Les faux Enchantemens,' and acted at the Duke's Theatre (probably in 1683), with Mrs. Corey as the *Dame*, and other parts by Mountfort (*Heartwell*), Kynaston, Leigh, Lady Slingsby, Mrs. Leigh, etc.

Dame Trot. A pantomime by G. H. GEORGE, Oriental Theatre, London, December 24, 1870.

Dames de la Halle (Les) (Ambigu Comique, Paris, 1852). See CHAIN OF EVENTS, A; FOUNDLINGS, THE; LOST HUSBAND, THE; and QUEEN OF THE MARKET.

Damnation of Faust (The). A dramatic legend, in four acts and an epilogue; music by Hector Berlioz; adapted to the English stage by T. H. FRIEND, and performed at the Court Theatre, Liverpool, February 3, 1894.

Damnation; or, Hissing Hot. An interlude by CHARLES STUART, performed at the Haymarket Theatre in 1781.

Damocles, the Syracusan, in EDWARD HOWARD'S 'Usurper' (*q.v.*), is intended for Oliver Cromwell.

Damoiselle (The); or, The New Ordinary. A comedy by RICHARD BROME (*q.v.*), printed in 1653.

Damoiselles à-la-mode (The). A comedy by R. FLECKNOE (*q.v.*), adapted from Molière's 'Precieuses Ridicules,' 'Ecole des Femmes,' and 'Ecole des Maris;' printed in 1667.

Damon and Phillida. See LOVE IN A HIDDLE.

Damon and Pythias. The chief characters in several dramatic pieces:—(1) A 'most excellent Comedie of two the most faithfullest Friends Damon and Pythias . . . showed before the Queenes Majestie by the children of her Grace's chappel . . . made by Maister Edwards, then beyng maister of the children;' printed in 1571, and included in Dodsley's 'Old Plays.' (2) 'Damon and Pythias;' a play by HENRY CHETTEL (*q.v.*), acted in 1599. "This was probably an alteration of the foregoing piece." (3) 'Damon and Pythias;' a play by JOHN BANIM (*q.v.*), first performed at Covent Garden on May 23, 1821, with Macready as *Damon*, C. Kemble as *Pythias*, Abbot as *Dionysius*, Miss Dance as *Calanthe* (in love with *Pythias*), Miss Foote as *Hermion* (wife to *Damon*), etc. "Dionysius condemns *Damon* to death. *Pythias* requests *Dionysius* to set *Damon* at liberty for some few hours, that he may go and see his wife and child, who are in the country. *Pythias* offers to remain in prison as a pledge for *Damon's* return. *Damon*, but not by his own fault, does not return till *Pythias* has been brought to the scaffold. *Dionysius* pardons *Damon*" (Genest). The play was revived at Sadler's Wells Theatre in December, 1846, with Phelps as *Damon*, Creswick as *Pythias*, and G. Bennett as *Dionysius*; at Manchester in 1847-8, with Barry Sullivan as *Damon*; at the Marylebone Theatre in 1848; at the Surrey Theatre in 1865, with J. Anderson and J. Fernandez in the title parts; of late years, in the English provinces, with Edmund Tearle as *Damon* and Edwin Lever as *Pythias*. (4) A farce by J. B. BUCKSTONE (*q.v.*), first performed at the Adelphi Theatre, London, on December 19, 1831, with Hemmings and Yates in the title parts, and other rôles by Buckstone and Mrs. Fitzwilliam.

Damp Beds. A comedietta by TOM PARRY, Strand Theatre, London, May, 1882.

Dampier, Alfred. Actor and theatrical manager; made his professional *début* at Stratford-on-Avon as the Player King in 'Hamlet.' After much provincial experience he went in 1873 to Australia, with which he remained long connected as player and *entrepreneur*, besides "starring" in America, Canada, and England (notably at the Surrey Theatre).

Dampit. A character in MIDDLETON'S 'Trick to Catch the Old One' (*q.v.*).

Dan. The name of characters in COLMAN'S 'John Bull' (*q.v.*), 'The King of the Merrows' (*q.v.*), and BOUCICAULT'S 'Streets o' London' (*q.v.*).

"Danaë, in a brazen tower."—BEAUMONT and FLETCHER'S 'Valentinian' (song).

Danby, Charles. Actor, born 1857; made his London *début* at the Strand Theatre in September, 1887, as *Captain Sneak* in 'The Sultan of Mocha' (*q.v.*). He was in the original casts of 'Ruy Blas,' and the *Blasé Roué* (1889), 'Joan of Arc' (1891), 'Morocco

Bownd' (1893), 'King Kodak' (1894), 'The Lady Slavey' (1894), 'Baron Golosh' (1895), etc.

Dance, Charles. Dramatic writer, born 1794, died 1863; son of an architect; held successive offices in the Insolvent Debtors' Court, London. The following is a list of his principal dramatic pieces, all of which see:—'Advice Gratis,' 'Alive and Merry,' 'The Bengal Tiger,' 'Beulah Spa,' 'Blue Beard,' 'Burlington Arcade,' 'The Country Squire,' 'Delicate Ground,' 'A Dream of the Future,' 'The Dustman's Belle,' 'Izaak Walton,' 'Lucky Stars,' 'Marriage a Lottery,' 'A Match in the Dark,' 'The Morning Call,' 'Naval Engagements,' 'Olympic Revels,' 'The Paphian Bower,' 'Petticoat Government,' 'Pleasant Dreams,' 'Puss in Boots,' 'Sons and Systems,' 'The Stock Exchange,' 'Telemachus,' 'The Victor Vanquished,' 'The Water Party,' 'Who Speaks First?' and 'A Wonderful Woman.'

Dance, George. Dramatic writer; author of 'Oliver Grumble' (1886), 'The Barmaid' (1891), 'Ma Mie Rosette,' libretto (1892), 'A Modern Don Quixote' (1893), 'The Lady Slavey' (1893), 'The Gay Parisienne' (1894), 'Buttercup and Daisy' (1895), 'Lord Tom Noddy' (1896), 'The New Mephisto' (1897), 'The Gay Grisette' (1898), 'A Chinese Honeymoon' (1899), 'The Ladies' Paradise,' 'The West End,' etc.; also, co-author, with F. Desprez, of 'The Nautch Girl' (1891).

Dance, James. Actor and playwright, born 1722, died 1774; son of a surveyor and architect; educated at Merchant Taylors' and Oxford; assumed the name of 'Love,' and published in 1742 a play called 'Pamela' (*q.v.*); also wrote pantomimes entitled 'The Witches' (1762), 'The Rites of Hecate' (1764), and 'The Hermit' (1767), besides publishing adaptations of 'Timon of Athens' (1768), 'Rule a Wife and Have a Wife,' and 'The City Madam' (1771). He was known as an actor in Dublin and in Edinburgh, where he was also a theatrical manager. In 1762 he appeared at Drury Lane. Later, he built a theatre at Richmond, Surrey.

Dancer, John [temp. Charles II.], published English translations of Corneille's 'Nicomède' (1671) and Quinault's 'Agrippa, King of Alba' (1675).

Dancer, Mrs. See CRAWFORD, MRS. ANN.

Dancing Barber (The). A farce in one act, by CHARLES SELBY (*q.v.*), first performed at the Adelphi Theatre, London, on January 8, 1838, with H. Beverley as *Narcissus Fitzfrizzle*.

Dancing Girl (The). A play in four acts, by HENRY ARTHUR JONES, first performed at the Haymarket Theatre on January 15, 1891, with Miss Julia Neilson in the title part (*Drusilla Ives*), Miss B. Horlock as *Faith Ives*, Miss Norreys as *Sybil Crake*, Miss R. Leclercq as *Lady Bawtry*, H. Beer-

bohm Tree as the *Duke of Guisebury*, F. Kerr as *Hon. Reginald Stingsby*, J. Fernandez as *David Ives*, C. Allan as *Mr. Crake*, F. Terry as *John Christison*, and other parts by Mrs. E. H. Brooke, Miss M. Ayrtrout, R. Harwood, and C. Hudson; played in the English provinces in 1891, with Miss K. Vaughan as *Drusilla*, and in 1900 with Miss W. Arthur-Jones in the title part; first represented in America at the Lyceum Theatre, New York, on August 31, 1891.

Dandelion's Dodges. A farce by T. J. WILLIAMS (*q.v.*), first performed at New Holborn Theatre, London, October 5, 1867.

Dandolo; or, The Last of the Doges. A farce in one act, by EDWARD STIRLING, first performed at the City of London Theatre, January 8, 1838, with Vale in the title part (a professor of dancing).

Dandy Dan, the Lifeguardsman. A musical comedy in two acts, written by BASIL HOOD, composed by Walter Slaughter; first performed at the Grand Opera House, Belfast, August 23, 1897; produced at the Lyric Theatre, London, December 4, 1897, with Arthur Roberts in the title part, Miss Isa Bowman as *Mary*, and other parts by Miss P. Broughton, W. H. Denny, etc.

Dandy Dick. A farce in three acts by A. W. PINERO (*q.v.*), first performed at the Court Theatre, London, on January 27, 1887, with John Clayton as the *Very Rev. Augustin Jedd, D.D., Dean of St. Marvells*, A. Cecil as *Blore* (his butler), E. Maurice as *Sir Tristram Mardon*, F. Kerr as *Major Tarver*, H. Eversfield as *Mr. Darbey*, W. H. Denny as *Noah Topping* (a policeman), W. Lugg as *Hatcham*, Mrs. John Wood as *Georgian Tidman*, Miss Norreys as *Sheba*, Miss M. Lewes as *Salome*, and Miss Laura Linden as *Hannah Topping*; produced at Toole's Theatre in September, 1887, cast as above, save that Alfred Bishop replaced Arthur Cecil and Miss Eva Wilson replaced Miss Norreys; played in the English provinces in 1887, with W. F. Hawtreys as the *Dean* and Miss M. Illington as *Georgiana*; performed at Daly Theatre, New York, in October, 1887, with C. Fisher as the *Dean*, J. Lewis as *Blore*, J. Drew as *Major Tarver*, O. Skinner as *Lieut. Darby*, G. Clarke as *Sir Tristram*, Miss V. Dreher as *Salome*, Miss E. Shaunc as *Sheba*, Miss St. Quentin as *Hannah*, and Miss Rehan as *Georgiana*; played at Boston, U.S.A., in January, 1888, with Miss Clara as *Georgiana* and Miss Edesson as *Sheba*; revived at Wyndham's Theatre, London, on February 8, 1900, with Edmund Maurice and W. H. Denny in their original parts, Alfred Bishop as the *Dean*, G. Giddens as *Blore*, A. Vane Tempest as *Tarver*, Stanley Cool as *Darbey*, Miss M. Hoffman as *Salome*, Miss Grace Lane as *Sheba*, Miss Annie Hughes as *Hannah*, and Miss Violet Vanbrugh as *Mrs. Tidman*.

Dandy Dick Whittington. An opera-bouffe in two acts, written by G. SIMS, composed by Ivan Caryll, and first performed at the Avenue Theatre, London,

on March 2, 1895, with Miss May Yohe as *Dick*, J. F. Sheridan as *Lady Fitzwarren*, James Barr as *Captain Fairfax*, R. Pate-man as *Koko Gaza*, Miss Ethel Haydon as *Alice*, etc.

Dandy Fifth (The). A comic opera in three acts, written by G. R. SIMS, composed by Clarence Corri, and first performed at the Prince of Wales's Theatre, Birmingham, April 11, 1898; produced at the Duke of York's Theatre, London, August 16, 1898, with Scott Russell as *Dick Darville*, Miss Ruth Davenport as *Kate*, and other parts by H. Cole, E. Lewis, C. M. York, etc.

Dane's Dyke. A drama in three acts, adapted by Mrs. AUGUSTUS BRIGHT from her novel 'Unto the Third and Fourth Generations,' and first performed at Sheffield on August 22, 1881.

Danger. (1) A drama in four acts, by ALFRED RAYNER (*q.v.*), produced at the Standard Theatre, London, on November 7, 1863. (2) A come ly-drama in three acts, by ALFRED DAVIS, produced at the Theatre Royal, Leeds, on September 19, 1873. (3) A drama in three acts, by HORNCASTLE and OGILVIE, Surrey Theatre, London, October 23, 1879.

Danger Lights. A play by SUTRON VANE (*q.v.*).

Danger Signal (The). (1) A drama in four acts, by E. BRYANT, Pavilion Theatre, London, October 5, 1867. (2) A play by H. C. DE MILLE, performed in U.S.A.

Dangerfield '95. A play in one act, by MILDRED T. DOWLING, Garrick Theatre, London, May 26, 1895.

Dangerous. A comedy-drama in three acts, by CHARLES OSBORNE (*q.v.*), Lyceum Theatre, Sunderland, September 22, 1873.

Dangerous Friend (A). A comedy, adapted from Feuillet's 'La Tentation' (*q.v.*) by JOHN OXENFORD (*q.v.*), and first performed at the Haymarket in October, 1866, with J. J. and Mrs. Mathews, H. Howe, and W. I. Kendal in the cast. See LED ASTRAY.

Dangerous Game (A). A drama, in a prologue and three acts, by Sir RANDAL ROBERTS, Grand Theatre, London, April 6, 1885.

Dangerous Maid (A). A musical play in three acts, adapted by SYDNEY COSENFELD from Heisse's 'Blut,' with music by Leopold Schenck and Fred. J. Rustis; Casino Theatre, New York, November 12, 1898.

Dangerous Ruffian (A). A comedy in one act, by W. D. HOWELLS, Avenue Theatre, London, November 30, 1895.

Dangerous Women. A drama in four acts, by F. A. SCUDAMORE, Brixton Theatre, London, August 1, 1898.

Dangers of London (The). A drama in four acts, by F. A. SCUDAMORE, first performed at Cardiff, June 9, 1890; produced

at the Surrey Theatre, London, June 23, 1890. (2) 'Dangers of a Great City,' a play by A. KENNEDY, performed in U.S.A.

Dangle, in SHERIDAN'S 'Critic' (*q.v.*), is "a theatrical quidnunc, a mock Mecænas to second-hand authors."

Daniel. A drama in seven parts, by HANNAH MORE, published in 1782. "The subject is Daniel in the den of lions."

Daniel, George. Dramatic and miscellaneous writer, born 1789, died 1864; was the author of 'Doctor Bolus,' a burlesque (1818), 'The Disagreeable Surprise,' farce (1819), and 'Sworn at Highgate,' farce (1833); also, of 'Ophelia Keen, a dramatic legendary tale' (1829), said to have been based on an incident in Edmund Kean's private life. Between 1823 and 1831 he edited 'Cumberland's British Theatre,' a collection of plays for each of which he wrote an historical and critical preface. In 1831-2 he did the same office for a supplementary series called 'Cumberland's Minor Theatre.' These two series were subsequently republished in sixty-four volumes (1838 and after). Daniel also assisted in the production of T. H. Lacy's 'Acting Edition of Plays' and of Davison's 'Actable Drama.' See 'Dictionary of National Biography.'

Daniel O'Connell. (1) A drama in three acts, by JOHN LEVY, Theatre Royal, Worcester, June 21, 1880. (2) A drama by F. ROBERTSON, Queen's Theatre, Dublin, August 14, 1882.

Daniel Rochat. A drama by VICTOR SARDOU, performed in English at the Union Square Theatre, New York, in 1880-81, with C. R. Thorne, jun., and Miss Sara Jewett in the leading rôles; played at Washington with Miss Eleanor Calhoun as *Leah Henderson*. See ROMA.

Daniel, Samuel. Poet and dramatist, born 1562, died 1619; son of a music teacher; educated at Oxford; was tutor to William Herbert, afterwards Earl of Pembroke. Between 1603 and 1614 four masques of his were performed at Court, and he received in 1607 from Queen Anne, wife of James I, a place in her household, which he resigned in favour of life as a farmer in Somersetshire, his native county. His dramatic works include 'Cleopatra,' a tragedy (1593), 'The Vision of the Twelve Goddesses,' a masque (1604), 'Philotas,' a tragedy (1605), 'The Queen's Arcadia,' a pastoral tragic-comedy (1605), 'Tethys' Festival,' an interlude (1610), and 'Hymen's Triumphs,' a pastoral tragic-comedy (1615). An edition of his "whole Works" appeared in 1623; they were edited, with a biographical and critical introduction, by Dr. Grosart, in 1883-96. See, also, Langbaine's 'Dramatic Poets,' Fuller's 'Worthies,' Wood's 'Athenæ Oxonienses,' Ritson's 'Bibliographia Poetica,' Collier's 'Dramatic Poetry,' Fleay's 'English Drama,' and Ward's 'English Dramatic Literature.'

Daniela. A play adapted by W. von

SACHS and E. HAMILTON BELL from the German, and produced at the Union Square Theatre, New York, in December, 1836, with Mdme. Modjeska as the heroine.

Danischeffs (The). A play in four acts, adapted by Lord NEWRY from 'Les Danischeffs' of MM. Newsky and Dumas (1876), and first performed at the St. James's Theatre, London, on January 6, 1877, with Miss Fanny Addison as the *Countess Danischeff*, Miss Lydia Foote as *Anna*, Mrs. John Wood as the *Princess Lydia*, C. Warner as *Vladimir*, J. Clayton as *Osip*; afterwards produced at the Court with H. B. Conway as *Vladimir*, A. Cecil as *Roger de Taldé*, H. Kemble as *Zakaroff*, W. H. Brougham as *Father André*, J. Clayton as *Osip*, Miss L. Moodie as the *Countess*, Miss Carlotta Addison as *Princess Lydia*, Miss Marion Terry as *Anna*; produced at the Union Square Theatre, New York, with a cast including Miss Sara Jewett and C. R. Thorne, jun.

Danites (The). A drama in five acts, by JOAQUIN MILLER, performed at the Grand Opera, New York, in 1878, with M'Kee Rankin and his wife in the principal parts; first performed in England at Sadler's Wells Theatre, London, on April 26, 1880, with M'Kee Rankin as *Sandy M'Gee*, W. E. Sheridan as *Charles Godfrey*, G. B. Waldron as *Hezekiah Carter*, Mrs. Rankin as *Nancy Williams*, and Miss Cora Tanner as *Hulda Brown*.

Dan'l Bartlett. A play rechristened in 1892 'The Deputy Sheriff,' and played in London (Elephant and Castle Theatre, October 17) and the English provinces

Dan'l Druce, Blacksmith. A play by W. S. GILBERT (*q.v.*), first performed at the Haymarket Theatre, London, on September 11, 1876, with H. Veizin in the title part, Johnston Forbes-Robertson as *Geoffrey Wynyard*, Miss Marion Terry as *Dorothy*, E. J. Odell as *Reuben Haines*, H. Howe as *Sir Jasper Combe*, Braid as *Marple*, Weathersby as *Ripley*, etc.; performed in the English provinces in 1876, with Miss Florence Terry as *Dorothy*; played at Booth's Theatre, New York, in January, 1877, with Laurence Barrett in the title part and Miss Minnie Palmer as *Dorothy*; performed in the English provinces in 1880, with Miss Clara Laidlaw as *Dorothy*; revived at the Court Theatre, London, in 1884, with H. Veizin as before, Miss Fortescue as *Dorothy*, John Clayton as *Sir Jasper*, W. Mackintosh as *Haines*, C. Hawtrej as *Geoffrey*, E. Maurice as *Marple*, etc.; revived at the Prince of Wales's Theatre, London, on the afternoon of February 20, 1894, with William Mollison as *Dan'l*, W. Rignold as *Sir Jasper*, S. Valentine as *Haines*, Fuller Mellish as *Geoffrey*, J. Cross as *Marple*, Miss Nancy Mackintosh as *Dorothy*, etc. See DAN'L TRA-DUCED.

Dan'l Tra-Duced, Tinker. A burlesque by ARTHUR CLEMENTS of 'Dan'l Druce, Blacksmith' (*q.v.*), first performed at the Strand Theatre, London, on November

27, 1876, with J. G. Taylor as *Dan'l*, Miss Lottie Venne as *Dolly*, C. D. Marius as *Geoffrey*, H. Cox as *Rude-in-Paynes*, and W. S. Penley as *Sir Ivory Comb*.

Dante. An "idyll" by G. H. R. DABES and EDWARD RIGHTON, first performed at St. George's Hall, London, July 10, 1893, with H. Veizin as *Dante*, Miss Laura Johnson as the *Spirit of Beatrice*, etc. (2) A play in a prologue and four acts, rendered into English by LAURENCE IRVING from the French of Victorien Sardou and Emile Moreau; Lyceum Theatre, London, April 30, 1903, with Henry Irving as *Dante*, Miss Lena Ashwell as *Pia del Tolomei* and *Gemma* (her daughter), Miss Wallis as the *Abdess*, Mdme. Lilian Eldée as *Francesca da Rimini*, Miss Nora Lancaster as the *Spirit of Beatrice*, W. Mollison as *Cardinal Colonna*, etc. (3) A play in four acts, by ALFRED C. CALMOUR, Queen's Theatre, Manchester, June 15, 1903, with H. Cooper-Cliffe as *Dante*, and Mdme. L. Eldée as *Beatrice*; Coronet Theatre, London, September, 1903.

Dantes, Edmond. The hero of the various adaptations of 'Monte Cristo' (*q.v.*).

Danvers, Edwin. Actor; was the original representative of the following (and other) characters:—The *Goat* in Byron's 'Esmeralda' (1861), *Scampa* in W. Brough's 'Ernani' (1865), *Dame Hatley* in Burnand's 'Black-Ey'd Susan' (1866), *Devilshoof* in Gilbert's 'Merry Zingara' (1868), *Nurse Margery* in Burnand's 'Beast and the Beauty' (1869), and *Von Schlachenstein* in Gilbert's 'Gentleman in Black' (1870).

Danvers, H. Dramatic writer; author of 'A Conjugal Lesson' (*q.v.*) and 'A Fascinating Individual' (*q.v.*).

Daphne. A play by MARGUERITE MERINGTON, performed in the United States

Daphne and Amintor. See ORACLE THE.

Daphne, in O'HARA'S 'Midas' (*q.v.*) figures as the favourite of *Pol* (or *Apollo*). (2) In GILBERT'S 'Pygmalion and Galatea,' *Daphne* is the wife of *Chrysos* (*q.v.*).

Daphnis. A character in BEAUMON'S and FLETCHER'S 'Faithful Shepherdess' (*q.v.*).

Dapper. (1) A lawyer's clerk in JONSON'S 'Alchemist' (*q.v.*). (2) A stockbroker in MURPHY'S 'Citizen' (*q.v.*).—*Sir Davy* and *Jack Dapper* are father and son in MIDDLETON'S 'Roaring Girl' (*q.v.*).

Dapperwit. (1) A "brisk, conceited fellow" in WYCHERLEY'S 'Love in a Wood' (*q.v.*). (2) A character in OXENFORD'S 'Rape of the Lock' (*q.v.*).

Daran. A character in REYNOLDS'S 'Exile' (*q.v.*).

Darby and Joan. A duologue by HENRY BELLINGHAM and WILLIAM BESSETT, first performed at the Strand Theatre, London, February 1, 1883.

Darby. A character in O'KEEFE'S 'Poor Soldier' (*q.v.*).

Darby, Mary. See ROBINSON, MRS.

Dard. A character in CHARLES READE'S 'Double Marriage' (*q.v.*) and CYRIL TURNER'S 'White Lies' (*q.v.*).

Dare-devil (The). A drama in four acts, by ARTHUR SHIRLEY and HERBERT LEONARD, performed ("for copyright purposes") at the Prince's, Portsmouth, October 19, 1894.

Dare-devil Dick. See QUEEN'S HORSE, THE.

Dare-devil Max. A melodrama in four acts, by W. A. BRABNER, Theatre Metropole, London, December 11, 1899, with Murray Carson in the title part.

Daring Dick, the Detective. A play by J. J. M'CLOSKEY, performed at New York in 1870.

Darius. King of Persia, and the hero of the following dramatic works:—(1) 'A Pretie new Enterlude, both pithie and pleasant, of the Story of Kyng Daryus, being taken out of the thyrd and fourth Chapter of the thyrd Booke of Esdras,' and printed in 1505. (2) 'Darius:' a tragedy by Sir WILLIAM ALEXANDER, Earl of Stirling (*q.v.*), printed in 1603, and described by the author as "the first essay of my rude and unskillfull Muse in a tragical poem." (3) 'Darius, King of Persia:' a tragedy by J. CROWNE (*q.v.*), acted by "their majesties servants" at the Theatre Royal in 1688. For the plot, see Genest.

Dark City (The). A play in five acts, by AUGUSTIN DALY, founded "remotely" on 'Les Compagnons de la Truelle,' and first performed in New York, September 4, 1877, with a cast including M. Barrymore, C. Fisher, J. B. Studley, J. Lewis, W. Davidge, J. Drew, Miss A. Dyas, Miss E. Rigl, Mrs. Gilbert, etc.

Dark Cloud (The). A play by ARTHUR SKETCHLEY (*q.v.*), first performed on January 3, 1863, at the St. James's Theatre, London, with Arthur Stirling as *Philip Austin*.

Dark Continent (The). A drama in five acts, by FREDERICK MOULLOT and H. H. MORELL, first performed at Barnsley in June, 1891; produced at the Grand Theatre, Islington, on October 10, 1892; first performed in America at San Francisco in May, 1893; also, as 'The Heart of Africa' at Kansas City (November, 1893).

Dark Days. A drama in five acts, adapted by J. COMYNS CARR (*q.v.*) from F. Argus's romance of the same name, and first performed at the Haymarket Theatre on September 26, 1835, with M. Barrymore as *Basil North*, H. Beerbohm Tree as *Sir Iervyn Ferrand*, Miss Lingard as *Philippa Lafarge*, and R. Pateman, C. Sugden, Miss Lydia Foote, and Miss Helen Forsyth in other parts; played in the English provinces with

Miss Florence West (*Philippa*), Lewis Waller, Louis Calvert, etc., in the cast.

Dark Days in a Cupboard. A comedietta by STIRLING COYNE (*q.v.*), Adelphi Theatre, London, December 29, 1864.

Dark Deeds. A drama in four acts, adapted from Miss Braddon's novel, 'The Trail of the Serpent,' by MAY HOLT (Mrs. Fairbairn); first performed at Belfast, under the title of 'Jabez North;' and produced as 'Dark Deeds' at the Philharmonic Theatre, London, on March 11, 1882.

Dark Glen of Ballyfoill (The). A play by EDWARD STIRLING (*q.v.*).

Dark Night's Bridal (A). A poetical comedy in one act, founded by ROBERT BUCHANAN on a prose sketch by R. L. Stevenson, and first performed at the Vaudeville Theatre, London, April 9, 1887, with Fuller Mellish and Miss K. Rorke as hero and heroine.

Dark Night's Work (A). (1) A drama in three acts, adapted by DION BOUCAULT (*q.v.*) from Scribe's 'Giralda' (*q.v.*), and first performed at the Princess's Theatre, London, on March 7, 1870, with Herbert Standing as *Manuel*, W. Rignold as the *King of Spain*, Miss Emma Barnett as the *Queen*, Miss Rose Leclercq as *Paquita*, etc. (2) A play by H. N. WRIGHT.

Dark Past (The). A melodrama in four acts, by FRANK PRICE, Theatre Royal, Barnsley, October 23, 1890.

Dark Secret (A). A drama, in a prologue and four acts, founded on Sheridan le Fanu's story, 'Uncle Silas,' by JOHN DOUGLASS and JAMES WILLING, jun., and first performed at the Standard Theatre, London, on October 28, 1886; produced in U.S.A. in 1887; revived at the Princess's Theatre, November, 1895. See UNCLE SILAS.

Dark Side of the Great Metropolis (The). A drama in three acts, by W. TRAVERS (*q.v.*), Britannia Theatre, London, May 11, 1868. See DARKEST LONDON.

Darkest London. A drama in five acts, by BUTLER STANHOPE, Birkenhead, April 4, 1891. See DARK SIDE OF THE GREAT METROPOLIS.

Darkest Russia. See RED DOUBLE.

Darkness Visible. A farce in two acts, by THEODORE HOOK, first performed at the Haymarket on September 23, 1811.

Darley, George. Poet and prose-writer, born in Dublin, 1795, died 1846; author of three dramatic poems—'Sylvia; or, The May Queen' (1829), 'Thomas à Becket' (1840), and 'Ethelstan, King of Wessex' (1841); author, also, of criticisms of the drama and the stage in the 'London Magazine' and 'Athenæum.' He supervised an edition of the plays of Beaumont and Fletcher (1840), for which he wrote a

critical introduction. See the memoir by J. H. Ingram prefixed to the 1892 edition of 'Sylvia.'

Darling, Grace. See GRACE DARLING and WRECK AT SEA.

Darlington's Widows. See MY MOTHER.

Darnay, Charles, figures in all the dramatizations of 'A Tale of Two Cities' (*q.v.*).

Darnley, J. H. Actor and playwright; made his *début* in the former capacity at Liverpool in 1879. His first appearance in London was at Astley's in 1880, as *Beaminish* in 'Arrah-na-Pogue.' He was the original representative of *Captain Salem* in 'The Bells of Haslemere' (*q.v.*) and *Arthur Maxwell* in 'The Barrister' (*q.v.*). He has written the following dramatic pieces:—'Wanted, a Wife' (1890), 'The Solicitor' (1890), 'Mrs. Dexter' (1891), 'Facing the Music' (1899), 'Oh! Society' (1900); also, with George Manville Fenn (*q.v.*), 'The Barrister' (1887), 'The Balloon' (1888), and 'A Wife's Devotion' (1889), and, with H. Bruce, 'Shadows on the Blind' (1897) and 'On Guy Fawkes Day' (1897).

Darnley, Lord, figures in T. E. WILKS' 'Lord Darnley' (*q.v.*), in 'Mary Queen of Scots' (*q.v.*), etc. There is also a *Lord Darnley* in 'The Field of the Cloth of Gold' (*q.v.*).

Darnley, The House of. See HOUSE OF DARNLEY, THE.

Darnley; or, The Keep on the Castle Hill. A drama in two acts, by T. EGERTON WILKS (*q.v.*).

Dartle, Rosa, figures in various adaptations of 'David Copperfield' (*q.v.*).

Dartmoor. See DICK VENABLES.

Darville, George. See GEORGE DARVILLE.

Daryl, Sidney. The hero of ROBERTSON'S 'Society' (*q.v.*).

Dash (The); or, Who but He? A musical farce in two acts, words by FRANCIS LATHOM, music by Reeve, performed at Drury Lane on October 20, 1804.

Dash, Captain. A character in the farce 'At Home' (*q.v.*). (2) *Ned Dash* is a character in MACREADY'S 'Bank-Note' (*q.v.*).

Dash for Freedom (A). A drama in five acts, by GEORGE ROY, Olympic Theatre, London, November 29, 1884.

Dashaway, Charlotte. Ward of *Lord Bromville* in T. HOOK'S 'Soldier's Return' (*q.v.*).

Dashington, Mrs. See BELLES WITHOUT BEAUX.

Dashwell. One of the husbands in RAVENSCROFT'S 'London Cuckolds' (*q.v.*).

Dashwould, in MURPHY'S 'Know your own Mind' (*q.v.*), was intended for Foote.

Daubigny, Delacour. The *nom de guerre* used by G. R. SIMS in connection with 'The Girl I left Behind Me' (*q.v.*).

Daughter (The). (1) A play in five acts, by SHERIDAN KNOWLES, performed at Drury Lane in 1836, with Miss Huddart in the title part (*Marian*), the author as her father, and other *roles* by Cooper, Warde, Diddear, Brindal, etc. (2) A drama in one act, by THOMAS HAYNES BAYLY (*q.v.*), founded on 'La Lectrice' of Scribe, and performed in 1836, with Mrs. Hooper, Frank Matthews, James Vining, and Keeley (*Fitzfiddle*).

Daughter-in-Law, My. See MY DAUGHTER-IN-LAW.

Daughter of Eve (A). A drama in three acts, by PAUL MERITT (*q.v.*), first performed at the Prince of Wales's Theatre, Birmingham, in July 30, 1877. See DAUGHTERS OF EVE.

Daughter of France (A). See ROLL OF THE DRUM.

Daughter of Ireland (A). A play performed at the Standard Theatre, New York, in October, 1886, with R. C. Hilliard and Miss G. Cayvan in leading parts.

Daughter of Ishmael (A). See LIVING DEAD, THE.

Daughter of the Danube (The). An extravaganza by W. R. OSMAN, Holborn Theatre, London, March 3, 1873.

Daughter of the Nile (The). A play by LAURA DON (*q.v.*); produced in 1887 as 'Egypt,' with Miss Effie Ellsler in the chief *role*.

Daughter of the People (The). A drama in five acts, adapted by FRANK HARVEY from the French, and first performed at South Shields, February 16, 1891, produced at the Grand Theatre, Islington June 29, 1891.

Daughter of the Regiment (The). (1) A drama in two acts, adapted by EDWARD FITZBALL (*q.v.*) from the libretto of 'La Fille du Régiment,' and performed at Drury Lane Theatre, May 28, 1844, with Mrs. Stirling in the title part (*Madelaine*). (2) Donizetti's opera was produced, with an English libretto by FITZBALL, at the Surrey Theatre on December 21, 1847. (3) The opera was produced, with an English libretto by OSCAR WEILL, at the Prince's Theatre, Bristol, on October 13, 1830. See JOSEPHINE.

Daughter of the Revolution (The). A comic opera, words by J. CHEEVER, GOODWIN and music by Ludwig Engländer first presented under this title at Broadway Theatre, New York, on May 27, 1895, with Miss Camille D'Arville as the heroine L. Hallam Mostyn as *General Grumm*, and Miss Sidney Worth as the general's wife "George Washington is a subordinate figure in the piece." The original work was first performed in 1876, the book being by Leo Goldmark.

Daughter of the Stars (The). A drama in two acts, by SHIRLEY BROOKS (*q.v.*), first performed at the Strand Theatre, London, on August 5, 1850.

Daughter of the Tumbrils (The). A play in one act, by WALTER E. GROGAN, West Theatre, Albert Hall, May 17, 1897.

Daughter to Marry (A). A one-act comedy by J. R. PLANCHE (*q.v.*), performed at the Haymarket Theatre in 1828, with Vining as *Vivid*, and Mrs. Waylett as *Mary*; revived at the Olympic Theatre in 1832-3.

Daughter's Honour (A). A domestic drama in four acts, by BENJAMIN LANDECK and ARTHUR SHIRLEY, Surrey Theatre, London, December 17, 1894.

Daughter's Secret (A). A drama in two acts, by GEORGE PEEL, Britannia Theatre, London, February 26, 1874.

Daughter's Trial (A). See HENRY DUNBAR.

Daughters. A farcical comedy in three acts, by T. G. WARREN (*q.v.*) and WILLIE EDGOU (*q.v.*), Theatre Royal, Portsmouth, June 30, 1890.

Daughters of Babylon (The). A play in four acts, by WILSON BARRETT, produced at the Lyric Theatre, London, February 6, 1897, with the author as *Lenuel*, Miss M. Jeffries as *Elna*, F. McLeay as *Jedah*, Ambrose Manning as *Alorus*, Miss Lily Hanbury as *Elcia*, and other parts by Miss D. Belmore, Miss C. Collier, A. Brylone, E. Irwin, etc.

Daughters of Eve (The). A play by A. E. LANCASTER and J. MAGNUS, performed in the United States. See DAUGHTER OF EVE, A.

Daughters of the Poor. A comedy-drama in four acts, by SCOTT MARBLE, first performed at the Adelphi Theatre, Chicago, October 9, 1898.

Dauncey, Sylvanus. Dramatic writer, born 1864; author of 'A Divided Duty' ['A Month after Date'] (1885), 'Charity's Cloak' (1891), 'Love at Home,' adapted (1891), 'The Reckoning' (1891). See DAY, G. D.

Dauntless, Richard. A sailor in ALBERT and SULLIVAN'S 'Ruddigore' (*v.v.*).

Dauvray, Helen. Actress; appeared in New York in 1887 as *Stella Vanduyke* in Tomson Howard's 'Met by Chance,' as well as *Constance* in 'The Love Chase,' and *eg Woffington* in 'Masks and Faces.' She was seen in London in 1892 as *Suzanne* in 'A Scrap of Paper' (*q.v.*).

Davenport, Lord and Lady, in CUMBERLAND'S 'Mysterious Husband' (*q.v.*).

Davenport, in LAMB'S 'Pawnbroker's daughter' (*q.v.*), is in love with *Marian*. There is a *Davenport* in 'The British Legion' (*q.v.*).

Davenport. Actor, died March, 1814; married, about 1787, Mary Ann Harvey [see DAVENPORT, MRS. M. A.]. In Oxberry's 'Dramatic Biography' (1825) we read that, "though unequal to characters of first-rate importance," he "perhaps had few equals in parts of a rough but manly nature, such as *Rogue* ('Mountaineers'), *Sully*, etc. He was a good speaker, and a useful member of the Covent Garden company, which he left, in consequence of ill health, in 1812."

Davenport, Adolphus [real name, Hoyt]. Actor, born in Connecticut, 1823; died in New Orleans, 1873; made his *début* at the Baltimore Museum in 1848, but soon after, in obedience to parental pressure, left the stage to study the law. Eventually, however, he returned to the boards, and in 1853 played small parts at the old Broadway, New York. While at this theatre he married Miss Lizzie Weston [see MATHEWS, MRS. CHARLES JAMES]. With her he starred for a time, and then came engagements at Philadelphia (1853-56), New York (1859), etc. In 1872 Davenport was manager of the Mobile Theatre.

Davenport Brothers and Co. A farce by EDGAR PEMBERTON, Theatre Royal, Birmingham, April 24, 1879.

Davenport Done. A comedietta by Captain COLOMB.

Davenport, Edward Loomis. Actor, born at Boston, U.S.A., in 1816; died September, 1877; made his professional *début* at Providence, Rhode Island, in 1836, as *Parson Willdo* in 'A New Way to Pay Old Debts.' After this came an engagement at the Tremont Theatre, which was by-and-by followed (in 1846) by appearances at the Park Theatre, New York, as *Romeo*, *Benedick*, *Fazio*, *St. Pierre*, and so forth. In the following year he was the original representative of *Armand* in Mrs. Mowatt's play so named (*q.v.*). In December, 1847, he and Mrs. Mowatt made their English *début* at Manchester, and in January, 1848, their London *début* at the Princess's. During the next six or seven years he was seen in England as *Othello*, *Richard III.*, *Sir Giles Overreach*, *St. Pierre*, *Rob Roy*, the Corsican Brothers, *Claude Melnotte*, *William* in 'Black-Eyed Susan,' *Adam Trueman* in 'Fashion,' and other parts. In August, 1854, he returned to America, and for a time starred in such pieces as 'The Egyptian,' 'Francesca da Rimini,' 'Calaynos,' etc. In 1856 he played *Hamlet* at Burton's, New York. In 1857 he became joint-lessee of the American Theatre, New York; in 1859 he undertook the management of the Harvard Athenæum, Boston; in 1865 he was joint-lessee of the old Washington Theatre; and in 1870-72 he was lessee of the Chestnut Street Theatre, Philadelphia. Among his subsequent rôles were *Bill Sikes*, *Sir Lucius O'Trigger*, *Captain Hawkley*, *Edmond Dantès*, *Prospero*, *Brutus* in 'Julius Cæsar,' *Dan'l Druce*, and *Edgar* in 'King Lear.' He was last seen in New York in 1876; his last public appearance was at Cumberland,

Maryland, in April, 1877. "*Hamlet*," writes Laurence Hutton, "was not Mr. Davenport's greatest part; his *Sir Giles Overreach*, his *Bill Sikes*, his *Brutus*, and his *William* in '*Black-Eyed Susan*' were as fine as his *Hamlet*, if not finer; nevertheless, it was a singularly complete conception of the character—scholarly, finished, and profound" ('*Curiosities of the American Stage*'). See '*Actors and Actresses of Great Britain and America*' and '*Memories of Daly's Theatres*' (1897).—MRS. E. L. DAVENPORT [Fanny Elizabeth Vining] was born in London, 1829. She was the daughter of Frederick Vining (*q.v.*), and made her *début* as an adult actress in 1847, when she played *Juliet* to the *Romeo* of G. V. Brooke. She married Davenport in January, 1849. Her first appearance in America was made at the Broadway Theatre, New York, in September, 1854, as *Margaret Elmore* in '*Love's Sacrifice*' (*q.v.*).

Davenport, Fanny. Actress, born in London in 1850, died 1898; daughter of E. L. Davenport (*q.v.*); first appeared on the stage at Boston, U.S.A., as the child in '*Metamora*,' after which she undertook a number of such juvenile parts. She was seen at Niblo's, New York, in 1862, as the *King of Spain* in '*Faint Heart never won Fair Lady*.' From 1869 to 1877 she was a member of Augustin Daly's company at the successive Fifth Avenue Theatres and elsewhere. During this period she was the first representative of *Blanche* in Daly's '*Man and Wife*,' *Effie Remington* in '*Saratoga*,' *Mrs. Wragge* in Daly's '*No Name*,' *Lou* in '*Divorce*,' *Baroness de Mirac* in Daly's '*Article 47*,' *Nellie Wyckoff* in '*Diamonds*,' *Marquise de Césérane* in '*Alixé*,' *Méropé* in '*Madeline Morel*,' *Kitty* in '*Fortune*,' *Aglæe* in '*Folline*,' *Mdme. Guichard* in Daly's '*Monsieur Alphonse*,' *Bell Van Rensselaer* in '*Moorcroft*,' *Eugenia* in '*The Big Bonanza*,' *Mabel Renfrew* in '*Pique*,' *Estie* in '*Blue Glass*,' the *Duchess* in '*The American*,' and *Mary* in '*Lemons*.' She was also the first representative in America of *Constance Howard* in '*False Shame*;' or, *New Year's Eve*,' *Ruth Tredgett* in '*Charity*,' *Mary Melrose* in '*Our Boys*,' *Helen* in '*Weak Woman*,' etc. Among her other rôles were *Ophelia*, *Rosalind*, *Rosaline* in '*Love's Labour's Lost*,' *Mrs. Ford* in '*The Merry Wives*,' *Maria* in '*Twelfth Night*,' *Lady Townley* in '*The Provoked Husband*,' *Miss Richland* in '*The Good-natured Man*,' *Violetta* in '*She Would and She Would Not*,' *Lady Mary* in '*Wives as they Were*,' *Letitia* in '*The Belle's Stratagem*,' *Bizarre* in '*The Inconstant*,' *Lady Teazle*, *Tiburina*, *Julia* in '*The Hunchback*,' *Lady Franklin* in '*Money*,' *Pauline Deschapelles*, *Lady Gay Spanker*, *Lady Alice* in '*Old Heads and Young Hearts*,' *Madge Wildfire* in Boucault's '*Heart of Midlothian*,' *Rosie* in '*Play*,' *Polly* in '*Caste*,' *Peg Woffington* in '*Masks and Faces*,' etc. She was seen in London in 1882 as the heroine of '*Diane*' (*q.v.*).

Davenport, Jean. See LANDER, MRS.

Davenport, Mrs. See MATHEWS, MR. CHARLES JAMES.

Davenport, Mrs., was one of the four leading actresses in Sir William D'Avenant company when he opened his theatre i Lincoln's Inn Fields in 1661. In that yea she figured as *Roxalana* in '*The Siege of Rhodes*,' *Lady Ample* in '*The Wits*,' an *Evandra* in '*Love and Honour*;' also, as th *Queen* in '*Hamlet*.' In 1663 she was seen a the same house as *Camilla* in '*The Adver tures of Five Hours*,' and as *Roxalana* i '*Mustapha*.' Downes says she was "erep from the stage by love;" as a matter of fact she was entrapped by the twentieth Earl of Oxford into a sham marriage, and, when sh discovered the deception, was consoled wit an annuity of £300.

Davenport, Mrs. Mary Ann [né Harvey]. Actress, born at Launceston, 1765; educated at Bath, where she mad her first public appearance on December 21 1784, as *Lappet* in '*The Miser*' (*q.v.*). Afte experience at Bath, Exeter (where sh married one Davenport (*q.v.*), a member o her own profession), at Birmingham, and a Dublin (where she, for the first time, playe an "old woman's" part, in which she mad a great success), she was engaged fo Covent Garden in September, 1794, openin, as *Mrs. Hardcastle*, and being seen ther afterwards as the *Nurse* in '*Romeo an Juliet*,' *Dame Quickly* (in '*Henry IV. Par I*.' and '*The Merry Wives*'), *Mrs. Peachum* and *Mrs. Malaprop*. At the Haymarket in 1797, she was the original representativ of *Deborah Douglas* in '*The Heir at Law*' (*q.v.*). At Covent Garden she was the first to impersonate *Dame Ashfield* in '*Speed th Plough*' (*q.v.*). Another of her origina parts there was that of *Mrs. Brulgrudder* in '*John Bull*' (*q.v.*). In the 1803-4 season at Covent Garden she played *Dame Quickl*, (in '*Henry IV. Part II*,' and '*Henry V.*'), an in that of 1813-14 *Mrs. Heidelberg*. He connection with Covent Garden extende altogether over thirty-six years. She die in 1843. "She had," says Boaden, "a ver acute perception of comic humour, and strength and earnestness that always carrie the dialogue home." In 1825 it was writte of her: "She never oversteps the modest of nature; her *Nurse*, *Mrs. Heidelberg*, *Mrs. Bundle*, *Aladdin's mother*, *Alice* ('*Castl Spectre*'), are all exquisite and faultless. . . Mrs. Davenport's versatility is wonderful. . . . We have her asserting her claim and overcoming all rivalry, in the vulga loquacity of the would-be youthful *Mr. Hardcastle*; the oglings of the antique virgin, *Miss Durable*; the imbecility of fou score in *Mrs. Nicely*; the warm-hearte cottager in '*Lovers' Vows*;' the attempte elegancies of *Mrs. Douglas*; the fier; humoured *Dame Quickly*, and the obtus intellect of *Deborah*" (Oxberry's '*Theatrical Biography*'). See, also, Genest, and '*The Thespian Dictionary*.'

Davenport, Rev. Griffith. See RE GRIFFITH DAVENPORT.

Davenport, Robert. Dramatic writer; author of 'A New Trick to Cheat the Devil' (1639), 'King John and Matilda' (1655), 'The City Night-cap' (1661), 'The Fatal Brothers,' 'The Pedlar,' 'The Pirate,' 'The Politic Queen,' and, with Thomas Drue (*q.v.*), 'The Woman's Mistaken,' all of which see. A play, or plays, entitled 'Henry I. and Henry II.' (*q.v.*), will be found attributed, in the book of the Stationers' Company, to Shakespeare and Davenport.

Davenport, T. D. Theatrical manager, born 1792, died 1851; the original, it is believed, of Dickens's Vincent Crummies.

Davey, Richard. Dramatic and miscellaneous writer; author of the following plays:—'Paul and Virginia' (1836), 'Marion de Lorme' (1887), 'Lesbia' (1888), and, with W. H. Pollock (*q.v.*), 'A Shadow Hunt' (1891) and 'St. Ronan's Well' (1893).

David. A play in four acts, by LOUIS N. PARKER and MURRAY CARSON, first performed at the Garrick Theatre, London, on November 7, 1892, with Herbert Waring as *David da Silva*, and other parts by Alfred Ducklaw, Murray Carson, Miss Kate Bate-man, and Miss Estelle Burney.

David and Absalom, a tragedy in five acts, by Bishop BALE, is among the stowe MSS.

David and Bethsabe. A play by GEORGE PEELE, written between 1579 and 1593.

David and Goliath. A drama in five acts, by HANNAH MORE, published in 1782.

David Copperfield. There have been several dramatizations of the well-known novel by Dickens:—(1) A play in three acts, entitled 'Born with a Caul,' and produced at the Strand Theatre in October, 1850, with Johnstone as *Peggotty*, Turner as *Micawber*, H. Butler as *David*, G. Almar as *The Unknown*, etc. (2) A play brought out at the Surrey Theatre, London, on November 1850. (3) A play performed at the Standard Theatre, London, in November, 1850. (4) A drama in three acts, by JOHN BROUGHAM (*q.v.*), produced at Brougham's Lyceum Theatre, New York, on January 6, 1851, with the adapter as *Micawber*, his wife as *Mary Peggotty*, and John Owens as *Uriah Heap*. (5) An American dramatization of the novel (in two acts), seen at the Grecian Theatre, London, on October 3, 1870. See, also, DEAL BOATMAN, EM'LY, and LITTLE EM'LY.

David Garrick. A play in three acts, by T. W. ROBERTSON (*q.v.*), adapted from De laesville's 'Sullivan,' and first performed the Prince of Wales's Theatre, Birmingham, in April, 1864, with E. A. Sothorn in the title part, Miss Edith Stuart as *Ada Ingot*, Bellair as *Simon Ingot*, G. K. Maskell as *Squire Chivy*; performed at the Haymarket Theatre, London, on April 30, 1864, with E. A. Sothorn in the title part, J. B. Dickstone as *Squire Chivy*, W. H. Chippen-

dale as *Ingot*, Miss Nelly Moore as *Ada*, Rogers as *Smith*, Clark as *Jones*, Mrs. Chippendale as *Mrs. Smith*, Mrs. Fitzwilliam as *Araminta Brown*. "This play," said a note on the original playbill, "is founded on an incident said to have occurred to Garrick, but which has no pretensions to biographical accuracy." 'Sullivan' itself appears to have been based upon a story by J. Bouchardy called 'Garrick Médecin,' published in *Le Monde Dramatique* in April, 1836. Robertson's play was performed in the English provinces in 1878-9, with Miss Julia Stewart as *Ada*; revived at the Haymarket Theatre, London, in March, 1879, with Sothorn in his original part; at the Gaiety Theatre on the afternoon of May 12, 1886, with Fred Leslie as *Garrick*, W. Hargreaves as *Ingot*, E. Righton as *Squire Chivy*, and Miss K. Rorke as *Ada*; at the Criterion Theatre, London, on November 15, 1886, with C. Wyndham as *Garrick*, David James as *Ingot*, G. Giddens as *Squire Chivy*, W. Blakeley as *Smith*, Miss E. Miller as *Miss Brown*, and Miss Mary Moore as *Ada*; at the same theatre (always with C. Wyndham as *Garrick*) on February 29, 1888; on July 10, 1889; on March 22, 1890 (with W. Farren as *Ingot*); on June 15, 1891; on June 16, 1897, with Sidney Brough as *Chivy*. It was with 'David Garrick' that Charles Wyndham opened his new theatre in Charing Cross Road, London, in February, 1900—he, Miss Moore, and W. Farren appearing in their familiar rôles, with Arthur Bouchier as *Squire Chivy*. A burlesque called 'David Garrick,' by C. COLNAGHI and E. PONSONBY, was played at the Criterion Theatre on May 11, 1888. Robertson's piece was revived at the Fifth Avenue Theatre, New York, October 7, 1895, with Nat Goodwin in the title part. The title part has also been played in the States by E. S. Willard (*q.v.*). See DOCTOR DAVY and GARRICK.

David Laroque. A romantic drama in four acts, adapted by GEORGE S. JOHNS from George Ohnet's novel so named, and first performed at Rapley's Academy of Music, Washington, September 1, 1897.

David Rizzio. (1) A "serious opera" in three acts, by Colonel HAMILTON, produced at Drury Lane in June, 1820, with Braham in the title part, and Mrs. W. West as *Mary Queen of Scots*. Rizzio, in this piece, is in love with Lady Mary Livingstone, but Darnley suspects him of intimacy with the Queen, and helps to bring about his assassination. (2) A tragedy by HAYNES, performed at Covent Garden Theatre in November, 1833.

Davidge, George B. Actor and theatrical manager, born at Bristol, 1793, died 1842; appeared at Bath and Weymouth before he was seen at the Adelphi, London. Then came engagements at the Surrey and the Coburg Theatres, of the latter of which he became in 1821 stage-manager.

Davidge, William Pleater. Actor, born in London, 1814; died near Cheyenne,

U.S.A.; made his professional *début* at Nottingham in June, 1836, as *Adam Winterton* in 'The Iron Chest' (*q.v.*). Engagements followed at the Queen's, Victoria, Olympic, and Drury Lane Theatres. His first bow to an American audience was made in August, 1850, at the Old Broadway Theatre, New York, as *Sir Peter Teazle*. At this theatre he stayed for five years, playing "leading comedy" and "old men" in all the standard repertory. After much "stock" work in provincial cities he was seen in New York at various theatres between 1860 and 1868. In 1869 he joined the company of Augustin Daly, with whom he remained until 1877, undertaking such characters as *Sleek* in 'The Serious Family,' *Sir John Vesey* in 'Money,' *Sir Harcourt, Harkaway*, and *Meddle* in 'London Assurance,' *Jesse Rural* in 'Old Men and Young Hearts,' *Colonel Howard* in 'False Shame,' *Bishopbriggs* in 'Man and Wife,' *Vanderpool* in 'Saratoga,' and so forth. In 1879 he was the first American representative of *Dick Deadeye* in 'H.M.S. Pinafore.' In 1883 he joined the company of the Madison Square Theatre, with which he was still associated when he died. His best parts are said to have included *Touchstone, Dogberry, Malvolio, Bottom, Autolycus, Sir Toby Belch, Launcelot Gobbo*, and old *Eccles* in 'Caste.' He was the author of a play called 'The Family Party,' and in 1866 published a book of reminiscences entitled 'Footlight Flashes.'—WILLIAM DAVIDGE, son of W. P. Davidge, and also an actor, made his *début* at Newark, New Jersey, in 1864. He was the original representative in America of *Solomon Isaacs* in 'Queen's Evidence' and *Geoffrey Gordon* in 'The Great Divorce Case.'

Davidson, John. Poet and dramatic writer; author of 'A Queen's Romance' (1904); adapter of Coppée's 'Pour la Couronne' [see FOR THE CROWN]; reviser of Carl Armbruster's translation of 'Konig's Kinder' [see CHILDREN OF THE KING]; has published 'Plays' (1894), 'Godfrida' (1898), 'Self's the Man' (1901), etc.

Davies, Ben. Vocalist and actor; gained his early experience of the stage as a member of the Carl Rosa Company, which he joined in 1882, and of which he remained a member till 1886. In February, 1887, he took up the part of *Geoffrey Wilder* in Cellier's 'Dorothy' (*q.v.*); after which he was the original representative of *Martin Bolder* in the same composer's 'Doris' (1889), of *Ralph Rodney* in Solomon's 'Red Hussar' (1889), and of *Wilfrid* in Sullivan's 'Ivanhoe' (1891).

Davies, Thomas. Actor, publisher, and miscellaneous writer, born about 1712, died 1785; was educated at Edinburgh University, and made his histrionic *début* at the Haymarket in 1736. After this he became a bookseller, but, not succeeding, resumed his old profession, being seen at Covent Garden in 1746 as *Pierre* in 'Venice

Preserved.' Going into the provinces, he met and married a young actress named Yarrow, to whose beauty Churchill afterwards paid homage in the well-known lines—

"On my life,
That Davies hath a very pretty wife!"

In 1753 both were employed at Drury Lane, very much in the character of "under-studies." That Davies was really but a poor performer may be inferred from Churchill's pronouncement in 'The Rosciad'—

"In plots famous grown,
He mouths a sentence as curs mouth a bone."

In 1762 Davies returned to bookselling, publishing in 1777 'A Genuine Narrative of the Life and Theatrical Transactions of Mr. John Henderson,' written by himself. He was bankrupt in 1778, and through Dr. Johnson's influence had a benefit at Drury Lane, figuring as *Fainall* in 'The Way of the World' (*q.v.*). To 1779 belongs his edition with a memoir, of the works of Massinger, and to 1780 his biography of Garrick, in which he was again assisted by Johnson. This was followed in 1785 by his 'Dramatic Miscellanies, consisting of critical observations on several Plays of Shakespeare; with a Review of his principal characters and those of various eminent writers, as represented by Mr. Garrick and other celebrated comedians; with anecdotes of dramatic poets, actors, etc.' In 1789 an edition of Downes's 'Roscius Anglicanus' was published, "with additions by the late Mr. Thomas Davies," Mrs. Davies, who survived her husband, died in 1801. See Boswell's 'Life of Johnson,' Nichols and Piozzi's 'Anecdotes,' and the Garrick Correspondence.

Davis, E. D. Theatrical manager, born 1806, died 1887.

Davis, Fay. Actress; began her career in America and in England as reciter. Her first appearance on the stage was made at the Criterion Theatre, London on November 5, 1895, as *Zoe Nuggetson* in 'The Squire of Dames' (*q.v.*). In the following year she played *Celia* in 'As You Like It' at the St. James's Theatre, where she afterwards figured as *Fay Zuliani* in 'The Princess and the Butterfly' (1897), *Rosalind* (1897), *Monica* in 'The Tree of Knowledge' (1897), *Hero* in 'Much Ad about Nothing' (1898), *Babiola* in 'The Cornerers' (1898), *Juliet* in 'The Ambassador' (1898), *Lilian* in 'In Days of Old' (1899), *Queen Flavia* in 'Rupert of Hentzau' (1900), *Elsie* in 'The Man of Forty' (1900), *Gipsy Floyd* in 'A Debt of Honour' (1900), the *Duchess of St. Asaph* in 'The Wisdom of the Wise' (1900), and *Olive Lawrence* in 'The Awakening' (1901).

Davis, Mary. Actress, temp. Charles II.; described by Pepys as "a bastard of Colonel Howard, my lord Berkshire." Her chief success seems to have been made in *Celantia* in Davenant's 'Rivals,' of which Downes says ("Roscius Anglicanus"); "A the women's parts admirably acted, chief

[*Colania*], a shepherdess, being mad for love, especially in singing several wild and mad songs, 'My Lodgings it is on the Cold Ground,' etc. She performed it so charmingly that not long after it raised her from her bed on the cold ground to a bed royal." To the last-named fact Pepsy refers (January 14, 1667-8): "The king do show her countenance, and [she] is reckoned his mistress, even to the scorn of the whole world." She figured at Lincoln's Inn Fields between 1663 and 1668 as a member of the casts of Dryden's 'Sir Martin Marall,' Etherege's 'Comical Revenge' and 'She Would if She Could,' Shirley's 'Love Tricks,' Lord Orrery's 'Mustapha' and 'Henry V.,' and Stapylton's 'Stepmother.' Pepsy more than once praises her dancing (March 7, 1666-7, and August 5, 1667). She had by the king a daughter who married the second Earl of Derwentwater.

Davis, Mo. A Jew in BOUCICAULT'S 'Flying Scud' (*q.v.*).

Davison, Mrs. See DUNCAN, MARIA.

Davo. Servant of *Count Folâtre* in O'HARA'S 'April Day' (*q.v.*).

Davy. Servant to *Shallow* in 'King Henry IV. Pt. II.'

Davy Crockett. An "idyll of the backwoods" in four acts, by FRANK MURDOCH (Hitchcock), first performed at the Rochester Theatre, U.S.A., in 1873, with Frank Mayo as the hero; produced at New York (Niblo's Garden), March 9, 1874, with Miss Rosa Rand as *Elanor Vaughan*. "The story is in essence identical with that of 'Young Lochinvar.'" "It is," says Laurence Hutton, "almost the best American play ever written. A pure sylvan love-story, told in a healthful, dramatic way, it is a poem in four acts." The play was first performed in England in June, 1879, at the Alexandra Theatre, Liverpool, with Mayo in his original part; it was produced in London at the Olympic Theatre in August of the same year, with a cast including Mayo, L. Ablache, Clifford Cooper, and Miss Emma Pitta.—A play in five acts, called 'Davy Crockett,' announced as "by Frank Dignance," was produced at the Southminster Theatre, Edinburgh, on September 29, 1873.

Davy, Doctor. See DOCTOR DAVY.

Daw. (1) *Sir John Daw* is a character in JONSON'S 'Epicene' (*q.v.*). (2) *Sir David* is a figure in CUMBERLAND'S 'Wheel of Fortune' (*q.v.*). (3) *Matthew Daw* is a character in Miss CHAMBERS'S 'School for Friends' (*q.v.*).

Dawbwell. A character in 'The Arbitration' (*q.v.*).

Dawdle the Doddler. The king in URNAND'S 'White Cat' (*q.v.*).

Dawn. A drama in four acts, by GEORGE THOMAS and FRANK OSWALD, Vaudeville Theatre, London, June 30, 1887. See DEVIL AND WIVES' FEET and MAD MATCH, A.

Dawn of Freedom (The). A play in five acts, by MYRON LEFFINGWELL, Grand Theatre, Boston, Mass., February 28, 1898.—'The Dawn of Hope': drama, in a prologue and four acts, by CLARENCE BURNETT and HERBERT B. COOPER, Novelty Theatre, London, January 20, 1896.—'The Dawn of Love': a comedieta in one act, adapted by M. RUSSELL ROSSE from Besant and Rice's novel 'The Golden Butterfly,' Theatre Royal, Exeter, January 26, 1885.

Dawson, Forbes. Actor and playwright; was in the original casts of 'Dark Days' (1885), 'The Witch' (1887), 'Siberia' (1887), 'Mirage' (1888), 'Blackmail' (1888), 'The Balloon' (1888), 'The Scarecrow' (1889), 'Æsop's Fables' (1889), 'A Commission' (1891), 'Gloriana' (1891), 'Niobe (all Smiles)' (1892), etc. He is the author of the following dramatic pieces:—'The Outsider' (1891), 'The Diamond King' (1892), 'The Days to Come' (1893), 'The New World' (1893), 'Cherry Hall' (1894), 'Reported Missing' (1894), 'Scotch' (1895), 'Glorie Aston' (1898), etc.

Dawson, Nancy. Stage-dancer, born about 1730, died 1767; entered, about 1746, the employment of a puppet-showman, who taught her to dance. She was afterwards engaged successively at Sadler's Wells (as columbine) and at Covent Garden, where, in October, 1759, she appeared in 'The Beggar's Opera,' creating a sensation by her rendering of a hornpipe (to the tune of which, it is said, G. A. Stevens wrote 'The Ballad of Nancy Dawson'). In September, 1760, she migrated to Drury Lane, to reappear in 'The Beggar's Opera' and to take part in Christmas pieces. She seems to have retired from her profession in 1763.

Day, George D. Dramatic writer; author of the libretto of 'A Near Shave' (1895); part-author (with Sidney Bowkett) of 'The Diamond Rush' (1895), 'The Mummy' (1895), and 'The Willow Pattern Plate' (1897); part-author, with Silvanus Dauncey, of 'Bilberry of Tilbury' (1898), and of 'Campano; or, The Wandering Minstrel' (1898), and, with A. Branscombe, of 'The American Heiress' (1899).

Day, John. Dramatic writer; educated at Cambridge University; author of the following stage pieces:—'The Bristol Tragedy' (1602), 'The Isle of Gulls,' a tragedy (1606), 'The Travels of Three English Brothers' (1607), 'Humour out of Breath,' a comedy (1608), 'Law Tricks,' a comedy (1608), 'Come see a Wonder' (1623), 'The Parliament of Bees,' a masque (1641), 'The Blind Beggar of Bethnal Green,' a comedy (1659); part-author with Dekker of 'Guy of Warwick' (1619), and with Marlowe of 'The Maiden's Holiday' (1654). His Works were edited by A. H. Bullen for private circulation in 1881. See Henslowe's 'Diary.'

Day, John T. Dramatic writer; author of 'The Fanatic' (1897), 'The Purser' (1897), and 'The Claychester Scandal' [afterwards 'The Intruders'] (1898).

Day, Philip. Actor; was in the original casts of Halliday's 'Daddy Gray' (1868), Byron's 'Bow Bells' (1880), etc.; played *Horatio* at the Gaiety, London, in 1871, and *Steerforth* in 'Little Em'ly' at the Adelphi in 1875.

Day, William H. Actor, born 1854; made his professional *début* in 1874; was in the original casts of 'The Bauble Shop' (1893), 'An Old Jew' (1894), 'The Masqueraders' (1894), 'Miss Hobbs' (1899), etc.

Day after the Fair. A farce in one act, by C. A. SOMERSET (*q.v.*), first performed at Sadler's Wells Theatre in 1829.

Day after the Wedding (The); or, A Wife's First Lesson. An interlude by Mrs. CHARLES KEMBLE (*q.v.*), first performed at Covent Garden on May 18, 1808, with the authoress as *Lady Elizabeth Freeloce* and Charles Kemble as *Colonel Freeloce*; revived at the Lyceum Theatre in April, 1822, with Mrs. Glover as *Lady Elizabeth*.

Day and a Night in New York (A). A farcical comedy in three acts, by CHARLES H. HOTT, first performed at the Hyperion Theatre, New Haven, Connecticut, April 18, 1898; Garrick Theatre, New York, August 30, 1898.

Day at an Inn (A). An interlude in one act, by THEODORE HOOK (*q.v.*), first performed at the Lyceum Theatre, London, July, 1838.

Day at Rome (A). A musical farce in two acts, words by C. SMITH, music by T. Attwood, first performed at Covent Garden in October, 1798.

Day Dreams. (1) A comedy by Sir B. LEIGHTON, Loton Park, Salop, November 5, 1895. (2) A play in one act, by HERBERT SWEARS, first performed at the Eden Theatre, Brighton, December 5, 1894; Opéra Comique Theatre, London, July 6, 1895.

Day in London (A). A comedy in five acts, by ANDREW CHERRY, first performed at Drury Lane in April, 1807.

Day in Paris (A). A musical interlude in one act, by C. SELBY (*q.v.*), first performed at the Strand Theatre, London, on July 18, 1832, with Abbott as *Charles Wyndham* ("an Englishman amusing himself in Paris"), Mitchell as *Sam* (his servant), and Miss C. Crisp as *Emily Grenville* (betrothed to *Wyndham*), who, in the course of the piece, impersonates a French "artiste," a "tiger," a "susceptible young lady," and a young officer. This *rôle* was played at the Victoria by Mrs. Selby, Selby himself playing *Wyndham*.

Day in Turkey (A); or, The Russian Slaves. A comedy, with songs, by Mrs. COWLEY, first performed at Covent Garden in December, 1791.

Day of Reckoning (The). An adaptation by J. R. PLANCHÉ of a French melodrama, first performed at the Lyceum Theatre, London, in April, 1851, with C. J.

Mathews as the *Count D'Arental (q.v.)*, and other parts by F. Matthews, R. Roxby, Mrs. Macnamara, Mme. Vestris, etc.; revived at the Adelphi in 1868. (2) A drama produced, for copyright purposes, at the Queen's Theatre, Battersea, February 17, 1894.

Day Well Spent (A). A farce in one act, by J. OXENFORD, first performed at the Lyceum Theatre, London, April 4, 1835, with Wrench, Oxberry, Romer, Mrs. Emden, and Mrs. F. Matthews in the cast.

Day will Come (The). A drama in four acts, by WILLIAM J. MACKAY, Opera House, Chatham, March 7, 1892; Sadler's Wells Theatre, January 12, 1893.

Day's Fishing (A). A farce by J. MADDISON MORTON (*q.v.*), first performed at the Adelphi Theatre, London, on March 8, 1869.

Daybreak. (1) A drama, in prologue and four acts, by JAMES WILLING, first performed at the Standard Theatre, London on September 1, 1884. (2) A play by E. E. ROSE, performed in U.S.A.

Daybrooke, Ruth. One of the heroines of ROBERTSON'S 'M.P.' (*q.v.*).

Daye and Knight. A "musical farcicality," written by WALTER PARKE and composed by Louise Barone, first performed at St. George's Hall, London, November 4, 1895, with Miss Ethel McAlpine in the cast. See DEY AND THE KNIGHT.

Days of Cromwell (The). An historical drama in five acts, by CHARLES ROGERS and CARTER LIVESEY, first performed at the Borough Theatre, Stratford, on October 19, 1896.

Days of Olde. A comedy in a prologue and two acts, by FRED. FARMAN, Theatre Royal, Leamington, November 8, 1892. See IN DAYS OF OLDE.

Days of Terror (The). A romantic drama in four acts, by C. A. CLARKE, Bishop Auckland, March 24, 1891.

Days of Yore (The). A drama in three acts, by R. CUMBERLAND (*q.v.*), first performed at Covent Garden in January, 1796. The scene is laid in the reign of Alfred the Great.

Days to Come (The). A drama in four acts, by FORBES DAWSON, performed for the first time in London at the Elephant and Castle Theatre, May 27, 1893.

Dazzle. A man about town, in BOUCI CAULT'S 'London Romance' (*q.v.*). He was "originally called 'O'Dazzle,' or some such name—an Irish character, to be represented by Tyrone Power, probably" (Dutton Cook)—Mrs. Dazzle is a character in REYNOLDS'S 'Management' (*q.v.*).

D'Ennery, Adolphe Philippe [real name, Jacob]. French dramatist, born 1812, died 1899; adapted to the French stage 'The Colleen Bawn,' 'Jack Sheppard,' and

'Uncle Tom's Cabin,' under the titles respectively of 'Le Lac du Glenaston,' 'Les Chevaliers du Brouillard,' and 'La Case de l'Oncle Tom.' Among the English plays translated or adapted from D'Ennery's own dramatic works are the following, all of which see:—'Around the World in Eighty Days,' 'Cartouche,' 'La Dame de St. Tropez,' 'Don César de Bazan,' 'The Earthquake of Martinique,' 'The Fortune Teller,' 'The Foster Sisters,' 'The Four Stages of Life,' 'Gaspard Hauser,' 'The Hen with the Golden Eggs,' 'The Hidden Hand,' 'A Hundred Years Old,' 'It's an Ill Wind that blows Nobody Good,' 'Jocrisse the Juggler,' 'A Life's Revenge,' 'Linda, the Pearl of Savoy,' 'London by Night,' 'Magloire the Conjuror,' 'Marie Jeanne,' 'Michael Stroff,' 'Napoleon; or, The History of a Lag,' 'On the Cards,' 'Pauvette, the Shep- eideess of the Alps,' 'Proof,' 'Reverses,' 'Rube the Showman,' 'The Sacred Trust,' 'The Scamps of London,' 'The Sea of Ice,' 'The Swell Mobsman,' 'The Standard of England,' 'The Thirst of Gold,' 'The Two rphans,' 'The Wandering Jew,' 'The War China,' 'The Wreck of the Medusa.'

De Angelis, Jefferson. Actor and comic; has made many successes in the United States as leading comedian in 'The Aliph,' 'The Jolly Musketeers,' and other usual pieces.

De Camp. See KEMBLE, MRS. CHARLES.

De Cordova, Rudolph. Dramatic actor; co-author, with Alicia Ramsey, of 'Monsieur de Paris' (1896), 'As a Man was' (1898), 'Honor' (1903), etc.

De Courcy, Frederick, figures in LBY's 'Marble Heart' (*q.v.*) (2) There is a *De Courcy* in H. J. BYRON'S 'Courtship' (*q.v.*).

De Flores, in MIDDLETON and ROWE'S 'Changeling' (*q.v.*), is in love with *Astruc.*

De Grey, Marie [Ellen Washington Weston]. Actress, died 1897; was in the original casts of 'Calypso' (1874), 'After Big Years' (1887), 'The Monk's Room' (7), and 'Sybil' (1889).

De Koven, Reginald. Musical composer; has written the score of 'The Algans,' 'The Begum,' 'Don Quixote,' 'The King Master,' 'The Knickerbocker,' 'Mid Marian' (*q.v.*) ['Robin Hood'], 'The Mandarin,' 'Rob Roy,' 'The Tzigane,' and other operas, all produced originally in the United States.

De Lange, Hermann. Actor; was in the original casts of 'Mynheer Jan' (1887), 'Infant' (1887), 'Your Wife' (1890), 'Foreignness' (1892), 'An Old Jew' (1894), 'An Autocratic Alliance' (1894), 'The Home Secretary' (1895), 'The Squire of Dames' (1), 'Love in Idleness' (1896), etc.; also, in the first English casts of 'All the Comfort of Home' (1891) and 'Thérèse Raquin' (1).

De Mattos, A. T. Author of translations into English of 'Thérèse Raquin' (1891), 'The Goldfish' (1892), 'Leida' (1893), 'The Cradle' (1893), 'The Heirs of Rabourdin' (1894)—all of which see.

De Mille, Henry C. Dramatic writer, born 1850, died 1893; author of 'The Danger Signal' ['The Main Line'], 'Lord Chumley,' and 'The Lost Paradise' (London, 1892); and co-author, with David Belasco, of 'Man and Woman' (London, 1893) and 'The Wife.'

De Montfort. A tragedy in five acts, by JOANNA BAILLIE (*q.v.*), first performed at Drury Lane on March 29, 1800, with Kemble in the title part, Talbot as *Rezenvelt*, Mrs. Siddons as *Jane* (sister of *De Montfort*), and Barrymore, Downton, and Caulfield in other parts. This is one of the series of plays in which Miss Baillie sought to delineate the Passions. In this case the Passion is Hatred, the victim being *De Montfort* and the object *Rezenvelt*.

De Prie, Jaques. A miser in JOHNSON'S 'Case is Altered' (*q.v.*).

De Soto, the Hero of the Mississippi. A play by GEORGE H. MILES, performed at New York in April, 1857, with E. L. Davenport in the title part.

De Walden, T. B. Actor and playwright, born in London, 1811; made his *début* as a player at the Haymarket in 1844; was first seen in America at the Park Theatre, New York, in December, 1844, as *Belmour* in 'Is He Jealous?'; retired from the stage in 1858. He was the author of 'Sam' 'The Baroness,' 'Upper Ten and Lower Twenty,' and various other dramatic pieces.

De Winton, Alice. Actress; was in the original casts of 'His Second Wife' (1892), 'In a Locket' (1895), 'A Court of Honour' (1897), 'Tommy Dodd' (1897), 'Cyrano de Bergerac' (1900), etc. She was also seen as *Julia* in 'The Duchess of Malfi' (Opéra Comique Theatre, 1892).—DORA DE WINTON was in the original casts of 'An Average Man' (1895), G. Bancroft's 'The Birthday' (1894), 'The Silence of Night' (1897), 'The Battle of the Sexes' (1898), etc.

Deacon (The). A "comedy sketch" in two acts, by HENRY ARTHUR JONES, first performed at the Shaftesbury Theatre, London, on August 27, 1890, with E. S. Willard in the title part (*Abraham Boothroyd*), Miss Annie Hill as *Rosa*, and Mrs. Macklin as *Mrs. Bolingbroke*.

Deacon Brodie; or, The Double Life. A melodrama, in four acts and ten tableaux, by R. L. STEVENSON and W. E. HENLEY, first performed at Pullan's Theatre, Bradford, December 28, 1882, with E. W. Bretton as *Brodie* and A. B. Cross as *Walter Leslie*; produced at the Prince's Theatre, London, on July 2, 1884, with E. J. Henley as *Brodie*, C. Cartwright as *Leslie*, J. Maclean as *William Lawson*, Julian Cross as *George Smith*, Brandon Thomas as

Captain Rivers, Miss Lizzie Williams as *Mary Brodie*, and Miss Minnie Bell as *Jean Watt*; first represented in America at Wallack's Theatre, New York, in May, 1887, with E. J. Henley as the *Deacon*, Eben Plympton as *Walter Leslie*, Charles Groves as *Moore*, Miss Carrie Coote as *Jean Watt*, and Miss Annie Robe as *Mary Brodie*; performed in Montreal on September 26, 1887, with E. J. Henley, Miss Robe, and Miss Coote as before.

Deacon's Daughter (The). A play by A. C. GUNTER (*q.v.*), first performed (in New York) in April, 1887, with Miss Annie Pixley in the title part (*Ruth Home-webb*).

Dead Alive (The). A musical piece in two acts, words by JOHN O'KEEFE, music by Samuel Arnold, first performed at the Haymarket Theatre on June 16, 1781.

Dead Beat. A drama in five acts, by GEORGE CONQUEST and GEORGE COMER, first performed at the Surrey Theatre, London, October 22, 1885.

Dead Boxer (The). A drama produced at the Albion Theatre, London, on September 20, 1875.

Dead Calm (A); or, The Fisher's Story. A drama in two acts, by JOHN DOUGLASS, jun., first performed at the Standard Theatre, London, on August 4, 1868.

Dead Hand (The). A play by WILLIAM TRAVERS (*q.v.*).

Dead Heart (The). A drama, in a prologue and three acts, by WATTS PHILLIPS (*q.v.*), first performed at the Adelphi Theatre, London, in November, 1859, with Benjamin Webster as *Robert Landry*, D. Fisher, sen., as the *Abbé Latour*, J. L. Toole as *Toupet*, J. Billington as the *Count St. Valerie* and *Arthur St. Valerie*, T. Stuart as *Jacques Legrand*, Paul Bedford as *Reboul*, C. J. Smith as *Jocrisse*, Mrs. Mellon (Miss Woolgar) as *Catherine Duval*, Miss Kate Kelly as *Cerisette*, and other parts by W. H. Eburne, R. Romer, and Miss Laidlaw; revived at the Marylebone Theatre in April, 1862, with Webster and Bedford in their original rôles; in 1871, with Miss Ada Dyas as *Catherine*; at the Lyceum Theatre, London, on September 28, 1889, with Henry Irving as *Landry*, S. B. Bancroft as *Latour*, Haviland as the *Count*, Gordon Craig as *Arthur*, A. Stirling as *Legrand*, E. Righton as *Toupet*, Miss K. Phillips as *Cerisette*, and Miss Ellen Terry as *Catherine* [for this revival the text was revised by W. H. Pollock and new music composed by G. Jacobi]. See 'The True Story of the Dead Heart,' by John Coleman.

Dead Letter (The). (1) A drama, in a prologue and three acts, by WALTER ROBERTS, produced at the Marylebone Theatre on December 11, 1873. (2) A drama in one act, by W. A. BRABNER, first performed at the Gaiety Theatre Dublin, April 17, 1891,

and produced at the Opéra Comique Theatre London, on September 26, 1891.

Dead Man's Gold (A); or, The History of a Crime. A drama in five acts by GEORGE CONQUEST and HENRY SPRENGER, first performed at the Surrey Theatre London, November 7, 1887.

Dead Man's Point; or, The Lighthouse on the Carn Ruth. A drama in four acts, by F. C. BURNAND (*q.v.*), first performed at the Adelphi Theatre, London, on February 4, 1871, with a cast including Mr. Alfred Mellon, Miss Furtado, Mrs. Leigh Murray, Mrs. Billington, J. Billington, F. Edgar, J. Rouse, A. Rayner, J. Vollaire etc.

Dead Man's Shoes. A dramatic piece performed at New York in February 1830.

Dead o' Night Boys. A drama in Irish life, by W. S. BRANSON, Greenwich Theatre, London, September 19, 1874.

Dead or Alive. A drama in three acts, by TOM TAYLOR (*q.v.*), first performed at the Queen's Theatre, London, on July 22, 1872, with a cast including D. Barman, G. Rignold, W. H. Vernon, J. Cathcart, J. Vollaire, and Mrs. Bandman Palmer.

Dead Past (The). A drama by AUSTIN FRYERS, Parkhurst Theatre, Holloway, June 24, 1895.

Dead Reckoning (The); or, Press for the Navy. A drama by C. H. HAZWOOD (*q.v.*), Britannia Theatre, London, August 10, 1868. See JEZEBEL.

Dead Secret (The). A drama, in prologue and three acts, founded by E. BRAMWELL on Wilkie Collins' novel of the same name, and first performed at the Lyceum Theatre, London, on August 29, 1877, with E. D. Lyons as *Joseph Buschmann*.

Dead Shot (A). A farce in one act, by J. B. BUCKSTONE (*q.v.*), first performed at the Adelphi Theatre, London, in 1850, with the author as *Hector Timid*.

Dead Take-in (A). A farce by ALFRED WIGAN, performed at the Olympic Theatre, London, in 1850.

Dead to the World. A drama in five acts, by GEORGE CONQUEST and HENRY PETTIT, first performed at the Great Theatre, London, on July 12, 1875.

Dead Wife (The); or, Marmaduke the Smuggler. A play produced at the Pavilion Theatre, London, December 1833.

Dead Witness (The); or, Sin and its Shadow. A drama in three acts, founded by WYBERT REEVE on a tale by Charles Dickens, and first performed at the Theatre Royal, Sheffield.

Deadeye, Dick, in GILBERT and SULLIVAN'S 'H.M.S. *Pinafore*' (*q.v.*), reappears in 'The Wreck of the *Pinafore*' (*q.v.*).

Deadlock (The). A drama in five acts, adapted by DAVID COWIS and JOHN HASTINGS BATSON from the Russian of Potijekhin; Bijou Theatre, Bayswater, London, February 7, 1898.

Deadly Foes. A drama by JOSEPHINE FIDDES, Theatre Royal, Belfast, November 20, 1868.

Deadly Reports. A farce by J. PALGRAVE SIMPSON (*q.v.*), Olympic Theatre, London, October 26, 1857.

Deadset, Miss Minerva. A character in H. J. BYRON'S 'Old Story' (*q.v.*).

Deadwood Dick. A drama in five acts, by PAUL KORRELL, Pavilion Theatre, London, March 12, 1894.

Deadwood Stage (The). A play by CLAY M. GREENE, performed in U.S.A.

Deaf and Dumb; or, The Orphan Protected. An historical play in five acts, adapted by THOMAS HOLCROFT (with suggestions by J. P. Kemble) from the French of J. N. Bouilly, and first performed at Drury Lane on February 24, 1801, with Kemble as the *Abbé*, Miss Decamp as *Julio*, and Wroughton as *Darlemont*.—Two English translations of Bouilly's drama (one by B. THOMPSON) were printed in 1801.

Deaf as a Post. A farce by JOHN POOLE (*q.v.*), first performed at Drury Lane in February, 1823, with Liston as *Sappy* and Mrs. Orger as *Sally Mags*.

Deaf Indeed. A farce by EDWARD OPHAM, performed at Drury Lane in December, 1780, and "damned" in the middle of the second act.

Deaf Lover (The). See DEVICE, HE.

Deal Boatman (The). A serio-comic drama in two acts, by F. C. BURNAND (*q.v.*), founded on 'Poor Jack' and 'Little Em'ly,' and first performed at Drury Lane on September 21, 1863, with G. Belmore in the title part (*Jacob Vance*), and other rôles by F. Charles, Mrs. Edmund Falconer, Miss Rose Leclercq, etc.

Dean, Julia [successively Mrs. Hayne and Mrs. Cooper]. Actress, born in Dutchess county, New York, July, 1830; daughter of Mrs. Drake, the actress (*q.v.*); after some experience in the country, made her New York *début* at the Bowery Theatre in May, 1846, as *Julia* in 'The Hunchback.' "Youthful, graceful, delicately pretty, she at once awakened," says Ireland, "the public interest," and "for several years she proved a powerful attraction at the Astor Place Opera House and Broadway Theatre." Among the rôles in which she was first seen in New York were *Juliet*, *Mrs. Haller*, *Liana* ('Honeymoon'), *Margaret Elmore*, and *Pauline*. In April, 1850, she figured in New York as *Evadne*, and in November, 1852, as *Parthenia*. Her last appearance in that city was made in October, 1867, as

Anne Catherick in 'The Woman in White.' She died there in March, 1868. See Ireland's 'New York Stage,' Brown's 'American Stage,' Hutton's 'Plays and Players,' and Jefferson's Autobiography.

Dean's Daughter (The). A play in four acts, founded by SIDNEY GRUNDY (*q.v.*) and F. C. PHILIPS (*q.v.*) upon the latter's novel so named, and first performed at the St. James's Theatre, London, in October, 1883, with Miss Olga Nethersole in the title part (*Miriam St. Aubyn*), Rutland Barrington as the Dean (*Very Rev. A. St. Aubyn*), J. Beauchamp as *Sir Henry Craven*, and other parts by Lewis Waller, Miss Adrienne Dairrolles, and Miss Caroline Hill.

Deans, David, Effie, and Jeanie, figure in SHEPHERD'S 'Effie Deans' (*q.v.*), in BOUCICAULT'S 'Trial of Effie Deans' (*q.v.*), in 'The Scotch Sisters' (*q.v.*), and other adaptations of 'The Heart of Midlothian' (*q.v.*).

Dear Departed (The). An operetta, libretto founded by WALTER PARKE on 'Le Clou aux Maris' (Paris, 1859), music by H. Martyn van Lennep; Comedy Theatre, London, May 29, 1890.

Dear Friends. A comedietta by MARY RIGHTON, Vaudeville Theatre, London, July 24, 1890.

Dear Girls (The.) A musical comedy in three acts, written by HARRY and EDWARD PAULTON, Regent Theatre, Salford, September 11, 1899.

Dearer than Life. A drama in three acts, by H. J. BYRON (*q.v.*), first performed at Liverpool in November, 1867, with J. L. Toole as *Michael Garner*, David Fisher as *Ben Garner*, J. Eldred as *Bob Gassett*, and Miss Ada Dyas as *Lucy*; produced in London at the Queen's Theatre on January 8, 1868, with J. L. Toole as *Michael Garner*, L. Brough as *Ben Garner*, H. Irving as *Bob Gassett*, C. Wyndham as *Charles Garner*, J. Clayton as *Kedgeley*, Miss H. Hodson as *Lucy*; revived at the Gaiety, London, at Christmas, 1871; at Toole's Theatre, London, in 1883, with Toole in his original part, E. D. Ward as *Charles Garner*, J. Billington as *Ben*, Miss Marie Linden as *Lucy*. "The plot is a close following of 'The Porter's Knot.' A prodigal son, by his evil courses, reduces his old and worthy parents to extreme poverty, and then returns prosperous from the colonies just in time to aid them" (Dutton Cook).

Dearest Elizabeth. A farce played at the Haymarket, with the Keeleys in the cast.

Dearest Mamma. A comedietta adapted by WALTER GORDON (*q.v.*) from 'La Belle Mère,' and first performed at the Olympic Theatre, London, in May, 1860, with Mrs. Leigh Murray in the title part (*Mrs. Breezely Fussell*), Miss Herbert, G. Vining, Addison, etc.

Dearlove, Jonathan, in *COYNE'S* 'Samuel in Search of Himself' (*q.v.*).

Death by the Law. A drama by EDWARD TOWERS (*q.v.*), produced at the Pavilion Theatre, London, on August 5, 1876.

Death Fetch (The). A play founded by J. B. BUCKSTONE (*q.v.*) on one of the 'Tales of the O'Hara Family,' and produced, with music by C. Horn, at the Lyceum Theatre, London, in July, 1826, the cast including Bartley, Buckstone, Keeley, and the Misses Paton, Kelly, and Goward (Mrs. Keeley).

Death-Guest (The). A "spectral" drama, produced at the Lyceum Theatre, London, in 1834.

Death Plank (The); or, The Dumb Sailor Boy. A melodrama in two acts, by W. J. LUCAS, Pavilion Theatre, London, July, 1832; New York, 1835, with Madame Celeste as *Antoine*.

Death Token (The). A melodrama in two acts, by T. E. WILKS (*q.v.*), Surrey Theatre, May, 1837, with Buckstone, Reeve, "O." Smith, R. Honner, Mrs. Yates, and Mrs. Fitzwilliam in the cast.

Death Trap (The); or, A Catspaw. A drama in four acts, by J. REDDING WARE (*q.v.*), first performed at the Grecian Theatre, London, June 6, 1870.

Death Warrant (The); or, A Race for Life. A drama by H. P. GRATTAN (*q.v.*), first performed at the Grecian Theatre, London, October 25, 1879.

Death of Adam (The). (1) A tragedy, translated by ROBERT LLOYD from the German of Klopstock, and printed in 1763. (2) A sacred drama, translated by THOMAS HOLCROFT from the French of Mme. de Genlis, and printed in 1786.

Death of Bucephalus (The). A burlesque tragedy in two acts, by Dr. RALPH SCHOMBERG, acted at Edinburgh, and printed in 1775.

Death of Cæsar (The). A tragedy translated from Voltaire, and published in Dr. Franklin's edition.

Death of Captain Cook (The). A ballet performed at Covent Garden in 1789.

Death of Captain Faulknor (The); or, British Heroism. A dramatic sketch performed at Covent Garden in 1795.

Death of Dido (The). (1) A masque by "R. C.," said to have been printed in 1621. (2) A masque, words by BARTON BOOTH, music by Dr. Pepusch, acted at Drury Lane, and printed in 1616.

Death of Marlowe (The). A tragedy in one act, by RICHARD HENGIST HORNE (*q.v.*), printed in 1833, and performed by the Irving Amateur Dramatic Club in 1857. See KIT MARLOWE.

Death of Mary (The). One of the York Plays (*q.v.*).

Death of Robert, Earl of Huntingdon. See ROBIN HOOD.

Death or Glory. A military drama in five acts, by JOHN MILL, Britannia Theatre, London, October 7, 1896.

Death's Bridal. A drama in five acts, by CHARLES OSBORNE (*q.v.*), first performed at Bolton on June 10, 1878.

Death's-Head Dick, the Skeleton Pirate; or, The Tigers of the Sea. A drama by R. C. TOTTAN, produced at Merthyr Tydvil, Wales, March 31, 1870.

Death's Jest-Book; or, The Fool's Tragedy. A play in five acts, by T. L. BEDDOES (*q.v.*), printed anonymously in 1850. See the 'Poetical Works' of Beddoes, edited by E. Gosse (1890).

Debauchee (The); or, The Credulous Cuckold. A comedy acted at the Duke's Theatre, and printed in 1677; said to be an adaptation by Mrs. BEHN of R. Brome's 'Mad Couple Well Match'd' (*q.v.*) (2) 'The Debauchees; or, The Jesuit Caught; a comedy by HENRY FIELDING (*q.v.*), acted at Drury Lane in 1732.

Debbitch, Deborah, figures in adaptations of 'Peveril of the Peak.'

Deborah. A German play by Dr. MOSENTHAL, adapted to the American stage under the titles of 'Deborah' (the version used by Julia Dean Hayne), 'Miriam,' 'Naomie,' and 'Leah the Forsaken' (*q.v.*) (2) A drama in three acts, adapted by C. S. CHELTNAM (*q.v.*) from Dr. Mosenthal's play and first performed at the Victoria Theatre, London, on July 12, 1864, with Miss Julia Seaman in the title part, Miss E. Faren as *Rose* (a villager), Basil Potter as the *Apoctate*, and other parts by J. B. Buckstone, G. Yarnold, etc. (3) A play in five acts by LANGDON ELWYN MITCHELL (*q.v.*), first performed at the Avenue Theatre, London, on February 22, 1892; played at Bristol in September, 1893, as 'The Slave Girl.' See HAGAR.

Debt. A farcical comedy in two acts, by E. A. de PASS, produced at the Gaiety Theatre, London, on November 23, 1872.

Debt of Honour (A). (1) A comedy by F. W. BROUGHTON (*q.v.*), West Hartlepool, January 23, 1879. (2) A play in one act by C. P. COLNAGHI, Opéra Comique Theatre, London, December 17, 1891. (3) A play by SYDNEY GRUNDY (*q.v.*), produced at the St. James's Theatre, London, September, 1900. (4) A play by BARTLEY CAMPBELL (*q.v.*), performed in U.S.A.

Debtor and Creditor. A comedy in five acts, by JAMES KENNEY (*q.v.*), first performed at Covent Garden in April, 1811, with Mrs. Jordan in the cast.

Débutante (The). See PÈRE DE DÉBUTANTE.

Deceit (The). A farce by HENRY NORRIS, printed in 1723.

Deceived. (1) A drama produced at Accrington, Lancashire, September, 1882. (2) A play by G. H. JESSOP and FRANK STEPHENS, performed in U.S.A. in 1887.

Deceiver Deceived (The). A comedy by Mrs. PIX, acted at Lincoln's Inn Fields in 1698.

Deceivers Ever. A farcical comedy in two acts, by MALCOLM CHARLES SALAMAN (*q.v.*), first performed at the Strand Theatre, London, November 26, 1883.

December and May. An operatic farce founded by W. DIMOND (*q.v.*) upon one of Molière's comedies and the farce of 'Barnaby Rattle' (*q.v.*), Covent Garden, May, 1818.

Deception. (1) A comedy ascribed to Mr. VAUGHAN, and performed at Drury Lane twice in October, 1784. (2) A comédietta by MAURICE DE FRECE, Theatre Royal, Liverpool, December 18, 1871. (3) A play translated by MATHE SHERIDAN from the 'Demi-Monde' of Dumas *filis*, and first performed at the Star Theatre, Buffalo, New York State, December 5, 1892. (4) A play by CHARLES TOWNSEND (*q.v.*), performed in U.S.A.—'The Deceptions' was a comedy by Mrs. CORNELYS, acted in Dublin in 1781.

Decided Case (A). A comédietta by OHN BROUGHAM (*q.v.*).

Decision of the Court (The), by RANDER MATTHEWS, was first performed at ermann's Theatre, New York, March 23, 1893, by the Theatre of Arts and Letters, with Mrs. Agnes Booth in the cast.

Decius. (1) A Roman captain in BEAUFONT and FLETCHER'S 'Bonduca.' (2) Ambassador of *Cæsar* in ADDISON'S 'Cato' (*q.v.*).

Decius and Paulina. A masque by EWIS THEOBALD, printed in 1718.

Decoy (The). (1) An opera by H. OTTER, acted at Goodman's Fields in 1733. (2) A comedy-drama in three acts, by REDERICK EASTWOOD, first performed at the Gaiety Theatre, London, on the afternoon of April 18, 1833, with a cast including Miss Wallis (Mrs. Lancaster), J. Carne, J. Ross, and H. Beerbohm Tree.

Decoy, a procuress in SHIRLEY'S 'Lady Pleasure' (*q.v.*) reappears in TAVERNER'S 'Artful Husband' (*q.v.*).

Dedlock, Sir Leicester and Lady, are in various versions of 'Bleak House' (*v.*).

Deecie, Caleb. The blind youth in BERRY'S 'Two Roses' (*q.v.*).

Deed of Gift (The). A play by SUTTON NE, performed in U.S.A.

Deeds. A comedy in three acts, by Mrs. FRAKE, performed at Cromwell House, South Kensington, on February 25, 1879.

Deeds, not Words. A drama in two acts, by J. COURTNEY (*q.v.*), Surrey Theatre, January, 1855.

Deeds of Dreadful Note. A "dramatic tale of terror" in one act, adapted by ALBERT DUBOIS from the French of De Rosier, and first performed at the Adelphi Theatre, London, in 1842, with Wright as *Tremor* and Mrs. Keeley as *Mrs. Funk*.

Deep, Deep Sea (The); or, Perseus and Andromeda. An extravaganza by J. R. PLANCHÉ (*q.v.*), first performed at the Olympic Theatre, London, December 26, 1833. In this piece the author represented *Juno* and the Nereids as being angry with *King Cepheus*, and sending the sea-serpent (from America) to devastate his shores. James Vining played the serpent. The piece was performed in New York in November, 1834.

Deep Red Rover (The). An "o'piratic burlesque" by F. HAY and W. CHAPMAN.

Deerfoot. A farce by F. C. BURNAND, first performed at the Olympic Theatre, London, on December 16, 1861, with F. Robson in the title part.

Deer-Slayers (The); or, The Free Archers of the New Forest. A drama by W. and C. PITT, Britannia Theatre, London, December 19, 1870.

Defarge, Mdme. Wife of a wineshop-keeper in various versions of Dickens's 'Tale of Two Cities' (*q.v.*).

Defender of the Faith. A melodrama, in four acts and nine tableaux, by CHARLES DARRELL, Grand Theatre, Birmingham, September 20, 1897; Standard Theatre, London, May 9, 1898.

Deformed Transformed (The), as published by Lord BYRON in 1824, consisted of "the two first parts only, and the opening chorus of the third." "The rest," said the author, "may appear hereafter;" but it did not. The "play" remains a fragment.

Degenerates (The). A comedy in four acts, by SYDNEY GRUNDY (*q.v.*), first performed at the Haymarket Theatre on August 31, 1899, with Mrs. Langtry as *Mrs. Trevelyan*, Miss Lily Hanbury as *Lady Saumarez*, Miss Lily Grundy as *Una Trevelyan*, E. Maurice as *Sir William Saumarez*, C. Hawtrey as the *Duke of Orme*, and other parts by Miss Lottie Venne, Miss D. Drake, L. Kenyon, H. Beatty, F. Gottschalk, G. Grossmith, jun., etc.; first performed in New York, January, 1900, with Mrs. Langtry in her original rôle and F. Kerr as the *Duke*.

Deidamia. (1) Queen of Sparta in ORWAY'S 'Alcibiades' (*q.v.*). (2) Daughter of *Lycomedes* in BRIDGES' 'Achilles in Scyros' (*q.v.*)

Dekker, Thomas. Dramatic and miscellaneous writer, born in London about 1577, died about 1641; began to write for the stage, apparently, about 1597. Among the plays generally assigned to him are 'The

Gentle Craft' ['The Shoemaker's Holiday'] (1599), 'Bear-a-brain' (1599), 'The Whole History of Fortunatus' (1599 or 1600), 'The Whore of Babylon' (1607), 'Satiromastix' (1602), 'If this be not a Good Play, the Devil is in it' (1612), 'Britannia's Honour' (1628), 'London's Tempe' (1629), 'Match me in London' (1631), 'The Wonder of a Kingdom' (1636), 'Jorando and Alfonso,' 'The King of Swedland,' and 'The Jew of Venice;' all of which see. He also had a share, more or less large, in the following dramatic pieces:—With Drayton, 'The Civil Wars in France' and 'Connan, Prince of Cornwall;' with Chettle, 'Troilus and Cressida' ['Agamemnon'], 'The Stepmother's Tragedy,' 'King Sebastian of Portugal;' with Jonson, 'Page of Plymouth' and 'Robert the Second;' with Munday, 'Jephtha;' with Middleton, 'The Honest Whore' and 'The Roaring Girl;' with Webster, 'Westward Ho' and 'Eastward Ho;' with S. Rowley, 'The Noble Spanish Soldier;' with Ford, 'The Fairy Knight' and 'The Sun's Darling;' and with Day, 'The Bellman of Paris.' He collaborated further, with Wilson, Haughton, Hathaway, and Wentworth Smith, in pieces noticed elsewhere in this volume. Of his life but little is known, save that he was more than once imprisoned for debt, that he was employed to write City "entertainments" as well as plays for the various companies of players, and that when he had no market for his dramas he wrote pamphlets, etc., which include varied pictures of his times. See Johnson's 'Diary,' Langbaine's 'Dramatic Poets,' Cibber's 'Memoirs of Actors,' Fleay's 'Biographical Chronicle of the English Drama,' and Ward's 'English Dramatic Literature;' also, R. H. Shepherd's edition of the Plays (1873), and the selection from them included in the 'Mermaid Series' (1887). A collection of Dekker's most notable prose works was published by the Rev. A. B. Grosart in 1885-6. "Dekker," says Swinburne, "would have taken a high place among the finest if not among the greatest of English poets if he had but had the sense of form—the instinct of composition. Whether it was modesty, indolence, indifference, or incompetence, some drawback or shortcoming there was which so far impaired the quality of his strong and delicate genius, that it is impossible for his most ardent and cordial admirer to say or think of his very best work that it really does him justice—that it adequately represents the fulness of his unquestionable powers. And yet it is certain that Lamb was not less right than usual when he said that Dekker 'had poetry enough for anything.' But he had not constructive power enough for the trade of a playwright" ('Nineteenth Century,' January, 1887). See, also, J. A. Symonds in vol. v. of 'The Academy' (1874). See FANNIUS.

Del. Trem. ; or, The Power of Drink. An adaptation by WALTER BANKS of Zola's 'L'Assommoir,' Gaiety Theatre, West Hartlepool, September 22, 1879.

Delair, Paul. French dramatic writer, born 1842, died 1894; author of the adaptation of 'The Taming of the Shrew' called 'La Mégère Apprivoisée.'

Delane, Dennis. Actor, died 1750; after playing in Dublin, was engaged at Goodman's Fields from 1731 to 1735, at Covent Garden from 1735 to 1739, and at Drury Lane from 1741 to 1748, when he returned to Covent Garden. His parts included *Hamlet*, *Macbeth*, *Lear*, *Richard III.*, *Othello*, *Richard II.*, *King John*, *Henry V.*, *Falstaff*, *Volpone*, *Comus*, *Cato*, etc. T. Davies says that "Alexander the Great was his most admired and followed part. . . His address and manner were easy and polite; and he excelled more in the well-bred man, in a *Bevil* in the 'Conscious Lovers,' and a *Manly* in the 'Provoked Husband,' than in those parts which pushed him into notice."

Delany, Murtoch. Servant to Colloony in MACREADY'S 'Irishman in London.'

Delap, John, D.D. Author of the following tragedies:—'Hecuba' (1762), 'The Royal Suppliants' (1781), 'The Captives' (1786), 'Gunilda' (1803), 'The Usurper' (1803), 'Matilda' (1803), 'Abdalla' (1803).

Delaporte, Agnes. Actress and vocalist; was the original representative of the heroine in 'The Lily of Leville' (Comedy Theatre, London, 1886), *Fiorella* in 'The Brigands' (Avenue Theatre, 1889), *Cameradossi* in 'Tra-la-la Tosca' (Royalty Theatre, 1890), etc. She was also *Adonis* in Yardley, Rose, and Harris's 'Venus' on tour in 1890.

Delavigne, Casimir. See DON JUAN D'AUTRICHE; LOUIS XI.; MONASTERY OF ST. JUST.

Delays and Blunders. A comedy in five acts, by FREDERIC REYNOLDS, first performed at Covent Garden in October, 1802.

Delia Harding. A play in three acts, adapted by J. COMYNS CARR from the French of Victorien Sardou, and first performed at the Comedy Theatre, London, April 17, 1895, with Miss Marion Terry in the title part, and other characters by Miss Dorothy Dorr, Mrs. E. H. Brooke, Miss Rose Leclercq, Cyril Maude, Fred Terry, W. Mackintosh, etc.

Delicate Attentions. A play by J. POOLE, performed at the St. James's Theatre, London, in December, 1836.

Delicate Ground. A drama in one act, by CHARLES DANCE (*q.v.*), taken from 'Brutus, lâche César,' and produced at the Lyceum Theatre, London, on November 27, 1849, with M^{me}. Vestris as *Pauline*, C. J. Mathews as *Sangfroid*, and R. Roxby as *Alphonse*; performed at New York in 1851, with Lester Wallack as *Sangfroid*; at the Globe Theatre in 1870, with Walter Lacy as *Sangfroid*, W. H. Vernon as *Alphonse*, and Miss Ada Cavendish as *Pauline*; revived at the Criterion Theatre, London, in April, 1890, with C. Wyndham as *Sangfroid*, and

Miss M. Moore as *Pauline Sangfroid* was in the repertory of C. J. Mathews.

Delicate Question (A). A play by J. A. FRASER, jun., produced in U.S.A.

Delights o' London (The). A burlesque by WALLIS MACKAY, HORACE LENNARD, and GEORGE L. GORDON, of 'The Lights o' London' (*q.v.*), produced at the Philharmonic Theatre, London, April 8, 1882.

Delilah; or, Married for Hate. A play, in a prologue and three acts, by JAMES WILLING, founded on Ouida's novel, 'Held in Bondage,' and first performed at the Olympic Theatre, London, on October 7, 1880, with Miss Amy Steinberg as the heroine; revived at Sadler's Wells Theatre in September, 1892.

Delinquent (The); or, Seeing Company. A comedy in five acts, by FREDERIC REYNOLDS, first performed at Covent Garden on November 14, 1805.

Delius, Nicolaus. See SHAKESPEARE, WILLIAM.

Dell, Obadiah. The "man in possession" in SIMS's 'Halfway House' (*q.v.*).

Delmar, Florence. The heroine of FARSTON's 'Heart of the World' (*q.v.*).

Delmonico's; or, Larks up the Hudson. A comedy in three acts, adapted from 'Le Papillon' (*q.v.*) of Sardon, and first performed in New York at the Fifth Avenue theatre on June 20, 1871, with a cast including Miss F. Davenport, Miss C. Morris, Miss L. Dietz, Mrs. G. H. Gilbert, J. Lewis, J. H. Harkins, G. Parkes, W. P. Davidge, and G. De Vere.—'Delmonico's at Six:' a play by GLEN MACDONOUGH, performed in U.S.A.

Delorme, Marion. See MARION DE ORME.

Delph. Foreman to *Porcelain* in 'Family Wars' (*q.v.*).

Delpit, Albert. Dramatist; born at New Orleans in 1849, went to Paris in 1859, and afterwards became a naturalized Frenchman. Among his works were 'Le Fils de Coralie' and 'Mdlle. de Bressier,' both of which have been adapted to the English stage. See CORALIE and CIVIL WAR.

Delusion (The). See STUDENTS OF LAMANCA, THE.

Demetrius. An opera, translated by HEN HOOLE from Metastasio (1783).

Demetrius, in 'The Humorous Lieutenant' (*q.v.*). (2) A freedman of *Flaminius* MASSINGER's 'Believe as you List.' (3) Roman captain in BEAUMONT and FLETCHER's 'Bonduca.' (4) A Greek nobleman in JOHNSON's 'Irene.' (5) *Philip's* younger son in YOUNG's 'Brothers' (*q.v.*).

Demi-Monde (Le). A play by A. DUMAS, first performed at the Royalty Theatre, London, in November, 1887; at Drury Lane in June, 1893. See CRUST OF SOCIETY; RECEPTION; FRINGE OF SOCIETY.

Demisou. Master of an hotel in G. COLMAN jun.'s 'Blue Devils' (*q.v.*).

"**Democritus, thou ancient fleerer.**"—FLETCHER'S 'Nice Valour' (song).

Demoiselles de Saint-Cyr (Les). A play by DUMAS, produced in 1843. See TWO LITTLE MAIDS FROM SCHOOL.

Demon Bracelets (The); or, The Mystic Cypress Tree. A drama by C. H. HAZLEWOOD, Britannia Theatre, London, August 16, 1869.

Demon Doctor (The). A drama in three acts, by EDWARD TOWERS, Effingham Theatre, London, January 21, 1867.

Demon Dwarf (The). A play produced at the Victoria Theatre, London, January, 1839.

Demon Gift (The). A play by JOHN BROUGHAM and MARK LEMON, Olympic Theatre, London, 1841-44.

Demon Jester (The); or, A Romantic Idea. A dramatic piece performed at New York in 1849, with J. Brougham as *Hans*.

Demon Jockey (The). A drama produced at Rotherham, Yorkshire, October 16, 1882.

Demon Lover (The). A romantic comedietta in two acts, by JOHN BROUGHAM (*q.v.*), first performed at the Bowery Theatre, New York, in December, 1856; Royalty Theatre, London, October 10, 1864.

Demon of the Desert (The). A melodrama in two acts, by A. L. CAMPBELL, performed at Sadler's Wells.

Demon's Bride (The); or, A Legend of a Lucifer Match! An opera bouffe, libretto (by A. Vanloo and E. Leterrier) altered and adapted by H. J. BYRON, music by G. Jacobi, first performed at the Alhambra Theatre, London, on September 7, 1874, with Miss Lennox Grey, Mdlle. Rose Bell, Miss Amy Sheridan, Felix Bury, H. Paulton, etc., in the cast.

Demophoon. An opera, translated by JOHN HOOLE from Metastasio (1768).

Dene, Dorothy [*nom-de-guerre*]. Actress; was in the original casts of W. G. Wills's 'Gringoire' (1835), 'The Story of Orestes' (1836), 'Jack' (1836), Calmour's 'Love's Martyrdom' (1836), 'Noah's Ark' (1836), 'A Noble Vagabond' (1836), 'A Secret Foe' (1837), 'Mirage' (1838), 'The Loadstone' (1838), 'The Favourite of the King' (1890), 'Sixteen, Not Out' (1892), etc. She was last seen in London as *Ophelia* at the Métropole Theatre, Camberwell, April, 1896.

Denham, Sir John. Poet and dramatic writer; author of 'The Sophy,' a tragedy (1642).

Denhams (The). See CRISIS, THE.

Denise. A play in four acts, by ALEXANDRE DUMAS *filis* (Comédie Française, January 19, 1885), produced at Her Majesty's Theatre, London, June 11, 1886. (1) A version of this piece, written by AUGUSTIN DALY (*q.v.*), was produced at Daly's Theatre, New York, in May, 1885, with Miss Clara Morris as *Denise*, Miss Bijou Heron as *Martha*, Miss Blanche Thorne as *Clarisse*, Miss Effie Gernon as *Mdme. de Thauzette*, Mrs. Whiffen as *Mdme. Brissot*, and Jos. Haworth as *André*. (2) An adaptation, in three acts, by CLEMENT SCOTT and Sir AUGUSTUS HARRIS, was brought out at the Prince of Wales's, Birmingham, August 23, 1895, with Miss Olga Nethersole in the title part; this piece was first performed in America at New Haven, Connecticut, October 22, 1895; at Empire Theatre, New York, December 3, 1895. See FAIR FAME.

Dennett. The name of three dancers—sisters—engaged at the Adelphi Theatre, London, in 1820; of whom Hazlitt wrote: "Theirs is the only performance on the stage (we include the Opera) that gives the uninitiated spectator an idea that dancing can be an emanation of instinctive gaiety, or express the language of sentiment."

Dennis, John. Critic and playwright, born 1657, died 1734; was educated at Harrow and Cambridge, and held an appointment "under Government" from 1705 to 1715. His original contributions to the stage were—'A Plot and No Plot' (1697), 'Rinaldo and Arunda' (1699), 'Iphigenia' (1700), 'Liberty Asserted' (1704), 'Gibraltar' (1705), 'Orpheus and Eurydice' (1707), and 'Appius and Virginia' (1709). He also transformed 'The Merry Wives of Windsor' into 'The Comical Gallant' (1702), and 'Coriolanus' into 'The Invader of his Country' (1705). He is said to have invented a new method of producing stage "thunder" which was used in 'Appius and Virginia;' and the story goes that he complained, in the case of a subsequent play by another hand, that the author or management had "stolen his thunder" (see T. Cibber's 'Lives of the Poets'). In reply to attacks made upon the stage by Jeremy Collier (*q.v.*) and William Law, Dennis published 'The Usefulness of the Stage to the Happiness of Mankind, to Government, and to Religion' (1693), 'A Defence of a Regular Stage' (1703), and 'The Stage Defended' (1726). Among his other publications were 'An Essay on the Opera after the Italian Manner' (1706), 'Three Letters on the Genius and Writings of Shakespeare' (1711), 'Remarks upon "Cato"' [to which Pope replied in 'The Madness of John Dennis'] (1713), and 'Remarks upon "The Conscious Lovers"' (1723). Having fallen, latterly, upon evil days, he was the recipient, in December, 1733, of a benefit at the Haymarket Theatre. His 'Works' appeared in 1702; his 'Select Works' in 1718. Macaulay has described him as having written "bad odes, bad tragedies, bad comedies," and Thackeray has characterized him as "the Grub Street Timon."

Dennis, Will [*nom-de-guerre*]. Actor and playwright, born 1859; appeared at the Royalty Theatre, London, in 1892, as *Joe Hurst* in 'The Showman's Daughter' (*q.v.*). He was afterwards the first representative of *Lord Arlington* in 'The Black Domino' (Adelphi, 1893), *Mr. Deakin* in 'Sowing the Wind' (Comedy, 1893), *David Garrick* in 'Dick Sheridan' (Comedy, 1894), *Mr. Bentham* in 'A Gay Widow' (Court, 1894), *Lord Killarney* in 'A Leader of Men' (Comedy, 1895), etc. Under his own name [Stephen Townshend] he has collaborated in play-production with Mrs. Hodgson Burnett (*q.v.*).

Denny, J. T. See FRA DIAVOLO THE SECOND and LITTLE LALLA ROOKH.

Denny, W. H. Actor and dramatic writer; after experience in the provinces, made his London *début* at Sadler's Wells in 'Mazepa.' In 1874 he played *Simple* in 'The Merry Wives of Windsor' at the Gaiety, and, after a visit to America, was seen at the Aquarium, London, in 1879, as *Sir Charles* in 'She Stoops to Conquer,' *Corporal Foss* in 'The Poor Gentleman' (*q.v.*), etc. He has been, since then, the first representative of the following (and other) characters:—*Filippo* in Tennyson's 'Falcon' (1879), *Slater* in 'William and Susan' (1880), *Hamish* in Hamilton's 'Harvest' (1886), *Noah Topping* in 'Dandy Dick' (1887), *Wilfrid Shadbolt* in 'The Yeomen of the Guard' (1888), the *Grand Inquisitor* in 'The Gondoliers' (1889), *Eunbo* in 'The Nautch Girl' (1891), *The McCrankie* in 'Haddon Hall' (1892), *Scaphio* in 'Utopia, Limited' (1893), *Pilkington Jones* in 'Gentleman Joe' (1895), *Robert White* in 'Dandy Dan' (1897). He is the author of 'A Mutual Mistake' (1891), 'A Chance Acquaintance' (1894), 'Helping a Friend' (1895), and, with T. Burnside, 'Coercion' (1886).

Denounced; or, Faithful to the End. A drama by HENRY GASCOIGNE and FRANK JEFFERSON, Elephant and Castle Theatre, London, August 11, 1883.

Dentatus. A veteran in SHERIDAN KNOWLES'S 'Virginian.'

Denver, Wilfrid and Nellie. The hero and heroine of 'The Silver King' (*q.v.*).

Denvil, Henry Gaskell. Actor, born 1804, died 1866; was in the cast of a piece called 'The Queen's Lover,' performed in the autumn of 1834 in a little theatre in Kensington. There he was seen by Planché (*q.v.*), who recommended him to Bunn (then manager of Drury Lane) for the title part in the adaptation of 'The Bravo' (*q.v.*). Bunn, however, "fancying" (says Planché) "that he had secured a second Edmund Kean, insisted on his making his first appearance as *Shylock*" (October 6, 1834). "He did make it, and puzzled the press. After three performances of *Shylock*, he appeared in 'Richard III.' and 'Bertram,' with the same result. In Lord Byron's 'Manfred,' which was subsequently produced [October 29, 1834], he had the

advantage of an original part, and united the suffrages of the critics" ('Recollections and Reflections'). In November, 1834, Benjamin Disraeli wrote to his sister: "Yesterday I went to see the new actor, Denvil. He is deplorable, has not the slightest feeling, nor one physical or mental qualification for the stage" ('Letters'). According to Westland Marston ('Our Recent Actors'), Denvil "had some measure of poetic feeling and considerable power of facial expression." He was "fairly successful in *Richard III.* and *Shylock*," and "really fine in *Manfred*," yet "failed totally in *Othello*." "From the attacks of his critics upon this last personation the actor never recovered." He made his *début* in America at the Park Theatre, New York, in October, 1836, as *Shylock*, which he followed up with *Richard III.* and *Manfred*, returning to England in 1837. So late as 1843 he appeared at the City of London Theatre in 'The Merchant of Venice,' 'Pizarro,' and other standard plays. Latterly his style deteriorated, and "ere long he seems to have been quite forgotten by the public. It is said that he ultimately became check-taker at one of the minor theatres, and died in obscurity." His son HORACE, actor, died in 1878. His daughter CLARA, actress, appeared at the Haymarket, Lyceum, and Drury Lane between 1859 and 1865, and died in 1867. His daughter ALICE, actress, was with the Keans at the Princess's, and latterly has been a member of F. R. BENSON'S company, with which she figured at the Lyceum in 1900.

Deorum Dona. A masque by ROBERT BARON, supposed to be performed before Laminus and Clorinda, king and queen of Cyprus, at their regal palace in Nicosia, and rited in 1648.

Dependent (The). A comedy in five acts, by R. CUMBERLAND, performed at Drury Lane in October, 1795, and "condemned the first night."

Dépit Amoureux (Le). See EVENING'S LOVE and MISTAKE, THE.

Deposing and Death of Queen Gin (The). An heroic comi-tragic farce by an anonymous author, acted at the Haymarket, and printed in 1736.

Député de Bombignac (Le). A comedy in three acts, by ALEXANDRE BISON, first performed in England in French at the Royalty Theatre, March 2, 1888; revived at the Royalty, July 1, 1891. This is the original of 'The Candidate' (*q.v.*).

Deputy (The). A farcical comedy in three acts, by GEORGE ARLISS, Theatre Royal, South Shields, September 2, 1897.

Deputy Sheriff (The). See DAN'L ARTLETT.

Deputy Wife (The). A play by CHARLES BARNARD, performed in U.S.A.

Derblay, Philippe. The hero of NERO'S 'Ironmaster' (*q.v.*).

Derby, Countess of. See FARREN, ELIZABETH.

Derby Day (The). A drama by NELSON LEE, first performed at Pavilion Theatre, London, February 9, 1867.

Derby Winner (The). (1) A drama in four acts, by Sir AUGUSTUS HARRIS, CECIL RALEIGH, and HENRY HAMILTON, first performed at Drury Lane Theatre, September 15, 1894, with Mrs. John Wood as the *Duchess of Milford*, and other parts by Miss B. Lamb, Miss L. Moodie, Miss P. Browne, Miss Alma Stanley, Arthur Bourchier, C. Cartwright, C. Dalton, G. Giddens, L. Rignold, H. Eversfield, H. Loraine, etc.; transferred to the Princess's Theatre in December, 1894; produced at the Academy of Music, New York, in August, 1895, as 'The Sporting Duchess.' (2) A melodrama in four acts, by ALFRED H. SPINK, first performed at the Columbus Theatre, New York, February 4, 1895.

Derbyshire, The Wonders of. See WONDERS OF DERBYSHIRE.

Derrick, Joseph. Dramatic writer; author of 'Little Stranger' (1880), 'The American' (1882), 'Confusion' (1883), 'Twins' (1884), 'Plebeians' (1886), 'Curiosity' (1886).

Descart, the French Buccaneer. A melodrama in two acts, by DOUGLAS JERROLD (*q.v.*), performed at the Coburg Theatre, London.

Deschamps, E. Author of a translation of 'Macbeth' ("revised"), produced at the Odéon Theatre, Paris, in 1848.

Deschappelles, Pauline. The heroine of LYTTON'S 'Lady of Lyons' (*q.v.*).

Desdemona. Daughter to *Brabantio* in 'Othello' (*q.v.*). Hazlitt says of her: "The truth of conception, with which timidity and boldness are united in the same character, is marvellous. The extravagance of her resolutions, the pertinacity of her affections, may be said to arise out of the gentleness of her nature. They imply an unreserved reliance on the purity of her own intentions, an entire surrender of her fears to her love, a knitting of herself (heart and soul) to the fate of another."

Desert Flower (The). An opera in three acts, libretto by A. HARRIS and T. J. WILLIAMS (from the French), music by W. Vincent Wallace; first performed at Covent Garden Theatre, October 12, 1863.

Desert Island (The). A "dramatic poem" in three acts, by MURPHY, adapted from Metastasio's one-act play 'L'Isola Disabitata; or, The Uninhabited Island,' and performed at Drury Lane Theatre in 1760.

Deserted Daughter (The). A comedy by THOMAS HOLCROFT, first performed at Covent Garden in May, 1795, with Miss Wallis in the title part (*Joanna Mordent*), Pope as *Mordent*, Harley as *Lennox* (who seeks to seduce *Joanna*), Lewis as *Cheveril*

(who marries her in the end), Quick as *Item* (*Mordent's* rascally steward), and other parts by Munden, Mrs. Pope, and Mrs. Mattocks; revived at Covent Garden in 1819, with alterations, as 'The Steward.'

Deserted Village (The). A drama in three acts, by F. FOX COOPER (*q.v.*), first performed with a cast including Yates, "O." Smith, Reeve, Buckstone, and Mrs. Yates.

Deserter (The). A musical drama, translated by C. DIBDIN from 'Le Deserteur,' and first performed at Drury Lane Theatre in November, 1773. The same story was utilized in 'The Deserter of Naples,' a ballet produced at the Royalty Theatre in January, 1788.

Deserter in a Fix (A). A farce by B. SOANE ROBY, Opera House, Leicester, February 10, 1879, with the author, C. L. Carson, and Miss Marie Linden in the cast.

Deserts of Arabia (The). An operatic spectacle, words by FREDERIC REYNOLDS, music by G. Lanza, jun., first performed at Covent Garden in November, 1806.

Deserving Favourite (The). A play by LODOWICK CARLELL (*q.v.*), printed in 1629. "The plot, which provides the *Duke's* rival in the affections of the heroine *Clarinda*—when she proves to be his sister—with a refuge in the love of the royal huntress *Cleonarda*, is not contrived without originality and skill."

Desmarests, in TOM TAYLOR'S 'Plot and Passion' (*q.v.*), "is a mean, double-faced, fawning, cunning, treacherous tool (of *Fouché*), in whom the sordid passions have nevertheless not wholly extinguished others that place him entirely at the mercy of his victims" (Henry Morley). *Desmarests*, Tom Taylor has said, "was an afterthought not contemplated in my original sketch of the story, but worked into it after I had seen the actor [Robson], then new to London, in the part of the Jew in a travesty of *Shylock* which had just before made a sensation at the Olympic."

Desperado the Dauntless, Sir, figures in ALBERT SMITH'S 'Alhambra' (*q.v.*). There is a *Desperado*, also, in H. J. BYRON'S 'Beautiful Haidée' (*q.v.*).

Desperate Adventures of the Baby (The); or, **A Wandering Heir.** An extravaganza by C. H. ROSS (*q.v.*) and A. F. FREER, first performed at the Strand Theatre, London, on December 14, 1878, with M. Marius as *Rajah Real Jam*, and Misses Violet Cameron and Lottie Venne in other parts.

Desperate Game (A). (1) A comic drama in one act, by J. MADDISON MORTON, first performed at the Adelphi Theatre, London, on April 9, 1853, by Miss Woolgar, Keeley, and Leigh Murray. (2) A play performed at San Francisco, U.S.A., in April, 1887, with Miss Jeffry Lewis as *Zaire Lorient*.

Desperate Love (A). A play by J. F. MILLIKEN and E. MORRISON.—'A Desperate Man:' a play by ANSON POND.—'Desperate Straits:' a play by H. H. WINSLOW. [All of these have been performed in U.S.A.]—'Desperation:' a play by GEORGE ROY and BESSIE REID, West Bromwich, England, June, 1887.

Despite the World. See VOLTAIRE'S WAGER.

Desprez, Frank. Dramatic writer; author of 'B. B.' (1879), 'Bum' (1880), 'On Business' (1880), and 'Metamorphosis' (1889); author, also, of the libretti of 'Madame Angot' (1875), 'Happy Hampstead' (1876), 'After All' (1878), 'Tita in Thibet' (1879), 'In the Sulks' (1880), 'Quite an Adventure' (1881), 'Mock Turtles' (1881), 'The Carp' (1886), 'Mrs. Jarramie's Genie' (1888), 'Delia' (1889), 'Brother George' (1892), etc.; co-author, with H. S. Leigh and A. Murray, of the libretto of 'Belle Lurette' (1883), with Arnold Felix, of the libretto of 'A Private Wire' (1883), and, with George Dance, of the libretto of 'The Nautch Girl' (1891).

Destiny. (1) A drama in four acts, by EDWARD TOWERS, produced at the East London Theatre on February 24, 1869. (2) A comedy-drama in three acts, by W. F. LYON, produced at Richmond, Surrey, in November, 1881. (3) The title of plays by BARRETT SYLVESTER and W. F. SAGE, performed in the United States.

Destouches. See ADELINDA.

Destroyed by Drink. An adaptation by J. W. LACY of Zola's 'L'Assommoir' (*q.v.*), produced at the Queen's Theatre, Dublin, on August 25, 1879.

Destroying Angel (The). A drama in four acts, by F. A. SCUDAMORE, produced at the Brixton Theatre, London, March 1, 1897.

Destruction of Jerusalem (The). A play by THOMAS LEGGE, mentioned in Kirkman's catalogue, 1661. (2) 'The Destruction of Jerusalem by Titus Vespasian' was a tragedy in two parts, by J. CROWNE (*q.v.*), acted at the Theatre Royal, and printed in 1677.

Destruction of Troy (The). A tragedy by J. BANKS (*q.v.*), acted at the Duke's Theatre in 1678.

Destruction of the Bastille (The). A drama in two acts, by BENJAMIN and F. WEBSTER, first performed at the Adelphi Theatre, London, on Whit Monday, 1844, with B. Webster as *Robespierre*, and other parts by "O" Smith, P. Bedford, Wright, Miss Woolgar, Mrs. Yates, and Mlme. Celeste; performed at the Bowery Theatre, New York, September, 1848, with N. B. Clarke as *Robespierre*.

Desvallières, Maurice. See BORROWED.

Detchon, Adelaide. See AGNES.

Detective (The). (1) A play adapted by C. H. HAZLEWOOD from the 'Leonard' of Brisbane and Nus, and first performed at the Victoria Theatre, London, on July 20, 1863, with Lydia Foote as *Ben Moddleson*, and other parts by Miss Maria Daly, Frederic Villiers, and George Yarnold. See **TICKET-OF-LEAVE MAN**. (2) A drama in four acts, by CLEMENT SCOTT and E. MANUEL, adapted from 'Le Parricide,' and first performed at the Mirror Theatre, London, on May 29, 1875, with F. H. Macklin, D. Fisher, F. W. Irish, Miss Ernstone, etc., in the cast.

Deuce is in Her (The). A play by R. J. RAYMOND (*q.v.*).

Deuce is in Him (The). A farce by GEORGE COLMAN (*q.v.*), first acted at Drury Lane in November, 1763, with King as *Prattle*, O'Brien as *Colonel Tamper*, Miss Pope as *Emily*, etc. "The first hint of this piece was taken from the episode of Linclor in Marmontel's 'Tales.'"

Deux Aveugles (Les). An operetta, music by Offenbach, performed in England under various titles, such as 'The Blind beggars,' 'Pity the Poor Blind,' and 'The two Blinds.'

Deux Gosses (Les). See **TWO LITTLE AGABONDS**.

Deux Journées (Les). See **ESCAPES**; **R, THE WATER-CARRIER**.

Deux Orphelines (Les). See **BLIND LISTER, THE**; and **TWO ORPHANS, THE**.

Deux Sourds (Les). See **OLD GOOSEBERRY**.

Deux Timides (Les). A vaudeville by LABICHE, revived at the Gaiety Theatre, London, on the afternoon of February 4, 1866, with MM. Schey and Marius, W. Herbert, Miss Kate Monroe, and Miss Helena Dacre in the cast.

Device (The); or, The Marriage Office. A comic opera by RICHARDS, performed at Covent Garden on May 5, 1777. (1) 'The Device; or, The Deaf Doctor,' a farce by F. PILON from the French, performed at Covent Garden in September, 1779, was afterwards played as 'The Deaf Doctor.'

Devil (The) figures prominently in the old "mysteries" and "moralities." "The treatment of the Devil," says A. W. Ward, "has signally varied at different times and in the hands of different writers; but it has rarely altogether excluded those humorous elements which the complexity of the principle of negation involves. They pervade the part played by the Devil in the religious drama, and taken over, beard and all, from the miracles into the moralities and their derivatives. In the English moralities proper, the Devil is consistently charged on his own account with the conduct of the opposition to the moral purpose or lesson which the action of these compositions is designed to enforce" ('English Dramatic Literature'). See **VICE, THE**.

Devil (The) figures in FOOTE'S 'The Devil upon Two Sticks' (*q.v.*), and is a character in INGELAND'S 'Disobedient Child' (*q.v.*).

Devil and Dr. Faustus (The). A play in three acts, by LEMAN REDE, with Mrs. Keeley and Lacy in the title parts. See **FAUSTUS**.

Devil and his Dame (The). A play by W. HOUGHTON (*q.v.*), mentioned in Henslowe's 'Diary' under date of March, 1600. See **GRIM, THE COLLIER OF CROYDON**.

Devil at Dowgate (The). See **WIT AT SEVERAL WEAPONS**.

Devil at the Elbow (The); or, Two Mothers to One Child. A drama adapted by C. H. HAZLEWOOD from D'ENNER'S 'Marie Jeanne,' Britannia Theatre, London, August 3, 1874.

Devil Caresfoot. A play in four acts, adapted by C. HADDON CHAMBERS and J. STANLEY LITTLE from Rider Haggard's novel, 'Dawn;' first performed at the Vaudeville Theatre, London, July 12, 1887, with C. Charrington as *George Caresfoot*, Miss Janet Achurch as *Angela Caresfoot*, and other parts by Royce Carleton, Fuller Mellish, Hamilton Knight, C. Dodsworth, Eric Lewis, Miss Carlotta Addison, Miss F. Brough, and Mrs. Carter; revived at the Strand Theatre, London, on August 6, 1887, with same cast as above, save that Miss Lottie Venne and J. Tresahar were substituted for Miss F. Brough and Hamilton Knight; transferred on August 13 to the Comedy Theatre.

Devil in London (The). A satirical drama in three acts, by R. B. PEAKE (*q.v.*), first performed at the Adelphi Theatre, London, on Easter Monday, 1840, with Yates as the *Devil*, P. Bedford as *Mephistopheles*, Honey as *Asmodeus*, and other parts by Wright, Buckstone, Mrs. Keeley, etc.

Devil in Paris (The). A dramatic farce, first performed at the Olympic Theatre, New York, in February, 1845, with Miss Mary Taylor in the title part.

Devil is an Ass (The). A comedy by BEN JONSON, acted in 1616 by the King's servants at Blackfriars, but not printed till 1631; revived at the Theatre Royal in 1682. Among the characters are *Satan*, "the great devil," and *Pug*, "the less devil." *Pug* "obtains leave to come on earth, as he is very desirous to do the commonwealth of hell some service. *Pug* is made an ass of on every possible occasion. He is at last put into prison for stealing a suit of clothes. *Satan* orders him to be carried off, as it would be a disgrace to their state to have a devil hanged" (Genest). The other *personae* include *Iniquity* (the Vice), *Fabian Fitzdottrel* (a squire of Norfolk), *Meercraft* (a projector), *Wittipol* (a young gallant), *Engine* (a broker), *Thomas Gilthead* (a goldsmith), *Sir Paul Eitherside* (a lawyer and justice) and his wife, *Shackles* (keeper of Newgate),

Lady Tailbush (a lady projector), and *Pitfall* (her woman). "The writing," says Swinburne, "is admirable; the wealth of comic matter is only too copious. . . . On the other hand, it is of all Ben Jonson's comedies since the date of 'Cynthia's Revels' the most obsolete in subject of satire, the most temporary in its allusions and applications" ('A Study of Ben Jonson'). See SATAN.

Devil of a Duke (The); or, Trappolino's Vagaries. A ballad farce by R. DRURY, acted at Drury Lane in 1732.

Devil of a Lover (A). A musical farce in two acts, words by MOWBRAY and music by T. Attwood; first performed at Covent Garden in March, 1798. "The plot was taken from a German novel called 'The Sorcerer.'"

Devil of a Wife (The); or, A Comical Transformation. A farce by THOMAS JEVON, founded on the story of Mopsa in Sidney's 'Arcadia'; acted at the Theatre Royal in 1656, and revived at Lincoln's Inn Fields in 1724. See DEVIL TO PAY.

Devil on Two Sticks (The). A romantic drama in two acts, founded by R. B. PEAKE upon the romance by Le Sage, and first performed at Drury Lane in December, 1836, with Wieland in the title part (*Asmodeus*).

Devil to Pay (The); or, The Wives Metamorphosed. A ballad farce by CHARLES COFFEY (*q.v.*), MOTTLEY, and THEOPHILUS CIBBER, based on Jevon's 'Devil of a Wife' (*q.v.*), and first performed at Drury Lane in August, 1731, with Miss Rafter (afterwards Mrs. Clive) as *Nell* and Cibber, jun., as *Dungfork*. "To the part of *Nell* the great Mrs. Clive owed the rise of her great reputation." An adaptation called 'The Basket-Maker's Wife' was performed at Niblo's Garden, New York, in December, 1852, with Hudson as *Herman* (*Jobson*), Mrs. Maeder as the *Countess*, and Mdme. Thillon as *Letty* (*Nell*).

Devil upon Two Sticks (The). A comedy by SAMUEL FOOTE (*q.v.*), first acted at the Haymarket in May, 1768, with Foote as the *Devil*. See ASMODEUS, COUNTRY SQUIRE, and LAST SQUIB.

Devil's Bridge (The). An operatic romance in three acts, words by S. J. ARNOLD, music by C. E. Horn and Braham; first performed at the Lyceum Theatre, London, on May 6, 1812, with Braham, De Camp, Mrs. Bland, and Miss Kelly.

Devil's Charter (The). A tragedy by BARNABY BARNES, based on the story of Pope Alexander VI., as told by Guicciardini, who is himself one of the *personæ*. The play, which was performed before King James I. at Christmas, 1606-7, owes something to Marlowe's 'Dr. Faustus.'

Devil's Daughter (The). See TENTATION, LA.

Devil's Daughters (The); or, Hell

upon Earth! A "magical operatical" burletta in three acts, by EDWARD STIRLING, first performed at the Victoria Theatre, London, on November 11, 1839. Among the characters are *Satan*, the *Misses Nick* (his daughters), and *Young Nick* (his nephew), *Cerberus*, *Beelzebub*, *Devil on Two Sticks*, *Zamiel*, *Bottle Imp*. On the following Monday, November 17, was produced at the Queen's Theatre 'The Devil's Daughter; or, Beelzebub's Belles,' by Lancaster.

Devil's Deputy (The). A comic opera, words by J. CREEVER GOODWIN and music by Edward Jakobowski, first performed at Abbey's Theatre, New York, September 10, 1894.

Devil's Disciple (The). A play in three acts, by GEORGE BERNARD SHAW, first acted at Harmanus Bleecker Hall, Albany, New York, October 1, 1897, by Richard Mansfield and his company; first performed in New York City, at Fifth Avenue Theatre, on October 4, 1897; first performed in England at the Princess of Wales's Theatre, Kennington, London, September 26, 1899, with a cast including Murray Carson, Luigi Lablache, Miss Elsie Chester, Miss Bessie Hatton.

Devil's Ducat (The); or, The Gift of Mammon. A romantic drama in two acts, by DOUGLAS JERROLD (*q.v.*), first performed at the Adelphi Theatre, London, in December, 1830, with "O." Smith as *Mammon*, and other parts by Yates, Buckstone, Mrs. Yates, etc.

Devil's Elixir (The); or, The Shadowless Man. A musical romance in two acts, written by E. FITZBALL (*q.v.*), and performed at Covent Garden in April, 1829, with Keeley, "O." Smith, and Miss Goward (Mrs. Keeley) in the cast.

Devil's House (The). A play in four acts, by H. A. KENNEDY, Theatre Royal, Birmingham, June 15, 1900.

Devil's in It (The). A romantic drama in three acts, founded by T. E. WILKS (*q.v.*) on a play by Scribe, and first performed at the Princess's Theatre, London, in May, 1843, with a cast including Higgie, W. Lacy, Wright, P. Bedford, A. Harris, Honner, and Miss E. Honner.

Devil's in the Wine Cellar (The). See WALKING STATUE, THE.

Devil's Law Case (The); or, When Women go to Law, the Devil is Full of Business. A tragi-comedy by JOHN WEBSTER, printed in 1623, though written (Fleay thinks) in 1610. "Such interest as it possesses, apart from the excellence of particular passages, lies chiefly in the conduct of a story of many folds and with no very satisfactory ending" (Ward). See Lamb's 'Specimens of the Dramatic Poets.'

Devil's Luck; or, The Man she Loved. A drama in five acts, by LILY TINSLEY and G. CONQUEST, Adelphi Theatre, Liverpool, August, 1885; Surrey Theatre, London, September 21, 1885.

Devil's Mine (The). A melodrama in four acts, by FRED. DARCY, first performed in England at Grand Hall, Maidenhead, April 25, 1894; Pavilion Theatre, London, July 23, 1894.

Devil's Mount (The); or, The Female Bluebeard. A romantic drama in two acts, adapted by T. HIGGIE (*q.v.*) from the French, and performed at the Queen's Theatre, London, in May, 1847.

Devil's Opera (The), with music by Sir G. A. Macfarren (*q.v.*), was first performed at the Lyceum Theatre, London, August 13, 1838, with a cast including Vieland (as *Diavoletto*), Miss Rainforth, Miss Poole, Mrs. Seguin, Frazer, Seguin, and S. Jones. "The libretto, written by the composer's father, was meant as a satire upon the taste for *diablerie* prevalent at the time, and which had resulted in such opera-books as 'Der Freyschütz,' 'Robert le Diable,' and others" (M. Williams).

Devil's Ring (The); or, Fire, Water, Earth, and Air. A "grand musical fairy romance, in three acts and four elements," written and composed by G. H. RODWELL, and first performed at Drury Lane on April 1, 1850.

Devil's Violin (The). An extravaganza in verse by BENJAMIN WEBSTER (*q.v.*), first performed at the Adelphi Theatre, London, in May, 1849, with a cast including O. Smith, P. Bedford, E. Wright, Miss Woolgar, and Madame Celeste.

Devilish Good Joke (A). An interlude in one act, by T. HIGGIE (*q.v.*), Victoria Theatre, London, 1848.

Devilshoof. A gypsy in BALFE'S 'Bohemian Girl' (*q.v.*), and in the various *irlesques* of that opera (*q.v.*).

Devlin, Mary. See BOOTH, EDWIN.

Devonshire. A British lord in MIDDLETON'S 'Mayor of Queenborough' (*q.v.*).

Devotion. (1) A drama by F. G. CHEATMAN, Sadler's Wells Theatre, London, March 1, 1870. (2) A drama, in a prologue and three acts, by Mrs. S. LANE (*q.v.*), Britannia Theatre, London, March 14, 1881. (3) A play in four acts, by D. G. BOUCICAULT (*q.v.*), founded on Lockroy and Badou's 'Un tel sons Richelieu,' and first performed the Court Theatre, London, on May 1, 1834, with John Clayton, H. B. Conway, M. Paget, Miss Ada Cavendish, Miss Etie Venne, and the author himself, in the cast.

Devotion and Prejudice. A comedy drama by R. BROUGH (*q.v.*) and J. V. RIDGEMAN (*q.v.*), Theatre Royal, Brighton, September 7, 1874.

Dewar, Fred. Actor; was the original representative of the following (and other) *roles*:—*Tunstall* in 'Up at the Hills' (St. James's Theatre, London, 1860), *Dr. Bland* 'Friends or Foes' (1862), the *Count* in *ron's* 'La! Sonnambula' (Prince of

Wales's Theatre, 1865), *John Blunt* in 'War to the Knife' (1865), *Tom Stylus* in 'Society' (1865), *Major Blackshaw* in 'A Hundred Thousand Pounds' (1866), *Roland* in 'Meg's Diversions' (Royalty Theatre, 1866), *Captain Crosstree* in Burnand's 'Black-Ey'd Susan' (1866), *Daddy Gray* in A. Halliday's drama (1868), *Count Arnhem* in 'The Merry Zingara' (1868), *the Marquis of Brute* in Burnand's 'Beast and the Beauty' (1869), *Vanderdecken* in W. Brough's 'Flying Dutchman' (1869), *Dr. Onion* in 'Love's Doctor' (1870), *Bishoppriggs* in Collins's 'Man and Wife' (Prince of Wales's, 1873), and *Angus Macalister* in 'Engaged' (Haymarket, 1877).

Dewhurst, J. Actor; made his London *début* at Drury Lane in September, 1871, as *Sir Brian de Bois Guilbert* in 'Rebecca' (*q.v.*). He was the first representative of *Douglas* in Halliday's 'Lady of the Lake' (1872), and was in the original cast of W. G. Wills's 'Betrayed' (1873). At the Princess's, London, in 1884, he played the *Ghost* in 'Hamlet.'

Dexter, Tom, in T. TAYLOR'S 'Overland Route' (*q.v.*). (2) *Dexter* is a character in MARSTON'S 'Wife's Portrait' (*q.v.*).

Dey and the Knight (The) was performed at the Adelphi Theatre, London, in October, 1838, with Collins in five characters.

Dhu, Roderick, figures in 'The Lady of the Lake' (*q.v.*) and in 'The Knight of Snowdown' (*q.v.*).

Diablos Noirs (Les). See PASSION and SELF.

Diadeste. An opera, libretto by E. FITZBALL, music by M. W. Balfe; produced at Drury Lane, May 17, 1838.

Diamants de la Couronne (Les). See CROWN DIAMONDS.

Diamond Arrow (The). A comedietta in one act, by W. T. MONCRIEFF (*q.v.*), performed at the Olympic Theatre, London, with music by G. W. Reeve.

Diamond Breaker (The), by SCOTT MARBLE and H. P. TAYLOR, was first performed at Lawrence, Mass., December 26, 1892; first performed in New York at the Windsor Theatre, February 13, 1893.

Diamond cut Diamond. (1) A comedy in two acts, translated by Lady WALLACE from 'Guerre Ouverte, ou Ruse Contre Ruse,' and printed in 1787. See MIDNIGHT HOUR. (2) 'Diamond cut Diamond; or, Venetian Revels:' a musical piece in two acts, first performed at Covent Garden in May, 1797. (3) 'Diamond cut Diamond:' a farce by W. H. MURRAY, first performed at the Adelphi Theatre, Edinburgh, in 1838, with Murray as *Trap* and Lloyd as *Trick*.

Diamond Deane. A play in four acts, by HENRY J. W. DAM (*q.v.*), first performed at the Vaudeville Theatre, London, on March 18, 1891, with a cast including Miss Dorothy Dorr, Miss Jessie Millward, T. Thorne, F. Thorne, H. B. Conway, etc.

Diamond Ring (A). A comedy-drama by W. J. WILD, Queen's Theatre, Manchester, March 6, 1855.—'The Diamond Ring; or, Life in London:' a drama by FORBES DAWSON, performed (for copyright purposes) at Shepherd's Bush, London, May 14, 1892.

Diamond Rush (The). A play in five acts, by G. D. DAY and SIDNEY BOWKETT, first performed (for copyright purposes) at Theatre Royal, Cambridge, February 6, 1895.

Diamond Statue (The). A pantomime by H. SPRY, Britannia Theatre, London, December 26, 1882.

Diamonds. A comedy in five acts, by BRONSON HOWARD (*q.v.*), first performed at Daly's Theatre, New York, on September 3, 1872, with H. Crisp as *Hamilton Wyckoff*, Charles Rockwell as *Reddington*, G. Clarke as *Percival Jarvis*, W. Davidge as *Dr. Shuttleworth*, J. Lewis as *Todd*, W. J. Le Moyné as *Uncle Ned*, Miss F. Davenport as *Nellie Wyckoff*, Miss F. Morant as *Cornelia Vanduycke*, Miss Clara Morris as *Hermie*, Miss Sara Jewett as *Mabel Wyckoff*, Mrs. Gilbert as the *Todd*.

Diamonds and Hearts. A comedy adapted by GILBERT & BECKETT (*q.v.*) from Sardou's 'Nos Bons Villageois,' and first performed at the Haymarket, March 4, 1867, with a cast including W. Chippendale, H. Howe, W. Farren, Miss Nelly Moore, Miss Ione Burke.

Diamonduck. The princess in REECE'S 'Ulf the Minstrel' (*q.v.*).

Diana. A play by SYDNEY ROSENFELD, first performed at Manchester, N.H., U.S.A., in September, 1892.—*Diana* figures in PLANCHÉ'S 'Orpheus in the Haymarket' (*q.v.*).

Diana, Donna. See DONNA DIANA.

Diane. A play in five acts, by JAMES MORTIMER (*q.v.*), adapted from the 'Diane du Lys' of Dumas *filis* (1853), and first performed at Toole's Theatre, London, on September 9, 1882, with Miss Fanny Davenport in the title rôle, Hermann Vezin as *Count du Lys*, Eben Plympton as *Paul Aubry*, and P. Day, H. Reeves Smith, E. Lyons, Miss Eleanor Bufton, and Miss Sophie Eyre in other parts.

Diaper. A character in HODSON'S 'Adventures of a Night' (*q.v.*).

Diaphanta. A waiting-woman in MIDDLETON'S 'Changeling' (*q.v.*).

Diarmid. A grand opera in four acts, founded on heroic Celtic legends, written by the Marquis of LORNE, composed by Hamish M'Cunn, and produced at Covent Garden, October 23, 1897.

Diary. Maid to *Augusta* in ANDREWS and REYNOLDS'S 'Better Late than Never' (*q.v.*).

Diavoletto. A black slave who masquerades as the Devil in MACFARREN'S 'Devil's Opera' (*q.v.*).

Diavolo. A play by FRED. G. MAEDER, first performed at Hudson, New York, December 28, 1891.

Diavolo, Fra. See FRA DIAVOLO and YOUNG FRA DIAVOLO.

Dibble. A coxcomb in CUMBERLAND'S 'Choleric Man' (*q.v.*).

Dibbles, Tom. A character in BUCKSTONE'S 'Good for Nothing' (*q.v.*).

Dibdin, Charles. Actor, vocalist, dramatic writer, and musical composer, born 1745, died 1814; was intended for the Church, but early developed a love of music and a capacity for singing and composing. In 1762 he made his public *début* as actor and vocalist at Richmond, going thence to Birmingham, and afterwards to Covent Garden, where he was encouraged to write for the stage, and where his first dramatic and musical work, 'The Shepherd's Artifice,' was performed in 1764. In this piece he enacted *Strephon*. In the following year he was the original *Ralph* in 'The Maid of the Mill,' and the first *Young Cockney* in 'Love in the City' (*q.v.*). In 1768 he went to Drury Lane, where he was the original *Mungo* in 'The Padlock' (*q.v.*). In 1769 he began to compose for Ranelagh, and in 1772 to write and compose for Sadler's Wells. Later he acted as composer to Covent Garden Theatre for two seasons; and for two seasons, 1782-3, he was manager of the newly-erected Royal Circus, for which he wrote freely. In 1787-8 he gave, in the provinces, the first of his "entertainments," afterwards described in 'The Musical Tour of Mr. Dibdin.' The second was started in 1789 in King Street, Covent Garden, under the name of 'The Whim of the Moment;' the third, called 'The Oddities,' was located at the Lyceum where he sang for the first time his famous song, 'Tom Bowling.' Thence he moved successively to a room ("Sans Souci") in the Strand, and to a small theatre which he built in Leicester Place (1796-1805). In the last-named year his public career virtually ended. The following are some of the dramatic pieces of which he was both author and composer:—'The Ladle' (1772); 'The Grenadier' (1773); 'The Waterman' (1774); 'The Cobler' (1774); 'The Quaker' (1775); 'The Seraglio'; 'The Fortune Hunter' and 'All's not Gold that Glitters' (1776); 'Poor Vulcan'; 'Rose and Colin'; 'Annet and Lubin'; and 'The Milkmaid' (1778); 'The Chelsea Pensioner'; 'The Mirror'; and 'The Touchstone' (1779); 'The Shepherdess of the Alps' and 'The Islanders' (1780); 'Jupiter and Alcmene' (1781); 'None so Blind as those who won't See' (1782); 'The Benevolent Tar' and 'The Lancashire Witches' (1783 and 1784); 'Liberty Hall' (1785); 'Harvest Home' (1787); and 'Hanna Hewett' (1798). Dibdin also wrote 'The Gipsies' (*q.v.*), for which Dr. Arnold composed the music. He himself provided music for 'Love in the City'; 'Damon and Phillida'; 'Lionel and Clarissa'; 'The Padlock'; 'The Recruiting Sergeant'; 'The Wedding Ring'

etc. His 'History of the Stage' appeared in 1795, and his account of his 'Professional Life' in 1803. A 'Brief Memoir' of him, by Dr. Kitchener, was published in 1823; see also the memoir by George Hogarth prefixed to the 1842 edition of Dibdin's 'Songs,' 'Biographia Dramatica' (1812), 'Dictionary of Music and Musicians' (1879).

Dibdin, Charles Isaac Mungo. Dramatic and miscellaneous writer, born 1768, died 1833; illegitimate son of Charles Dibdin (*q.v.*); for some years a proprietor and the acting manager of Sadler's Wells Theatre, for which he wrote the following (and other) pieces:—'Claudine,' burletta (1801), 'The Great Devil,' spectacle (1801), 'Barbara Allen,' 'The Farmer's Wife,' 'Goody Two-Shoes,' and 'The Old Man of the Mountains.' He was also the author of 'A History of the London Theatres' (1826).

Dibdin, Thomas John. Actor, theatrical manager, and dramatic writer, born 1771, died 1841; illegitimate son of Charles Dibdin; was apprenticed to an upholsterer, but in 1789 made his *début* as an actor at Eastbourne under the assumed name of "Merchant." Experience in the provinces followed, and then came in 1794 the beginning of an engagement at Sadler's Wells, in the latter part of which he was prompter and joint stage-manager. In 1799 he went to Covent Garden, with which he was connected, mainly as dramatic writer, for several years. He was afterwards manager successively at the Surrey Theatre, Drury Lane, the Surrey again (1816-1822), and the Haymarket. The following are among the more notable of his stage productions (all of which see):—'Alonzo and Imogene,' 'The Birthday,' 'Blindman's Buff,' 'Il Bonducani,' 'The Cabinet,' 'The Jew and the Doctor,' 'The Lady of the Lake,' 'The Mad Guardian,' 'Mother Goose,' 'The Mouth of the Nile,' 'Nelson's Glory,' 'Of Age Tomorrow,' 'Sadak and Kalasrade,' 'The School for Prejudice,' 'Valentine and Orson,' 'The Will for the Deed.' In 1793 Dibdin married Miss Nancy Hilliard, who made her *début* at Covent Garden in 1799. See T. J. Dibdin's 'Reminiscences' (1827).

Dice of Death (The). A romantic drama in three acts, by JOHN OXENFORD (*q.v.*), produced (with music by E. J. Loder) at the Lyceum Theatre, London, in June, 1836, with "O." Smith as *Mephistopheles*, and other parts by Serle, Bland, Tilbury, and Miss P. Horton.

Dick. A comic opera in two acts, libretto by ALFRED MURRAY, music by Edward Jakobowski, first performed at the Globe Theatre, London, on April 17, 1884, with Mdlle. Camille Dubois in the title part, Miss Ethel Pierson as *Alice*, Miss Gladys Homfrey as *Princess Badoura*, Miss Hetty Chapman as *Edgar*, J. L. Shine as *Alderman Fitzwarren*, F. H. Laye as *Blobbs*, C. Lyall as *Jack Jorkins*, and C. Cartwright as the *Emperor of Morocco*; transferred successively to the Gaiety and Empire The-

atres; played in the English provinces in 1884, with Miss Ethel Pierson in her original part, Miss Fannie Leslie as *Dick*, and Wilfrid Shine as the *Alderman*.

Dick. The "apprentice" in MURPHY'S play of that name (*q.v.*).

Dick, Cotsford. Playwright and musician; is the author of the following dramatic pieces:—'Dr. D.' (1885), 'The Waif,' an adaptation (1892), 'The Baroness' (1892), 'Marriage à la Mode' (1895), 'The New Husband' (1895), 'The Great Comet' (1896). He also wrote the music for 'Dr. D.' and 'The Baroness,' as well as for 'Our Doll's House' (*q.v.*) (1877).

Dick Sheridan. A comedy in four acts, by ROBERT BUCHANAN (*q.v.*), first performed at the Comedy Theatre, London, on February 3, 1894, with H. B. Irving as *Richard Brinsley Sheridan*, Lewis Waller as *Captain Matthews*, Brandon Thomas as *Dr. Jonathan O'Leary*, Cyril Maude as *Lord Dazzleton*, E. Maurice as *Mr. Linley*, Sidney Brough as *Sir Harry Chase*, W. Dennis as *David Garrick*, F. M. Paget as *Mr. Wade* (M.C. at Bath), J. Byron as *Abednego* (a money-lender), Miss Vane as *Lady Miller*, Miss L. Ashwell as *Lady Pamela Stirrup*, Miss Winifred Emery as *Elizabeth Linley*, and Miss Pattie Browne as *Mrs. Lappet* (her maid). See SHERIDAN.

Dick Swiveller. A drama in four acts, by CHARLES RENNELL, Theatre Royal, Brighton, December 5, 1870.

Dick Turpin and Tom King, The Adventures of. A serio-comic drama by W. E. SUTER (*q.v.*), in which Miss Ada Rehan appeared in America as *Mary Watson*. (2) 'Richard Turpin and Tom King': a play by MORRIS BARNETT (*q.v.*). (3) 'Bold Dick Turpin': an operetta, music by Henry Leslie, libretto by J. PALGRAVE SIMPSON (*q.v.*), first performed at the St. James's Theatre, London, on May 17, 1873. (4) 'Dick Turpin': by H. GRATTAN DONNELLY, Tivoli Theatre, San Francisco, Cal., July 9, 1894.

Dick Venables. A drama in four acts, by ARTHUR LAW (*q.v.*), first performed at the Shaftesbury Theatre, London, on April 5, 1890, with E. S. Willard in the title part, and other rôles by Arthur Elwood, H. V. Esmond, Alfred Bishop, E. W. Garden, H. Cane, Mrs. Canninge, Miss Annie Rose, and Miss Olga Brandon; produced at the Queen's Theatre, Montreal, Canada, on August 3, 1892; performed under the title of 'Dartmoor' at Wilmington, Del., U.S.A., on October 14, 1892.

Dick Whittington and his Cat. This famous nursery story has been made the basis of numerous pantomimes; *e.g.* (1) by HARRY LEMON, Crystal Palace, December, 1869; (2) by FRANK W. GREEN, Surrey Theatre, London, December, 1877; (3) by GEORGE CONQUEST and H. SPRY, Surrey Theatre, London, December, 1889; (4) by GEOFFREY THORN, Pavilion Theatre,

London, December, 1889; (5) by HORACE LENNARD, Olympic Theatre, London, December, 1892; (6) by WILTON JONES and A. MELVILLE, Standard Theatre, London, December, 1893; (7) by AUGUSTUS HARRIS, CECIL RALEIGH, and HENRY HAMILTON, Drury Lane Theatre, December, 1894; (8) by H. F. M'LELLAND, Elephant and Castle Theatre, London, December, 1894; (9) by LESLIE MORETON, Parkhurst Theatre, Holloway, London, December, 1895; (10) by VICTOR STEVENS, Theatre Royal, Richmond, December, 1895; (11) by E. C. MATTHEWS and H. T. JOHNSON, Grand, Fulham, December, 1898.—A burlesque on this subject, by JAMES HORNER, was produced at Walsall in June, 1884. See DANDY DICK WHITTINGTON, DICK, and WHITTINGTON JUNIOR.

Dick Wilder. A play in four acts, by MRS. MUSGRAVE (*q.v.*), first performed at the Vaudeville Theatre, London, on June 20, 1891, with H. B. Conway in the title part, and other rôles by F. Thorne, F. Grove, Miss Dorothy Dorr, Miss A. Dairoles, etc.

Dick's Body. A character in ROSE'S 'Vice Versa' (*q.v.*).

Dickens, Charles. Novelist and miscellaneous writer, born 1812, died 1870; was the author of the following dramatic pieces (all of which see):—*The Strange Gentleman* (1836), *The Village Coquettes* (1836), *'Is She his Wife? or, Something Singular!'* (1837), and an unacted piece called *'The Lamplighter'* (1879). He also collaborated with Mark Lemon in a stage version of *'Mr. Nightingale's Diary'* (*q.v.*) and with Wilkie Collins in a dramatization of *'No Thoroughfare'* (*q.v.*). For references to other dramatization of Dickens's novels see the notices, elsewhere in this volume, of *'The Battle of Life,' 'Bleak House,' 'Boots at the Holly Tree Inn,' 'The Chimes,' 'The Christmas Carol,' 'The Cricket on the Hearth,' 'David Copperfield,' 'Dombey and Son,' 'Great Expectations,' 'The Haunted Man,' 'Little Dorrit,' 'Martin Chuzzlewit,' 'Nicholas Nickleby,' 'The Old Curiosity Shop,' 'Oliver Twist,' 'The Pickwick Papers,' 'A Tale of Two Cities.'* In Dickens's published Letters are numerous evidences of the keen interest he took both in the drama and in the acting of his time. Kate Field says in her *'Life of Fechter'* that Dickens rewrote the version of *'Belphegor'* in which the Anglo-French actor appeared in London in 1865. He also contributed an article on Fechter to the *Atlantic Monthly* for 1870. He wrote the prologue for Westland Marston's *'Patrician's Daughter'* (1842). It is well known that "early in life he had seriously contemplated the stage as a profession, and had even solicited an engagement at Covent Garden Theatre." Later he gained much fame as an amateur actor in performances given publicly for charitable purposes. His assumptions included—*Alfred Hightyer* in *'A Roland for an Oliver,' Mr. Snobington* in *'Past Two o'Clock in the Morning,'* and *Gallop* in *'Deaf as a Post'* (Montreal, 1842), *Captain Bobadil* in *'Every*

Man in his Humour' (Manchester, July, 1847), *Flexible* in *'Love, Law, and Physic'* (Haymarket Theatre, May, 1848), *Justice Shallow* in *'The Merry Wives of Windsor'* (London, April, 1848), *Sir Charles Coldstream* in *'Used Up,' Lord Wilmot* in Lytton's *'Not so Bad as we Seem,'* and *Mr. Gablewig* in *'Mr. Nightingale's Diary'* (Hanover Square Rooms, June, 1851), *Aaron Gurnock* in *'The Lighthouse'* (Campden House, Kensington, July, 1855), and *Richard Wardour* in *'The Frozen Deep'* (Gallery of Illustration, London, 1857). See *'Plays and Poems of Charles Dickens,'* edited by R. H. Shepherd, Horne's *'Recollections,'* Morley's *'London Playgoer,'* Forster's *'Life of Dickens,'* Mrs. Cowden Clarke's *'Recollections of Writers,'* Pemberton's *'Dickens and the Stage,' Bentley's Miscellany* for June, 1851, *Macmillan's Magazine* for January, 1871, *Longman's Magazine* for May, 1883, the *Theatre* magazine for April, 1885.

Dickens, Mary. Actress; granddaughter of Charles Dickens, was the original representative of *Hera* in *'Claudian'* (1883), of *Cecilia* in Jones's *'Chatterton'* (1884), of the femaleslave in Lytton's *'Junius'* (1885), and of *Nelly* in *'The Colour-Sergeant'* (1885). She was also seen as the *Player Queen* in *'Hamlet'* (Princess's Theatre, London, 1884), and as *Madeline* in *'The King of the Commons'* (Royalty Theatre, 1886).

Dickey, in FARQUHAR'S 'Constant Couple; or, A Trip to the Jubilee,' was a favourite part of Henry Norris's (*q.v.*), and one from which he obtained the nickname of "Jubilee Dickey."

Dickinson, Anna, appeared as *Hamlet*, for the first time in New York, on March 20, 1882.

Dickinson, Charles H. See COURT OF HONOUR.

Dickinson, Isabel. Actress; best known for her *Claude Melnotte, Sir Charles Coldstream,* and *Tom Curry* (in *'The Eton Boy'*); made her *début* in America in October, 1848, at Niblo's Theatre, New York, in the first-named character. "She was a tall masculine woman, with a good stage presence."

Dickons, Mrs. Actress and vocalist, died 1833; appeared at Covent Garden in 1793 as *Ophelia*. She afterwards figured at the King's Theatre as the *Countess* in *'Le Nozze di Figaro,'* and was heard also at Drury Lane. In 1818 at Covent Garden she represented *Rosina* in Bishop's adaptation of *'The Barber of Seville.'*

Dickory. A character in W. T. MONCRIEFF'S *'The Spectre Bridegroom'* (*q.v.*).

Did I Dream it? A farce by J. P. WOOLER (*q.v.*).

"**Did not the heavenly rhetoric of thine eye.**"—*'Love's Labour's Lost,'* act iv. sc. 3.

Did you ever Send your Wife to amberwell? A farce by J. STIRLING OYNE (*q.v.*), produced at the Adelphi theatre, London, in March, 1846, with Edward Wright, "O." Smith, Miss Woolgar, and Mrs. F. Matthews in the cast.

Did you Ring? A farcical operetta, one act, libretto by J. W. HOUGHTON and J. W. MABSON, music by London, on the Prince of Wales's Theatre, London, June 27, 1892.

Diddear, Charles Bannister. Actor, born 1801, died 1859; made his London debut at Covent Garden in December, 1827, as *Polizenes* in 'The Winter's Tale.'

Diddear, Miss. See FAUCIT, MRS.

Diddler, Jeremy. An ingenious jester in KENNEY'S 'Raising the Wind' (*v.*). See JEREMY DIDDLE.

Diderot. See NARCISSE.

Didier, Henri. The lover of *Julie surques* in E. STIRLING'S 'Courier of Paris' (*q.v.*).—*Nanette Didier* is the heroine of 'The Milliner to the King' (*q.v.*).

Didier, Marie. See RAGPICKER OF RIS.

Dido. Queen of Carthage, and the heroine of many dramatic pieces:—(1) 'The Tragedy of Dido, Queen of Carthage, played the children of Her Majesties Chappell, written by CHRISTOPHER MARLOWE and THOMAS NASH,' and printed in 1594. (2) 'Dido and Æneas:' a play acted by the Lord Admiral's servants in 1597, and probably identical with the foregoing. (3) 'Dido and Æneas:' an opera in three acts, libretto by T. D'URFEEY and NAHUM TATE, music by Henry Purcell, founded on Virgil's *Æneid*, and first performed in 1680 at Mr. Josias Priest's boarding-school at Chelsea by "young gentlewomen;" revived, on the occasion of the Purcell Bicentenary, on the afternoon of November 20, 1895, at the Lyceum, London, by students of the Royal College of Music. (4) 'Dido and Æneas:' a dramatic masque, written by BRITON BOOTH, with music by Dr. Arne, and performed at the Haymarket in 1734, with Mrs. Arne as *Dido* and Master Arne as *Cupid*. (5) 'Dido:' a tragedy by JOSEPH REED, acted at Drury Lane in 1767, with Mrs. Yates as *Dido* and Powell as *Æneas*; revived in 1771 at Drury Lane as 'The Queen of Carthage,' with Mrs. Siddons as *Dido*. (6) 'Dido:' a comic opera by THOMAS BRIDGES, acted at the Haymarket in July, 1771. (7) 'Dido, Queen of Carthage:' an opera in Metastasio, libretto by Prince HOARE, music by Storace, first performed at the Haymarket in May, 1792, with M^{me}. Mara as *Dido*. (8) 'Dido:' an opera translated from Metastasio by JOHN HOOLE, and printed in 1800. (9) 'Dido:' a burlesque by C. BURNAND (*q.v.*), first performed at the St. James's Theatre, London, on February 11, 1860, with Charles Young in the title part, Miss Clara St. Casse as *Æneas*, and Miss Wyndham as *Anna*. "Entirely

re-written," this piece was revived at the Royalty Theatre, London, on November 8, 1865, with Bentley in the title part, Miss Fanny Reeves as *Æneas*, Miss Lydia Maitland as *Iarbas* (one of *Dido's* suitors), etc.

Diego. (1) The sexton in BEAUMONT and FLETCHER'S 'Spanish Curate' (*q.v.*). (2) Friend to *Louis de Castro* in MIDDLETON'S 'Spanish Gipsy' (*q.v.*). (3) An elderly lover in BICKERSTAFF'S 'Padlock' (*q.v.*).—*Diego* is the name of characters in TUKER'S 'Adventures of Five Hours' (*q.v.*) and KOTZEBUE'S 'The Virgin of the Sun.'

Dietrichstein, Leo. Actor and playwright; made his New York debut in the former capacity at the Garden Theatre in September, 1893. He is co-author, with Clyde Fitch (*q.v.*), of 'A Superfluous Husband' and 'Gossip.'

Dietz, Linda. Actress; born in New York, where she made her professional debut in 1870, at the old Fifth Avenue Theatre, as *Georgette* in 'Fernande.' Her first appearance in England took place at the Haymarket Theatre in August, 1873, as *Caroline Dormer* in 'The Heir-at-Law' and *Mrs. Featherly* in 'The Widow Hunt.' After this came engagements at the Holborn and Globe Theatres, London, and a tour with E. A. Sothern through the English provinces and America. Subsequently Miss Dietz played at the Union Square Theatre, New York, *Marcelle* in 'Mother and Son,' an adaptation of 'Les Bourgeois de Pontarcy,' afterwards figuring at the Prince of Wales's Theatre, London (September, 1879), in the same character in 'Duty' (*q.v.*), James Albery's adaptation of the same original. In 1880 she enacted at the Haymarket *Lydia Languish* in 'The Rivals,' *Georgina Vesey* in 'Money' (*q.v.*), and *Lady Flora Flowerdew* in 'Leap Year' (*q.v.*); also, at the St. James's, *Miss Somers* in 'Good Fortune.' In 1882 she was the original *Mrs. MacDonald* in B. C. Stephenson's 'Impulse' at the St. James's, where, in 1835, she was seen as *Celia* in a revival of 'As You Like It.' Miss Dietz is the author of a comedietta called 'Lessons in Harmony' (1875), and of an adaptation entitled 'A Wild Love' (*q.v.*), in which she appeared in 1881 at many provincial centres in England.

Dieu (Le) et la Bayadère. See UNKNOWN and THE BAYADÈRE.

Different Widows; or, Intrigue à-la-Mode. A comedy performed at Lincoln's Inn Fields in 1703, with Mrs. Lawson and Mrs. Leigh in the title characters—*Lady Gaylove* and *Lady Bellmont*.

Diggery. A stage-struck servant in JACKMAN'S 'All the World's a Stage' (*q.v.*).

Digges, Stephen. See STEPHEN DIGGES.

Digges, West. Actor, born 1720, died 1786; after experience at Dublin and Edinburgh (1749-1764)—at which latter

place he was the original *Young Norval* in 'Douglas' (*q.v.*)—appeared at the Haymarket (1777-1781) as *Macbeth*, *King Lear*, *Shylock*, *Wolsey*, *Cato*, *Caratach* (in 'Bonduca'), *Sir John Brute*, *Lord Tovenley*, *Major Oakley*, etc. He afterwards acted in Ireland till 1784, when he was incapacitated by paralysis. O'Keefe says that his *Norval*, *Wolsey*, *Macheath*, and *Hearty* (in 'The Jovial Crew') were "most capital;" "he had a noble presence, a fine figure, large and manly." See Genest, Hitchcock's 'Irish Stage,' and Jackson's 'Scottish Stage.'

Diggory. Butler to the *Hardcastles* in GOLDSMITH'S 'She Stoops to Conquer' (*q.v.*).

Dignum, Charles. Actor and vocalist, born 1765, died 1827; was taught singing by Samuel Webbe and Thomas Linley, and made his professional *début* at Drury Lane in 1784 as *Young Meadows* in 'Love in a Village' (*q.v.*). In 1796 he was the original *Crop* in Storaes's 'No Song, no Supper.'

Dilke, Thomas. Author of 'The Lover's Luck' (1696), 'The City Lady' (1697), and 'The Pretenders' (1698), all of which see.

Dilley, Joseph J. Dramatic writer, born 1838; author of 'A Sleeping Hare' (1868), 'Illusions' (1870), 'Auld Acquaintance' (1878), 'A Highland Fling' (1879), 'A Glimpse of Paradise' (1887); also, part-author, with James Albery, of 'The Mate of the Mountjoy' (*q.v.*), 'Alexander the Great,' and 'Chiselling'; part-author, with Lewis Clifton Lyne (*q.v.*), of 'Summoned to Court' (1880), 'A Military Manceuvre' (1880), 'Tom Pinch' (1881), and 'Marjorie' (1889); and part-author, with Mary Rowell, of 'Whips of Steel' (1889) and 'Richard's Play' (1889).

Dillon, Charles. Actor, born at Diss, Norfolk, 1819; died June, 1881. Both of his parents were in the profession, and his mother played "leading business" in country theatres with such "stars" as Edmund Kean and Macready. Charles Dillon is said to have begun life at fifteen years of age, as stage-manager and performer of juvenile rôles under John Douglass in London. After this came an engagement to play small parts at the Surrey under Davidge (*q.v.*). His first appearance in the metropolis as an adult was as *Hamlet* at the City of London Theatre in 1840. A long provincial novitiate ensued, in the course of which he was in management at Sheffield. In April, 1856, he figured at Sadler's Wells as *Belphegor*, and in the following September he began a leaseholdship of the Lyceum Theatre which lasted till April, 1857. During that period he was seen successively as *Belphegor*, *Claude Melnotte*, 'The Cavalier,' *Fabian*, *Othello*, *William Tell*, *Sangfroid*, 'The Cagot,' *Virginus*, *Hamlet*, *Don César de Bazan*, *Don Félix* in 'The Wonder,' and *Richelieu*; he was also the original representative of *D'Artagnan* in the version of 'The Three Musketeers' (*q.v.*) done by him-

self, Charles Rice, and Augustus Harris, and of *Lord Revesdale* in Westland Marston's 'A Life's Ransom' (*q.v.*). He next appeared at Drury Lane, but in 1858 was again lessee of the Lyceum, figuring as *Rover* in 'Wil Oats,' *Iago*, *Macbeth*, and *Louis XI.*, an adding to his original assumptions those of *Captain de la Rousse* in Leigh Hunt's 'Lovers' Amazement' (*q.v.*) and *Reuben Ho* in Westland Marston's 'A Hard Struggle' (*q.v.*). In 1860 Dillon was once more in London, appearing at Drury Lane as *William Tell*. After this came tours in the province and round the world, followed by a London *rentrée* in February, 1868, at Sadler's Wells, where he played *Lear* and other Shakspearean parts. In 1869 he was at Drury Lane, appearing as *Jean Valjean* in 'The Man of Two Lives' (*q.v.*). In August, 1870, he was *Manfred* in a revival of Lord Byron's drama at the Princess's Theatre. His next Metropolitan engagement was at Drury Lane in September, 1878, when he was *Leontes* in a revival of 'The Winter's Tale.' He was last seen in London on December 7, 1877, when he enacted *Belphegor* for his "benefit." He is credited with the authorship of a play called 'Stricken Down,' produced in 1877. "Mr. Charles Dillon," writes Westland Marston, "was an actor of great emotion gifts, but very deficient in intellectual ones. So long as he was under the impulse of feelings, gay or grave, he could act with great power, force, and delicacy. . . . characters of manly pathos that did not call for refinement, Dillon had few superiors. In comedy he showed great animal spirit and a keen sense of fun. . . . Something, indeed, of the provincial actor clung to him even in his best days. His happiest efforts were at times marred by his want of bearing and by the grandiosity which was his substitution for it" ('Our Recent Actors,' See Morley's 'Journal of a Playgoer,' *The Era* for June, 1881, and Pascoe's 'Dramatic List' (1880).—MRS. CHARLES DILLON (Clara Conquest) died in July, 1888. She had been seen in London, with her husband as *Madeline* in 'Belphegor,' *Desdemona*, *Virginia*, etc. (1856-7).—CLARA DILLON, daughter of Charles Dillon, died in February, 1898. She was the author of the plays—'A Fight for Life,' 'The Hunted Tiger,' and, with E. Ranier, 'The Silent Foe.'

Dime Novel (The). A play by A. GUNTER, performed in U.S.A.

Dimity. Maid to *Mrs. Druggel* in MURPHY'S 'Three Weeks after Marriage' (*q.v.*).

Dimity's Dilemma. A farce by M. COLM C. SALAMAN (*q.v.*), first performed at the Gaiety Theatre, London, February, 1887.

Dimmesdale, Arthur. See SCARLET LETTER.

Dimond, William. Dramatic writer; son of a theatrical manager at Bath and Bristol; author of 'The Seaside St.'

(1801), 'The Hero of the North' (1803), 'The Hunter of the Alps' (1804), 'Youth, Love, and Folly' (1805), 'Adrian and Orrilla' (1806), 'The Young Hussar' (1807), 'The Foundling of the Forest' (1809), 'The Broken Sword,' 'The Lady and the Devil,' 'Stage Struck,' etc. Hazlitt said of Dimond's productions that they had "so strong a family likeness that, from having seen any one of them, we may form a tolerable correct idea of the rest. . . . The author does not profess to provide a public entertainment at his own entire expense, and from his own proper funds, but contracts with the managers to get up a striking and impressive exhibition in conjunction with the scene-painter, the scene-shifter, the musical composer, the orchestra, the chorusses on the stage, and the *lungs* of the actors!"

Dimple, Dorothy, in RAYMOND'S *Balance of Comfort* (q.v.). There is a *David Dimple* in BUCKSTONE'S 'Leap Year' (q.v.).

Dimples. A play by H. P. TAYLOR, performed in U.S.A.

Din, Dame. Wife of *Booze* (q.v.) in ANDREWS' 'Belphegor' (q.v.).

Ding-dong. The king in MORTIMER'S, and also in BURNAND'S, 'White Fawn' (q.v.).

Ding, Dong, Bell. A pantomime by ELSON LEE (q.v.), produced at the City of London Theatre at Christmas, 1866. The cast included Miss Constance Loseby.

Dinmont, Dandie, in the adaptations 'Guy Mannering' (q.v.).

Dinner for Nothing. A farce by C. CHELTNAM (q.v.).

Dinner for Two. A comediotta in one act, by R. C. CARTON, Theatre Royal, Brighton, March 9, 1893.

Dinorah. An opera, music by Meyerbeer, first performed, with English libretto by HENRY CHORLEY, at Covent Garden, in October, 1859, with W. Harrison as *Corentino*, Lindley as *Hoel*, St. Albyn as *Claude*, Henri as *Louis the Hunter*, and Miss Louisa as *Dinorah*.—A burlesque of this performance, written by WILLIAM BROUGH, and entitled 'Dinorah under Difficulties,' was produced in November of the same year at the Adelphi Theatre, with J. L. Cole as *Mr. Topsawyer*, a country manager, 10, in the absence of his prima donna, has played *Dinorah* himself, with Paul Bedford as *Hoel*, Miss Kate Kelly as his *Corentino*, C. J. Smith as his prompter, and so forth.

Dioclesian, Emperor of Rome, figures in MASSINGER'S 'Virgin Martyr' (q.v.). See *PROPHETESS, THE*.

Diogenes and his Lantern; or, A Que and Cry after Honesty. An original, classical, mythical, musical, satirical, political, comical, gnomical, and politico-economical "extravaganza, in seven

scenes, by TOM TAYLOR (q.v.), first performed at the Strand Theatre, London, on December 26, 1849, with P. Emery as *Diogenes*, Leigh Murray as *Jupiter*, W. Farren, jun., as *Mars*, Mrs. Leigh Murray as *Apollo*, Mrs. Stirling as *Minerva*, Miss Rebecca Isaacs as *Venus*, Miss Isabel Adams as *Ceres*, etc. Edward FitzGerald wrote of the piece: "'Diogenes' has very good Aristophanic points in it, but its action was rather slow, I thought."

Diplomacy. A play in five acts, by CLEMENT SCOTT (q.v.) and B. C. STEPHENSON (q.v.), adapted from Sardou's 'Dora,' and first performed at the Prince of Wales's Theatre, London, on January 12, 1878, with Mrs. Bancroft as the *Countess Zicka*, Mrs. Kendal as *Dora*, Miss Le Thièrè as the *Marquise de Rio Zares*, W. H. Kendal as *Julian Beauclerc*, S. B. Bancroft as *Count Orloff*, J. Clayton as *Henry Beauclerc*, A. Cecil as *Baron Stein*, H. Kemble as *Algè Fairfax*; played in the English provinces in 1878, with Mrs. Kendal, W. H. Kendal, Miss Kate Pattison (*Zicka*), H. R. Teesdale (*Henry Beauclerc*), A. Elwood (*Orloff*), and W. Mackintosh (*Stein*) in the principal parts [Miss Amy Roselle, Miss Sophie Young, H. B. Conway, and J. Forbes-Robertson appearing meanwhile at the Haymarket as *Dora*, *Zicka*, *Julian*, and *Orloff* respectively, and the last-named actor succeeding later to the rôle of *Julian*], and also by a company including Miss Carlisle (*Dora*), J. D. Beveridge (*Julian Beauclerc*), J. H. Barnes (*Henry Beauclerc*), and Mrs. W. Sidney (the *Marquise*); played in 1878 in the United States, with H. J. Montague as *Julian Beauclerc* and Miss Maud Granger as *Dora*; revived at the Haymarket on November 8, 1884, with S. B. Bancroft as *Henry Beauclerc*, Forbes-Robertson as *Julian Beauclerc*, Maurice Barrymore as *Count Orloff*, C. Brookfield as *Baron Stein*, Mrs. Bancroft as *Lady Henry Fairfax*, Miss Le Thièrè as the *Marquise*, Mrs. Bernard Beere as *Zicka*, and Miss Calhoun as *Dora*; played at Boston, U.S.A., in October, 1887, with Miss Evesson as *Dora* and E. L. Davenport as *Julian*; revived at the Garrick Theatre, London, in February, 1893, with S. B. Bancroft as *Orloff*, A. Cecil as *Stein*, J. Hare as *Henry Beauclerc*, Forbes-Robertson as *Julian*, Miss K. Rorke as *Dora*, Mrs. Bancroft as *Lady Henry*, Lady Monckton as the *Marquise*, and Miss O. Nethersole (replaced later by Miss E. Robins) as *Zicka*; at the Fifth Avenue Theatre, New York, in March, 1893, with Miss Coghlan as *Zicka*, F. de Belleville as *Henry Beauclerc*, J. T. Sullivan as *Julian Beauclerc*, and F. Robinson as *Orloff*; played in the English provinces in 1894, with J. Forbes-Robertson as *Julian*, E. W. Gardiner as *Henry*, T. B. Thalberg as *Orloff*, Miss Mary Rorke as *Lady Henry*, Miss Dolores Drummond as the *Marquise*, Miss May Whitty as *Zicka*, and Miss K. Rorke as *Dora*. See DORA AND DIPLUNACY.

Diplunacy. See DORA AND DIPLUNACY.

Dipsas. An enchantress in *LYLY'S* 'Endymion' (*q.v.*).

Dirce. An opera, music by C. E. Horn, originally produced at Drury Lane in 1821.

Director (The). A farce in three acts, by HARRY GREENBANK (*q.v.*), first performed at Terry's Theatre, London, on May 7, 1891, with Edward Terry in the title part (*Sydenham Sudds*).

Disagreeable Surprise (The). A musical farce in two acts, written by GEORGE DANIEL (*q.v.*), and performed at Drury Lane in 1819, with J. P. Harley as *Billy Bombast*, Oxberry as *Paul Prig*, Miss Kelly as *Flora*, etc.

Disappointment (The). A comedy by THOMAS SOUTHERNE (*q.v.*), acted at the Theatre Royal in 1684, with Wiltshire as *Alberto*, the gallant who is "disappointed" in his attempt to seduce *Erminia* and *Angelina*, being outwitted by *Juliana*, his discarded mistress. (2) A comedy by W. TAVERNER, printed in 1708. (3) A ballad opera by JOHN RANDAL, acted at the Haymarket, and printed in 1732.

Disbanded Officer (The); or, The Baroness of Bruchsal. A comedy by JAMES JOHNSTONE (from the German of Lessing), first performed at the Haymarket in July, 1786.

Discarded Son (The). A drama translated by BENJAMIN WEBSTER from 'Le Fils de Famille' (*q.v.*), and first performed at the Adelphi Theatre, London, on October 10, 1853, with Leigh Murray in the title part, Keeley, P. Bedford, Mrs. Keeley, Miss Maskell, and Miss Woolgar as the heroine.

Discontented Colonel (The). See BRENNORALT.

Discovery (The). (1) A comedy by Mrs. SHERIDAN (*q.v.*), first performed at Drury Lane on February 3, 1863, with Garrick as *Sir Anthony Branville* (*q.v.*), Thomas Sheridan as *Lord Medway*, Holland as *Colonel Medway*, Mrs. Yates as *Mrs. Knightly*, Mrs. Palmer as *Miss Richly*, O'Brien as *Sir Harry Fluter*, Mrs. Pope as *Lady Fluter*, etc. The "discovery" is made by *Lord Medway*, who finds that *Mrs. Knightly*, who is a rich young widow, and whom he desires his son, the *Colonel*, to marry, is his own daughter by his first wife. The *Colonel*, meanwhile, is in love with *Miss Richly*. In the end *Mrs. Knightly* pairs off with *Sir Anthony*. (2) A comedy, translated from *Plautus* by R. WARNER, and printed in 1773.

Discreet Princess (The). An extravaganza based by J. R. PLANCHÉ (*q.v.*) upon Perrault's 'L'Adroite Princesse,' and produced at the Olympic Theatre, London, at Christmas, 1855, with Robson as *Prince Richcraft*, Emery as *Gander the Stupendous*, Miss Maskell as *Prince Belavoir*, Miss Julia St. George as *Finetta*, etc.

Disguises (The). A play acted at the Rose Theatre, London, on October 2, 1893.

(2) 'Disguises:' an operetta, words by SAMUEL BEAZLEY, music by Jolly; founded on a German piece, and first performed at the Lyceum Theatre, London, on September 8, 1817.

Disinterested Love. See BASHFUL LOVER, THE.

Disobedient Child (The). A "pretty and merry interlude," by THOMAS INGELAND (*q.v.*), "written in verse of ten syllables."

Disraeli, Benjamin. See ALARCOS.

Disreputable Mr. Reagan (The). A play by RICHARD HARDING DAVIS, first performed at the Lyceum Theatre, New York, November 1, 1892.

Dissembled Wanton (The); or, My Son, get Money. A comedy by LEONARD WELFED (*q.v.*), acted at Lincoln's Inn Fields in 1726.

Dissipation. A comedy by M. P. ANDREWS (*q.v.*), "borrowed from Garrick's 'Bon Ton,' and several other pieces," and first performed at Drury Lane in March, 1781.

Distaffina, in RHODES' 'Bombastes Furioso' (q.v.), is engaged to *Bombastes*.

Distinguished Guest (The). A farcical comedy, adapted by SYDNEY ROSENFELD from the German of Kemper Hochstadt; Museum, Boston, Mass., August 29, 1898.

Distress upon Distress; or, Tragedy in True Taste. "An heroi-comi-parodi-tragi-farcical burlesque," in two acts, by GEORGE ALEXANDER STEVENS, printed in 1752. "This piece was never performed intended for the stage, but is only banter on the bombast language and intricate distress aimed at by some of our tragedy-writers" ('Biographia Dramatica').

Distressed Baronet (The). A farce by CHARLES STUART, first performed at Drury Lane on May 3, 1787.

Distressed Mother (The). A tragedy, by AMBROSE PHILIPS (*q.v.*), first performed at Drury Lane on March 17, 1712, with Mr. Oldfield as *Andromache*, Booth as *Pyrrhus*, Powell as *Orestes*, Mills as *Pylades*, Bowma as *Phœnix*, Mrs. Porter as *Hermione*, Mr. Knight as *Cephisa*, Mrs. Cox as *Cleone*; revived at Covent Garden in 1742 (with Mr. Cibber as *Andromache*), in 1747 (with Mr. Pritchard as *Hermione*), and in 1750 (with P. Woffington as *Hermione*), at Drury Lane 1764 (with Mrs. Yates as *Hermione*), at Covent Garden in 1775 (with Mrs. Barry as *Hermione*), at Drury Lane in 1775 (with Mrs. Yates as *Andromache*), in 1786 (with Mrs. Siddons as *Hermione* and Miss Kemble as *Andromache*), and in 1802 (with Kemble as *Orestes*), Covent Garden in 1803 (with Charles Kemble as *Pyrrhus*) and in 1816 (with Macready as *Orestes* and Mrs. Glover as *Andromache*), Drury Lane in 1818 (with Kean as *Orestes* and Mrs. W. West as *Hermione*). "Ambrose Philips's 'Distressed Mother,'" says Halliwell, "is a very good translation from Racine."

'Andromache' [q.v.]. It is an alternation of topics, of *pros* and *cons*, on the causticity of domestic and state affairs, and produced a great effect of *ennui* on the audience." It "concluded with the most successful epilogue [by Addison] that was ever spoken in the English theatre. The three first nights it was recited twice, and continued to be demanded through the run of the play."

Distressed Wife (The). A comedy by JOHN GAY (q.v.), produced at Covent Garden in March, 1734; revived there in 1771 as 'The Modern Mother.'

District Attorney (The). A play by H. GREY FISKE and C. KLEIN, produced at the American Theatre, New York, January 21, 1895, with a cast including Wilton Lackaye, Miss Effie Shannon, and Miss Annie Irish.

Diver's Luck (The); or, The Crime beneath the Waves. A drama in four acts, adapted by F. COOKE and W. R. WALDRON from 'Un Drame au Fond de la Mer' by MM. Dugue and Cortambert (Théâtre Historique, Paris, 1876; Ambigu, Paris, 884), and first performed at the Theatre Royal, Jarrow, May 30, 1887; performed in New York in 1890 as 'The Bottom of the Sea.'

Diversions of the Morning (The). A farce in two acts, by SAMUEL FOOTE (q.v.), first performed at the Haymarket in 1758. In the second act Foote introduced imitations of actors of the time.

Divided Duty (A). A comedy-drama in one act, by SILVANUS DAUNCEY, performed privately at the Jewish Institute, Highbury, October 18, 1885; produced, as 'A Month after Date,' at Reading, February 27, 1888, and the Globe Theatre, London, March 25, 1891.

Divided Way (The). A play in four acts, by H. V. ESMOND (q.v.), first performed at the Theatre Royal, Manchester, October 1, 1895, with W. H. Vernon as *General Humeden*, G. Alexander as *Gaunt Humeden*, L. Aynesworth as *Jack Humeden*, H. Waring as *Jay Grist*, Miss Evelyn Millard as *Lois*, and other parts by H. H. Vincent, E. M. Hobson, etc.; produced at the St. James's theatre, London, cast as above, on November 23, 1895.

Divine Comedian (The); or, The Light Use of Plays, "improved in a sacred tragi-comedy," by RICHARD TUKE, printed in 1672.

Divorce. (1) A comedy-drama in five acts, by AUGUSTUS DALY (q.v.), first performed at Fifth Avenue Theatre, New York, on September 5, 1871, with James Lewis as *Templeton Jitt*, D. H. Harkins as *Alfred Trianse*, W. J. Le Moyne as *Burrit*, W. Davidge as *De Wolf De Witt*, Louis James as *Captain Lynde*, Henry Crisp as *Rev. Harry Duncan*, Miss Clara Morris as *Fanny*, Miss Fanny Davenport as *Lu Ten Eyck*, Miss F. Dorant as *Mrs. Ten Eyck*, Miss L. Dietz as *Race*, Mrs. Gilbert as *Mrs. Kemp*, Miss M. Cortimer as *Molly*. The piece ran till

March 17, 1872. "Mr. Daly found the inspiration for some of the characters and scenes in 'He Knew He was Right,' a novel by Anthony Trollope; but it was in no sense an adaptation. It was, in fact, a purely American satire." The play was revived at Fifth Avenue Theatre in April, 1873; May, 1874 (with Miss Ada Dyas as *Fanny*); June, 1876 (with Miss F. Davenport as *Fanny*, Miss Jeffreys Lewis as *Lu*, Miss G. Drew as *Grace*); at Daly's Theatre, New York, in September, 1879, with Miss Ada Rehan as *Lu Ten Eyck*, John Drew as *Rev. Harry Duncan*, W. Davidge as *De Wolf De Witt*, Charles Leclercq as *Templeton Jitt*, Charles Fisher as *Mr. Burrit*, Mrs. Charles Poole as *Mrs. Ten Eyck*; produced at the Theatre Royal, Edinburgh, in December, 1881. (2) A farcical comedy in three acts, by ROBERT REECE (q.v.), adapted from 'Le Père de L'Avocat,' and first performed at the Vaudeville Theatre, London, on January 29, 1881, with a cast including J. Maclean, T. Thorne, J. G. Grahame, W. Lestock, W. Hargreaves, Miss Kate Bishop, Miss M. Illington, Miss Cicely Richards, and Miss Lydia Cowell.

Divorce (The). (1) A play entered on the books of the Stationers' Company, November 29, 1653. (2) An entertainment by Lady DOROTHEA DUBOIS, Marylebone Gardens, 1771. (3) A farce by ISAAC JACKMAN, performed at Drury Lane in November, 1781. (4) A comedy in one act, by S. J. BEAZLEY, first performed at the Adelphi Theatre, London, October 29, 1832, with Yates, Reeve, Buckstone, Mrs. Yates, and Mrs. Honey in the cast. (5) A drama by E. TOWERS, produced at the Southminster Theatre, Edinburgh, November 24, 1873.

Divorce Case, The Great. See GREAT DIVORCE CASE.

Divorce Colony (A). A play by SYDNEY ROSENFELD, performed in U.S.A.

Divorce Cure (The). A play in three acts, adapted by HARRY ST. MAUR (q.v.) from the 'Divorçons' (q.v.) of Sardou, first performed at Stone Opera House, Binghamton, New York, September 25, 1896; in New York City, March, 1897.

Divorce Day. An adaptation, by B. F. ROEDER and K. LA SHELLE, of the German farce, 'Fiji,' first performed at the Grand Opera House, Chicago, August 22, 1892.

Divorced by Telegraph. A play by C. M. GREENE, performed in U.S.A.

Divorçons. A comedy by VICTORIEN SARDOU and EMILE DE NAJAC, produced in Paris in 1880; first performed in London at the Gaiety in 1882; performed in English at the Park Theatre, New York, in March, 1882, with F. Robinson as *De Prunelles* and Miss Alice Lingard as *Cyprienne*. See DIVORCE CURE, QUEEN'S PROCTOR, and TO-DAY.

Dixon, Gerald. Dramatic writer, died 1879; author of 'The Doctor in Spite of Himself' (q.v.), and a comedietta entitled 'Married Another' (q.v.)

Dizzy. A man of the town, in GARRICK'S 'Male Coquette' (q.v.).

Djamileh. An opera in one act, composed by Georges Bizet, and performed for the first time with English libretto (by JOSEPH BENNETT) at the Prince's Theatre, Manchester, on September 22, 1892.

Djemma. The heroine of 'The Grand Mogul' (q.v.).

D'Orsay, Lawrance. Actor; made his professional *début* at the Marylebone Theatre in 1877. He was in the original casts of 'Pedigree' (1890), 'Diamond Deane' (1891), 'Dick Wilder' (1891), 'A Lucky Dog' (1892), 'Ma Mie Rosette' (1892), 'Uncle John' (1893), 'A Gaiety Girl' (1893), 'An Artist's Model' (1895), 'My Girl' (1896), etc.

"Do not fear to put thy feet." First line of a song in FLETCHER'S 'Faithful Shepherdess' (q.v.).

Doating Lovers (The); or, The Libertine Tam'd. A comedy by NEWBURGH HAMILTON, acted at Lincoln's-Inn-Fields in 1715.

Dobbins, Humphrey. Servant to *Sir Robert Bramble* in COLMAN'S 'Poor Gentleman' (q.v.).

Dobbs, John. See JOHN DOBBS.

Dobson and Co.; or, My Turn Next. A farce in one act, by STIRLING COYNE (q.v.), first performed at the Adelphi Theatre, London, October 13, 1842, with Wright as *Dobson*.

Dobson, Farmer, in TENNYSON'S 'Promise of May' (q.v.).

Docteur Chiendent. See POOR RELATIONS.

Doctor. See DR.

Doctor (The). (1) A farcical comedy, adapted by F. C. BURNAND (q.v.) from 'La Doctoresse' (q.v.), and first performed at the Globe Theatre, London, July 9, 1857, with Miss Fanny Enson in the title part (*Angelina Blossom, M.D.*), W. S. Penley as *Alfred Blossom*, and other rôles by H. Kemble, W. J. Hill, W. Wyes, Miss Rose Dearing, Miss B. Horlock, Miss V. Featherstone, Miss Cissy Grahame, and Miss M. A. Victor. (2) A play by CHARLES TOWNSEND, performed in U.S.A.

Doctor and the Apothecary (The). A farce from the German; words by JAMES COBB, music by Stephen Storace, first performed at Drury Lane in September, 1788.

Doctor Bolus. A "serio-comic-bombastic-operative interlude" by GEORGE DANIEL (q.v.), first performed at the English Opera House, London, in 1818, with John Wilkinson as *Bolus*. "In this piece, the king, *Artipiades* (J. P. Harley), is in love with *Poggylina*, a maid of honour, while the queen, *Katalinda* (Miss Kelly), is enamoured of *General Scaramoucho* (Chatterley). The *General* revolts, and is defeated by the *King*. His amour is discovered, and,

while the *Queen* is poisoned with one *Bolus's* 'infallible' pills, the *General* stabbed by *Artipiades*. . . . In the end, and the dead people are resuscitated."

Doctor Davy. A drama in one act first performed at Greenwich in 1865; produced at the Lyceum Theatre, London, June, 1866, with Hermann Veizin in the title part (*David Garrick*), D. Evans as *Molesey*, Miss Henrade as *Mary* (his daughter), Fitpatrick as *Arthur Quillet* (her lover), and Mrs. C. Horsman as *Mrs. Figabit*; revived the Opéra Comique, London, in 1886. 'Doctor Davy' was an adaptation of 'Le Docteur Robin,' a play by Jules de Prémarray, produced at the Gymnase, Paris, in 1842, with Bouffe as the hero. Of this a German version was made by W. Friedrich in 1849, and translated into English by Hermann Veizin. 'Doctor Davy,' based on Friedrich's version "was the joint work," says Freeman Will "of [James] Albery, Veizin, and my brother [W. G. Wills]; but it was chiefly the work of the last named, though produced under Albery's name." The plot is practically identical with that of 'David Garrick' (q.v.) though much condensed.

Doctor Dilworth. A farce in one act, by JOHN OXENFORD (q.v.), first performed at the Olympic Theatre, London, April 1, 1839, with Farren in the title part, Keel as *Syntax*, Granby as *Mr. Paddington*, and other parts by Brougham, Mrs. Orger, and Miss Murray.

Doctor Dora. A comedietta by F. BROUGHTON (q.v.), first performed at the Garrick Theatre, London, on April 18, 1888.

Doctor Faustus. See FAUSTUS DOCTOR.

Doctor Hocus Pocus; or, Harlequin washed White. A "speaking pantomime" by GEORGE COLMAN, music by Reeve, first performed at the Haymarket in August, 1814.

Doctor in Spite of Himself (The). A comedy in three acts, adapted by GERALD DIXON from Molière's 'Le Médecin Malgêlé,' and first performed at the Globe Theatre, London, on June 23, 1877.

Doctor Last in his Chariot. A comedy by ISAAC BICKERSTAFFE (q.v.) translated from Molière's 'Malade Imaginaire,' and acted at the Haymarket in 1788.

Doctor's Boy (The). A farce by R. LAND GRANT, Surrey Theatre, January 1877.

Doctor's Brougham (The). A farce adapted by E. MANUEL (q.v.) from the French, and performed at the Strand Theatre, London, in October, 1875, by H. C. (as *Dr. Strupp*), C. D. Marius, J. G. G. Hame, Miss F. Hughes, and Miss M. Jones.

Doctor's Shadow (The). A drama in four acts, by H. A. SAINTSBURY, suggested by Robert Louis Stevenson's story, 'Jekyll and Mr. Hyde,' and performed (

copyright purposes) at Prince's Theatre, Acerrington, January 2, 1896.

Doctoresse (La). A comedy in three acts, by FERRIER and BOCAGE (Gymnase Dramatique, Paris, October, 1885), produced at the Royalty Theatre, London, January 11, 1886. See DOCTOR, THE.

Doctrine. A character in the moral-play of 'Appius and Virginia' (*q.v.*).

Dodd, Dr. See SIMONY, DR.

Dodd, James William. Actor, born 1740 (?), died 1796 (? 1786); is said to have played *Roderigo* at Sheffield when only sixteen years of age. Thence he went successively to Norwich and to Bath, where "the superior applause which he met with in comic characters determined him prudently to confine himself to that line of acting." At Bath he was seen by Dr. Hoadley, who recommended him to Garrick for Drury Lane. There he made his London *début* in October, 1765, as *Faddie* in Moore's 'Foundling' (*q.v.*). With this theatre he remained associated till June, 1796. In the course of those thirty-one years he was the original representative of *Slender* in Falstaff's 'Wedding,' *Lord Abberville* in 'The Fashionable Lover,' *Kecksey* in 'The Irish Widow,' *Duvely* in 'The Maid of the Oaks,' *Lord Foppington* in 'The Trip to Scarborough,' *Sir Benjamin Backbite* in 'The School for Scandal,' *Dangle* in 'The Critic,' *Adam Winterton* in 'The Iron Chest,' and other characters. He was also seen as *Osrice*, *Slender* ('The Merry Wives'), *Cloten*, *Mercutio*, *Sir Andrew Aquecheek*, *Gratiano*, *Lance*, *Elbow*, *Abel Drugger*, *Sir Harry Wildair*, *Sparkish* ('The Country Wife'), *Sir Novelty Fashion*, *Tattle* ('Love for Love'), *Lord Trinket* ('The Jealous Wife'), *Fribble* ('Miss in her Teens'), *Brisk* ('The Double Dealer'), *Bob Acres*, etc. "This excellent actor," says Boaden, "had a weak voice, but as he managed it on the stage of his great master (Garrick) it was quite adequate to a cast of *petit-maitres*. . . . Nor was he confined to the coxcomb whose wit almost redeemed his effeminacy; he was the paragon representative of all *faucity*." "In expressing slowness of apprehension," wrote Lamb, "this actor surpassed all others. You could see the first dawn of an idea stealing slowly over his countenance, climbing up by little and little, with a painful process, till it leaped up at last to the fulness of a twilight conception—its highest meridian." See 'Theatrical Biography' (1772), T. Wilkin's 'Memoirs' (1790), 'The Garrick Correspondence,' *Dibdin's* 'History of the Stage' (1800), 'The Thespian Dictionary' (1805), Genest's 'English Stage' (1832), D. Cook's 'Hours with the Players' (1881).—Mrs. J. W. (Martha) Dodd (died 1769) made her appearance at Drury Lane in 1766 as *ady Lurewell* in 'The Constant Couple.'

Doddington, Bubb. See SOFTY, SIR THOMAS.

Dodge, Demosthenes. A character in E. L. BLANCHARD'S 'Artful Dodge' (*q.v.*).

Dodge for a Dinner (A). A farce by T. A. PALMER (*q.v.*), Strand Theatre, London, December 28, 1872.

Dodipole, Dr. See WISDOM OF DR. DODIPOLE.

Dodsley, Robert. Dramatic and miscellaneous writer, born 1703, died 1764; started life as a footman, and did not begin his literary career till 1729, when he produced a "poem" called 'Servitude.' In 1735 he began business as a bookseller and publisher, in which latter capacity he issued some notable works. His first play, 'The Toyshop,' was performed in 1735. It was followed by 'The King and the Miller of Mansfield' (1737), 'Sir John Cockle at Court,' its sequel (1738), 'The Blind Beggar of Bethnal Green' (1741), a masque (1749), and 'Cleone' (1758)—all of which see. In 1748 appeared his 'Trifles,' in which he included his dramatic pieces. His 'Select Collection of Old Plays' appeared in 1744; it was reproduced, with notes by Isaac Reed, the omission of twelve plays, and the insertion of ten others, in 1780. J. P. Collier edited it in 1825-28, and it was edited by W. C. Hazlitt in 1874-76. See 'Biographia Dramatica' (1812).

Dodson, J. E. Actor; was the original representative of *Carraway Jones* in 'Turned Up' (1886) and of the *Professor* in 'Kleptomania' (1888). He was for some time a member of the Kendals' touring company, with whom he was seen at the Avenue Theatre, London, in 1893, and with whom he made his first appearance in America at the Fifth Avenue Theatre, New York. Since then he has been the original representative in America of *Matthew Keeber* in 'The Bauble Shop,' *Montagu Lushington* in 'The Masqueraders,' *Andrew Gibbard* in 'Michael and his Lost Angel,' *Rev. Stephen Wynn* in 'John à Dreams,' *Cardinal Richelieu* in 'Under the Red Robe,' etc. In 1899 he was *John Weatherby* in 'Because she Loved him So.'

Dodsworth, Charles. Actor; began his professional career in 1880, and, after experience in the country, came to the Strand Theatre, London, in 1885, as a member of Edward Compton's comedy company. He was afterwards in the original casts of 'Hard Hit,' 'The Red Lamp,' 'The Dean's Daughter,' 'Brantingham Hall,' 'The Profligate,' 'A Pair of Spectacles,' 'The Crusaders,' 'The Honourable Herbert,' etc. In 1888 he was engaged at Wallack's Theatre, New York, playing *Dolly Spanker*, *Kruz* ('School'), and other parts.

Doe, John. See GREAT DIVORCE CASE.

Doel, James. Actor, born 1803; made his professional *début* in 1820 at Plymouth, and was at one time manager of theatres at Plymouth, Exeter, and Devonport. At the last-named place he once played *Mrs. Malaprop*. In 1851 he acted at the Marylebone and the Standard, London. He retired in 1876.

Does he Love me? A play by EDMUND FALCONER (*q.v.*), first performed at the Haymarket Theatre, London, on June 23, 1860, with J. B. Buckstone as *Bubble*, Mrs. Wilkins as *Mrs. Comfort*, and W. H. Chippendale, H. Howe, E. Villiers, and Miss Amy Sedgwick in other parts.

Doeskin. Serving-man to *Shekel*, in D. JERROLD'S 'Bride of Ludgate' (*q.v.*).

Dog Days in Bond Street. A comedy in three acts, attributed to W. DIMOND, and performed at the Haymarket in 1820.

Dog in the Manger (A). A farcical comedy in three acts, by CHARLES H. HOYT; Lafayette Square Opera House, Washington, D. C., January 30, 1899.

Dog of Montargis (The). See FOREST OF BONDY.

Dogberry. "A foolish officer" in 'Much Ado about Nothing' (*q.v.*). His first entrance is made in act iii. sc. 3. His name, according to Steevens, comes from the shrub called "dogberry," or "female cornel."

Doge of Duralto (The). An extravaganza by R. B. BROUGH (*q.v.*), first performed at the Olympic Theatre, London, December 26, 1857, with F. Robson as the *Doge*, Miss Wyndham as the *Princess Capriccia*, Miss Hughes as *Ulfo*, and H. Wigan, Mrs. Emden, etc., in other characters.

Doge of Venice (The). A romantic play in four acts, adapted by BAYLE BERNARD (*q.v.*) from Lord Byron's 'Marino Faliero,' with additions from the 'Marino' of Casimir Delavigne, and musical illustrations from the 'Marino' of Donizetti, the 'Due Foscarini' and 'Bravo' of Verdi and Mercadante; first performed at Drury Lane on November 2, 1867, with Phelps as *Marino Faliero*, E. Phelps as *Fernando*, H. Sinclair as *Michael Steno*, J. Johnstone as *Benintende*, J. C. Cowper as *Israel Bertuccio*, C. Warner as *Calendaro*, W. McIntyre as *Stozzi*, C. Harcourt as *Pietro*, H. Rignold as *Signor of the Night*, J. B. Johnstone as a *sacristan*, and Mrs. Hermann Vezin as *Angiolina*.

Doggett, Thomas. Actor, born in Dublin, died 1721; performed at first in the provinces and at London fairs. His metropolitan *début* was made at the Theatre Royal in 1691 as the original *Nincompoop* in 'Love for Money' (*q.v.*). He acted at that house till 1697, save for appearances at Lincoln's Inn Fields in 1695. He was at the last-named theatre from 1701 to 1704, when he went to Drury Lane. In 1705-6 he was at the Haymarket. In 1709 he became co-lessee of the Haymarket with Cibber and Wilks. In December, 1713, he retired from the stage, to which, however, he returned for a few nights in 1717. He was the first representative of *Fondlewife* in Congreve's 'Old Bachelor' (1693), of *Sir Paul Plyant* in Congreve's 'Double Dealer' (1693), of *Sancho* in the First Part of D'Urfey's 'Don Quixote' (1694), of *Fernando* in 'The Fatal Marriage' (1694), of *Ben* in Congreve's 'Love

for Love' (1695), of young *Hob* in his own play, 'The Country Wake' (1696), of the 'Je' of Venice" in the play so named (1701), of *Sir Testy Dolt* in 'The Lady's Visiting Day' (1701), of *Squire Treeloby* in the play so named (1704), and of *Moneytrap* in Varbrugh's 'Confederacy' (1705). He was also seen as *Polonius*, the *First Gravedigger*, *Sir Hugh Evans*, *Dapper* ('The Alchemist'), *Marplot*, etc. Cibber says: "He was the most original, and the strictest observer of Nature of all his contemporaries. He borrowed from none of them. . . . In dressing a character to the greatest exactness; he was remarkably skilful; the least article of whatever habit he wore seemed in some degree to speak and mark the different humour he presented. He could be extremely ridiculous, without stepping into the least impropriety to make him so. His greatest success was in characters of lower life, which he improved from the delight he took in his observations of that kind in the real world." "He was," says Antony Aston, "the best face painter and gesticulator, and a thorough master of several dialects." On August 1, 1716, the following announcement appeared:—"This being the day of his Majesty's most happy accession to the throne, there will be given by Mr. Doggett an Orange-coloured Liver with a Badge representing Liberty, to be rowed for by six watermen that are out of their time within the year past. They are to row from London Bridge to Chelsea. I will be continued annually on the same day for ever." See Cibber's 'Apology,' the 'Tatler' and 'Spectator' *passim*, Dibdin 'History of the Stage,' the 'Biographi Dramatica,' Genest's 'English Stage,' etc.

Doggrass. Uncle of *Susan* in D. JERROLD'S 'Blackey'd Susan' (*q.v.*), in BURMAN'S burlesque so named (*q.v.*), and in 'Blue-eyed Susan' (*q.v.*).

Doggrell. A character in GAR'S 'Wife of Bath' (*q.v.*). There is a *Mrs. Doggrell* in 'The Register Office' (*q.v.*).

Dogs of St. Bernard (The). A drama by CLEMENT SCOTT (*q.v.*), produced at the Mirror Theatre, London, on August 21, 1874.

Doigts de Fée (Les). See FROCK AND FRILLS and WORLD OF FASHION, THE.

Doiley, Abraham. A retired slop-seller in Mrs. COWLEY'S 'Who's the Dupe'.

Doing Banting. A farce by V. BROUGH and A. HALLIDAY, Adelphi Theatre, London, October 24, 1864.

Doing for the Best. A drama in two acts, by ROPHINO LACY (*q.v.*), produced at Sadler's Wells Theatre on November 1, 1861, with Phelps as *Dick Stubbs*, a carpenter.

Doing my Uncle. A farce by R. LAC (*q.v.*), Surrey Theatre, September 8, 1866.

Doing the Hansom. A farce by J. HARRIS (*q.v.*), first performed at the Leicium Theatre, London, November 3, 1855, with Toole as *Felix Pottinger* and Miss Goward (Mrs. Keeley) as *Susan*.

Dolabella. Friend to *Octavius Cæsar* in SHAKESPEARE'S 'Antony and Cleopatra' (*q.v.*); figures also in DRYDEN'S 'All for Love' (*q.v.*).

Dolaro, Selina. Actress and vocalist, died January, 1839; made her first appearance in London at the Lyceum Theatre in 1870 as *Galsuinda* in 'Chilperic' (*q.v.*), after which she appeared at the same theatre in 'Breaking the Spell' (*q.v.*). In 1872 she was the original *Camilla* in Plowman's 'Zampa' (*q.v.*) at the Court Theatre. An engagement at the Philharmonic Theatre followed; there she figured as *Frédégonde* in 'Chilperic,' *Genevieve de Brabant*, *Clairiette* in 'Madame Angot,' and *Fleur-de-Lys* in Farnie's piece (*q.v.*). Next came appearances at the Royalty in 'La Perichole' (*q.v.*), at the Alhambra (1877), and at the Folly (Toole's) Theatre, where she was seen as *Rose* in Maillart's 'Dragoons' (1879). M^{de}. Dolaro afterwards went to America. She was the author of a play called 'In the Fashion,' performed in 1887.

Doldrum (The); or, 1803. A farce in two acts, by JOHN O'KEEFE, "founded on the idea of a man's sleeping from 1796 to 1803, and on his surprise at the changes around him," and performed at Covent Garden in April, 1796.

Dole, Daniel. A circus clown in H. J. BYRON'S 'Fine Feathers' (*q.v.*).

Doll Common. See COMMON, DOLL.

Doll Tearsheet. See TEARSHEET, DOLL.

Doll's House (A) ['Et Dukkehjem']. A play in three acts, by HENRIK IBSEN, translated into English by William Archer, and first performed at the Novelty Theatre, London, on June 7, 1889, with Herbert Waring as *Torvald Helmer*, Charles Charrington as *Dr. Rank*, Royce Carleton as *Nils Krogstadt*, Miss Gertrude Warden as *Mrs. Linden*, Miss B. Eversleigh as *Anna*, and Miss Janet Achurch as *Nora Helmer*. The play had previously been adapted to the English stage by HENRY ARTHUR JONES under the title of 'Breaking a Butterfly' (*q.v.*). 'A Doll's House' was revived at Terry's Theatre on the afternoon of January 27, 1891, with Miss Marie Fraser as *Nora*, Miss Elizabeth Robins as *Mrs. Linden*, C. Forbes-Drummond as *Helmer*, E. Fulton as *Krogstadt*, and W. Herbert as *Rank*; at the Criterion Theatre on the afternoon of June 2, 1891, with Miss Rose Correys as *Nora*, Miss Lucia Harwood as *Mrs. Linden*, Mrs. E. H. Brooke as *Anna*, Frank Rodney as *Helmer*, C. Fulton as *Krogstadt*, W. L. Abington as *Rank*, and Eric and Caryl Field-Fisher as the children; at the Avenue in April and May, 1892, with Miss Achurch as before, Miss Marion Lea as *Mrs. Linden*, C. Charrington as *Helmer*, Herbert Flemming as *Krogstadt*, and C. Fulton as *Rank*; at the Royalty in March, 1893, with Miss Achurch as before, Miss Carlotta Addison as *Mrs. Linden*, C. Charrington and H. Flemming as at the Avenue,

and W. R. Staveley as *Rank*; at the Garden Theatre, New York, March, 1896; at the Globe Theatre, London, in May, 1897, with Miss Achurch as before, Miss Vane Featherstone as *Mrs. Linden*, Courtenay Thorpe as *Helmer*, C. Fulton as *Krogstadt*, and C. Charrington as *Rank*. Under the title of 'Nora,' 'Et Dukkehjem' was translated into English by Frances Lord in 1882 (revised in 1890).

Dollalolla. Wife of *King Arthur* in FIELDING'S 'Tom Thumb the Great' (*q.v.*).

Dolland, Dick. The uncle in H. J. BYRON'S 'Uncle Dick's Darling' (*q.v.*).

Dollars and Dimes. A play by G. HOWARD COVENEY, performed in the U.S.A. in 1887.—'Dollars and Hearts:' a play by H. A. DU SOUCHEZ, first performed at the Windsor Theatre, New York, 1888.

Dollars and Sense. A comedy in three acts, adapted by AUGUSTIN DALY (*q.v.*) from the German of L'Arronge, and produced at Daly's Theatre, New York, in October, 1883, with C. Fisher as *Pierce Tremont*, J. Lewis as *Eliphalet Lamb*, C. Leclercq as *Briggs*, W. H. Thompson as *Griggles*, J. Drew as *Latimer*, Miss Ada Rehan as *Phronie*, Miss May Fielding as *Mrs. Tremont*, Miss Virginia Dreher as *Mrs. Briggs*, and Mrs. Gilbert as *Mrs. Lamb*; produced at Toole's Theatre, London, on August 1, 1884; revived at Daly's Theatre, London, in September, 1893.

Dolly. (1) A comic opera, music from Adolphe Adam's 'Poupée de Nuremberg,' produced at the Gaiety Theatre, London, on August 22, 1870. (2) A comic opera in two acts, written by JOHN BANNISTER, composed by Herr Pelzer, and first performed at Carlisle, October 27, 1890.

Dolly. (1) The heroine of ALFRED CELLIER'S 'Sultan o' Mocha' (*q.v.*). (2) The "Dominie's Daughter" in LLOYD'S play of that name (*q.v.*).

Dolly Truth. See TRUTH, DOLLY.

Dolly Varden. (1) A drama in four acts, adapted by MURRAY WOOD (*q.v.*) from Dickens's 'Barnaby Rudge' (*q.v.*), and first performed at the Theatre Royal, Bradford, April 29, 1872; produced at the Surrey Theatre, October 5, in the same year, with Miss Virginia Blackwood as *Dolly* and Miss Miggs. (2) A play by C. T. VINCENT, performed in U.S.A.

Dolly's Delusion. A play by ROBERT REECE (*q.v.*), first performed at the Strand Theatre, London, with Edward Terry as *Joe Sally*.—'Dolly's Dilemma:' a musical absurdity, by HARRY MILLWARD and C. FLAVELL HAYWARD, Theatre Royal, Wolverhampton, April 22, 1887.

Dolores. A version by Mrs. SARAH LANE of Sardou's 'Patrie' (*q.v.*), first performed at the Britannia Theatre, London, on April 6, 1874, with Miss Marie Henderson as the heroine.

Dolores. The name of characters in GENEË'S 'Naval Cadets' (*q.v.*) and WILLS' 'Betrayed' (*q.v.*).

Dolph. The young hero of G. F. ROWE'S 'Wolfert's Roost' (*q.v.*).

Dombey and Son. A play in three acts, adapted by JOHN BROUGHAM (*q.v.*) from Dickens's story, and first performed at Burton's Theatre, New York, in 1850, with the author as *Joe Bagstock*, Burton as *Captain Cuttle*, G. Jordan as *Carker*, Mrs. Burton as *Florence Dombey*, and Mrs. Brayham as *Susan Nipper*; revived at Daly's Theatre, New York, in September, 1885, and at the Star Theatre, New York, in 1888. See CAPTAIN CUTTLE and HEART'S DELIGHT.

Domestic Diplomacy. A comedietta by JAMES REDMOND, Gaiety Theatre, Dublin, April 1, 1872.

Domestic Economy. A farce in one act, by MARK LEMON (*q.v.*), first performed at the Adelphi Theatre, London, on November 8, 1849, with Edward Wright as *John Grumley* (a part afterwards played by J. L. Toole and G. Belmore) and Mrs. Frank Matthews as *Mrs. Grumley*. Turned into an operetta, with lyrics by F. C. BURNAND and music by Edward Solomon (*q.v.*). 'Domestic Economy' was revived at the Comedy Theatre, London, on April 7, 1890, with E. Dagnall as *Grumley* and Miss Alma Stanley as *Mrs. Grumley*.

Domestic Hearthstone (The). A burlesque by J. SMITH.

Domestic Hercules (A). A farce by MARTIN BEECHER, Drury Lane Theatre, September 24, 1870.

Domestic Medicine. A comedietta adapted by LETA SMITH from the Spanish; Theatre Royal, Grantham, June 2, 1837.

Dominic. "The Spanish Friar" in DRYDEN'S play of that name (*q.v.*). "His big belly walks in state before him, like a har-binger, and his gouty legs come limping after it. Never was such a tun of devotion seen" (act ii. sc. 3).

Dominie's Daughter (The). A play in four acts, by D. D. LLOYD (*q.v.*), first performed at Wallack's Theatre, New York, in March, 1837, with Harry Edwards as the *Dominie* (*Rev. John Van Derveer*), Miss Annie Robe as his daughter *Dolly*, Kyrie Bellew as *Captain Dyke*, H. Kelcey as *Major Barton*, and other parts by Mdme. Ponisi, Charles Groves, Creston Clarke, etc. The scene is laid in New York (then occupied by the British) in 1781.

Dominique the Deserter; or, The Gentleman in Black. A comic drama in two acts, adapted by W. H. MURRAY (*q.v.*) from the French, and first performed at the Theatre Royal, Edinburgh; performed at Drury Lane with Wallack as *Dominique*, Mrs. Orger as *Jeannette*, and Mrs. C. Jones as *Genevieve*. Revised and partly rewritten by T. E. PEMBERTON, it

was revived at Toole's Theatre, London, in 1885 under the title of 'Old Harry,' with Toole as *Dominique*, supported by C. D. Ward, H. Westland, Miss M. Linden, and Miss E. Johnstone.—Another version of the same French original was made by C. Z. BARNETT, and played, under the title of 'Dominique the Possessed,' in 1831 at the Coburg (with Davidge as *Dominique*) and at the Pavilion (with Freer as the hero).

Domino Noir (Le). See BLACK DOMINO, THE.

Dominos Roses (Les). See PINK DOMINOS.

Domitia. Wife of *Aelius Lamia* in MASSINGER'S 'Roman Actor' (*q.v.*).

Domitilla. Cousin-german to *Cæsar* in MASSINGER'S 'Roman Actor' (*q.v.*).

Don (The). A comedy in three acts, by HERMAN (and Mrs.) MERIVALE (*q.v.*), first performed at Toole's Theatre, London, March 7, 1838, with J. L. Toole in the title part (*Mr. Milliken, M.A.*), and other rôle by J. Billington, E. W. Gardiner, E. M. Lowne, Aubrey Boucicault, George Shelton, Miss Kate Phillips, Miss Marie Linden, Miss Violet Vanbrugh, and Miss Emily Thorne [in the autumn Miss Eva Moore replaced Miss Linden].

Don Cæsar de Bazan. The hero and title of several dramas, adapted from or founded on the play by MM. Dumanol and D'Ennery, produced at the Porte St Martin, July 30, 1844, with Lemaître in the title part:—(1) A drama by GILBERT ABBOTT & BECKETT (*q.v.*) and MARK LEMON (*q.v.*), first produced at the Princess's Theatre, London, on October 8, 1844, with James Wallack as *Don Cæsar*, Mrs. Stirling as *Maritana*, Fitzjames as *Don José*, Walto as the *King of Spain*, Granby and Mrs Fosbrooke as *Marquis* and *Marchioness of Rotondo*, Miss Marshall as *Lazarillo*, etc. It was in this version that Edwin Booth appeared at the Adelphi Theatre, London, in August, 1832, supported by Miss Bell Pateman as *Maritana*. (2) Another version, by BENJAMIN WEBSTER and DIO BOUCICAULT, was brought out at the Adelphi, London, on October 14, 1844, with Webster as *Don Cæsar*, Howe as the *King*, Mdme. Celeste as *Maritana*, and Miss Woolgar as *Lazarillo*. [(3) A version in two acts, by C. J. MATHEWS, entitled 'A Match for a King' (*q.v.*), was produced on October 14, 1844, at the Haymarket. (4) An adaptation by C. Z. BARNETT (*q.v.*) was produced at the Surrey Theatre on October 21, 1844, with Henry Hughes as *Don Cæsar*, N. T. Hicks as *Don José*, J. T. Johnson as the *King*, Mrs. Honner as *Maritana*, and Mrs. H. Vining as *Lazarillo*. (5) A version of the play was produced at the Princess's Theatre, London, on February 11, 1861, with Fechter in the title part, J. G. Shore as the *King*, Basil Potter as *Don José*, Miss Carlotta Leclercq as *Maritana*, Miss Marian Harr as *Lazarillo*, and Frank Matthews and Mr

Weston as the *Marquis and Marchioness of Rotondo*. The piece was revived at the Imperial Theatre, London, in December, 1855. (6) A "revised edition," by H. A. SAINTSBURY, of MM. Dumanoir and D'Ennery's drama, in four acts, was produced at the Princess of Wales's Theatre, Kennington, August 21, 1899.—C. Dillon and W. Creswick included *Don Cæsar* in their repertory.—Lester Wallack played *Don Cæsar* in New York in 1849, and the play was revived at the Fifth Avenue Theatre, New York, December, 1869, with E. L. Davenport as *Don Cæsar*, Miss F. Davenport as *Lazarillo*, and Miss A. Ethel as *Maritana*.—Burlesques on this subject were written by JOHN BROUGHAM (under the title of 'Don Cæsar de Bassoon') and by H. J. BYRON (see LITTLE DON CÉSAR DE BAZAN). See also MARITANA, MATCH AT MIDNIGHT, and ROYAL RIVAL, A.

Don Carlos, Prince of Spain. A tragedy in rhymed verse, by THOMAS OTWAY (*q.v.*), performed at Dorset Garden in 1676, with Smith in the title part, Betterton as *Philip II. of Spain*, Medbourne as *Ruy Gomez*, Harris as *Don John of Austria*, Mrs. Mary Lee as the *Queen of Spain*, Mrs. Shadwell as the *Duchess of Eboli*, and Mrs. Gibbs as *Henrietta*. "I believe," says Langbaine, "that Otway chiefly followed the French novel of 'Don Carlos' [by Saint-Réal], which is the most perfect account of that tragical story that I have met with." Betterton, it is recorded, told Booth that 'Don Carlos' was infinitely more applauded, and better followed for many years, than either 'The Orphan' or 'Venice Preserved.' Schiller and Alfieri wrote tragedies on the same subject. "Alfieri's *Philip*," writes Roden Noel, "is as life-like and graphic a study of individuality as that of Saint-Réal or Schiller; whereas the *Philip* of Otway makes no pretence to being other than a mere conventional stage-tyrant, violent, and ever in extremes." (2) 'Don Carlos': a play by EARL (then Lord John) RUSSELL, published in 1822. "In Lord John Russell's 'Don Carlos,'" writes Doran, "the reason given for the grovelling *Corloba's* hatred of the Spanish prince, reminds the reader of that of *Zanga* for *Alonzo*." (3) 'Don Carlos; or, The Infante in Arms': a burlesque by CONWAY EDWARDES (*q.v.*), first performed at South Shields in August, 1860; produced at the Vaudeville Theatre, London, on April 16, 1870, with Miss J. Beauclerc in the title part, and Miss Nelly Power, Miss K. Irwin, G. Honey, and T. Thorne in other rôles.

Don Garcia. A play by Alfieri, translated by CHARLES LLOYD (1815).

Don Garcia of Navarre. A play translated from Molière by OZELL.

Don Giovanni [Don Juan] is the hero of the following dramatic pieces:—(1) 'Don Giovanni; or, A Spectre on Horseback': a comic, heroic, operatic, tragic, pantomimic burletta-spectacular-extravaganza, by THOMAS DIBDIN (*q.v.*), performed at the Surrey

Theatre in 1817, with "O." Smith as *Don Guzman*, Fitzwilliam as *Leporello*; revived at Drury Lane in 1829, with Miss Love as *Don Giovanni*, Harley as *Leporello*, Mrs. C. Jones as *Lobsteretta*, and Mrs. Orger as *Shrimperina*. (2) 'Giovanni in Ireland' (*q.v.*) (1821). (3) 'Giovanni in London' (*q.v.*), by W. T. MONCRIEFF (1827). (4) 'Little Don Giovanni' (*q.v.*): a burlesque by H. J. BYRON (1865). (5) 'Don Giovanni': a burlesque by J. C. BRENNAN, Greenwich, March, 1872. (6) 'Don Giovanni in Venice': an operatic extravaganza by ROBERT REECE (*q.v.*), first performed at the Gaiety Theatre, London, on February 17, 1873, with J. L. Toole as the *Don*, Miss E. Farren as *Leporello*, Miss Alice Barth as *Elvira*, Miss Alice Cook as *Zerlina*, Maclean as the *Commendatore*, A. Bishop as *Ottavio*, and other parts by Miss Constance Loseby, J. G. Taylor, etc. In this piece the characters are sons and daughters of the original Don and his circle, the Don himself being portrayed at the outset as a mild philanthropist, Ottavio as a blighted tenor, and so forth. (7) 'Don Giovanni, M.P.': a burlesque, produced at the Princess's Theatre, Edinburgh, on April 17, 1874. (8) 'Don Giovanni, Junr. : or, The Shakey Page, more Funkey than Flunkey': a burlesque, brought out at Greenwich on May 17, 1875. See DON JUAN.

Don Giovanni, M.P. See DON GIOVANNI.

Don Giovanni in Venice. See DON GIOVANNI.

Don Giovanni, Junr. See DON GIOVANNI.

Don John; or, The Two Violettas. An alteration, by REXNOLDS (*q.v.*), of Fletcher's 'Chances' (*q.v.*), produced at Covent Garden in February, 1821.

Don John of Austria. A play founded on Casimir Delavigne's 'Don Juan d'Autriche' (*q.v.*), and first performed at Covent Garden Theatre, London, on April 23, 1836, with Miss Helen Faucit and John Dale in the principal parts. See MONASTERY OF ST. JUST, THE.

Don John of Seville. A play in blank verse, adapted by EDGARDO COLONNA from 'Don Juan de Tenorio,' and first performed in London at the Elephant and Castle Theatre on September 30, 1876, with the adapter in the title part and Miss Marie Henderson as *Inez*. See DON JUAN.

Don Juan (who, since Tirso de Molina told his story in 'El Burlador de Sevilla,' has been the typical libertine of opera and drama) made his first appearance on the English stage in 'The Libertine' (*q.v.*) of THOMAS SHADWELL. Since then, he has given his name to the following dramatic pieces:—(1) 'Don Juan; or, The Libertine Destroyed': a pantomime ballet performed at the Royalty Theatre, London, in August, 1877; revived at the Marylebone Theatre, with C. Dillon as *Juan* and Paul Herring as

Scaramouch. (2) 'Don Juan:' a romantic drama in three acts, founded by J. B. BUCKSTONE on Lord Byron's poem, and first performed at the Adelphi Theatre, London, December 1, 1823, with Mrs. Honey as *Don Juan*, Mrs. Emden as *Donna Inez*, "O." Smith as *Lambro*, and the author as *Cyrus* (a negro). (3) 'Don Juan:' a musical drama in three acts, dialogue by CHARLES MILNER, lyrics by E. STIRLING, performed at the City of London Theatre in 1837, with Mrs. Honey as *Don Juan* and Mrs. Emden as *Inez*. (4) 'Don Juan:' an opera, music from Mozart's 'Don Giovanni,' with English libretto, produced at Drury Lane Theatre in October, 1838, with M^{de}. Albertazzi as *Zerlina*, Miss Betts as *Donna Anna*, M. W. Balfe as *Juan*, H. Phillips as *Leporello*. (5) 'Don Juan, the Little Gay Deceiver:' a burlesque by H. SPRY, Grecian Theatre, London, June 20, 1870. (6) 'Don Juan:' a burlesque produced at Bradford, November 22, 1870. (7) 'Don Juan:' an extravaganza by HENRY J. BYRON (*q.v.*), first performed at the Alhambra Theatre, London, on December 22, 1873, with M^{de}. Rose Bell as *Juan*, H. Paulton as *Leporello*, Miss Amy Sheridan as *Spalatro*, Miss Kate Santley as *Haidée*, and Miss Lottie Venne as *Zerlina*. (8) 'Don Juan Junior:' a burlesque by "the brothers Prendergast" (R. REECE and E. RIGHTON), first performed at the Royalty Theatre, London, on November 3, 1880, with E. Righton as *Pedrillo*, T. P. Haynes as *Lambro*, Miss Kate Lawler as *Don Juan*, Miss E. Ritta as *Haidée*, and Miss Annie Lawler and Maggie Brennan in other parts. (9) 'Don Juan; or, The Sad Adventures of a Youth:' a play by RICHARD MANSFIELD, first performed at the Garden Theatre, New York, May 18, 1891, with the author in the title part. (10) 'Don Juan:' a burlesque in three acts, dialogue by J. T. TANNER, lyrics by ADRIAN ROSS, first performed at the Gaiety Theatre, London, on October 23, 1893, with Miss Millie Hylton in the title part, Miss Cissy Loftus as *Haidée*, Miss Sylvia Grey as *Donna Julia*, Arthur Roberts as *Pedrillo*, and other parts by E. W. Royce, Edmund Payne, Miss K. Seymour, etc. (11) 'Don Juan's Last Wager:' a play, adapted by Mrs. CUNNINGHAME GRAHAM from the 'Don Juan de Tenorio' of José Zorrilla, and first performed at the Prince of Wales's Theatre, London, on February 27, 1900, with Martin Harvey as *Don Juan*, Herbert Sleath as *Don Luis*, Holbrook Blinn as *Don Gonzalo*, Miss Marriott as *Brigida*, Miss Louise Moodie as the *Abbess*, Miss N. de Silva as *Soledad* (daughter of *Don Gonzalo*), and other parts by Miss Gigia Filippi, Miss V. Raye, J. G. Taylor, etc.—An English translation of Molière's 'Don Juan' ('Le Festin de Pierre') was performed by the Elizabethan Stage Society (*q.v.*) in the dining-hall of Lincoln's Inn in 1899. See DON GIOVANNI, DON JOHN OF SEVILLE, and NEW DON JUAN.

Don Juan d'Autriche. A play in five acts, by CASIMIR DELAVIGNE, first produced in Paris in 1835; performed in the

original French at the Royalty, London, in October, 1835. See DON JOHN OF AUSTRIA and MONASTERY OF ST. JUST.

Don Juan de Tenorio. See DON JUAN.

Don Juan Junior. See DON JUAN.

Don Juan's Last Wager. See DON JUAN.

Don Pasquale. An opera by Donizetti performed for the first time with an English libretto at the Princess's Theatre, London in October, 1843, with a cast including M^{de}. E. Garcia, Allen, and Paul Bedford.

Don Pedro. (1) A drama in five acts by RICHARD CUMBERLAND, first performed at the Haymarket in July, 1796. The hero is the captain of a band of Spanish robbers. (2) A tragedy by Lord PORCHESTER, based upon historical fact, and performed at Drury Lane in March, 1823, with Cooper as *Pedro* (King of Castile), Macready as *Henry of Trastamar* (his natural brother), Wallack as *Ruban* (a Jew), Miss Ellen Tree as *Blanche* (Queen of Spain), Mrs. W. West as *Mari de Padilla*, etc. (3) A one-act play by LANGDON E. MITCHELL, Strand Theatre, London, May 26, 1892.

Don Quixote. The hero of Cervantes' famous story is the chief personage in many English dramatic pieces:—(1) 'The Comical History of Don Quixote:' a play by THOMAS D'URFEY (*q.v.*), in three parts, the first and second of which were acted at Dorset Gardens in 1694. In the First Part Bowen was *Quixote*; Dogget, *Sancho*; Haines, *Gines Powell*, *Don Fernando*; Bowman, *Cardenio Verbruggen*, *Ambrosio*; Cibber, *Perez Harris*, *Nicholas*; Bright, *the Host*; Mrs. Bracegirdle, *Marcella*; Mrs. Knight, *Dorthea*; Mrs. Bowman, *Luscinda*; Mrs. Leigh, *Teresa*; Mrs. Verbruggen, *Mary the Buxom*. In the Second Part, Bowen, Verbrugger, Bowman, Mrs. Bracegirdle, Mrs. Bowman, Mrs. Leigh, and Mrs. Verbruggen were a before, with Underhill as *Sancho*, Powe as *Manuel*, Cibber as the *Duke*, Freeman as *Pedro*, Harris as *Diego*, and Mrs. Kent as *Donna Rodriguez*. "The First Part," says Genest, "is a good play, and the Second much better. D'Urfe has hit off the characters of *Don Quixote* and *Sancho* very well and has introduced a good deal of humour of his own in *Mary the Buxom*, though of the lowest species." The Third Part came out at Drury Lane in 1696, with Powell a *Quixote*, Newth as *Sancho*, Bullock as *Comacho*, Pinkethman as *Jagues*, Verbrugger as *Carraseo*, Leigh as *Gines*, Mrs. Powell as *Teresa*, Mrs. Finch as *Quilteria*, Miss Cross as *Attesidora*, and Mrs. Verbruggen as a before. "The whole of this comedy is equal to the Second Part and very superior to the First" (Genest). (2) 'Don Quixote in England:' a comedy in three acts by HENRY FIELDING (*q.v.*), acted at "the Little Theatre in the Haymarket" in 1734, with Roberts as *Quixote*, Mullart as *Sancho Macklin* as *Squire Badger*, Warwell as

Fairlove, Miss Atherton as *Dorothea*, etc. (3) 'Don Quixote:' a musical piece by D. J. PIGUENIT, performed at Covent Garden once in 1774. (4) 'Harlequin and Quixote:' a pantomime by J. C. CROSS, acted at Covent Garden in December, 1797. (5) 'Don Quixote in Barcelona:' a ballad farce in two acts, by JOSEPH MOSER, printed in 1808. (6) 'Don Quixote; or, The Knight of the Woeful Countenance:' a musical drama in two acts, by GEORGE ALMAR, first performed at the Surrey Theatre, London, in 1833, with C. Hill as the *Don* and Vale as *Sancho*. (7) 'Don Quixote:' an opera, libretto by GEORGE MACFARREN, music by Sir G. A. Macfarren (*q.v.*), first performed at Drury Lane in February, 1846, with Allen, Weiss, and Miss Rainforth in the cast. (8) 'Don Quixote; or, Sancho Panza and his Wife Tereza:' a pantomime by C. H. HAZLEWOOD, Britannia Theatre, London, December 26, 1867, with G. B. Bigwood as the *Don* and Mrs. S. Lane as *Teresa*. (9) 'Don Quixote:' a burlesque by J. M. KILICK, 1869. (10) 'Don Quixote:' a comic opera, libretto by H. PAULTON (*q.v.*) and A. MALTBY (*q.v.*), music by Frederic Clay, produced at the Alhambra Theatre, London, on September 25, 1876, with Jarvis as the *Don*, H. Paulton as *Sancho*, and other parts by E. Loredan, E. Rosenthal, Mat Robson, Miss Kate Munroe, and Miss Emma Chambers. (11) 'Don Quixote:' a one-act play, founded by W. G. WILLS on an incident in the romance by Cervantes, and first performed at the Lyceum Theatre, London, on May 4, 1895, with Henry Irving as the *Don*, S. Johnson as *Sancho*, Mrs. Lacy as *Dulcinea*, Miss M. Milton as *Maria*, Miss de Silva as *Antonia*; first performed in America at Abbey's Theatre, New York, in December, 1895. (12) 'Don Quixote:' a burlesque by PERCY MILTON, Alexandra Theatre, Stoke Newington, August 28, 1899. (13) 'Don Quixote:' a comic opera, words by H. B. SMITH, music by R. De Koven, performed in U.S.A. See LITTLE DON QUIXOTE and MODERN DON QUIXOTE.

Don Quixote Junior. A comedietta in one act, by J. C. GOODWIN and JOHN HOWSON, produced at the Globe Theatre, London, on April 21, 1879.

Don Quixote the Second. See FOX HUNT.

Don Sangrado. A Spanish ballet, Covent Garden, September, 1814.

Don Saverio. A drama, acted with music by Dr. Arne, at Drury Lane Theatre, and printed in 1750.

Don Sebastian, King of Portugal. A tragedy by JOHN DRYDEN (*q.v.*), first performed at the Theatre Royal in 1690, with Williams in the title part. Betterton as *Dorax*, Mountfort as *Don Antonio*, Underhill as the *Mufti*, Kynaston as *Federly Moluch* (Emperor of Barbary), Mrs. Barry as *Almeida*, Mrs. Mountfort as *Johayma*, and Mrs. Leigh as *Johayma*. "The plot," wrote Dryden, "is purely fiction,

for I take it up where history has laid it down." It turns, says A. W. Ward, "upon the strange story of Sebastian of Portugal, which Massinger had treated in his 'Believe as you List,' and to which Beaumont and Fletcher refer in their 'Wit at Several Weapons' (act i. sc. 2). Dryden's invention consists in the fatal passion entertained for one another by *Sebastian* and his sister [*Almeida*], while alike unaware of their mutual relationship. At the conclusion *Sebastian* determines to seclude himself in a desert for life" ('English Dramatic Literature'). *Dorax* is the name assumed by *Don Alonso*, a friend of *Sebastian*. *Morayma* and *Johayma* are respectively wife and daughter of the *Mufti*, and both in love with *Antonio*. The play was revived in 1709, 1717, 1732, 1744, 1752, 1774, and 1794. See RENEGADE, THE.

Don, Sir William Henry. Baronet and actor, born 1825, died 1862; educated at Eton; entered the army in 1838, and left it in 1845, very much in debt. Being obliged to sell his estate, he joined the theatrical profession, beginning work in the provinces. In 1850 he went to America, making his *début* at the Broadway, New York, in October of that year. In 1855 he returned to England, and again acted in the country. His first appearance in London was made in March, 1857, at the Marylebone Theatre, as the *Baillie* in 'Rob Roy,' and in 1857, also, he married Emily Sanders, the actress. In 1861 and 1862 Sir William and Lady Don played engagements in Australia and Tasmania. After Sir William's death his wife acted in New York (1867), afterwards becoming for a time lessee of the Theatre Royal, Nottingham. She died in 1875. See 'National Dictionary of Biography,' Ireland's 'New York Stage,' and Jefferson's 'Autobiography' (1889). Jefferson says of Don that "he was at least six feet six inches in height." He adds (referring to the year 1850): "I was disappointed in his acting: he was amusing and effective, but he was an amateur from head to foot, which in his case meant a good deal."

Donagh (The). A drama in three acts, by GEORGE FAWCETT ROWE, produced at the Grand Theatre, Islington, on April 12, 1884.

Donaldbain. Son to *King Duncan* in 'Macbeth' (*q.v.*).

Donaldson, Walter Alexander. Born 1793, died 1877. Author of 'Recollections of an Actor' (1865; reprinted in 1881) and 'Theatrical Portraits' (1870).

Donatien, Julius. "The White Slave" in E. STIRLING'S drama of that name (*q.v.*).

Done Brown. A farce by H. T. CRAVEN (*q.v.*), first performed at the Adelphi Theatre, Edinburgh, in 1845, with the author as *Octave Leclef*.

Done on Both Sides. A farce by J. MADDISON MORTON (*q.v.*), first performed at

the Lyceum Theatre, London, February 5, 1847, with C. J. Mathews as *Brownjohn*, and F. Matthews, Buckstone, and Mrs. C. Jones in other rôles.

Done-to-a-Cinderella; or, The Drudge, the Prince, and the Plated Glass Slipper. A burlesque by FAWCETT LOMAX, Theatre Royal, Exeter, September 12, 1881.

"Done to death by slanderous tongues." First line of *Hero's* epitaph, in 'Much Ado about Nothing,' act v. sc. 3.

Donelly, Ignatius. See BACON-SHAKESPEARE CONTROVERSY.

Donjon de Vincennes (Le). See LIFE'S REVENGE (A).

Donna Constanza. An opera in three acts, music by ADOLPH GOLLMICK, first performed at the Criterion Theatre, London, on November 21, 1875.

Donna Diana. A play in three acts, adapted by WESTLAND MARSTON (*q.v.*) from the 'Donna Diana' of Joseph Schreyvogel, itself (like *Molière's* 'Princesse d'Elide') an adaptation of the Spanish dramatist Moreto's 'El Desden con el Desden,' which is said by Henry Morley to be "founded on a poor play that preceded it, called 'The Avenger of Women,' if not on Lope de Vega's forgotten 'Miracles of Contempt.'" Schreyvogel's drama was performed in London by a company of German artists; and Marston's version was produced at the Princess's Theatre on January 2, 1864, with Mrs. H. Vezin in the title part, H. Vezin as *Don Cæsar*, H. Forrester as *Don Luis*, David Fisher as *Don Gaston*, and G. Vining as *Perin*. "There is, on the whole," wrote Henry Morley, "reason to be exceedingly well satisfied. Mr. Marston could, perhaps, find good critics to argue in support of the modification of the *dénouement*, sacrificing poetry to stage effect, which is the one change he has made" ('Journal of a London Playgoer,' 1866). 'Donna Diana' was first performed in New York on November 5, 1866, with Mrs. D. P. Bowers as the heroine, W. G. Andrews as *Don Gaston*, and M. W. Leffingwell as *Perin*; revived at the Star Theatre, New York, in January, 1886, with *Mdme. Modjeska* in the title part, E. H. Vanderfelt as *Cæsar*, and F. Clements as *Perin*; also at the Gaiety Theatre, London, in September, 1871, with Miss A. Cavendish in the title part, Miss C. Loseby as *Floretta*, Miss Annie Tremaine as *Donna Finesa*, W. Rignold as *Don Cæsar*, W. Maclean as *Don Gaston*, J. G. Taylor as *Perin*, and other parts by George Fox and Miss Love; and at the Prince of Wales's Theatre in November, 1896, with Miss Violet Vanbrugh as *Donna Diana*, Miss Irene Vanbrugh as *Floretta*, Arthur Bourchier as *Don Cæsar*, H. Vibart as *Don Luis*, W. G. Elliot as *Perin*, M. Kinghorne as *Don Diego*, etc.

Donna Inez de Castro. A tragedy translated by JOHN ADAMSON (*q.v.*) from the Portuguese.

Donna Juanita. A comic opera in

three acts, libretto by ZELL and GENÉE music by Von Suppe, Ladbroke Hall, London, February 24, 1880.

Donna Luiza. An operetta in one act, written by BASIL HOOD, composed by Walter Slaughter, Prince of Wales's Theatre London, March 23, 1892.

Donnelly, H. Grattan. Dramatic writer; author of 'The American Girl,' 'The Children of Israel,' 'Darkest Russia,' 'Dick Turpin,' 'Fashions,' 'Fontenoy,' 'Her Ladyship,' 'Jess,' 'Later On,' 'The Millionaire,' 'Natural Gas,' 'A Night in New York,' 'A Night at the Circus,' 'Our Jess,' 'A Pair of Jacks,' 'The Quaker's Daughter,' 'On the Rhine,' 'Ship Ahoy,' 'A Tammany Tiger,' and 'A Woman in Black'; co-author also, of 'By the Sad Sea Waves' (1893)—all produced in U.S.A.

Don't judge by Appearances. A drama founded by J. MADDISON MORTON (*q.v.*) on 'Ange et Démon' and first performed at the Princess's Theatre, London in October, 1855, with Miss Carlotta Leclercq as *Diana*.

Don't lend your Umbrella. A comic drama in two acts, by LEICESTER BUCKINGHAM, first performed at the Strand Theatre, London, January 26, 1857.

Don't mind Me. A farce, Theatre Royal, Plymouth, December 16, 1872.

Don't tell her Husband. A comedy by AUGUSTUS THOMAS (*q.v.*), Columbia Theatre, San Francisco, California, September 27, 1897.

Doo, Billy. See BILLY DOO.

Doo, Brown, & Co. A farce in three acts, by C. M. RAE (*q.v.*), first performed at the Vaudeville Theatre, London, March 11, 1886.

Doodle. One of the husbands in RAVENSCROFT'S 'London Cuckolds.'

Doom of Devorgoil (The). A play by Sir WALTER SCOTT (*q.v.*), printed in 1829.

Doom of Marana (The); or, The Spirit of Good and Evil. A romantic drama in two acts, by J. B. BUCKSTON (*q.v.*), first performed at the Adelphi Theatre, London, October 10, 1836, with the author as *Gil Pedrosa*.

Doomsday. The title and subject of plays in the Chester and the Coventry series.

Doone, Neville. Actor and dramatic writer; author of 'Summer Clouds' (1891), 'Two Suicides' (1891), 'My Awful Luck' (1892), 'The Lass that Loved a Sailor,' libretto (1893), 'Sparkle's Little System' (1893), 'The Woman Tamer' (1896), 'A Sweet Deception' (1896), 'Breaking It Off' (1898) and, with H. W. C. Newte, 'A Ministering Angel' (1898) and 'Snowdrop' (1894).

Dora. A drama by CHARLES READ (*q.v.*), founded on the poem by Tennyson and first performed at Adelphi Theatre

London, on June 1, 1867, with Miss Kate Terry in the title part, Henry Neville as *Farmer Allen*, H. Ashley as *William Allen*, J. Billington as *Luke Blomfield*, and Miss Hughes as *Mary Morrison*; performed in the English provinces in 1879, with Ellen Terry in the title part, and in America with Mrs. F. S. Chanfrau as *Dora*; revived at the Adelphi Theatre, London, in January, 1883, with Chas. Warner as *Allen*, E. H. Brooke as *William*, W. Rignold as *Luke*, Miss Sophie Eyre as *Dora*, and Miss Tennyson as *Mary*; at the Lyric Theatre, Hammersmith, in July, 1895, with C. Warner as before, C. Dalton as *Luke*, Miss L. Marlborough as *Mary*, and Miss Grace Warner as *Dora*; at the Princess's, London, in 1900.

Dora. (1) The "child-wife" in versions of 'David Copperfield' (*q.v.*). (2) The heroine of 'Diplomacy' (*q.v.*), figuring also in BURNARD'S 'Dora and Diplunacy' (*q.v.*).

Dora and Diplunacy; or, **A Woman of Uncommon Scents.** A burlesque by F. C. BURNARD (*q.v.*) of 'Diplomacy' (*q.v.*), first performed at the Strand Theatre, London, on February 14, 1878, with Harry Cox as *Julian Beauclerc*, F. Mitchell as *Captain Beauclerc*, W. S. Penley as *Stein*, C. Marius as *Orloff*, Miss Rachel Sanger as *Dora*, Miss Lottie Venne as *Zicka*, Mrs. Clouston Forster as the *Marquise*; revived at the Trafalgar Square Theatre, London, May 6, 1893, with a cast including Frank Wyatt, Arthur Playfair, Cairns James, and Miss Elsie Chester.

Dora Ingram. A domestic drama in four acts, by MORTIMER MURDOCK, Pavilion Theatre, London, February 23, 1885.

Dora Mayfield; or, **Love the Leveller.** A drama in one act, by EDGAR NEWBOUND, Britannia Theatre, London, February 25, 1878.

Dora's Device. A comedieta in two acts, by ROBERT REECE (*q.v.*), Royalty Theatre, London, on January 11, 1871.

Dora's Dream. An operetta, words by ARTHUR CECIL and music by Alfred Cellier, first performed at St. George's Hall, London, on June 17, 1873, by Arthur Cecil and Miss Fanny Holland; revived at the Opéra Comique Theatre, November 17, 1877.

Dorabella. Sister to *Fiordelisa* in 'Tit for Tat' (*q.v.*).

Doran, John. Miscellaneous writer, born 1807, died 1878; published in 1864 'Their Majesties' Servants: Annals of the English Stage from Thomas Betterton to Edmund Kean' (edited by R. W. Lowe in 1888), and in 1885 'In and About Drury Lane, and other Papers.' He was the author of a play called 'Justice; or, The Venetian Jew' (*q.v.*).

Dorant. Son to *Mr. Barnard* in VAN-BRUGH'S 'Country House' (*q.v.*).

Dorax. The name assumed by *Don Alonzo* in DRYDEN'S 'Don Sebastian' (*q.v.*).

Dorcas. An "operatic comedy" in three acts, libretto by HARRY and EDWARD PAULTON, music by several composers, first performed at Elizabeth, N.J., September 24, 1894; Olympia, New York, December, 1896; Kilburn, London, February, 1898.

Dorcas. Wife to *Gregory* in FIELDING'S 'Mock Doctor' (*q.v.*).

Doremus, Mrs. C. A. Dramatic writer; author of 'A Boy Hero,' 'The Charbonniere,' 'A Chinese Puzzle,' 'The Circus Rider,' 'Compressed Gunpowder,' 'Dorothy,' 'A Fair Bohemian,' 'Fernande,' 'Fleurlette,' 'The Four in Hand,' 'A Mock Trial,' 'A Music Lesson,' 'Pranks,' 'Real Life, or Andy,' 'The Sleeping Beauty,' 'A Wild Idea,' etc.; also, part-author, with T. R. Edwards, of 'The Wheel of Time,' and, with E. R. Steiner, of 'The Day Dream'—all produced in U.S.A.

Dorf und Stadt. See LORLIE'S WEDDING.

Doricourt. The hero of Mrs. COWLEY'S 'Belle's Stratagem' (*q.v.*).

Dorilant, Mr., is a character in WYCHERLEY'S 'Country Wife' (*q.v.*). (2) *Sir John Dorilant*, in 'The School for Lovers' (*q.v.*), is guardian to *Cælia*.

Dorilas. The name of characters in 'Merope' (*q.v.*) and 'The Whims of Galatea' (*q.v.*).

Dorimant. A witty libertine in ETHEREGE'S 'Man of Mode' (*q.v.*).—There is a *Sir Dudley Dorimant* in 'Fashionable Friends' (*q.v.*).

Dorimond, in DUDLEY'S 'Travellers in Switzerland' (*q.v.*), is in love with *Julia*.

Dorinda. Daughter of *Lady Bountiful* in FARQUHAR'S 'Beaux' Stratagem' (*q.v.*).

Dorine. (1) A servant in MOLIÈRE'S 'Tartuffe' (*q.v.*). (2) A character in MATTHISON'S 'Brave Hearts' (*q.v.*).

Dorington. The hero of HOLCROFT'S 'Man of Ten Thousand.'

Doris. A comic opera, libretto by B. C. STEPHENSON (*q.v.*), music by Alfred Cellier (*q.v.*), first performed at the Lyric Theatre, London, on April 20, 1889, with Mme. Annette Albu in the title part, Miss Amy Augarde as *Lady Anne Jerningham*, Miss Alice Barnett as *Mistress Shelton*, Miss Effie Chapuy as *Dolly Spigot*, Miss H. Coveney as *Tabitha*, Ben Davies as *Martin Bolder*, Hayden Coffin as *Sir Philip Carey*, Furneaux Cook as *Alderman Shelton*, J. Le Hay as *Crook*, Percy Compton as *Eurnaby Spigot*, and Arthur Williams as *Diviver*.

Doris. (1) The heroine of DION BOUCAULT'S 'Fin Mac Coul' (*q.v.*). (2) The chief female character in 'After Business Hours' (*q.v.*). (3) The heroine of 'An International Episode' (*q.v.*).

Dorlin. A blind old soldier, father of the heroine in HOWARD PAYNE'S 'Adeline' (*q.v.*).

Dormer. (1) *Caroline Dormer* is the heroine of COLMAN'S 'Heir at Law' (*q.v.*). (2) *Captain and Marianne Dormer* are brother and sister in CUMBERLAND'S 'Mysterious Husband' (*q.v.*). (3) The *Rev. Paul Dormer* is one of the *personae* in PINERO'S 'Squire' (*q.v.*).

Dormont, Valentine. A character in 'The Farmer' (*q.v.*).

Dormouse, Mr. and Mrs. Characters in LEWES'S 'Cosy Couple' (*q.v.*).—The *Dormouse* is one of the characters in 'Alice in Wonderland' (*q.v.*).

Dornton. A banker in HOLCROFT'S 'Road to Ruin' (*q.v.*), of which play his son *Harry* is the hero.

Dornton, Charles. Actor and theatrical manager, died 1900.—MRS. CHARLES DORNTON [Louisa Robertson], actress, died February 6, 1881.

Doro, Prince. The hero of GILBERT and CLAY'S 'Princess Toto' (*q.v.*).

Dorothea. (1) Sister of *Monsieur Thomas* in BEAUMONT and FLETCHER'S play so named (*q.v.*). (2) The 'Virgin Martyr' in MASSINGER'S play so named (*q.v.*).

Dorothy. (1) A comic opera, music by Julian Edwardes, first performed at Leeds, April 2, 1877; produced at the Ladbroke Hall, London, September 24, in the same year. (2) A comic opera in three acts, libretto by B. C. STEPHENSON, music by Alfred Cellier, first performed at the Gaiety Theatre, September 25, 1886, with Miss Marion Hood as *Dorothy Bantam*, Miss F. Dysart as *Lydia*, Miss F. Lambeth as *Phyllis*, Miss H. Coveney as *Mrs. Privett*, Miss J. M'Nulty as *Lady Betty*, Redfern Hollins as *Geoffrey Wilder*, C. Hayden Coffin as *Henry Sherwood*, Furneaux Cook as *Squire Bantam*, Arthur Williams as *Lurcher*, J. Le Hay as *Tom Strutt*, and E. Griffin as *John Tuppitt*; transferred on December 20, 1886, to the Prince of Wales's Theatre, where Miss Edith Chester replaced Miss Dysart, and where, on February 19, 1887, Miss Marie Tempest and Ben Davies replaced Miss Hood and Redfern Hollins; transferred on December 17, 1888, to the Lyric Theatre (the opera was withdrawn on April 6, 1889, after a run of 931 consecutive performances); performed in the English provinces in 1887, with Miss Carr-Shaw as *Dorothy*, Miss M. Cross as *Lydia*, Miss M. Webb as *Phyllis*, Miss S. Lingwood as *Mrs. Privett*, Phillips Tomes as *Wilder*, C. Ryley as *Sherwood*, H. Fischer as *Lurcher*, A. Christian as the *Squire*, C. Burt as *Tom Strutt*, and W. T. Helmsley as *Tuppitt*; revived at the Trafalgar Square Theatre, London, on November 26, 1892, with Miss Decima Moore as *Dorothy*, J. Tapley as *Wilder*, Leonard Russell as *Sherwood*, W. Elton as *Lurcher*, Miss Carr-Shaw as *Phyllis*, Miss M. A. Victor as *Mrs. Privett*, and J. Le Hay, F. Cook, and Miss F. Dysart in their original *rôles*; revived in London and the provinces in 1900, with C. Pounds as *Wilder*, R. Green as *Sherwood*, M. Marler as *Lurcher*, J. Wilson as *Bantam*, Miss Ethel Newman

as *Dorothy*, etc. The opera was performed at the Standard Theatre, New York, in 1886, with a cast including Miss Lilian Russell (*Dorothy*), Miss Marie Halton (*Phyllis*), Eugene Oudin, etc.; also, in the same city in 1895, with Miss Morton as the heroine; and again in New York in 1898, with Miss Attalie Claire in the title part. (3) A play by Mrs. C. A. DOREMUS, performed in U.S.A.

Dorothy. (1) Daughter of "the Vicar of Bray," in GRUNDY and SOLOMON'S opera of that name (*q.v.*). (2) The heroine of Crook's 'King's Dragoons' (*q.v.*).

Dorothy's Dilemma. A play freely adapted by LEOPOLD JORDAN from G. Von Moser's "Iustspiel," 'Eine Frau die in Paris War' (from which 'A Night's Frolic' is taken), and first performed at the Park Theatre, New York, August 20, 1891.

Dorothy's Stratagem. A comic drama in two acts, by JAMES MORTIMER (*q.v.*), first performed at the Criterion Theatre, London, on December 23, 1876, with Miss Eastlake as the heroine, and other parts by Miss E. Bruce, Miss M. Holme, Miss M. Davis, H. Ashley, and H. Standing.

Dorothy Vernon. A drama in five acts, by J. W. BOULDING (*q.v.*), first performed at Ashton-under-Lyne in October, 1889; produced at the Savoy Theatre, London, on the afternoon of October 6, 1892.

Dorr, Dorothy. Actress, born 1867 at Boston, U.S.A.; made her professional *début* at the Opera House, Chicago, in June, 1887, as *Rachel* in 'Held by the Enemy' (*q.v.*). Her first appearance in New York was in March, 1888, at the Fifth Avenue Theatre, as *Ethel Gray* in 'The Golden Giant.' In the same month she was the original *Ethel Sorroero* in 'A Possible Case.' She made her English *début* at the Vaudeville Theatre, London, in March, 1891, as the original *Mary Dennison* in Dam's 'Diamond Deane' (*q.v.*). She was afterwards in the first casts of 'Dick Wilder' (1891), 'The Honourable Herbert' (1891), 'Happy Returns' (1892), 'Strathlogan' (1892), 'The Lost Paradise' (1892), and 'Delia Harding' (1895), besides being seen as *Clara Douglas* in 'Money' (1891), *Letty Fletcher* in 'Saints and Sinners' (1892), and *Tress Jarvis* in 'The Lights of Home' (1892).

Dorrillon, Sir William and Maria. Father and daughter in Mrs. INCHBALD'S 'Wives as they Were and Maids as they Are' (*q.v.*).

Dorrison, Lucy. The *ingénue* in ROBERTSON'S 'Home' (*q.v.*).

Dorset Garden. See LONDON THEATRES.

Dorset, St. John. See BELFOUR, HUGO JOHN.

Dorval; or, The Test of Virtue. A comedy, translated from Diderot, and printed in 1767.

Dory, John. A character in O'KEEFE'S 'Wild Oats' (q.v.).

Dot: A Fairy Tale of Home. A play by DION BOUCCALUT (q.v.), founded on Dickens's 'Cricket on the Hearth' (q.v.), and first performed at the Adelphi Theatre, London, on April 14, 1862, with Miss Woolgar as *Tilly Slowboy*, Miss Louise Keeley as *Dot*, Miss H. Simms as *Bertha*, Mrs. Marston as *Mrs. Fielding*, Miss Kate Kelly as the *Jenius of Home*, J. L. Toole as *Caleb Plummer*, S. Emery as *Peerybingle*, C. H. Stephenson as *Tackleton*, J. Billington as *Ned Plummer*; revived at the Gaiety in December, 1870, as 'The Christmas Story,' with Coole as *Caleb*, Miss E. Farren as *Tilly*, J. D. Stoye as *Tackleton*, Miss Carlotta Addison as *Dot*, Miss M. Dalton as *Bertha*, Miss B. Marston as *May*, Mrs. H. Leigh as *Mrs. Fielding*, and W. Maclean as *Peerybingle*; revived (with alterations) as 'The Cricket on the Hearth,' at Garrick Theatre, London, December, 1903, with A. Bourchier as *Caleb*, Miss V. Vanbrugh as *Bertha*, J. H. Barnes as *Peerybingle*, etc.

Dotheboys Hall. A drama in three acts, adapted from 'Nicholas Nickleby' (q.v.) by J. DALY BESEMERES (q.v.), first performed at the Court Theatre, London, December 3, 1871, with E. Righton as *Squeers*, Mrs. Stephens as *Mrs. Squeers*, Miss Maggie remnan as *Miss Squeers*, Miss R. Coghlan as *Tilda Price*, Miss Santon as *Smike*, W. J. Hill as *Browdie*, A. Bishop as *Nicholas*, A. Wood as *Ralph*, and H. Leigh as *Snawley*.

Double and Quits. A farcical comedy in three acts, by T. EDGAR PEMBERTON (q.v.), first performed at Sunderland, March 1855.

Double Dealer (The). A comedy in three acts, by WILLIAM CONGREVE, first performed at the Theatre Royal in November, 1703, with Betterton as *Maskwell*, Dogget as *Sir Paul Plyant*, Alexander as *Careless*, Powell as *Brisk*, Williams as *Mellefont*, Knaston as *Lord Touchwood*, Bowman as *Lord Froth*, Mrs. Mountfort as *Lady Froth*, Mrs. Leigh as *Lady Plyant*, Mrs. Barry as *Lady Touchwood*, and Mrs. Bracegirdle as *Cynthia* (daughter of *Sir Paul*). The play was published in the following month, with a rhetorical preface by Dryden, full of laudatory eulogy. It was revived at Lincoln's Inn Fields in 1718, with Quin as *Maskwell*, Mrs. Rogers as *Lady Touchwood*, Mrs. Bullock as *Lady Froth*, and Mrs. Wright as *Lady Plyant*; at Drury Lane in 1723, with T. Cibber as *Brisk*, Macklin as *Lord Froth*, and Kitty Clive as *Lady Froth*; at Covent Garden in 1745, with Mrs. Pritchard as *Lady Touchwood*, and in 1749 with Miss Elamy as *Lady Froth* and Peg Woffington as *Lady Touchwood*; at Covent Garden in 1751, with Shuter as *Sir Paul* and Peg Woffington as *Lady Plyant*; at Drury Lane in 1756, with Mossop as *Maskwell* and Foote as *Sir Paul*, and in 1773 with King as *Sir Paul*, Dodd as *Brisk*, and Mrs. Abington as *Lady Froth*; at Covent Garden in March,

1776, with Sheridan as *Maskwell*, Quick as *Sir Paul*, and Mrs. Mattocks as *Lady Plyant*; in December, 1776, with Macklin as *Sir Paul*, Miss Macklin as *Lady Plyant*, and Mrs. Mattocks as *Lady Froth*, and in 1782 with Henderson as *Maskwell* and Mrs. Inchbald as *Lady Touchwood*; at Drury Lane in 1784, with Palmer as *Maskwell*, Suett as *Lord Froth*, Miss Pope as *Lady Froth*, Miss Farren as *Lady Plyant*, and Miss E. Kemble as *Lady Touchwood*, and in February, 1802, with Kemble as *Maskwell*, Bannister, jun., as *Brisk*, C. Kemble as *Mellefont*, and Miss De Camp as *Lady Plyant*. "The Double Dealer," says E. W. Gosse, "contains some excellent characters. *Sir Paul Plyant*, with his night-cap made out of a piece of scarlet petticoat, tied up in bed, out of harm's way . . . is wholly delightful; and *Lady Froth*, the charming young blue-stocking, with her wit and her pedantry, her affectation and her merry vitality, is one of the best and most complex characters that Congreve has created. . . . A fault in the construction is that *Lord* and *Lady Froth* are not sharply enough distinguished from *Lord* and *Lady Touchwood*. In *Cynthia*, Congreve produced one of those gracious and honest maidens whom he liked to preserve in the wild satiric drama of his garden, that his beloved Mrs. Bracegirdle might have a pure and impassioned part to play. . . . The heartless treachery of *Maskwell* is overdone. He is a devil, pure and simple, and not a man at all."

Double Dealing. A duologue in one act, by W. E. SUTER.

Double Deceit (The). A comedy by W. POPPLE, acted at Covent Garden, and printed in 1736. (2) A farce, printed in 1745. See MUTUAL DECEPTION, THE.

Double Deception (The). A comedy by Miss RICHARDSON, first performed at Drury Lane in April, 1779.

Double Disappointment (The). A farce, acted at Drury Lane in 1746.

Double Disguise (The). (1) A drama in two acts, by JOHN MURDOCK, printed in 1783. (2) A musical play in two acts, written by Mrs. HOOK, composed by her husband, Drury Lane, March, 1784.

Double Distress (The). A tragedy by Mrs. MARY PIX, acted at Lincoln's Inn Fields in 1701.

Double Dose (A). A farce by ARTHUR SHIRLEY, first performed at the Surrey Theatre, London, March 10, 1890.

"Double, double, toil and trouble."—'Macbeth,' act iv. sc. 1.

Double Dummy. A farce in one act, by N. H. HARRINGTON and E. YATES, first performed at the Lyceum Theatre, London, March 3, 1858, with J. L. Toole as *Wellington Priddle* and Mrs. Alfred Mellon as *Mrs. Priddle*.

Double Event (A). (1) A vaudeville, libretto by A. LAW and A. REED, music by Corney Grain, St. George's Hall, February 18, 1884. (2) A comediotta by A. WILKINSON, Theatre Royal, York, August 7, 1891.

Double Event (The). (1) A drama in four acts, by EDWARD TOWERS (*q.v.*), East London Theatre, April 10, 1871. (2) A farcical comedy in three acts, by JAMES EAST, performed (for copyright purposes) at Kilburn Town Hall, London, May 6, 1891.

Double Falsehood (The); or, The Distrest Lovers. A tragedy acted at Drury Lane in December, 1727, with Williams as *Julio*, Mrs. Porter as *Leonora*, Wilks as *Henriquez*, Mrs. Booth as *Violante*, and other parts by Mills, Corey, Bridgewater, Norris, etc. "This piece, Theobald endeavoured to persuade the world, was written by Shakspeare. . . . Dr. Farmer was of opinion that it is a production of Shirley's, or, at least, not earlier than his time. Mr. Malone inclines to believe it written by Massinger" ('Biographia Dramatica').

Double Gallant (The); or, The Sick Lady's Cure. A comedy by COLLETT CIBBER (*q.v.*), compiled from Mrs. Centlivre's 'Love at a Venture,' Burnaby's 'Lady's Visiting Day,' and the latter's 'Reformed Wife,' and first performed at the Haymarket on November 1, 1707, with Cibber as *Atall*, Johnson as *Sir Solomon Sadlife*, Wilks as *Careless*, Booth as *Clerimont*, Bullock as *Old Willfull*, Bowen as *Captain Strut*, Norris as *Sir Squabble Splithair*, Pack as *Saunter*, Cross as *Sir Harry Atall*, Fairbank as *Supple*, Mrs. Cross as *Lady Sadlife*, Mrs. Oldfield as *Lady Dainty*, Mrs. Rogers as *Clarinda*, Mrs. Saunders as *Wishwell*, etc. "At-all jumps, by mere volubility of tongue and limbs, under three several names into three several assignations with three several *incognitas*, whom he meets at the same house, as they happen to be mutual friends. He would succeed with them all, but that he is detected by them all round, and then he can hardly be said to fail, for he carries off the best of them at last, who, not being able to seduce him from her rivals by any other means, resorts to a disguise, and vanquishes him in love by disarming him in a duel" (Hazlitt). The comedy was revived at Covent Garden (? 1839 or 1840), with C. J. Mathews as *Atall*, Farren as *Sir Solomon*, G. Vandenhoff as *Careless*, Mdme. Vestris as *Clarinda*, Mrs. Nisbett as *Lady Sadlife*, Mrs. W. Lacy as *Lady Dainty*, Mrs. Humby as *Wishwell*, and Mrs. Orger as *Situp*; revived at the Haymarket in March, 1848, with a cast comprising Farren, Webster, Howe, Tilbury, Rogers, Brindal, H. Vandenhoff, Mrs. Nisbett, Mrs. Humby, Mrs. Caulfield, Mrs. Buckingham, and Miss Fortescue.

Double Lesson (A). A play by B. C. STEPHENSON (*q.v.*), performed by Miss R. Vokes and company at New York in January, 1887.

Double Life (A). (1) A drama by LEWIS SINCLAIR, produced at Swansea on December 4, 1871. (2) A drama by J. C. ELLIOTT, first performed at Dundee on October 21, 1872. (3) A drama by EDWARD COCKBURN JOHNSTONE, Theatre Metropoli Birkenhead, April 11, 1892.

Double Marriage (The). (1) Tragedy by BEAUMONT and FLETCHER (*q.v.*) performed at the Theatre Royal in 1685. The double marriage is that made by *Violet*, who, wedded to *Juliana*, but a prisoner the *Duke of Sesse*, agrees to espouse *Martia*, the duke's daughter, who promises to set him free. He afterwards divorces *Juliana* but goes through only the ceremony marriage with *Martia*, who vows revenge. Ultimately *Juliana* stabs *Violet*, and "dies on his dead body." The play was revived at the Marylebone Theatre in April, 1845, with Mrs. Warner as *Juliana*, Miss Fanny Vining as *Martia*, Graham as *Violet*, Lauder as *Ferrand* (tyrant of Naples), Potter as *Roverre* (his creature), and Johnstone as the *Duke of Sesse*. (2) A drama in five acts, by CHARLES READE (*q.v.*), founded on his novel of 'White Lies' (itself founded on Maquet's play, 'Le Chateau Grantier,' Paris Gaite 1852), and first performed at the Queen's Theatre, London, on October 24, 1850, with Miss Ellen Terry as *Rose de Beauvoir*, Miss Fanny Addison as *Josephine Beaurepaire*, Miss H. Hodson as *Jacinthe*, L. Brough as *Dard*, A. Wigan as *Captain Raynal*. A revised version of the play was produced (after a provincial run) at the Prince of Wales's Theatre, London, on the afternoon of June 26, 1888, with Miss A. Roselle as *Louise (Rose)*, Arthur Dacre as *Dujardin*, and Oscar Adye as *Raynal*. "*Josephine*, the heroine, has given birth to a child under circumstances which, though ultimately explained satisfactorily, appear at the moment most compromising. . . . this supreme moment, her sister, a young girl, the incarnation of truth, purity, and innocence, comes forward in the presence of her affianced husband and her mother, the haughty *Comtesse Grandpre*, and, to save *Josephine* from shame, brands herself with infamy. Taking the child in her arms, the innocent girl declares that it is hers" (John Coleman). (3) An American drama in five acts, first performed at the Adelphi Theatre, March 8, 1873.

Double Mistake (The). A comedy by Mrs. ELIZABETH GRIFFITHS, acted at Covent Garden in 1766.—'A Double Mistake' is the title of a farce by F. THOMPSON, produced at Hastings in June, 1884.

Double Rose (The). An historical play in five acts, by J. W. BOULDING (*q.v.*), first performed at the Adelphi Theatre, London, on the afternoon of June 17, 1882, with a cast including Miss Sophie Eyre (*Queen Elizabeth*), Miss Agnes Thomas, W. Rignold, E. Price, F. Everill, W. McIntyre, E. Thorne, T. F. Nye, etc.

Double Zero. A comedy in three acts, by J. P. HURST (*q.v.*), first performed at

Strand Theatre, London, on the afternoon of October 10, 1883, with a cast including F. H. Macklin, W. F. Hawtreay, Miss Fanny Coleman, and Miss Lucy Buckstone.

Double-bedded Room (The). A farce founded on 'Une Chambre à Deux Lits,' and first performed at the Haymarket Theatre, June 3, 1843, with a cast including T. F. Matthews, Strickland, Clark, Mrs. Glover, and Mrs. Humby. "The part of an irascible old gentleman was played, with consummate ability, by William Farren the Elder" (G. A. Sala).

Doublechick, Barnaby. A wealthy soap-boiler in H. J. BYRON'S 'Upper Crust' (q.v.).

Doublechin. A monk in GAY'S 'Wife of Bath' (q.v.).

Doubledick. A drama by WEST DIGGES, Theatre Royal, Halifax, October 8, 1875.

Doubleknock, Sandy. A postman in E. STIRLING'S 'Grace Darling' (q.v.).

Double-faced People. A comedy in three acts, by J. COURTNEY (q.v.), first performed at the Haymarket Theatre in February, 1857, with Chippendale as *Facile*, V. Farren as *Medley*, Buckstone as *Scrummel*, Compton as *Gloss*, Mrs. E. Fitzwilliam as *Emily*, Miss Reynolds as *Fanny*, Mrs. Poynter as *Mrs. Wrangle*.

Doubtful Heir (The). A tragi-comedy by JAMES SHIRLEY (q.v.), originally produced in Dublin in 1640, under the title of *Rosania*; or, *Love's Victory*; afterwards performed at the Globe Theatre, London, and printed in 1652.

Doubtful Son (The); or, Secrets of the Palace. A play in five acts, by W. MOND (q.v.), taken from Beaumarchais' *L'Autre Tartuffe*; ou, *La Mère Coupable*; and first performed at the Haymarket in July, 1810.

Doubtful Victory (A). A comedietta by JOHN OXENFORD (q.v.), adapted from *À la Campagne*, and first performed at the Olympic Theatre, London, on April 19, 1868, with G. Vining, Miss Hughes, and Mrs. Stirling in the cast.

Douce, Francis. Antiquary, born 1775, died 1834; author of 'Illustrations of Shakespeare' (1807), and editor of 'Judicium: a Treatise' (1822).

Doughty, James. Clown, born 1819; appeared at Drury Lane in 1851, and afterwards at Covent Garden, the Standard, the Surrey, the Marylebone, Astley's, etc.

Douglas. (1) A character in HANNAH MORE'S 'Percy' (q.v.). (2) A character in WHITE'S 'Feudal Times' (q.v.).

Douglas. A tragedy in five acts, by HN HOME (q.v.), first performed at Edinburgh on December 14, 1756, with Digges as young *Norval* (*Douglas*), Heyman as old *Norval*, Love as *Glenalvon*, Younger as

Lord Randolph, Mrs. Ward as *Lady Randolph* [originally called "Lady Bernard"], and Mrs. Hopkins as *Anna*; first produced in London at Covent Garden on March 14, 1757, with Barry as *Douglas*, Sparks as old *Norval*, Smith as *Glenalvon*, Ridout as *Lord Randolph*, Peg Woffington [who, according to Wilkinson, was not suited to the part] as *Lady Randolph*, and Mrs. Vincent as *Anna*; revived at Drury Lane in 1760 with Mrs. Yates as *Lady Randolph*, and in 1769 with Mrs. Barry in that rôle; at Covent Garden in 1776, with Barry as old *Norval*; at the Haymarket in 1780, with Bannister, jun., as *Douglas*, Digges as old *Norval*, and Mrs. Crauford as *Lady Randolph*; at Covent Garden in 1783, with Henderson as old *Norval*; at Drury Lane in 1783, with Palmer as *Glenalvon*, Farren as *Lord Randolph*, and Mrs. Siddons as *Lady Randolph*; at Covent Garden in 1787, with Pope as *Douglas* and Mrs. Pope as *Lady Randolph*; at Drury Lane in May, 1795, with Mrs. Powell as *Douglas*; in 1796 with Elliston as *Douglas*, and in 1803 with Kemble as old *Norval* and Cooke as *Glenalvon*; at Dublin in 1803, with W. H. Betty as *Douglas*; at Glasgow in 1806, with Mrs. Bartley as *Douglas*; in New York in 1807, with J. Howard Payne as *Douglas*; at Drury Lane in 1818, with Edmund Kean as *Douglas* and Pope as old *Norval*; at Covent Garden in 1818, with Charles Kemble as *Douglas*, Young as old *Norval*, Macready as *Glenalvon*, Egerton as *Lord Randolph*, Miss O'Neill as *Lady Randolph*; at Drury Lane in 1826, with Wallack as *Douglas*, Bennett as *Glenalvon*, Cooper as old *Norval*, and Mrs. West as *Lady Randolph*, and in 1827 with Charles Kean as *Douglas*; at the Surrey Theatre in November, 1838; at Sadler's Wells Theatre in November, 1845, with Miss Cooper as *Douglas*, Marston as *Glenalvon*, and Mrs. Warner as *Lady Randolph*; in the English provinces in 1851, with H. Vezin as *Douglas*; at Albany, New York, in June, 1853, with Miss Maggie Mitchell as *Douglas*. *Douglas* has been represented in America by Mrs. Conner and in England by Miss Marriott. In 1827 Sir Walter Scott wrote of the play that it "does not stand the closet. Its merits are for the stage, but it is certainly one of the best acting plays going."—A one-act burlesque of 'Douglas,' by W. LEMAN REDE, was performed at the Adelphi Theatre, London, February 13, 1837, with "O." Smith as *Glenalvon*, J. Reeve as *Douglas*, and Mrs. Stirling as *Lady Randolph*.

Douglas, Clara. The heroine of LYTTON'S 'Money' (q.v.).—*Ellen Douglas* figures in the various dramatizations of 'The Lady of the Lake' (q.v.).

Douglas [Robertson], G. R. Dramatic writer; author of 'Stage-Land' (1875), 'Rival Candidates' (1880), and 'A Naughty Novel' (1881)—all of which see.

Douglass, John. Actor and theatrical manager, born 1814, died 1874; began life at eleven as a pantomime "super" at Covent

Garden. In course of time he became celebrated for his representation of nautical characters, being seen at Drury Lane in 1858 in 'Ben the Boatswain,' in which he made his final stage appearance in 1869. Between 1833 and 1845 he was manager of minor theatres in Gravesend, Chelsea, and various other parts of London. His connection with the Standard Theatre began in 1845; of the new Standard, opened in 1867, he was director until his death. From 1857 to 1871 he was also manager of the Pavilion, and, during part of that period, of the Marylebone. His son John (*q.v.*) followed him at the Standard, and his son Richard became a scenic artist.

Douglass, John. Theatrical manager and dramatic writer; son of John Douglass [see above]; author of the following (and other) stage pieces:—'A Royal Marriage' (1868), 'A Dead Calm' (1868), 'For Sale' (1869), 'The Young Man of the Period' (1869), 'In and Out of Service' (1869), 'Guy Fawkes' (1870), 'Venus v. Mars' (1870), 'A Chapter of Accidents' (1870), 'The Vicar of Wakefield' (1870), 'Germans and French' (1871), 'Warranted Sound and Quiet in Harness' (1871), 'Brave as a Lion' (1872), 'Thompson's Visit' (1872), 'What will the Neighbours Say?' (1873), 'No Man's Land' (1890), 'Winifred's Vow' (1892), 'Nance' (1893), 'Birthright' (1894), 'Down on his Luck' (1894), 'Known to the Police' (1899), 'The Mistress of the Seas' (1899). Also, co-author, with J. Willing, of 'A Bubble Reputation' (1885) and 'A Dark Secret' (1886); and with T. G. Warren, of 'The Tongue of Slander' (1837); part-author of 'A Bitter Wrong' (1884), 'The Royal Mail' (1887), 'A Bunch of Shamrock' (1896), 'The Cross for Valour' (1897), 'From Scotland Yard' (1897), etc.

Dove and the Serpent (The). A play by LEOPOLD LEWIS (*q.v.*) and E. DUTTON COOK (*q.v.*), produced at the City of London Theatre.

Dove-Cot (The). A comedy in three acts, adapted from MM. Bisson and Leclercq's 'Jalousie' (Paris, October, 1897), and first performed at the Duke of York's Theatre, London, on February 12, 1898, with Seymour Hicks and Miss Ellis Jeffreys as *Mr.* and *Mrs.* Allward, J. Welch and Miss Carlotta Addison as *Mr.* and *Mrs.* Brindle, and other parts by C. Sugden, W. Wyes, G. Raichmond, Miss Leonora Braham, Miss Sybil Grey, Miss Sybil Carlisle, Miss K. Kearney, etc.

Dove, Owen [Gustave de Meirelles Soares]. Actor and playwright, born 1845, died 1893.

Dove. (1) A character in BUCKSTONE'S 'Married Life' (*q.v.*). (2) *Cato Dove* is a barrister in BOUCICAULT'S 'Forbidden Fruit' (*q.v.*). (3) *Sir Benjamin* and *Lady Dove* figure in CUMBERLAND'S 'Brothers' (*q.v.*); the former is henpecked, and the latter a termagant.

Doves in a Cage. A comedy in two

acts, by DOUGLAS JERROLD (*q.v.*), first performed at the Adelphi Theatre, London, December 21, 1835, with F. Vining as *Prosper*, Wilkinson as *Cherub*, Webster as *Carbuncle*, Searle as *Claws*, Mrs. Nisbett as *Abellah*, Miss Barnett as *Mrs. Comfits*, etc.

Dovetail, Nicholas, figures in 'Mischiefs-Making' (*q.v.*). There is a *Rufus Dovetail* in DERRICK'S 'Little Stranger' (*q.v.*).

Dowager (The). (1) A play by THOMAS CHATTERTON (*q.v.*), of which two scenes exist in manuscript. (2) A comediotta adapted by C. J. MATHEWS (*q.v.*) from 'Le Chateau de ma Mère,' and first performed at the Haymarket Theatre, December 3, 1843, with Mathews as *Lord Alfred Lyndsay*, Mdme. Vestris as the *Dowager Countess of Tresilian*, and other parts by Holl and Brindal; revived at the Strand Theatre, London, in 1876, with W. H. Vernon as *Lord Alfred*, J. G. Grahame as *Sir Frederick*, H. Cox as *Beauchamp*, Miss A. Swanborough as the *Dowager Countess*, and Miss L. Venne as *Lady Bloomer*. (3) A play by F. PAULDING, performed in U.S.A.

Dowden, Edward. Professor of English literature and miscellaneous writer; author of 'Shakespeare: his Mind and Art' (1876), 'A Shakespeare Primer' (1877), and 'An Introduction to Shakespeare' (1893); editor of Shakespeare's Sonnets prefaced and annotated (1897), and of 'Hamlet' (1899) and 'Romeo and Juliet' (1900), also prefaced and annotated.

Dowlas, Daniel, in COLMAN'S 'Heir at Law' (*q.v.*), is an ignorant and vulgar chandler. His wife *Deborah* and his son *Dick* are also prominent in the play.

Dowling, Maurice G. Superintendent of police at Liverpool; author of burlesques of 'Othello' (1834) and 'Romeo and Juliet' (1837).

Dowling, Mildred T. See DANGERFIELD '95.

Dowling, Richard. Novelist and dramatic writer, born 1846, died 1898; author of 'Below London Bridge,' drama (1896).

Down among the Coals. A farce by TAYLOR BILKINS, Court Theatre, London, November 15, 1873.

Down in a Balloon. A farce by JOHN OXENFORD (*q.v.*), first performed at the Adelphi Theatre, London, on April 10, 1871.

Down in Dixie. (1) A play by SCOT MARBLE, first performed at the Oper House, Cincinnati, September 2, 1894. (2) A play by C. TOWNSEND, performed in U.S.A.

Down on his Luck. A farcical comedy in three acts, by JOHN DOUGLASS, New Theatre, Oxford, October 1, 1894.

Down the Slope. A comedy-drama in four acts, by A. E. BERG, first performed in America; produced at the Grand Theatre, Stalybridge, June 23, 1897.

Downer, Billy. The "Unfinished Gentleman" in SELBY'S play so named (*q.v.*).

Downes, John. Prompter to "the Duke's Servants" in the theatre at Lincoln's Inn Fields from 1662 to 1706; author of 'Roscius Anglicanus' [*q.v.*]; or, An Historical View of the Stage, published in 1708.

Downfall of Robert, Earl of Huntington (The). See ROBIN HOOD.

Downing, George. Actor and dramatic writer; author of 'Newmarket' (1763), 'The Parthian Exile' (1774), and 'The Volunteers' (1780).

Downman, Hugh, M.D. Author of three tragedies—'Lucius Junius Brutus' (1779), 'Editha' (1784), and 'Belisarius' (1792). See DRAMA, THE.

Downright, Daniel. See BASTARD CHILD.

Downright, George. A "plain squire" in JONSON'S 'Every Man in his Humour.' (2) *Downright* is cousin and lover of *Clarinda* in OXENFORD'S 'Idol's Birthday' (*q.v.*).

Downward, Dr., in WILKIE COLLINS'S 'Miss Gwilt' (*q.v.*), "rather prompts deeds of violence than accomplishes them with his own hands; but his wickedness is nevertheless of the most abandoned and atrocious kind" (Dutton Cook).

Downton, Mrs. H. See SLOMAN, Mrs.

Dowton, William. Actor, born at Exeter, 1764; died 1851; was articulated to an architect, but was led by his success as an amateur actor to join "the profession." His earliest experiences were provincial, his first appearance in London being made at Drury Lane in October, 1795, as *Sheva* in 'The Jew' (*q.v.*). Among other characters played by him in the metropolis, he was named *Shylock*, *Falstaff*, *Malvolio*, *Sir Hugh Evans*, *Dr. Cantwell*, *Hardcastle* in 'She Stoops to Conquer,' *Sir Anthony Absolute*, *Sir Oliver Surface*, old *Dornton*, etc. He was for a time manager of the theatres at Canterbury and Maidstone. In June, 1836, he made, at the Park Theatre, New York, his American *début*, playing *Falstaff*; he returned to England in November. On June 8, 1840, at Her Majesty's, he enacted, for his own benefit, *Sir Robert Bramble* in 'The Poor Gentleman,' securing a sum sufficient to provide him with an adequate annuity. He married, before coming to London, Miss S. Baker, an actress. Of his sons, William (died 1883) managed the Kent Circuit from 1815 to 1835, making his London *début* in 1832; while Henry (born 1798) is said to have performed Liston's line of parts "inimitably." See Oxberry's 'Dramatic Biography' (1827), Genest's 'English Stage' (1832), Ireland's 'New York Stage' (1867), etc. Richard Cumberland wrote in 1806: "If quick conception, true discrimination, and the happy faculty of incarnating the idea of his poet, are properties essential in the almost undefinable composition of a

great and perfect actor, these and many more will be found in Dowton" ('Memoirs'). "The greatest living comedian out of the direct pale of gentility, though we by no means insinuate that he is vulgar, appears to us," said another contemporary critic, "to be Dowton. His genius lies in the expression of strong feeling, open or subdued, at the middle period of life. He can smooth over an habitual vehemence, indulge himself in the most delightful cordiality, and be carried away into the uttermost transport of rage, with equal facility." Hazlitt described Dowton as "a genuine and excellent comedian." See also Leigh Hunt's 'Performers of the London Theatres' (1807).

Dowty, A. A. See AFTER DARKNESS, DAWN.

Doxy, Betty. A character in GAY'S 'Beggar's Opera.'

Doyle, Conan. Novelist and dramatic writer; author of the following stage pieces:—'Foreign Policy' (1893), 'A Story of Waterloo' (1894), 'Halves' (1899), and, with J. M. Barrie, the libretto of 'Jane Annie' (1893).

Dozey, in DIBDIN'S 'Past Ten O'Clock and a Rainy Night' (*q.v.*). (2) *Dr. Dozey* is a character in GRUNDY'S 'Silver Shield' (*q.v.*).

Dr. See DOCTOR.

Dr. Ambrosias, his Secret. An *opera di camera* in two acts, words by H. B., music by R. D'Oyly Carte, first performed at St. George's Hall, London, on August 8, 1863.

Dr. Barlow. An extravaganza in one act, by W. HEIGHWAY.

Dr. Belgraff. A play by CHARLES KLEIN, first performed (for copyright purposes), Vaudeville Theatre, London, October 31, 1896; produced at Park Opera House, Erie, Pa., November 2, 1896, with Wilton Lackaye in the title part; first performed in New York at the Garden Theatre, April 19, 1897.

Dr. Bill. A farcical comedy in three acts, adapted by HAMILTON AIDÉ from 'Le Docteur Jo-Jo' of Albert Carré (Paris Cluny, March 16, 1838), and first performed at the Avenue Theatre, London, on February 1, 1890, with Fred Terry in the title part (*Dr. William Brown*), Miss Elizabeth Robins as *Mrs. Brown*, Miss F. Brough as *Mrs. Horton*, Miss Edith Kennard as *Miss Fauntleroy* ("the Kangaroo Girl"), and other parts by A. Chevalier, B. Webster, H. Grattan, Miss C. Leclercq, Miss L. Graves, and Miss M. Linden; in March, George Alexander replaced F. Terry, and in July was himself replaced by J. G. Grahame. The piece was produced at the Garden Theatre, New York, in September, 1890; and revived at the Court Theatre, London, December 8, 1894, with C. H. Hawtrej in the title part and Miss Lottie Venne as *Mrs. Horton*.

Dr. Chetwynd. A play in four acts, by F. C. PHILIPS (*q.v.*), Opera House, Cheltenham, January 20, 1896.

Dr. Claudius. A play, in a prelude and four acts, founded by MARION CRAWFORD and HARRY ST. MAUR on the former's novel so named, and performed, for copyright purposes, at the Vaudeville Theatre, London, January 29, 1897; first acted in America at the Fifth Avenue Theatre, New York, February 1, 1897, by E. M. Holland, Joseph Holland, and their company.

Dr. Clyde. A comedy in five acts, first performed in U.S.A., and produced at the Alexandra Opera House, Sheffield, July 19, 1880.

Dr. D. A comic opera in two acts, libretto by C. P. COLNAGHI, music by, Cotswold Dick, first performed at the Royalty Theatre, London, May 30, 1885, with H. Ashley in the title part (*Doctor Dosemoffen*), and other rôles by Miss Amy Florence, Miss Ethel Pierson, Miss Emily Cross, etc.; revived at the Opéra Comique Theatre in December, 1891, as 'A Spring Legend,' with Cairns James as the *Doctor*, and other parts by Miss Edith Chester, Miss Laura Linden, Mrs. Copleston, S. Barraclough, W. R. Shirley, etc.

Dr. Faust and Miss Marguerite; or, The Young Duck with the Old Quack. A burlesque by R. J. MARTIN and E. H. P. HOBDAK, first produced by amateurs at the Queen's Theatre, Dublin, on August 24, 1885.

Dr. Jekyll and Mr. Hyde. (1) A play by T. RUSSELL SULLIVAN, founded on the story by R. L. Stevenson, and first performed at Boston, U.S.A., in May, 1887, with Richard Mansfield in the title rôles, Miss Isabel Evesson as *Agnes Carew*, and Miss Emma Sheridan as *Rebecca*; first performed in England at the Lyceum Theatre, London, on August 4, 1889, with R. Mansfield and Miss Sheridan as before, Miss B. Cameron as *Agnes*, D. H. Harkins as *Dr. Lanyon*, Mrs. Harkins as *Mrs. Lanyon*, etc. (2) A play based by DANIEL E. BANDMANN on the same original, and first performed in U.S.A. in 1888; produced at the Opéra Comique, London, on August 6, 1888, with the adapter in the title parts, Miss L. Beaudet as *Sybil*, and other rôles by Miss L. Secombe, Miss Ada Neilson, H. Loraine, and S. Calhaem.—There is another dramatic version of the story, written by D. Davidson and C. Young, and performed in U.S.A.

Dr. Johnson. An episode in one act, by LEO TREVOR (*q.v.*), first performed at the Theatre Royal, Richmond, May 11, 1896; Strand Theatre, London, April 23, 1897, with Arthur Boucher in the title part, Fred Thorne as *Boswell*, Miss Sidney Crowe as *Mrs. Boswell*, and C. Weir as *Captain McKenzie*. See JOHNSON, SAMUEL.

Dr. Syntax. A comic opera, written by J. CHEEVER GOODWIN, music by Woolson Morse, acted first under that title,

Montreal, Canada, August 27, 1894; first in New York, Broadway Theatre, September 3, 1894. See CINDERELLA at SCHOOL. (2) 'Dr. Syntax, the Hypnotist;' a comedy-drama by WILLIAM BUSCH, Adelphi Theatre, Liverpool, September 24, 1894. (3) 'Dr. Syntax;' a musical comedy-drama in three acts, by CHARLES FREEMAN, Royal Concert Hall, St. Leonard's-on-Sea, June 3, 1895.

Dr. and Mrs. Neill. A play in three acts, by CLO GRAVES, first performed at Theatre Royal, Manchester, September 28, 1894, with J. Forbes Robertson and Miss Kate Rorke in the title parts, Miss M. Rorke as *Lady Carthew*, T. B. Thalberg as *Valancy*, and E. W. Gardiner as *Plunkett*; Grand Theatre, Islington, September 9, 1895, with Miss K. Rorke and E. W. Gardiner in their original rôles, Brandon Thomas as *Dr. Neill*, and Miss Beatrice Lamb as *Lady Carthew*.

Draggleshorp, Tiddy. A character in W. PHILIPS'S 'Lost in London' (*q.v.*).

Dragon (The) is a leading character in G. ABBOTT A BECKETT'S and MARK LEMON'S 'St. George and the Dragon' (*q.v.*), and in other versions of the same story.

Dragon Knight (The); or, The Queen of Beauty. A drama in two acts, by EDWARD STIRLING, founded on H. Ainsworth's 'Crichton,' and first performed at the Adelphi Theatre, London, on November 18, 1839, with Lyon as the *Admirable Crichton* (the Dragon Knight), Miss M. Lee as *Esclairmonde* (the Queen of Beauty), Yates as *Henri de Valois*, Maynard as *Gonzago*, Saville as *Joyeuse*, Wright as *Chicot* (the jester), Mrs. Fosbrooke as *Catherine de Medicis*, Miss Allison as *Marguerite de Valois*, and Miss E. Honner as *Genera*.

Dragon of Wantley (The) was written by HENRY CAREY (*q.v.*) and composed by J. F. Lampe, in burlesque of the Italian operas of their day. It was first performed at Covent Garden on October 26, 1737, with Reinhold as the *Dragon*, Salway as *Moore*, Laguerre as *Gaffer Gubbins*, Miss J. Young as *Margery Gubbins*, and Miss E. Young as *Mauxalinda*. *Moore*, who is in love with *Margery*, slays the *Dragon* by kicking him in the rear; whereupon *Gubbins* cries—

"The Loves of this brave Knight, and my fair Daughter,
In Koratorios shall be sung hereafter."

Mauxalinda is an old flame of *Moore*'s, and jealous of *Margery*, whom she essays to kill with a bodkin. A sequel, or second part, of 'The Dragon of Wantley,' entitled 'Margery; or, A Worse Plague than the Dragon,' was produced at Covent Garden in December, 1838. (2) 'The Dragon of Wantley; or, Old Mother Shipton,' a pantomime by E. L. BLANCHARD, produced at Drury Lane in December, 1870.

Dragon's Gift (The). A play by J. R. PLANCHE, produced at Drury Lane Theatre, on April 12, 1830.

Dragons de Villars (Les). A comic opera, composed by Maillart, and first performed in London (in French) at the Gaiety, on June 24, 1875; afterwards performed in London, with an English libretto, under the title of 'The Dragoons' (*q.v.*).

Dragoon, Mrs. The "Auntie" of H. J. BYRON'S farcical comedy so named (*q.v.*).

Dragoons (The). A comic opera in three acts, the music by Maillart, the libretto by HENRY HERSEE, adapted from that of 'Les Dragons de Villars' (*q.v.*); first performed at the Folly Theatre, London, on April 14, 1879, with Mdme. Dolaro as *Rose Friquet*, Miss Alma Stanley as *Georgette*, F. Leslie as *Thibaut*, C. J. Campbell as *Sylvain*, and F. H. Celli as *Bellamy*.

Drake, James, M.D. Author of 'The Sham Lawyer,' a comedy (1697); also, of a criticism on Jeremy Collier's 'Short View of the Immorality and Profaneness of the English Stage,' entitled 'The Antient and Modern Stages Survey'd, or Mr. Collier's View . . . set in a True Light' (1699).

Drake, Julia. Actress; daughter of Samuel Drake the actor (1772-1847); successively Mrs. Fostick and Mrs. Dean; "was," says T. Allston Brown in 'The American Stage,' "the first native-born actress that deflected the Western country in 1815." See DEAN, JULIA.

Drake, Mrs. Alexander [*née* Denny]. Actress, born at Albany, N.Y.; first appeared in Philadelphia in 1821, and in New York in 1832.

Drama (The). A poem, published in 1775, and ascribed both to H. DOWNMAN and F. PILON.

Drama (The), or Theatrical Pocket Magazine. A periodical started in May, 1821, and continued till 1825.

Drama at Home (The). A "revue" by J. R. PLANCHÉ, produced at the Haymarket Theatre, London, at Easter, 1844, with a cast including C. J. Mathews, James Land, Miss P. Horton, and Mrs. Glover.

Drama's Levée (The); or, A Peep to the Past. A "revue" by J. R. PLANCHÉ, produced at the Olympic Theatre, London, on April 16, 1838.

Dramas of the Wine Shop (The). melodrama, adapted by B. WEBSTER, jun., from 'Les Drames du Cabaret' (*q.v.*), and produced at the Adelphi Theatre, London.

Dramatic Biography. See OXBERRY, W.

Dramatic Censor (The), or Critical Companion, by FRANCIS GENTLEMAN, as published in 1770. "It is," says R. W. Lowe, "a very valuable work so far as its criticisms upon the actors are concerned." 'The Dramatic Censor, or Weekly Theatrical Report,' by THOMAS DUTTON, was

issued from January 4 to June 23, 1800, after which it became a "monthly epitome." In July, 1801, its title was changed to 'The Dramatic and Literary Censor.'

Dramatic Gazette (The), a weekly record of the stage, appeared between October 9, 1830, and January 1, 1831, inclusive.—'The Dramatic and Musical Review' was published between 1842 and 1847.—'The Dramatic Chronicle and Observer' appeared in January, 1870.—'The Dramatic Review' began to appear in February, 1885.

Dramatic Magazine (The), issued monthly, was published in three volumes, dated 1829-31.—'Tallis's Dramatic Magazine' appeared monthly for eight months, beginning in November, 1850.

Dramatic Mirror (The): "containing the history of the stage, from the earliest period to the present time; including a biographical and critical account of all the dramatic writers from 1660; and also of the most distinguished performers, from the days of Shakespeare to 1807; and a history of the country theatres, in England, Ireland, and Scotland," by THOMAS GILLILLAND, published in 1808.—'Oxberry's Dramatic Mirror,' containing the biographies of certain "eminent performers," appeared in 1823.

Dramatic Miscellanies. See DAVIES, THOMAS.

Dramatic Notes. A year-book of the London stage, edited by CHARLES EYRE PASCOE (1879), W. H. RIDEING (1880), AUSTIN BRERETON (1881 to 1886), and CECIL HOWARD (1887 to 1892).

Dramatic Poesy, Essay of. See DRYDEN, JOHN.

Dramatic Students (The). A Society thus entitled, consisting of young actors and actresses desirous to obtain further opportunities for practice in their art, and to promote the study of dramatic literature, was founded in February, 1885, and during its existence revived the following plays: 'The Two Gentlemen of Verona' (June, 1885), Lamb's 'Mr. H.' and Jerrold's 'House-keeper' (October, 1885), Dryden's 'Secret Love' (January, 1886), White's 'King of the Commons' (May, 1886), Heywood's 'Woman killed with Kindness' (March, 1887), W. Marston's 'Favourite of Fortune' (November, 1887).

Dramatick. The hero of 'The Author's Triumph' (*q.v.*).

Dramatist (The); or, Stop him who Can! A comedy in five acts, by FREDERIC REYNOLDS (*q.v.*), first performed at Covent Garden in May, 1789, with Lewis in the title part (*Vapid*), Munden as *Ennui*, Quick as *Lord Scratch*, Blanchard as *Floriville*, Holman as *Harry Neville*, Macready as *Willoughby*, Mrs. Webb as *Lady Waitfor't*, Miss Brunton as *Louisa Courtney*, and Mrs. Wells as *Marianne*; Bijou Theatre, London W., October 29, 1903.

Drames du Cabaret (Les). See DRAMAS OF THE WINE SHOP and WORKMEN OF PARIS.

Draper, Matthew. Author of 'The Spendthrift,' a comedy (1731).

Drawcansir, in BUCKINGHAM'S 'Rehearsal' (*q.v.*), is a travesty of *Almazor* (*q.v.*) in 'The Conquest of Granada.'

Drawing-Rooms, Second Floor, and Attic. A farce by J. MADDISON MORTON (*q.v.*).

Drawn Battle (A). A duologue by MALCOLM WATSON, first performed at the Opéra Comique Theatre, London, on April 17, 1893, by Charles Fulton and Miss Lena Ashwell.

Drayton, Michael. The following dramatic pieces, none of them now in existence, have been ascribed to this poet:—'Connan, Prince of Cornwall' (1598), 'Earl Godwin and his Three Sons' (1598), 'The First Civil Wars in France' (1598), 'Sir William Longsword' (1598), 'Wars of Henry I. and the Prince of Wales' (1598), 'Worse Afear'd than Hurt' (1598), and 'The Two Harpies' (1602). See Henslowe's 'Diary,' 'Biographia Dramatica' (1812), Fleay's 'English Drama' (1891), O. Elton's 'Michael Drayton' (1893), and the 'Dictionary of National Biography.'

Dreadfully Alarming. A farce by CONWAY EDWARDES (*q.v.*) and E. A. CULLERNE, first performed at the Philharmonic Theatre, London, on September 30, 1871.

Dream (A); or, Binks' Photographic Gallery. A musical satire by NAT CHILDS and WILLIE EDOUIN (*q.v.*), first performed in the United States, and produced at the Avenue Theatre, London, July 16, 1833.

Dream (The). A tragedy in three acts and in prose, by JOANNA BAILLIE (*q.v.*). "This play," says Genest, "has great merit. The character of *Osterloo* [*q.v.*] is drawn in a masterly manner."

Dream at Sea (The). A three-act drama by J. B. BUCKSTONE, first performed at the Adelphi Theatre, London, on November 23, 1835, with the author as *Tinkle*, Vining as *Lounce Lynwood*, "O." Smith as *Black Ralph*, Miss Daly as *Anne Trevanion*, Mrs. Nisbett as *Biddy Nutts*; revived at the Adelphi in 1836, with Mrs. Stirling as *Biddy*; at Sadler's Wells, London, in 1838, with Mrs. Honey as *Biddy*; at the Marylebone Theatre in 1848, with the Keeleys; at the Adelphi Theatre, London, in January, 1875, with J. Fernandez as *Lounce*, W. McIntyre as *Black Ralph*, J. Fawn as *Twinkle*, Miss Edith Stuart as *Anne*, and Miss Hudspeth as *Biddy*.

Dream Faces. A play in one act, by WYNN MILLER, first performed at Ramsgate on October 18, 1833; produced at Terry's Theatre, London, on November 1, 1883, and revived at the Garrick Theatre on February

22, 1890; first performed in America at Palmer's Theatre, New York, in April, 1891.

Dream Flower (The). A pantomimic fantasy in one act, by AIMÉE LOWTHER, performed at the Comedy Theatre, London, June 30, 1893.

Dream in Venice (A). An entertainment in two acts, by T. W. ROBERTSON, first performed at St. George's Hall, London, in March, 1867, by John Parry, T. German Reed, Miss S. Galton, and Mrs. German Reed.

Dream of Fate (The); or, Sarah the Jewess. A drama in two acts, by C. Z. BARNETT, first performed at Sadler's Wells, August 20, 1838, with Cathcart as *David Stoberg* (a rich Jew of Frankfurt), Mrs. R. Honner as *Sarah* (his daughter), and other parts by Miss Pincott, Conquest, J. Webster, R. Honner, etc.

Dream of Life (A). A play by WALTER WATTS, produced at the Marylebone Theatre in March, 1849.

Dream of Love (A). A comedy in two acts, by JOHN OXENFORD (*q.v.*), first performed at the Opéra Comique Theatre, London, on October 21, 1872.

Dream of the Future (A). A comedy in three acts, by CHARLES DANCE (*q.v.*), first performed at the Olympic Theatre, London, on November 6, 1837, with a cast including J. Vining, C. J. Mathews, F. Mathews, J. Brougham, Mdme. Vestris, etc. The "dream" occupies the second act.

Dream of Whitaker's Almanack (A). An "up-to-date review," produced at the Crystal Palace on June 5, 1899, with a cast including Miss Violet Cameron, Miss Louie Pounds, Miss L. Linden, L. Rignold, A. Helmore, A. Collard, etc.

Dream Spectre (The); or, The Legend of the Sleeper's Shrift. A romantic drama in three acts, by T. EGERTON WILKS, first performed at the Victoria Theatre, London, July 24, 1843.

Dreamer Awake (The); or, The Pugilist Matched. A farce by EYRE, performed at Covent Garden in May, 1791, with Munden as *Sir David Drowsy*, Bernard as *Bob Sparwell* (a pugilist), Macready as *Ormand*, etc.

Dreams. A comedy in five acts, by T. W. ROBERTSON (*q.v.*), founded on a short story contributed by Robertson to a collection of tales called 'A Bunch of Keys,' and first performed at Liverpool in February, 1869, as 'My Lady Clara,' with D. Bandmann as *Rudolph*, Mrs. Bandmann as *Lady Clara Vere de Vere*, Miss R. Sanger as *Lina*, E. Saker as *John Hobbs*, J. Chester as *the Duke of Loamshire*, and A. Glover as *the Earl of Mount Forrest Court*; produced as 'Dreams' at the Gaiety Theatre, London, on March 27, 1869, with Miss M. Robertson (Mrs. Kendal) as *Lady Clara*, Mrs. Leigh as *Frau Harfthal*, Miss R. Sanger as *Lina*,

A. Wigan as *Rudolph*, J. Clayton as the *Earl*, J. Maclean as the *Duke*, R. Soutar as *Hobbs*; revived in the autumn, with Sam Emery and Henry Neville as the old and young German respectively; performed at Boston, U.S.A., in March, 1869, as 'My Lady Clara'; first produced in New York (by A. Daly) at the Fifth Avenue Theatre on September 6, 1869, with E. L. Davenport as *Von Harfthal*, George Clarke as *Rudolf*, James Lewis as *John Hobbs*, Holland and Davidge as the pensioners, Mrs. Clara Jennings as *Lady Clara*, Miss Agnes Ethel as *Lena*, and Mrs. Gilbert as *Frau Von Harfthal*. "The play passed through the hands of Mr. Boucicault before it was produced by Mr. Daly." "Its story is the very, very old one of the slighted love of a poor young man for a rich young woman." (2) A play by M. FULLER, performed in U.S.A. in 1839.

Dreams of Delusion. A play in one act, by PALGRAVE SIMPSON (*q.v.*), in which G. V. Brooke played *Sir Bernard Harleigh*.

Dreary, Wat. A highwayman in GAY'S 'Beggars' Opera.'

Dred. (1) A drama by JOHN COLEMAN and F. PHILLIPS, performed at the Surrey Theatre, London, in October, 1856. (2) A drama by WALTER BANKS, Prince of Wales's Theatre, Wolverhampton, November 19, 1872.

Dresden China. A fantasy in one act, by ALICE CHAPIN and E. H. C. OLIPHANT, Vaudeville Theatre, London, July 21, 1892.

Dressalinda. Sister of *Beauty* in PLANCHÉ'S 'Beauty and the Beast' (*q.v.*).

Dress Coat (The). A farce by F. W. GREEN, first performed at the Strand Theatre, London, June 29, 1876.

Drew, Georgiana. Actress; daughter of Mrs. John Drew (*q.v.*); wife of Maurice Barrymore (*q.v.*); died 1893; made her first appearance at the Fifth Avenue Theatre, New York, in 1876 as *Clara* in 'Money' (*q.v.*). At the same house in the same year she was the original *Mrs. Gresham* in 'Life,' and the first representative in America of *Helen* in 'Weak Woman,' besides figuring as *Celia* in 'As You Like It,' *Mrs. Torrens* in 'The Serious Family,' and *Louise* in 'Frou-Frou.' She was seen at the Haymarket, London, in 1886, as *Eureka Grubb* in her husband's play, 'Nadjezda.'

Drew, John. Actor, born in Dublin, September, 1827; died Philadelphia, May, 1862; "was not only a renowned personator of Irish characters, but an admirable actor of light, eccentric comedy parts. In New York, Philadelphia, San Francisco, Albany, and other cities where he was an especial favourite, he was more closely identified with 'Handy Andy,' *Dr. O'Toole*, *Sir Lucius Trigger*, 'The Irish Emigrant,' and other popular representations of Irishmen, than any actor since the days of Tyrone Power" (Douglas Taylor). Joseph Jefferson, who saw Drew act in 1856, says: "Power, as a

light and brilliant actor, . . . was undoubtedly unparalleled in his line, but I doubt if he could touch the heart as deeply as did John Drew" ('Autobiography'). In 1860 Drew appeared at the Lyceum, London, as *Handy Andy*, and was then described by Henry Morley as "by far the best Irish comedian seen in London since the days of Power," and as "keeping the house in as genuine a roar of mirth as is to be heard at any of the playhouses" ('Journal of a Playgoer'). For a couple of seasons Drew was associated with W. Wheatley in the lease-ship of the Arch Street Theatre, Philadelphia. Mrs. John Drew, in her 'Autobiographical Sketch' (1900), describes her husband as "one of the best actors I ever saw, in a long list of the most varied description. Had he lived to be forty-five he would have been a great actor."

Drew, John. Actor; son of the above; made his professional *début* on March 22, 1873, at the Arch Street Theatre, Philadelphia, as *Plumper* in 'Cool as a Cucumber' (*q.v.*). He remained at this theatre, under his mother's management, till January, 1875, when he was the original representative of *Major Steel* in 'Women of the Day.' This performance brought him the offer of an engagement at New York with Augustin Daly, with whom (save for a tour with 'Diplomacy' in 1878-9), he continued to be associated until 1892. Under Daly's auspices he was the original performer of *Bob Ruggles* in 'The Big Bonanza' (1875), *Gyll* in 'Pique' (1875), *Chrisalde* in Howard's 'Wives' (1879), *Alex Sprinkle* in 'An Arabian Night' (1879), *Clyde Monogram* in 'The Way we Live' (1880), *Corlies* in 'Seventy-Two-Eight' (1883), *Latimer* in 'Dollars and Sense' (1883), *Austin* in 'Love on Crutches' (1884), *Jack Mulberry* in 'A Night Off' (1885), *Kiefe O'Kiefe* in 'Nancy and Co.' (1886), *Everett* in 'The Railroad of Love' (1887), *Adolphus Doubledot* in 'The Lottery of Love' (1888), *Harry Rutherell* in 'The Last Word' (1890), and *Robin Hood* in 'The Foresters' (1892). He was also in the first cast of 'Newport,' 'Our First Families,' 'Needles and Pins,' 'An American Abroad,' 'The Passing Regiment,' 'Red Letter Nights,' 'After Business Hours,' 'Love in Harness,' 'The Golden Widow,' 'Love in Tandem,' etc.; as well as in the first American casts of 'The Squire,' 'Lords and Commons,' 'The Magistrate,' 'Dandy Dick,' 'New Lamps for Old,' 'The Cabinet Minister,' etc. His repertory during this period included, further, *Don Philip* in 'She Would and She Would Not' (1883), *Belville* in 'The Country Girl,' *Captain Plume* in 'The Recruiting Officer,' *Ford* in 'The Merry Wives,' *Petruchio*, *Demetrius* in 'A Midsummer Night's Dream,' *Young Mirabel* in 'The Inconstant,' *Orlando*, *Charles Surface*, and the *King* in 'Love's Labour's Lost' (1891). He acted in London with Daly's company in 1834, 1836, 1838, and 1890. In 1892 he began his career as a travelling "star" by appearing in America in 'The Masked Ball' (*q.v.*). Among his more recent rôles

in America were those of *Mr. Kilroy* in 'The Squire of Dames' (*q.v.*) and *Dick Rudyard* in 'One Summer's Day' (*q.v.*).

Drew, Mrs. John [Louise Lane]. Actress, born in London, January, 1820; died August, 1897; daughter of Thomas Frederick Lane, an English actor; began her professional career in the English provinces as a representative of stage-children. In 1827 she went with her mother to America, where she figured at the old Walnut Street Theatre, Philadelphia, as the *Duke of York* to the elder Booth's *Richard III.* and as *Albert* to Edwin Forrest's *Tell*. From this point till 1830 she "starred" as a child actress, appearing as *Little Pickle*, *Dr. Pangloss*, *Goldfinch*, and so forth. Various local and touring engagements followed, and in 1836 Miss Lane was married to an actor named Henry Blaine Hunt. Her first appearances as "leading lady" were made at Natchez, Missouri, where she played *Lady Macbeth*, *Pauline Deschanelles*, etc. Thence she went to Philadelphia, Pittsburg, Cincinnati, Louisville, and the Park Theatre, New York, where she made a special success as *Fortunio*. In 1848 she married George Mossop, who died a few months after, and in 1850 she was united to John Drew (*q.v.*). At Philadelphia she played *Hypocrita* in 'She Would and She Would Not.' In 1861 she became lessee of the Arch Street Theatre there—a position which she retained till May, 1892, that is to say, for thirty-one consecutive years. In 1880 she accepted an engagement to play *Mrs. Malaprop* on tour with Joseph Jefferson; this lasted till 1892, after which she "starred" for a time under the management of her adopted son, Sidney White Drew. Jefferson says of her appearances with him in 'The Rivals': "During our first rehearsal of the comedy, Mrs. John Drew introduced some novel business in her first scene with *Captain Absolute* that struck me as one of the finest points I had ever seen made. When *Mrs. Malaprop* hands the letter for the *Captain* to read she gives him her own love-letter lately received by her from *Sir Lucius O'Trigger*. As the *Captain* reads the first line, which betrays the secret, Mrs. Drew starts, blushes, and simperingly explains that 'there is a slight mistake.' Her manner during this situation was the perfection of comedy" ('Autobiography,' 1839). "The persuasive excellence of the work," wrote William Winter (1880), "is its intense reality, and this redeems the extravagance of the character and the farcical quality of the text. For the first time it seemed as if *Mrs. Malaprop* might truly exist."

Drifting Apart. A play by J. A. HERNE (*q.v.*), performed in U.S.A. in 1888.

Drill. A character in 'At Home' (*q.v.*), performed originally by Emery.

Drink. A play in five acts, adapted by CHARLES READE (*q.v.*) from Busnach and Gastineau's dramatization of M. Zola's novel, 'L'Assommoir' (Paris Ambigu, January 19, 1879), and first performed at the

Princess's Theatre, London, on June 2, 1879, with C. Warner as *Coupeau*, W. Rigold as *Goujet*, W. Redmund as *Lantier*, T. P. Haynes as *Mes Bottes*, Beauchamp as *Poison*, Miss Amy Roselle as *Gervaise*, Miss Fanny Leslie as *Phoebe Sage*, Miss Ada Murray as *Virginie*, and Miss Katie Barry as *Nana*; revived at Drury Lane Theatre in June, 1891; at the Princess's in July, 1896; at the Britannia in August, 1897, and at the Adelphi in January, 1900. See ASSOMMOIR, L'.

"Drink to-day, and drown all sorrow." First line of a song in FLETCHER'S 'Bloody Brother' (*q.v.*).

Drive Love out of the Door and He'll come in at the Window. A ballet, performed at Drury Lane in May, 1815.

Driven from Home. (1) A drama in three acts, by G. H. MACDERMOTT, first performed at the Grecian Theatre, London, on July 31, 1871. (2) A domestic drama in four acts, first performed at the Grand Theatre, Birmingham, in October, 1634; produced at the Pavilion Theatre, London, on June 14, 1886.

Droit d'Ainesse (Le). See FALKA.

Dromio. The name of twin brothers in 'The Comedy of Errors' (*q.v.*), servants respectively to *Antipholus of Ephesus* and *Antipholus of Syracuse*.

Dross; or, The Root of Evil. A comedy in four acts, by M. E. BRADDON (*q.v.*), printed in 1882.

Drowsy, Sir David and Lady. Characters in EYRE'S 'Dreamer Awake' (*q.v.*).

Druce, Dan'l and Dorothy. See DAN'L DRUCE.

Drudge, Dick, in D. JERROLD'S 'Nell Gwynne' (*q.v.*).

Drue, Thomas. Author of 'The Life of the Duchess of Suffolk,' an historical play (1631), and part-author, with Robert Davenport, of 'The Woman's Mistaken.'

Drugger, Abel. A tobacconist in BEN JONSON'S 'Alchemist' (*q.v.*). This was one of Garrick's most notable parts: he "represented the tobacco-boy in the truest comic style; the moment he came upon the stage he discovered the most awkward simplicity, and through the whole part strictly observed the modesty of nature." Hannah More wrote of the performance (in 1776): "I should have thought it as possible for Milton to have written 'Hudibras' and Butler 'Paradise Lost' as for one man to have played *Hamlet* and *Drugger* with so much excellence." See, also, O'Keefe's 'Reminiscences.'

Drugget. (1) A rich haberdasher in MURPHY'S 'Three Weeks after Marriage' (*q.v.*). (2) A wealthy citizen in 'What we must All Come to' (*q.v.*).

Druid, Dr. A Welsh pedant in CUMBERLAND'S 'Fashionable Lover' (*q.v.*).

Druids (The). A pantomime masque in two parts, contrived by WOODWARD, and first performed at Covent Garden in November, 1774.—'The Druid' is the title of a 'tragic opera' in three acts, composed by M. CAPES, and produced at St. George's, February 22, 1879.

Drum Major (The). An opera produced at the Casino, New York, in November, 1839, with a cast including Miss Georgie Jennin and Edwin Stevens. See FILE DE AMBOUR MAJOR.

Drumclog; or, The Covenanters. A drama produced at the Theatre Royal, Edinburgh, September 5, 1871.

Drummer (The); or, The Haunted House. A comedy in five acts, by JOSEPH ADDISON (*q.v.*), first performed at Drury Lane on March 10, 1716, with Wilks as *Sir George Truman*, Johnson as *Vellum* (hiseward), Cibber as *Tinsel* (a coxcomb), Mills as *Fantome* (the drummer), Pinkethan as the butler, Miller as the coachman, Morris as the gardener, Mrs. Saunders as *bigail* (a maid), and Mrs. Oldfield as *Lady rumail*. Being presented anonymously, the play was not very warmly received. It was, however, revived at Lincoln's Inn fields in 1722 (after the author's death), with more success. Other revivals took place in 1738, 1745, 1754, 1762, and 1771. In 1786 the work was performed at Covent Garden in two acts, and in 1794 at Drury Lane in three. Addison seems to have confessed to Theobald that he took the character of *ellum*, the steward, from Fletcher's 'Scornful Lady' (*q.v.*). "The piece is, like 'Cato,' standing proof of Addison's deficiency in dramatic genius. The plot is poor and trivial; nor does the dialogue, though it flows in many passages traces of its author's peculiar vein of humour, make amends by its brilliancy for the tameness of the dramatic situations" (W. J. Courthope).

Drummer in Petticoats (A). A play by H. P. TAYLOR (*q.v.*), performed in S.A.

Drummond, Dolores. Actress; born in London, 1840; entered the profession, in Australia, in 1858, her first rôle being that of *sdemona*. Her English *début* was made at the Standard Theatre, London, in November, 1874, as *Hernione* in 'The Winter's Tale' (*q.v.*). She was the original *Horuse* in 'Jo' at the Globe Theatre in 1876, and played *Lisa* in 'Elinella' at the Princess's in 1878. She was afterwards in the original casts of 'Doctor Cupid' (1889), 'Lady Bountiful' (1891), 'The Lancashire Lifer' (1891), 'Forgiveness' (1891), 'Admiral Guinea' (1897), etc., also taking part in revivals of 'Proof' (Princess's, 1889), 'Theora' (same theatre, 1890), 'Sweet Lavender' (erry's, 1890), 'The Two Orphans' (Adelphi, 1894), 'Romeo and Juliet' (Lyceum, 1895), &c. so forth.

Drunkard (The). (1) A farce in two acts, printed in 1805. (2) A drama in four acts, adapted by W. H. SMITH, and first performed at the Museum, Boston, U.S.A., in 1844. (3) An adaptation of Zola's 'L'Assommoir' (*q.v.*), by BENJAMIN WEBSTER, produced at the Holte Theatre, Birmingham, September 29, 1879.

Drunkard's Children (The). A drama in two acts, by J. B. JOHNSTONE (*q.v.*).

Drunkard's Doom (The). (1) A drama in two acts, by GEORGE DIBDIN PITT, first performed at the Victoria Theatre, London, September 24, 1832. (2) An adaptation of Zola's 'L'Assommoir' (*q.v.*), produced at Plymouth, September 8, 1879.

Drunkard's Glass (The). A drama in one act, by THOMAS MORTON (*q.v.*), first performed at the Lyceum Theatre, London, on April 21, 1845, with Emery as the hero (*Michael Gray*), Diddear (*John Hulks*), Meadows, and Mrs. Alfred Wigan; afterwards played under the title of 'Another Glass.'

Drunkard's List (The). A drama produced at the Colosseum Theatre, Liverpool, April 1, 1872.

Drunkard's Warning (The). A drama in three acts, by C. W. TAYLOR, first performed at Barnum's Museum, New York, in 1856.

Drury Lane Theatre. See LONDON THEATRES.

Drury, Robert. An attorney; author of the following plays:—'The Devil of a Duke' (1732), 'The Mad Captain' (1733), 'The Fancy'd Queen' (1733), and 'The Rival Milliners' (1735).

Dryden, John. Poet, dramatist, and miscellaneous writer, born at Aldwinckle, Northamptonshire, August 9, 1631, died May 1, 1700; son of Erasmus Dryden, J.P., and grandson of Sir Erasmus Dryden, Bt.; educated at Westminster School, whence he went in 1650 to Trinity College, Cambridge, where he took his B.A. degree in 1654. In the last-named year his father died, leaving him property worth about £120 a year. In 1657 he began to reside in London, publishing his first poem in 1658. In 1663 he married Lady Elizabeth Howard, sister of his friend Sir Robert Howard (*q.v.*), and daughter of the Earl of Berkshire. With her, apparently, he received some augmentation of his income, which, however, it was necessary to supplement by his pen. Hence his decision to write for the stage. His first play, 'The Wild Gallant,' was produced by the King's Company at Lincoln's Inn Fields in February, 1663. Later in the year came 'The Rival Ladies,' by the same company, at the King's Theatre, for which Dryden wrote in succession, 'The Indian Queen' (1664), 'The Indian Emperor' (1665), and 'Secret Love; or, The Maiden Queen' (1667). 'Sir Martin Marall,' an adaptation, saw the light at the Duke's Theatre in 1667, and was followed at the same house in the same year by Dryden

and Davenant's adaptation of 'The Tempest' (*q.v.*). Dryden now made an arrangement by which he undertook to supply the King's Theatre with three plays per annum, in return for a share and a quarter of the profits made by the management. From this source he seems to have received £300 or £400 a year up to 1672, though he did not fulfil his own part of the undertaking. The pieces which he produced under the agreement were 'An Evening's Love; or, The Mock Astrologer,' an adaptation (1668), 'Ladies à la Mode,' a translation (1668), 'Tyrannic Love; or, The Royal Martyr' (1669), and 'Almanzor and Almahide; or, The Conquest of Granada' (1670). The theatre was burned down in January, 1672, and the company migrated to the house in Lincoln's Inn Fields, where Dryden produced his 'Marriage à la Mode' (1672), 'The Assiguation; or, Love in a Nunnery' (1672), and 'Amboyna; or, The Cruelties of the Dutch to the English Merchants' (1673). A new King's Theatre was opened in 1674, and therein, in 1675, was produced Dryden's 'Aurengzebe; or, The Great Mogul.' Hitherto his plays had been written in rhymed verse. In 'All for Love; or, The World Well Lost,' brought out at the King's in the winter of 1677-8, he resorted to blank verse, in avowed imitation of Shakespeare. The tragedy was a great success, and the delighted management voluntarily allotted to him the profits of the third day's representation. Nevertheless, he took his next play, 'Edipus,' written in collaboration with Nathaniel Lee, to the Duke's Theatre in Dorset Gardens, where, also, 'The Kind Keeper, or Limberham' (1678), an adaptation of 'Troilus and Cressida' (1679), and 'The Spanish Friar; or, The Double Discovery' (1681), were produced. In December, 1682, appeared 'The Duke of Guise,' in which Dryden and Lee again collaborated. In June, 1685, came 'Albion and Albanus,' in the midst of a period more remarkable for activity on Dryden's part in the poetical than in the dramatic sphere. In 1670 he had been appointed Poet Laureate and Historiographer Royal, and in 1683 Collector of the Customs in the Port of London. On the accession of William and Mary in 1688, having meanwhile become a Roman Catholic, he lost all three posts, and had to turn once more to the stage as a means of livelihood. The result was the production in 1690 of 'Don Sebastian' and 'Amphitryon,' in 1691 of 'King Arthur; or, The British Worthy' (a sequel to 'Albion and Albanus'), in 1692 of 'Cleomenes; or, The Spartan Hero' (with Thomas Southerne), and in 1694 of 'Love Triumphant; or, Nature will Prevail.' This was his last play, though, shortly before his death, he wrote an additional scene for a performance of Fletcher's 'Pilgrim' (*q.v.*) for the benefit of his son Charles. He had composed, in the course of his career, a large number of prologues and epilogues to his own plays and the plays of other writers, and of these a complete collection will be found in the 'Globe' Edition of his 'Poetical Works'

(1881). In 1666, while living in the country, Dryden wrote his 'Essay of Dramatic Poesy,' in which he advocated the use of rhymed verse in tragedy. This was published two years later. It was criticized by Sir R. Howard in the preface to his play, 'The Duke of Lerma' (1668), and Dryden defended himself in the preface to a second edition of his 'Indian Emperor.' The 'Essay' has been frequently reprinted. To the two Parts of 'The Conquest of Granada,' printed in 1672, Dryden prefixed an 'Essay on Heroic Plays,' in which he again advocated the use of rhymed verse; appending to the play an 'Essay on the Dramatic Poets of the Last Age,' "a defence of his Epilogue to the Second Part, in which he had claimed superiority for the dramatic writers of the time over Ben Jonson and others of the preceding age" (W. D. Christie). Sir Richard Blackmore, in the preface to his 'Prince Arthur' (1695), censured Dryden for the immorality of his plays, and to this the dramatist made answer in the preface to his 'Fables' (1700) and in a prologue spoken on March 25, 1700. To Jeremy Collier's attack on the stage, published in 1698, Dryden offered replies in a short poem addressed to P. A. Motteux on his tragedy called 'Beauty in Distress' (*q.v.*), and in an epilogue spoken on March 25, 1700. A collected edition of Dryden's plays was published in 1701; and another was edited by Congreve in 1717. Sir Walter Scott's edition of the Works appeared (with a memoir) in 1808, and again, revised and corrected by George Saintsbury, in 1882-93. A selection from Dryden's plays, prefaced and annotated by George Saintsbury, was added to the "Mermaid Series" in 1904. The Prose Works, edited (with a memoir) by Malone, appeared in 1800. See, also, 'Essays' edited by C. D. Yonge (1832), 'Discourses' edited by H. Morley (1886), and 'Essays' edited by W. P. Ker (1900). In the monograph contributed by him to the 'English Men of Letters' series (1881), George Saintsbury, discussing Dryden's dramatic works, says: "Great as are the drawbacks of these plays, their position in the history of English dramatic literature is still a high and remarkable one. . . . The reader who, ignorant of the English heroic play, goes to Dryden for information about it, may be surprised and shocked at its inferiority to the drama of the great masters. But he who goes to it knowing the contemporary work of Davenant and Boyle, of Howard and Settle, will rather wonder at the unmatched literary faculty which from such data could evolve such a result. . . . Dryden did so far manage to conciliate the gifts of the playwright and the poet, that he produced work which was good poetry and good acting material. Most, however, of his numerous hostile critics would confess and avoid the tragedies and would concentrate their attention of the comedies. It is impossible to help, in part, imitating and transferring their tactics. No apology for the offensive characteristics of these productions is possible. The coarseness of Dryden's plays is unpardonable. . . . It is

eliberate, it is unnecessary, it is a positive effect in art. . . . Yet I, for my part, shall still maintain that the merits of Dryden's comedies are by no means inconsiderable; indeed, that when Shakespeare, and Jonson, and Fletcher, and Etherege, and Wycherley, and Congreve, and Vanbrugh, and Sheridan have been put aside, he has few superiors. . . . The one disqualification under which Dryden laboured, the disqualification to create a character, would have been in any lesser man a hopeless bar even to the most moderate dramatic success. But the superhuman degree in which he possessed the other and strictly literary gift of adoption and arrangement, almost supplied the place of what was wanting, and almost made him the equal of the more facile makers. . . . II, or almost all, Dryden's dramatic work is a *tour de force*, but then it is such a *tour de force* as the world has hardly elsewhere seen. He was 'bade to toil on to make them sport,' and he obeyed the bidding with perhaps less reluctance than he should have shown. But he managed, as genius always does manage, to turn the hack work into a possession for ever here and there." For further criticism, see Johnson's 'Lives of the Poets,' Hazlitt's 'English Poets,' Campbell's 'Specimens,' Bell's Aldine edition of the Poems, Clough's 'Life and Letters,' Lowell's 'Among my Books,' and Masson's 'Essays.' See BAYES; CORONATION, THE; MISTAKEN HUSBAND, THE; REEVE, ANN; HEARSAL, THE; STATE OF INNOCENCE, HE.

Dryden, John, jun. Second son of the poet-dramatist, born 1667-8, died 1701; as the author of 'The Husband his own cuckold,' a comedy performed in 1696, with prologue by the elder Dryden.

D. T.; or, Lost by Drink. An adaptation of Zola's 'L'Assommoir' by C. LOMAINE CALLENDER (*q.v.*), produced at Bradford, August 4, 1879.

D'Urfey, Thomas. Dramatic writer, born 1653, died February, 1723; was of French parentage, his grandfather having fled from Rochelle in 1628 and settled down in Exeter, where Thomas D'Urfey was born. Educated for the law, D'Urfey soon abandoned it for literature, and was for many years celebrated as a playwright, and even more popular as the author of witty and humorous verse. His plays (all of which were published in the following order: 'The Siege of Memphis' (1676), 'The Fond Husband' (1676), 'Madam Fickle' (1677), 'The Fool turn'd Critic' (1678), 'Squire Oldapp' (1679), 'The Virtuous Wife' (1680), 'Sir Barnaby Whig' (1681), 'The Royalist' (1682), 'The Banditti' (1686), 'Love for Money' (1691), 'The Marriage-Hater Match'd' (1692), 'The Richmond Heiress' (1693), 'Comical History of Don Quixote' (1694 and 1696), 'Cynthia and Endymion' (1697), 'Intrigues at Versailles' (1697), 'The Campaigners' (1698), 'The Rise and Fall of Cassaniello' (1699 and 1700), 'The Bath' (1701), 'Wonders in the Sun' (1706), 'The

Modern Prophets' (1709), 'The Old Mode and the New' (1709), and 'The English Stage Italianized' (1727). D'Urfey adapted and produced Shakespeare's 'Cymbeline' as 'The Injured Princess' (1682), Beaumont and Fletcher's 'Sea Voyage' as 'The Commonwealth of Women' (1685), Fletcher's 'Noble Gentleman' as 'A Fool's Preference' (1686), and the same writer's 'Monsieur Thomas' as 'Trick for Trick' (1678). He also adapted Chapman's 'Bussy d'Ambois' (1691). Altogether, "D'Urfey wrote or adapted twenty-nine plays which were acted, besides three ['The Two Queens of Brentford,' 'The Grecian Heroine,' and 'Ariadne'] which he printed in 1721, and which were never acted." A collection of his verse was published in various forms between 1684 and 1720, under the title of 'Wit and Mirth; or, Pills to Purge Melancholy." See Nos. 67 and 82 of 'The Guardian,' in which Addison and Steele respectively bore witness to his good qualities as man and writer. "He has sometimes been spoken of," says Genest, "with a contempt which his writings do not deserve. His two tragedies were bad; his alterations from Shakespeare and Fletcher do him no great credit; but his 'Love for Money,' 'Marriage-Hater Matched,' 'Richmond Heiress,' 'Don Quixote,' and 'Campaigners' are certainly good plays, and even the worst of his comedies are not without a tolerable degree of merit" (Genest). See the 'Biographia Dramatica' (1812), Genest's 'English Stage' (1832), and the 'Dictionary of National Biography.'

Du Maurier, George. See TRILBY.

Du Souchet, H. A. Dramatic writer; author of 'The Man from Mexico,' 'My Friend from India,' 'Taking Chances,' 'My Wife's Step-Husband' (1897), 'A Misfit Marriage' (1898), etc.; also, part-author, with C. T. Vincent, of 'The Countess de Caziac,'—all first performed in U.S.A.

Du Terreaux, Louis Henry. Dramatic writer, born 1841, died 1873; author of 'The Last of the Barons,' burlesque (1872), 'Vokins' Vengeance,' libretto (1872), 'A Cabinet Secret' (1872), 'The Broken Branch,' libretto (1874), and 'La Fille de M^{me}. Angot,' adaptation (1874); also, part-author, with H. Savile Clarke (*q.v.*), of 'Love Wins' (1873) and 'A Fight for Life' (1876).

Duarte. Son of Guimar in BEAUMONT and FLETCHER'S 'Custom of the Country' (*q.v.*).

Duberly, Lord and Lady. See HEIR-AT-LAW.

Dublin. The first theatre erected in this city seems to have been that which was opened in Werburgh Street in 1634 by John Ogilby. This having been closed "by order," Ogilby went over to England, obtained the office of Master of the Revels in Ireland, and in 1662 opened a theatre in Orange Street, "commonly called Smock

Alley" (now Essex Street). In the management of this house he was succeeded by Joseph Ashbury (*q.v.*), who had been his deputy, and under whose *régime* both Wilks and Booth appeared. He in his turn was followed by his son-in-law, Thomas Elrington (*q.v.*), who died in 1732. In 1727 a Madame Violante had become manageress of a booth, at which the afterwards-famous Peg Woffington (*q.v.*), then but a girl, was one of the performers. This also was closed by the local authority, which was, however, outwitted by the erection (about 1732) of a theatre in Rainsford Street, outside the limits of its jurisdiction, and under the rule of Benjamin Husband (*q.v.*). The house in Smock Alley having fallen into disrepair, March, 1734, saw the opening of a new theatre near Aungier Street under aristocratic auspices. The following year, however, witnessed the rebuilding of the Smock Alley Theatre, wherein Quin and Woodward acted in 1739, and Garrick and Peg Woffington in 1742. After this the managements of the Smock Alley and Aungier Street playhouses were amalgamated, until, in 1745, Thomas Sheridan (*q.v.*) became director of both—a position he occupied till 1754, when, becoming involved in local politics, and consequently earning some unpopularity, he retired, letting the theatres to Sowdon and Victor for two years. At the end of that period he returned and resumed the reins of office. Meanwhile, a little theatre had been erected in Capel Street (January, 1744-5), and in October, 1858, came the opening of yet another local playhouse—this time in Crow Street, on the site of a music-hall started in 1731, and under the rule of Spranger Barry (*q.v.*). Barry remained here till 1767, when he was succeeded by Henry Mossop (*q.v.*), who had already undertaken (in 1760) the control of the theatre in Smock Alley. The result was that Mossop surrendered the Crow Street house in 1770 and the Smock Alley house in 1772, being followed at the latter by Thomas Ryder, who in 1776 also took over the former. In 1781 Richard Daly became manager at Smock Alley, and in the keen rivalry which ensued Ryder was worsted. Crow Street was then directed for a time by Thomas Crawford, who had married Barry's widow. That lady eventually disposed of her interest in the theatre to Daly, by whom Smock Alley was then deserted in favour of Crow Street. From that day the theatre in the "Alley" fell into disuse, being by-and-by converted into a corn store. The house in Crow Street, on the other hand, was reconstructed and reopened in 1783, Daly remaining director till 1796. In the interval a music-hall in Fishamble Street had been turned into a private theatre by Lord Westmeath and Frederick Jones, who in 1794 obtained a modified license to give public performances. Daly had petitioned against this, but unsuccessfully. In the end, terms were made with him, and in 1798 Jones secured a full patent for twenty-one years. It was during his *régime* that the famous riots of 1814 and

1819 occurred in the theatre, the first arising over the substitution one night of 'The Miller and his Men' for 'The Forest of Bondy' (and its famous dog), which the audience had been led to expect. In or about the last-named year, Henry Harris (*q.v.*), of Covent Garden, appeared in Dublin with a patent for a new theatre. This was the signal for the closing of the Crow Street house (which in 1836 was replaced by a medical school). Harris first of all gave performances in the Rotunda, starting in June, 1820; but he had secured a site in Hawkins Street, where the first stone of the new building was laid in October, 1820. The house itself, thereafter called the Theatre Royal, was opened in January, 1821, with a representation of 'The Comedy of Errors' and 'The Sleep Walker,' and an introductory address by George Colman, jun. For the subsequent history of this institution, consult the 'History of the Theatre Royal, Dublin,' published in 1870, and 'Annals of the Theatre Royal, Dublin, from its opening in 1821 to its destruction by fire, February, 1830,' published in the last-named year. For fuller details concerning the Dublin stage from 1660 to 1774, see Hitchcock's 'Historical View of the Irish Stage' (1783, 1794). See, also, Genest's narrative in the tenth volume of his 'English Stage' (1832)—an account "compiled chiefly from Hitchcock, except that where Hitchcock borrows from Chetwood, Victor, and Wilkinson, the originals have been consulted." Chetwood's 'General History of the Stage,' published in 1749, contains "memoirs of most of the principal performers that have appeared on the Dublin stage for the last fifty years." The existing Dublin theatres are the Royal, the Gaiety, and the Queen's.

Dublin Bay. A comediotta by T. W. ROBERTSON, performed at the Theatre Royal, Manchester, on May 13, 1869; subsequently produced at the Folly Theatre, London.

Dublin Boy (The). See ANDY BLAKE.

Dubois. The name of characters in 'The Abbé de L'Épée; or, Deaf and Dumb' (*q.v.*), BUCKSTONE'S 'Peter Bell, the Waggoner,' WILLIAMS'S 'Ici on Parle Français' (*q.v.*), etc.

Dubois, Camille. Actress; made her London *début* as *Fragoletto* in 'The Brigands' at the Globe Theatre in 1875. She was afterwards seen at the Globe in 'Vert-Vert,' at the Criterion in 'Les Près St. Gervais' and 'Pink Dominos,' at the Opéra Comique in 'Madame L'Archiduc,' at the Strand in 'Champagne' and 'Madame Favart,' at the Comedy in 'Rip Van Winkle,' etc. See DICK.

Dubois, Mrs. Dorothea. Author of 'The Divorce' (1771) and 'The Haunted Grove' (1772).

Dubosc. A thief in 'The Courier of Lyons' (*q.v.*) and 'The Lyons Mail' (*q.v.*).—*Josephine Dubosc* is a character in BOUCCAULT'S 'Presumptive Evidence' (*q.v.*).

Dubourg, Augustus W. Dramatic writer; author of 'Women and Men' (1871), 'Sympathy' (1872), 'Twenty Minutes' Conversation under an Umbrella' (1873), 'Bitter Fruit' (1873), 'Art and Love' (1877), 'Just like a Woman' (1879), 'Land and Love' (1884), 'Vittoria Contarina' (1897); also, part-author, with Tom Taylor (*q.v.*), of 'A Sister's Penance' (1866) and 'New Men and Old Acres' (1869), and, with Edmund Yates, of 'Without Love' (1872).

Ducange, Marie. See MARIE DUCANGE.

Ducas, Michael, in LEWIS'S 'Adelgitha' (*q.v.*).

Duchess (The). A play by PAUL M. PORTER, Rapley's National Theatre, Washington, D.C., December 19, 1892.

Duchess de la Vallière (The). A play in five acts, by EDWARD, LORD LYTON (*q.v.*), first performed at Covent Garden on January 4, 1837, with Miss Faucit in the title part, Macready as the *Marquis de Bragelone*, Vandenhoff as *Louis XIV.*, W. Farren as the *Duke de Lauzun*, Miss Partridge as *Queen Maria Theresa*, Mrs. W. West as *Madame de la Vallière*, Miss Pelham as *Madame de Montespan*, and other parts by Tilbury, J. Webster, etc. "Though," writes Westland Marston, "the piece was a failure on the stage, the general testimony was that Macready and Helen Faucit had seldom played with more splendid effect."

Duchess de la Vaubalière (The). A drama in three acts, adapted by J. B. BUCKSTONE from the French of De Rougemont, and first performed at the Adelphi Theatre, London, on February 6, 1837, with the adapter as *Morrisseau* (a notary), Mrs. Yates in the title part (*Julie*), Lyon as the *Duke de la Vaubalière*, Hemming as *Adrian* (his elder brother, and beloved by *Julie*), and other parts by Yates, "O." Smith, etc.

Duchess Eleanor. A play by HENRY F. CHORLEY (*q.v.*), first performed at the Haymarket in March, 1854, with Miss Charlotte Cushman in the title part, G. Vandenhoff as *L'Incognito*, etc. H. J. Byron records that Miss Cushman "played magnificently." Nevertheless, says G. Vandenhoff ('An Actor's Note-Book'), the play "scarcely lived through the second night; a volley of hisses settled its fate in the fifth act." "At the touch of the assassin's corpse was supposed to bleed afresh, but his was too horrible for the audience, and I amned the drama."

Duchess of —! (The). A farce in one act, by T. EGERTON WILKS (*q.v.*), first performed at the Strand Theatre, London, June 13, 1842, with Keeley as *Caleb Goodfellow* and Mrs. Keeley as *Kate Carraway*.

Duchess of Coolgardie (The). A drama in five acts, by EUSTON LEIGH and CYRIL DARE, first performed at Drury Lane Theatre on September 19, 1896, with a cast including Miss Hilda Spong, Miss Laura Johnson, Miss L. Linden, Miss E. Jordan,

Miss Valli Valli, C. Glenney, L. Cautley, E. H. Vanderfelt, Hermann Vezin, etc.

Duchess of Dijon (The). A comic opera in two acts, written by BASIL HOOD, composed by WALTER SLAUGHTER, and first performed at the Theatre Royal, Portsmouth, September 20, 1897, with Miss Rita Ravensberg as the *Duchess*, Miss Hall Cairne as *Bon Bon*, and other parts by G. Mudie (the *Duke*), Mat Robson (*Jacques*), etc.

Duchess of Malfi (The). A tragedy by JOHN WEBSTER (*q.v.*), performed before 1619, with J. Lewin as *Daniel de Bosola*, R. Burbage (and afterwards Taylor) as *Ferdinand*, W. Ostler (and afterwards R. Benfield) as *Antonio Bologna*, H. Cundell (and afterwards R. Robinson) as the *Cardinal*, J. Underwood as *Delio*, T. Pollard as *Silvio*, J. Tomson as *Julia*, and R. Sharpe as the *Duchess*; first printed in 1623 ("with divers things that the length of the play would not bear in the presentment"), and again in 1640 and 1678. The tragedy was revived at Lincoln's Inn Fields about 1664, with Betterton as *Bosola*, Harris as *Ferdinand*. Smith as *Antonio*, Young as the *Cardinal*, Mrs. Gibbs as *Julia*, and Mrs. Betterton as the *Duchess*. We read that "it filled the house eight days successively, and proved one of the best stock tragedies." An adaptation of the play, entitled 'The Unfortunate Duchess of Malfi; or, The Unnatural Brothers,' was produced at the Haymarket in July, 1707, with Mills as *Bosola*, Booth as *Antonio*, Verbruggen as *Ferdinand*, Keen as the *Cardinal*, Mrs. Bradshaw as *Julia*, and Mrs. Porter as the *Duchess*. Another adaptation (by THEOBALD), entitled 'The Fatal Secret' (*q.v.*), was brought out at Covent Garden in April, 1733, with Quin as *Bosola*, Ryan as *Ferdinand*, Walker as the *Cardinal*, Milward as *Antonio*, and Mrs. Hallam as the *Duchess*. In this play, which "ends happily," *Bosola* figures as an honest man. Prepared for the stage by R. H. Horne (who contributed a prologue), Webster's tragedy was performed at Sadler's Wells on November 20, 1850, and succeeding nights, with Miss Glyn in the part of the heroine, Phelps as *Ferdinand*, Graham as the *Cardinal*, H. Mellon as *Malatesti*, Waller as *Antonio*, C. Wheatleigh as *Delio*, and G. Bennett as *Bosola*. G. H. Lewes saw this performance, and wrote of the play: "Although Horne has greatly lessened its absurdities, I never felt them so vividly until it was acted before my eyes. He has made it less tedious and less childish in its horrors, but the irredeemable mediocrity of its dramatic evolution of human passion is unmistakable. The noble lines of manly verse which charm the reader fail to arrest the spectator, who is alternating between impressions of the wearisome and the ludicrous" ('Dramatic Essays,' 1896). The tragedy was produced at the Broadway, New York, in December, 1857, with Mrs. Wilmarth Waller as the *Duchess*. It was revived (in Horne's version) at the Standard Theatre, London, in August, 1859, with Miss Glyn as the *Duchess*; at Sadler's Wells in

1864, with Miss Marriott in the title rôle; at the Standard Theatre (in Horne's version) in April, 1868, with Miss Glyn as the *Duchess*, H. Marston as *Ferdinand*, C. Verner as *Antonio*, and A. Rayner as *Bosola*; at the Opéra Comique, London (in a version by W. Poel), on Friday afternoon, October 21, and Tuesday afternoon, October 25, 1892, with Miss Mary Rorke as the *Duchess*, Miss Hall Caine as *Cariola*, Miss A. de Winton as *Julia*, Murray Carson as *Bosola*, S. Barraclough as *Ferdinand*, Bassett Roe as the *Cardinal*, and R. Buckley as *Antonio*. *Antonio* is the *Duchess's* steward. *Ferdinand* (Duke of Calabria) and the *Cardinal* are her brothers, who desire her to marry *Count Malatesti*. When they find that she is secretly wedded to *Antonio*, they instruct *Bosola* (her Gentleman of the Horse) to kill her, after first doing their best to drive her out of her senses. Afterwards *Ferdinand* goes mad. *Cariola* is her maid; *Julia*, the *Cardinal's* mistress; and *Delio*, a friend of *Antonio's*. "I do not know," says Hazlitt, "but the occasional strokes of passion are even profounder and more Shakespearian [than in 'The White Devil']; but the story is more laboured, and the horror is accumulated to an overpowering and insupportable height."

Duchess of Mansfeldt (The). A comic drama in one act.

Duchess of Padua (The). See GUIDO FERRANTI.

Duchess of Suffolk (The), her Life. An historical play by THOMAS DRUE (*q.v.*), printed in 1631. It was "formerly and plausibly misattributed to Heywood."

Duchess or Nothing. A comediotta by WALTER GORDON (*q.v.*).

Duck-Hunting. A farce by J. STIRLING COYNE (*q.v.*).

Ducks and Drakes. A comedy in three acts, by SYDNEY ROSENFELD, first performed at Memphis, Tenn., October 13, 1899.

Ducrow, Andrew. Theatrical manager and equestrian, born in Southwark, 1793, died 1842; was the son of Peter Ducrow, a circus performer, from whom he learned all the "tricks of the trade;" became leading equestrian and rope-dancer at Astley's Amphitheatre, whence he went to the Royal Circus (now the Surrey), appearing there as *Florio*, the dumb boy in 'The Forest of Bondy.' Thence he returned to Astley's. He was in the original casts of Planché's 'Cortez' at Covent Garden in 1823, and of 'The Enchanted Courser' at Drury Lane in 1824. Later, he became, with William West, joint-proprietor of Astley's, and, later still, was concerned in the production at Drury Lane of the spectacles of 'St. George and the Dragon' and 'King Arthur and the Knights of the Round Table.' In 1841 Astley's was destroyed by fire, and this catastrophe, it is believed, hastened Du-

crow's death.—His brother John, an equestrian clown, died in May, 1834.

Dudevant, Madame. See GRASS. HOPPER, THE; PIERRE THE FOUNDLING.

Dudgeon, Richard. "The Devil's Disciple" in G. B. SHAW'S play so named (*q.v.*).

Dudley, Lord Guildford, figures in ROWE'S 'Lady Jane Grey' (*q.v.*).—*Captain Dudley*, his son *Charles*, and his daughter *Louisa*, are characters in CUMBERLAND'S 'West Indian' (*q.v.*).

Dudley, Sir Henry Bate. Dramatic and miscellaneous writer, born 1745, died 1814; son of the Rev. H. Bate; assumed the name of Dudley in 1784; editor successively of 'The Morning Post' and 'The Morning Herald'; author of the following plays, printed in the years named:—'Henry and Emma' (1774), 'The Rival Candidates' (1775), 'The Blackamoor Wash'd White' (1776), 'The Flicht of Bacon' (1779), 'Dramatic Puffers' (1782), 'The Magic Picture' (1783), 'The Woodman' (1791), 'Travellers in Switzerland' (1794).

Duel (The). (1) A comedy by WILLIAM O'BRIEN, adapted from Sedaine's 'Le Philosophe sans le Savoir,' and first performed at Drury Lane Theatre on December 8, 1772. (2) A farce by R. B. PEAKE (*q.v.*), first performed at Covent Garden in 1822, with a cast including Farren, Jones, Connor, Keeley, and Blanchard.

Duel in the Dark (A) was performed at Burton's Theatre, New York, in August, 1853, with Burton as *Greenfinch*.

Duel in the Snow (The). A drama in three acts, by E. FITZBALL (*q.v.*).

Duel of Hearts (A). A play by Mrs. JEAN DAVENPORT LANDER (*q.v.*) and FREDERICK PAULDING, first performed at New Rochelle, New York, September 8, 1893.

Duel sous Richelieu (Un). See DEVOTION.

Duellist (The). A comedy by Dr. W. KENRICK, adapted from Fielding's novel, 'Amelia,' and performed, for the first and only time, at Covent Garden Theatre on November 20, 1773.

Duenna (The); or, Double Elopement. A comic opera in three acts, by R. B. SHERIDAN, first performed at Covent Garden on November 21, 1775, with Mattocks as *Don Ferdinand*, Quick as *Isaac*, Wilson as *Don Jerome*, Du Bellamy as *Don Antonio*, Leoni as *Carlos*, Mahon as *Father Paul*, Wewitzer as *Lopez*, Mrs. Mattocks as *Louisa*, Miss Brown as *Clara*, and Mrs. Green as the *Duenna*. The piece ran for seventy-five nights. (2) 'The Duenna,' described by Genest as "a political pamphlet in three acts," was published in 1776.

Dufard, Achille Talma. Father of the heroine in 'The First Night' (*q.v.*).

Dufarge, Jacques and Madame. Characters in dramatizations of Dickens's *Sale of Two Cities* (*q.v.*).

Duff, Harvey. A spy in BOUCIULT'S 'Shaughraun' (*q.v.*).

Duff, John R. Actor, born 1787, died April, 1831; educated at Trinity College, Dublin, in which city, apparently, he began his stage career. After his marriage (see DUFF, MARY ANN), he crossed the Atlantic, and made his American *début* at Boston on November 2, 1810, as *Octavian* in 'The Mountaineers.' "He soon became," says Land, "the acknowledged favourite of the Boston public, and for many years reaped their highest esteem. The maturer judgment of his critics awarded him his best laurels for his success in light comedy; but he was an actor of extraordinary versatility, unequalled on our stage before by Hodgkinson, and surpassed in London only by Elliston, whom he is said to have resembled more closely than any other actor." Ireland, in his monograph on Mrs. Duff, gives a long list of characters portrayed by her husband. Four of Duff's children were seen upon the stage—Mary (see PORTER, MRS. J. G.), Eliza (Mrs. Vowler), James Lenville, and Thomas Thatcher.

Duff, Mary Ann [*née* Dyke]. Actress; born in London, 1794; died in New York, September, 1857; first appeared—with her sisters Elizabeth and Ann, afterwards the wives respectively of Thomas Moore, the poet, and W. II. Murray, the theatrical manager (*q.v.*)—as a dancer at the Dublin Theatre. Moore was at this time a suitor for her hand, and, on being rejected by her, made her the subject of his well-known comic, beginning—

"Mary, I believed thee true,
And I was blessed in thus believing."

Her affections had been bestowed upon a young actor, John R. Duff (*q.v.*), whom she married in her sixteenth year, and with whom she went to America, making her *début* there as *Juliet*, at Boston, on December 31, 1810. Her professional career—which, so far as appearances at Drury Lane in 18, as the heroine of 'Isabella' and of 'Melgitha,' was confined to American playhouses—extended over rather more than a quarter of a century, her last performance, it is believed, being in May, 1838. In 1836 (whereabouts) she espoused a Mr. Seever, a lawyer at New Orleans. On retiring from the stage, she discarded Roman Catholicism for Methodism, and spent the remainder of her life in works of charity. J. N. Ireland, who contributed a biography of her to the 'American Actor Series' (1882), says: "She was endowed by nature with every mental faculty and every physical requisite for pure tragedy; and in that distinct line, and in that line only, education and experience raised her (in the opinion of the writer) to the highest rank ever attained on the stage of America. She possessed a person of more than medium height, and of the most perfect symmetry. . . . Her face, called

beautiful in her girlhood, throughout life was irradiated by eyes of the darkest hue and most speaking intelligence. The varying expression of her features has never been surpassed; while her voice was as soft and musical in its quiet tones, as (we are told) was that of Mrs. Cibber. . . . It was admirably adapted to the sorrows of the rustic heroines of domestic life, such as *Annette* in 'The Maid and Magpie,' as *Mary* in 'The Innkeeper's Daughter'—as well as to the touching and exquisitely natural madness of *Ophelia*, the stormy grief of *Constance*, the grander suffering of *Lady Macbeth*, and the very tempest and whirlwind of contending passion embodied in her unrivalled *Hermione* (in 'The Distressed Mother'). Among her other notable rôles were *Cordelia*, *Desdemona*, *Katherine* (the 'Shrew'), *Queen Katherine* ('Henry VIII.'), *Rosalind*, *Roxana*, *Belvidera*, *Mrs. Beverley*, *Mrs. Haller*, *Lady Randolph*, *Mdme. Clermont*, *Meg Merrilies*, *Helen Macgregor*, etc.

Duffet, Thomas. Dramatic writer; author of 'The Amorous Old Woman' (1674), 'The Spanish Rogue' (1674), 'The Empress of Morocco' (1674), 'The Mock Tempest' (1675), 'Beauty's Triumph' (1676), and 'Psyche Debauch'd' (1678).

Dufoy. French valet to *Sir Frederick Frolic* in ETHEREGE'S 'Comical Revenge.'

Duggan, Mary. Actress and vocalist: was the original *Nan* in 'Indiana' at the Avenue Theatre, London, 1886, and played *Nelly Bly* in the revival of 'The Vicar of Bray' at the Savoy Theatre in 1892. She was the first representative in America of *Tessa* in 'The Gondoliers.'

Duke and No Duke (A). A farce in three acts, by NAHUM TATE, acted at the Theatre Royal in 1685, with Leigh as *Trappolin*. The plot is taken from 'Trappolin Suppos'd a Prince' (*q.v.*), and the title seems to have been suggested by 'King and No King' (*q.v.*).

Duke for a Day. A play in verse by ROSS NEIL (*q.v.*), printed in 1874.

Duke Humphrey's Dinner performed at Wallack's Theatre, New York, in January, 1856, with Lester Wallack as *Richard Birdoon*.

Duke in Difficulties (A). A comedy by TOM TAYLOR (*q.v.*), founded on a story in *Blackwood's Magazine*, and first performed at the Haymarket Theatre, London, on March 6, 1861, with H. Howe as the *Duke of Kleinstadt-Waldstein*, Mrs. Stirling and Miss Fanny Stirling as an actress and her daughter (*La Jaconde* and *Colombe*), and other parts by Buckstone (as a travelling theatrical manager), Compton, Rogers, Mrs. Wilkins, Mrs. Poynter, etc.

Duke of Guise (The). A play by JOHN DRYDEN and NATHANIEL LEE, first performed in December, 1682. "Immediately after the Restoration," says W. D. Christie, "Dryden had projected and sketched a play on the subject of the Duke of Guise,

applying the story of the French League to the British covenant and Civil War: a closer parallel was now to be found in the opposition to Charles and James prosecuted by Shaftesbury and Monmouth and their party. Monmouth's return to England in 1679 in defiance of the King bore resemblance to the entry of the Duke of Guise into Paris, which made part of the play. . . . The public treated the play as a poetical manifesto, and Dryden was exposed to fierce attacks from Whig writers." He published the piece in 1683, and replied to his critics in 'A Vindication of "The Duke of Guise."' "

Duke of Lerma (The). See GREAT FAVOURITE.

Duke of Milan (The). A tragic-comedy by PHILIP MASSINGER (*q.v.*), acted at Black Fryars, and first printed in 1623. "The plot is derived partly from Guicciardini, partly from the story of Mariamne in Josephus. There is very little that is historical in the play, beyond the mere fact of the war in Italy between the Emperor and the King of France, and the part taken in it by the Duke of Milan." In November, 1779, Richard Cumberland brought out at Covent Garden, under the title of 'The Duke of Milan,' a compound of Massinger's play and of Fenton's 'Mariamne' (*q.v.*), with Henderson as the Duke (Ludovico Sforza), Aikin as *Francisco*, and Miss Younger as *Marcellia*. An adaptation of Massinger's tragedy was produced at Drury Lane in March, 1816, with Edmund Kean as the Duke, Rae as *Francisco*, Holland as *Pescara*, Wallack as *Tiberto*, Powell as *Stephano*, Oxberry as *Graccho*, Mrs. Bartley as *Marcellia*, Mrs. Horn as *Eugenia*, Miss Boyce as *Mariana*, and Mrs. Breton as *Isabella*. "The Duke of Milan," says Arthur Symonds, "despite much that is inadequate and even absurd in its handling, rises again and again to something of passion and of insight. The character and circumstances of *Sforza* have been often compared with those of *Othello*. . . . His capacity for sudden and extreme changes of disposition, and his violent and unhinged passion, are represented with more dramatic power, with more force and naturalness, than it is at all usual to find in Massinger. . . . If *Sforza* is after all but a second-rate *Othello*, *Marcellia* is certainly a very shrewish *Desdemona*, and *Francisco* a palpably poor *Iago*."

Duke of Savoy (The); or, Wife and Mistress. A play (with music) by FREDERIC REYNOLDS, performed at Covent Garden in 1817, with Young in the title part.

Duke of Swindleton (The). A farcical comedy in three acts, by WILLIAM BURNSIDE, first performed at the Opéra Comique Theatre, London, June 11, 1855.

Duke of York's Theatre. See LONDON THEATRES.

Duke's Daughter (The). An opera bouffe in three acts, written by G. M. LAYTON, and composed by Leon Vasseur,

first performed at the Royalty Theatre London, on January 10, 1876.

Duke's Device (The). See DUKE'S MOTTO, THE.

Duke's Diversion (The). See FOR LIES OF A NIGHT.

Duke's Mistress (The). A tragic-comedy by JAMES SHIRLEY, "acted at the private house, Drury Lane," and printed in 1633. The "mistress" is *Ardelia*, who although she presides at the court of the Duke of Pavia, is nevertheless chaste, and in the end espouses *Bentivolio*, the Duke and the *Duchess* being reconciled.

Duke's Motto (The). A play by JOHN BROUGHAM (*q.v.*), adapted from Paul Féval 'Le Bossu' (*q.v.*), and first performed at the Lyceum Theatre, London, on January 10, 1863, with the author as *Carrickfergus*. Fechter as *Captain Henri de Lagardère*, G. Vining as *Gonzague*, H. Widdicomb as *Peyrolles*, Miss Elsworthy as *Duchesse de Nevers*, Miss Carlotta Leclercq as *Zillah*, Miss Kate Terry as *Blanche de Nevers*; revived at the Lyceum Theatre in March 1867, with Fechter in his original rôle and Miss Henrade as *Blanche*; performed at the Fifth Avenue Theatre, New York, December, 1869, with E. L. Davenport as *Lagardère*, and other parts by W. J. Davidge, J. Lewis, G. Holland, D. I. Harkins, and Miss F. Davenport; revived at the Olympic Theatre, London (with slight alterations, and under the title of 'The Duke's Device'), on September 30, 1871, with Henry Neville as *Lagardère*, F. Archibald as *Prince de Gonzague*, R. Pateman as *Carrigue* (*Carrickfergus*), Miss Camille Dibois as *Pepita*, W. J. Hill as *Peyrolles*, D. Dibdin Culver as *Esop*, Miss Amy Crawford as *Princess de Gonzague*, and Miss Carlisle as *Blanche*; revived in the English provinces in 1836, with Edmund Tearle as *Lagardère*; performed in the United States in the spring of 1837, with Osmond Tearle as *Lagardère* and Miss M. Conway as *Blanche*; revived, with alterations and excisions, as 'Lagardère; or, The Hunchback of Paris,' at Niblo's Garden, New York, August 17, 1837, with M. Barrymore in the title part; played at the Theatre Royal, Manchester, in August, 1837, with J. Dewhurst as *Lagardère*. Miss Ada Rehan has appeared in America as *Blanche*. "The play," wrote Henry Morley, "is all big picturesque romance. It even rivals the 'Colleen Bawn' and 'Peep o' Day' with set 'sensation' scene and acrobatic feat—the hero, who hauls himself up a rope-hand over hand, with a baby in his arm. H. J. Byron burlesqued 'The Duke's Motto' in 'The Motto' (*q.v.*). See, also, MOTTO ON THE DUKE'S CREST.

Duke's Theatre (The). See LONDON THEATRES.

Duke's Wager (The). (1) A play adapted by FANNY KEMBLE from the 'Mlle. de Belle-Isle' (*q.v.*) of Dumas père, and performed in New York in April, 1855.

with Miss Julia Dean as *Gabrielle de Belleste*. (2) A play by A. R. SLOUS, adapted from the same original, and first performed at Princess's Theatre, London, on June 4, 1851, with Mrs. C. Kean as *Mdlle. de Belleste*, C. Kean as *Leon St. Mars*, Alfred Wigan as the *Duc de Richelieu*, and Mrs. Winstanley as the *Marquise de Prie*.

Dukkehjém, El. See NORA.

Dulcamara; or, The Little Duck and the Great Quack. A burlesque on *L'Elisir d'Amore*, written by W. S. GILBERT (*q.v.*), and first performed at the St. James's Theatre, London, on December 29, 1866, with Miss Carlotta Addison as *Adina* ("the little duck"), Miss E. M'Donnell as *emorino*, J. D. Stoye as *Beppo*, F. Charles as *Belcore*, Gaston Murray as *Tomaso*, Miss Bufton as *Gianetta*, and Frank Matthews as *Dr. Dulcamara*. "The piece," says the author, was "written in ten days and rehearsed in a week."

Dulceda. Daughter of *Cantato* in *Layes' Opera* (*q.v.*).

Dulcet, David, in PEAKE'S 'Amateurs and Actors' (*q.v.*), is a "musical dramatic amateur," "attached to theatricals and *à la Mary Hardacre*."

Dulcie. The heroine of ROSE'S 'Vice and Virtue' (*q.v.*).

Dulcimel, in J. MARSTON'S 'Parasitaster' (*q.v.*), is daughter of the *Duke of Urbino*.

Dulcimer, Dick, in E. L. BLANCHARD'S 'The Dam Buff' (*q.v.*).

Dull. A constable in 'Love's Labour's Lost' (*q.v.*).

Dulverydotty. A farce in one act, by J. S. ADAMS ACTON, Terry's Theatre, London, June 15, 1894.

Dumain. "A well-accomplished youth," bearing the King of Navarre in 'Love's Labour's Lost' (*q.v.*)—

He hath wit to make an ill shape good,
And shape to win grace, tho' he had no wit."

Dumas, Alexandre. See CHEVALIER DE LA MAISON ROUGE; DEMOISELLES DE LA CYR; KEAN; MARIAGE DE CONVENANCE; MDLLE. DE BELLE-ISLE; MONTE CRISTO; THREE MUSKETEERS; TOUR DE PÉRIE.

Dumas, Alexandre [the Younger]. S'AMI DE FEMMES; DAME AUX CAMELLES; DEMI-MONDE; DIANE DE LYS; ÉANGÈRE, L'; FILS NATUREL; MONSIEUR A HONNE; PERE PRODIGE; PRINCESSE GORGES.

Dumauralized Trilby (A). See TRILBY.

Dumb Belle (The). A comediotta by B. E. BERNARD (*q.v.*), first performed at the Olympic Theatre, London, in 1831, with Mlle. Vestris in the title part (*Eliza Arnton*), and other rôles by J. Vining, W. Inning, Brougham, and Miss Pincoff;

revived at the Lyceum Theatre, London, in October, 1874, with a cast including H. B. Conway, J. D. Beveridge, Miss St. Ange, etc.; first performed in New York in December, 1834.

Dumb Brigand (The). A play produced at the Strand Theatre, London, on March 15, 1832, with Madame Celeste in the title character (*Alp*). She was seen in this rôle in New York in January, 1835.

Dumb Cake (The); or, The Regions of Fancy. A pantomime performed at Covent Garden in December, 1787.

Dumb Conscript (The); or, A Brother's Love and a Sister's Honour. A drama in two acts, by H. P. GRATTAN (*q.v.*), first performed at Astley's Theatre, London, in 1835, with Ducrow in the title part (*Eugene*) and Mrs. Pope as *Eugene's* sister *Gabrielle*.

Dumb Girl of Genoa (The). A melodrama in three acts, by FARRELL, first performed at the Coburg Theatre, London; played at the Lafayette Theatre, New York, in July, 1826; printed as 'The Maid of Genoa.'

Dumb Guide of the Tyrol (The). A romantic drama in two acts, by T. G. BLAKE, first performed at the Adelphi Theatre, London, October 9, 1837, with Ducrow in the title part (*Fritz*), and other rôles by "O." Smith, H. Beverley, Mrs. Yates, etc.

Dumb Knight (The). A play by LEWIS MACHIN, "acted sundry times by the children of the Revels," and printed in 1608. The scene lies in Cyprus, and the incidents are taken from *Bandello*. The dumb knight is *Philoctes*, who, for love of *Mariana*, promises to keep silence for a twelvemonth.

Dumb Lady (The); or, The Farrier made Physician. A farce in five acts, by JOHN LACY, founded on Molière's 'Médecin Malgré Lui,' acted at the Theatre Royal, and printed in 1672. "Lacy no doubt acted *Drench*, the farrier" (Genest).

Dumb Man of Manchester (The). A melodrama in two acts, translated by B. F. RAYNER from the French, and first performed at Astley's Amphitheatre, London (under the title of 'The Factory Assassin'), on September 28, 1837, with Ducrow in the title part, and H. Widdicombe as *Crispin Weller* (a bootmaker); produced in New York in November, 1838.

Dumb Savoyard (The) and his Monkey. A melodrama in one act, by B. THOMPSON, first performed at Drury Lane in April, 1828, with Mrs. Barrymore and Master Wieland in the title characters (*Pipino* and *Marmazette*), and other parts by Mrs. W. West, Mrs. C. Jones, Younge, etc.; performed in New York in November, 1828, with Mrs. Hilson as *Pipino* (a part afterwards played by Mrs. Barnes and Mlle. Celeste).

Dumbiedikes, The Laird of, figures in BOUCICAULT'S 'Trial of Effie Deans,' in SHEPHERD'S 'Effie Deans,' in 'The Scotch Sisters,' and other dramatic versions of 'The Heart of Midlothian' (q.v.).

"**Dumb-shows, Inexplicable.**" This phrase, used by *Hamlet* in act iii. sc. 2, has reference to the pantomimic action in which certain old-time dramas were introduced. "Before each act of the play to be performed, the *dramatis personæ* came forward, and by means of eloquent gestures, postures, and glances, typified the transactions in which they were about to engage" (Dutton Cook). See Buckhurst's 'Gorboduc,' in which "dumb-shows" were freely used. A "dumb-show," in the text of 'Hamlet' (act iii. sc. 2), precedes the performance of 'The Murder of Gonzago;' this, apparently, was intended to be "inexplicable," because, after it is over, *Ophelia* says to Hamlet, "What means this, my lord?" "Belike," she innocently continues, "this show imports the argument of the play." Herein Shakespeare may be satirizing the "dumb-show" as a dramatic institution of his time. See Cook's 'On the Stage' (1883).

Dumnorix. Chief of the *Trinobantians* in GLOVER'S 'Boadicea' (q.v.).

Dumont. A character in ROWE'S 'Jane Shore' (q.v.).—*Blanche Dumont* is the heroine of MARSTON'S 'Hero of Romance' (q.v.).

Dumpling. (1) There is a *Major Dumpling* in JONES'S 'Green Man,' (2) *Master Joseph Dumpling* is the "fat boy" in MONCRIEFF'S 'Sam Weller' (q.v.).

Dumps. A character in CUMBERLAND'S 'Natural Son' (q.v.).

Dumps, Dolly. See BACHELOR'S BUTTONS.

Dunbar, Henry. See HENRY DUNBAR.

Duncan. King of Scotland in 'Macbeth' (q.v.). Hazlitt says that "the dramatic beauty of the character of *Duncan*, which excites the respect and pity even of his murderers, has been often pointed out. It forms a picture of itself."

Duncan, Emily. Actress, died July, 1889; was in the original casts of 'Bibb and Tucker' (Gaiety, London, 1873), 'The Great Divorce Case' (Criterion, 1876), 'Rescued' (Adelphi, 1879), 'Olivette' (Strand, 1880), etc.

Duncan, Maria [Mrs. Davison]. Actress and vocalist; born 1783; had played at Dublin (1796), York, Edinburgh, Glasgow, and Liverpool, before, in October, 1804, she made her London *début* at Drury Lane as *Lady Teazle*. In the course of the season that followed she was seen at the same theatre as *Rosalind*, *Lady Townley*, *Kate Harcastle*, *Sylvia* ('The Recruiting Officer'), *Miranda* ('The Busybody'), *Letitia Hardy*, *Charlotte* ('The West Indian'), *Clau-*

rinda ('The Suspicious Husband'), *Lydia Languish*, *Mrs. Sullen*, *Mrs. Oakley*, and *Juliana* in 'The Honeymoon' (of which she was the first representative). She married in 1812, and became mother of J. W. Davison, the musical critic. "She was the successful rival," says Oxberry's 'Dramatic Biography,' "of Mrs. Jordan in *Nell* in 'The Devil to Pay,' and *Peggy* ('Country Girl') and *Priscilla* ('The Romp'). . . . As a general actress," wrote the same authority (1826), "she is decidedly the first of the present day." Leigh Hunt, in his "critical essay" on Mrs. Jordan, refers to Miss Duncan's successes in "breeches' parts," such as *Captain Macheath*; she "wears the breeches," he says, "much better than becomes her." William Robson says: "She was not the tragic muse, she was not the comic muse, but she was worthy to be the chosen handmaid of either, or both. With a full, handsome person, and a rich, good and sweet voice, she had just talent enough to make loveable women very loveable indeed. Her attention was principally directed to comedy, but, like all good comedians she was quite capable, when required, to draw a tear" ('The Old Playgoer,' 1846). "The charm of her acting," says Mrs. Newton Crosland, "was its naturalness. Her enunciation was distinct, and the dialogue from her lips received the easy flow of conversation" ('Landmarks of a Literary Life' 1893).

Dunce, Sir Davy and Lady, characters in OTWAY'S 'Soldier's Fortune' (q.v.).

Duncombe, William. Dramatist, died 1769; author of 'Athalia' (1722) and 'Lucius Junius Brutus' (1735).

Dundee [Scotland]. For the theatrical history of this town, see 'The Dund Stage,' by F. Boyd.

Dunder, Sir David and Lady, characters in COLMAN'S 'Ways and Means' (q.v.). They have two daughters—*Harr* and *Kitty*.—*Van Dunder* is a character 'The Dutch Governor' (q.v.).

Dunderman, Van, in O'KEEFE'S 'Blacksmith of Antwerp' (q.v.), is the rival of *Quintin Matsys*.

Dundreary, Lord, figured first in TAYLOR'S 'Our American Cousin' (q.v.). The part was originally a very small one, but Sothern, its first exponent, was allowed *carte blanche* in regard to it, and gradually expanded it until it became what we see in London, the mainstay of the play. Henry Morley wrote of Sothern's performance (in November, 1861) that it was a sketch new to our stage, given by an actor hitherto unknown in London, Mr. Sothern, with an eccentric and whimsical elaboration that is irresistibly amusing. The stock jokes and the extravagant suggestions of emptiness would be intolerably stupid in the hands of almost any actor. But Mr. Sothern has overlaid it all with innumera-

Judicious touches of manner and byplay, and is so imperturbably extravagant, that shouts of laughter follow almost every look and gesture. He contrives, in the midst of all the extravagance, to maintain for his inane lord the air of a well-bred good-natured gentleman." *Lord Dundreary* reappeared in 'Sam's Arrival' (*q.v.*), by JOHN OXENFORD (1862), and in 'Lord Dundreary Married and Done For' (*q.v.*), by H. J. BYRON (1864). See the article by John Oxenford in the *Theatre* magazine for October, 1878; also, MAIDEN AND MIZEN. (2) *Lord Dundreary*, in BROUGH and HALLIDAY'S 'Colleen Bawn Settled at Last' (*q.v.*), is represented as an ancestor of the peer made popular by Sothorn.

Dunelm. A character in Dr. J. BROWNE'S 'Athelstan' (*q.v.*).

Dunlap, William. Dramatic writer and theatrical manager; born New Jersey, 1766; died New York, 1839; began life as a student of painting. He made his *début* as a playwright in September, 1888, when his comedy, 'The Father; or, American Shandyism,' was performed in New York. After this came 'Darby's Return,' followed by 'Leicester,' a tragedy (1794), 'Fontaineville Abbey,' a tragedy (1795), 'The Archers' (1796), 'Tell Truth and Shame the Devil' (1797), 'André' (1798), 'Abellino' (1802), 'The Voice of Nature' (1803), 'The Italian Father' (1810), 'The Wife of Two Husbands' (1811), 'Peter the Great' (1814), 'The Glory of Columbia her Yeomanry' (1817), 'Bonaparte in England,' and many other plays, including adaptations from the German, such as 'The Blind Boy,' 'Fraternal Disorder,' 'Lovers' Vows,' 'The Stranger,' 'The Wildgoose Chase,' etc. From 1798 to 1805 he was director of the Park Theatre, New York, of which in 1810-11 he was assistant manager. In 1812 he resumed the profession of painter. He was the author of a 'Memoir of George Frederick Cooke' (1813) and of a 'History of the American Stage' (1832).

Dunn, John. Actor; imitated T. D. Rice and became known as "The English in Crow." J. A. Cave describes him as 'a very popular comedian at the minor theatres, especially Sadler's Wells' ('Jubilee of Dramatic Life and Incident'). His first appearance in America was made at Niblo's garden, New York, in October, 1844, as 'King Bigaroon in 'Fair Star.' "Mr. Dunn," writes J. N. Ireland, "was a good low comedian in country boys and certain grades of eccentricities."

Duncombe, Cecilia and Chudleigh. Characters in T. W. ROBERTSON'S 'M.P.' (*q.v.*).

Dunstall, John. Actor; appeared at Woodman's Fields between 1740 and 1742, and at Covent Garden between 1744 and 1777. He was the original representative of *arrivis* in 'The Good-natured Man' and of *avid* in 'The Rivals.' Among his other parts were *Falstaff* ('Merry Wives'), *Sir*

Toby Belch, and *Caliban*; and his *Brainworm*, *Lockit*, *Sir Jealous Traffic*, *Sir Sampson Legend*, *Pan* ('Midas'), etc., were praised by his critics.

Dunster, Charles, published a translation of 'The Frogs' of Aristophanes (1785).

Dupe (The). A comedy by Mrs. FRANCES SHERIDAN, acted at Drury Lane three times in December, 1763, with Yates in the title part (*Sir John Woodall*), Mrs. Pritchard as the woman by whom he is duped (*Mrs. Etherdown*), King as *Sharply* (her accomplice), Mrs. Lee as *Rose* (in love with *Sharply*), Mrs. Palmer as *Emily* (*Sir John's* niece), Packer as *Wallford* (her lover), Havard as *Friendly*, and Kitty Clive as *Mrs. Friendly*.

Dupe, Lord. "An ignorant pretender," in FOOTER'S 'Taste' (*q.v.*). (2) *Sir Simon Dupe*, in MILLER'S 'Art and Nature' (*q.v.*), is father of *Flaminia*.

Dupely, Sir Charles. A character in BURGOYNE'S 'Maid of the Oaks' (*q.v.*).

Dupes of Fancy (The); or, Every Man his Hobby. A farce in two acts, by GEORGE SAVILLE CAREY, first performed at the Haymarket in May, 1792.

Duplicity. (1) A comedy in five acts, by THOMAS HOLCROFT (*q.v.*), first performed at Covent Garden on October 13, 1781, with Henderson, Lewis, Lee Lewes, Edwin, We-witzer, Miss Younge, and Mrs. Inchbald in the chief parts; reduced to three acts, and revived at the same theatre, in May, 1796, as 'The Mask'd Friend.' The friend in question is *Osborne*, who, with the aid of some sharpers, cures *Sir Harry Portland* of his passion for gaming. (2) A drama in three acts, by R. CLIFF, Eclectic Theatre, Soho, London, December 14, 1871. (3) A comedy in two acts, by Mrs. SAKER, first performed at Birkenhead, May 28, 1883.

Duprè. Servant to, and accomplice of, *Darlemont* in HOLCROFT'S 'Deaf and Dumb' (*q.v.*).

Duprez and Son, Bankers and Brokers. A play produced at the Union Square Theatre, New York, in 1884. It is identical with the drama called 'Struck Blind.' See AVEUGLE, I'.

Durable, Miss Laurelia. An old maid in KENNEY'S 'Raising the Wind' (*q.v.*).

Durand et Durand. See TWO JOHN-NIES, THE.

Durant, Baines. A cynical man of the world in PINERO'S 'Imprudence' (*q.v.*).

Durazzo. The "Guardian" in MAS-SINGER'S play so named (*q.v.*).

Duret, Marie. Actress, died San Francisco, April, 1881; made her first appearance in America in March, 1850, at the Walnut Street Theatre, Philadelphia, as

Julia in 'The Hunchback.' See BROOKE, G. V.

Duretête, Captain. In FARQUHAR'S 'Inconstant' (*q.v.*) is "an honest, good-natured fellow that thinks himself a greater fool than he is."

Durimel. A character in CHARLES KEMBLE'S 'The Point of Honour' (*q.v.*).

During Her Majesty's Pleasure. A drama in three acts, by GEORGE CONQUEST and HENRY PETTITT, first performed at the Grecian Theatre, London, on May 21, 1877.

Duruset, John. Actor and vocalist, born 1791, died 1842.

Dust. A farcical comedy in three acts, adapted by SYDNEY GRUNDY (*q.v.*) from 'Le Point de Mire' of Labiche and Delacour, and first performed at the Royalty Theatre, London, on November 12, 1881, with a cast including F. A. Everill, G. W. Anson, J. G. Taylor, F. Rodney, R. Mansfield, C. Glenney, Miss Lydia Thompson, Miss Harriett Conevey, Miss Nellie Younge, and Miss Lottie Venne.

Dutch Courtezan (The). A comedy by JOHN MARSTON, "played at Black Fryars by the children of the Revels," and printed in 1605.

Dutch Governor (The); or, 'Twould Puzzle a Conjuror. A drama, produced in U.S.A. with W. E. Burton in the leading character.

Dutch Lover (The). A comedy by Mrs. BEHN, acted at the Duke's Theatre, and printed, in 1673. The plot is founded on that of a Spanish novel.

Dutchman (The). A musical piece in two acts, written by THOMAS BRIDGES, and performed at the Haymarket in August, 1775.

Dutiful Deception (The). A comedy in one act, performed at Covent Garden in 1778.

Dutiful, Deuteronomy. A character in 'The Vermont Wool-Dealer.'

Dutton, Thomas. Author of 'Pizarro in Peru,' a play (1799). See DRAMATIC CENSOR.

Duty. A play in four acts, adapted by JAMES ALBERY from Augier's 'Les Bourgeois de Pont Arcy' (*q.v.*), and first performed at the Prince of Wales's Theatre, London, on September 27, 1879, with H. B. Conway as *Sir Geoffrey Deane*, Arthur Cecil, Forbes Robertson, H. Kemble, Miss Linda Dietz as *Marcelle*, Mrs. Herman Vezin, Mrs. John Wood, Miss Augusta Wilton, and Miss Marion Terry as *Mabel*; revived at Terry's Theatre, London, on the afternoon of November 30, 1887.

Duty, the Mariner's Compass. A play by HENRY LESLIE (*q.v.*), produced at the Bowery Theatre, New York, in 1870.

Duval. (1) *Armand Duval* is the hero of various adaptations from 'La Dame aux

Camélias' (*q.v.*). (2) *Catherine Duval*, in WATTS PHILLIPS'S 'Dead Heart' (*q.v.*) becomes the *Countess*. (3) *Marianne Duval* is the heroine of L. PHILLIPS'S 'Marianne the Vivandière' (*q.v.*).

Duval, Claude. See CLAUDE DUVAL.

Dux Redux; or, A Forest Tangle. A poetical play in three acts, by JAMES RHOADES, first performed at the Novelty Theatre, London, January 13, 1887.

Dwarf of Naples (The). A tragic comedy in five acts, by GEORGE SOANN (*q.v.*), first performed at Drury Lane in March, 1819, with Edmund Kean in the title part (*Malbessi*), and other rôles by H. Kemble, Harley, Oxberry, Bengough, Mrs. W. West, Mrs. Mardyn, Mrs. Orger, etc. "The Dwarf is described as half mad with envy— as having the heart of a lion and the cunning of a fox—as wise, learned, valiant, and everything but good" (Genest).

Dwyer. Actor; after experience on the Norwich and York circuits, made his London *début* at Drury Lane in 1802 as *Belcour* in 'The West Indian.'

Dwyer, Michael. Actor and vocalist made his professional *début* at the Opéra-Comique, London, in June, 1878. He was the original representative of *Buckingham* in Farnie and Planquette's 'Neil Gwynne' (Avenue Theatre, 1884), and of *Vincen Knapps* in 'La Cigale' (Lyric Theatre, 1890).

Dwyer, P. W. Author of 'The Soldier of Fortune,' a comedy.

Dyas, Ada. Actress; daughter of Edward and Ann Dyas (*q.v.*); made her London *début* at Sadler's Wells in 1861 as *Princess John of Lancaster* in 'Henry IV.' In 1866 she was the original *Phæbe* in Roberts's version of 'Lady Audley's Secret' (*q.v.*), and in 1866 was seen as *Clara* in the first London production of 'Hunted Down' (*q.v.*). She was the first representative in the English provinces of *Esther Eccles* in 'Caste' (*q.v.*) and afterwards was specially chosen by Wilkie Collins for the dual rôle of *Anne and Laura* in 'The Woman in White' (1870). At the Court Theatre in 1872 she was the original *Beatrice* in Merivale's 'A Son of the Soil' (*q.v.*), and also played *Alcmena* in Oxenford's adaptation of Dryden's 'Amphitryon' (*q.v.*). Late in 1872 she was engaged by Augustin Daly to appear at the Fifth Avenue Theatre, New York, where she made her American *début* as *Anne Sylvester* in 'Man and Wife' (*q.v.*). Thence she went as "leading lady" to Wallack's, where she remained for three seasons (1874-76), figuring as *Kate Hardcastle*, *Lady Teazle*, *Lady Ga Spanker*, *Clara Ffolliott* in 'The Shaughraun,' etc. She next "starred" with her own company as *Esther Eccles*, afterward returning to Wallack's, and then appearing at the Madison Square Theatre as *Mrs. Dick* in 'Young Mrs. Winthrop' (*q.v.*). Late came appearances throughout the States as *Mrs. Ralston* in 'Jim the Penman' (*q.v.*) and *Mrs. Seabrooke* in 'Captain Swift' (*q.v.*).

In 1832 she played *Goneril* in the production of 'King Lear' at the Lyceum, London.

Dyas, Edward. Actor, born 1815, died 1877; made his first metropolitan appearance at the City of London Theatre in October, 1860, as *Simon Scrubby* in 'The Thieves' Secret.' He was the first representative of *Colonel Croker* in 'The Winning Hazard' (1865), of *Sir Jericho Maximum* in 'How she Loves Him' (1867), of *Dr. Pritchard* in 'Tweedie's Rights' (1871), and of *Tugman* in Albery's 'Pickwick' (1871). He was also seen as *Villiers* in 'The Belle's Stratagem' at the St. James's, London, in 1866.—His wife, ANN ADA DYAS (born 1823, died 1871), made her first appearance in London at the City of London Theatre in September, 1860, as *Genea* in 'The Fortune Teller.' See DYAS, ADA.

Dyce, Rev. Alexander. Editor and critic, born 1798, died 1869; undertook clerical duty from 1822 to 1825, but after the latter year devoted himself to literary pursuits. He published editions of the works of English dramatic authors in the following order:—George Peele, 1828 and 1839, revised in 1858; John Webster, 1830, revised in 1857; Robert Greene, 1831, revised in 1858; Thomas Middleton, 1840; Beaumont and Fletcher, 1843-46; Christopher Marlowe, 1850, revised in 1861; Shakespeare, 1857, revised in 1864-67; and John Ford, 1869. In 1830 he edited the ext of 'Demetrius and Euanthe' ('The Humorous Lieutenant'). Three years later, he completed Gifford's edition of James Shirley, adding a memoir. To the Aldine series he contributed an edition of Shakespeare's poems. He edited, also, Kempe's

'Nine Days' Wonder,' Porter's 'Two Angry Women of Abingdon,' and the two old plays of 'Timon' and 'Sir Thomas More,' all of which see. His other publications include 'Remarks on Collier's and on Knight's Editions of Shakespeare' (1844), 'A Few Notes on Shakespeare' (1853), and 'Strictures on Collier's Edition of Shakespeare' (1859).

Dyer, Robert. Author of 'Nine Years of an Actor's Life' (1833).

Dying for Love. A comediotta in one act, by J. MADDISON MORTON (*q.v.*), performed in New York in October, 1858.

Dykwynkyn. The *nom de guerre* of Richard Wynne Keene (*q.v.*), theatrical designer.

Dymas. The *King's* favourite in YOUNG'S 'Brothers' (*q.v.*).

Dyott, John. Actor; well known and popular on the York circuit; made his American *début* in September, 1844, at the Park Theatre, New York, as *Iago*.—His wife is described by J. N. Ireland as "a very useful and valuable actress in various grades of countesses, chambermaids, spinsters, and country girls, and rarely equalled in several parts, especially a line of French soubrettes." Among her best parts were *Rosa Dartle*, *Mrs. Mantalini*, and *Tilly Slowboy*. She retired in 1853.

Dysart, Florence. Actress and vocalist; was the original *Lydia Hawthorne* in Cellier's 'Dorothy' (1836); she also played (in London) *Sybil* in 'Dandy Dick Turpin' (1839), the *Queen of France* in 'Joan of Arc' (1891), etc.

E

Each for Himself. A musical farce, produced at Drury Lane Theatre in 1816.

Eagle Eye. A drama of Indian life, performed in America.

Eagle Joe. A drama in four acts, by HENRY HERMAN, Princess's Theatre, London, December 26, 1892.

Eaglecliffyffe, The Earl of. A character in T. W. ROBERTSON'S 'Birth' (*q.v.*).

Earl (The). A tragedy in verse and five acts, founded by EDGAR FAWCETT (*q.v.*) on his own poem, 'Alan Eliot,' and first performed at Boston, U.S.A., in April, 1887.

Earl Goodwin and his Three Sons. play by ROBERT WILSON, M. DRAYTON, J. CHETTEL, and T. DEKKER, performed 1598. "A second part, ascribed wholly to Drayton, was acted the same year by the Lord Admiral's servants." (2) 'Earl Goodwin,' an historical tragedy by ANN YEARSLEY, performed at Bath in 1789.

Earl of Brecon (The). A tragedy in verse, in five acts, by ROBERT LANDOR (*q.v.*), printed in 1841, and described by Swinburne as "noble and pathetic"—"the motive or mainspring of the action at once so new, so true, and so touching."

Earl of Essex (The). The title of two plays based on the story of Elizabeth's "unhappy favourite:"—(1) A tragedy by HENRY JONES, first performed at Covent Garden on February 21, 1753, with Barry as *Essex*, Mrs. Bland as *Queen Elizabeth*, Sparks as *Lord Burleigh*, Smith as *Southampton*, Mrs. Cibber as the *Countess of Rutland*, and Mrs. Vincent as the *Countess of Nottingham*. This piece was revived at Drury Lane in 1755 and 1773, and at Covent Garden in 1774, 1782, 1790, 1812, and 1822. Genest points out that Jones should not have made Burleigh one of the *personæ*, for he was not alive at the date given to the action of the play. M^{de}me. Janauschek acted in America in 1868 in W. Laube's 'Graf von Essex,'

which seems to have been suggested by Henry Jones's play. (2) A tragedy by HENRY BROOKE (*q.v.*), performed at Dublin in 1748-49; produced at Drury Lane on January 3, 1761, with T. Sheridan as *Essex*, Mrs. Pritchard as *Queen Elizabeth*, Davis as *Robert Cecil*, Holland as *Southampton*, Miss Mowatt as the *Countess of Rutland*, and Mrs. Kennedy as the *Countess of Nottingham*. In this play occurs the passage—

"Monarchs,

To rule o'er freemen, should themselves be free."

which Dr. Johnson parodied in the well-known line—

"Who drives fat oxen should himself be fat."

"Jones's 'Earl of Essex,'" wrote Genest in 1832, "keeps possession of the stage; but Brooke is vastly superior in point of language, and finishes the play much better than Jones does." See UNHAPPY FAVOURITE, THE.

Earl of Poverty (The); or, The Old Wooden House of London Wall. A local drama in two acts, by GEORGE ALMAR, performed at the Surrey Theatre in February, 1838, with E. F. Saville in the title rôle (*Lord Glenfillan*), and other parts by Cobham, Dibdin Pitt, Mrs. R. Honner, etc.

Earl of Warwick (The). (1) A tragedy by FRANCIS TOLSON, produced at Drury Lane in June, 1719, with Mills in the title part. (2) A tragedy translated by Dr. THOMAS FRANKLIN, from a play on the same subject and with the same title by De la Harpe, and acted at Drury Lane in December, 1766, with Holland as the hero, Powell as *King Edward*, and Mrs. Yates as *Margaret of Anjou*. It was played in three acts at Covent Garden in 1796, with Macready as *Edward* and Mrs. Pope as *Margaret*. (3) A tragedy by PAUL HIFFERNAN, also translated from De la Harpe, and printed in 1764.

Earl of Westmorland (The). See BETRAYER OF HIS COUNTRY, THE.

Earl's Daughter (The). A comedy-drama in two acts, by E. HASLINGDEN RUSSELL, Theatre Royal, Croydon, July 21, 1896.—'The Earl's Housekeeper': a drama by W. SEAMAN, Britannia Theatre, London, April 22, 1872.—'The Earl's Revenge': a tragedy by JOHN WILSON ROSS (died 1887), founded on the story of Lady Jane Grey.

Earls of Hammersmith (The). A play produced at the Olympic Theatre, London, in 1813.

Earlybird, Edmund. A character in HOLLINGSHEAD'S 'Birthplace of Podgers' (*q.v.*).

Earlypurl. The king in BELLINGHAM'S 'Blue-Beard Re-Paired' (*q.v.*).

Earnest Appeal (An). A farce by FREDERICK HAY, first performed at the Strand Theatre, London, on May 6, 1875, with H. St. Maur as *Mr. Brusselsprout*, Miss L. Venne as *Susan Giaghnam*, etc.

Earthquake of Martinique (The). A play adapted from D'Ennery's 'Tremblement de Terre de la Martinique,' and performed in London in 1840.

Earwig, Jacob. The "boots at the Swan" in SELBY'S farce so named (*q.v.*).

East Indian (The). (1) A 'comedy in five acts, acted at the Haymarket in 1782, with Bannister, jun., in the title part, and other rôles by Palmer, Bensley, Mrs. Inchbald, and Mrs. Bulkeley. (2) A comedy translated by A. THOMPSON from the German, and printed in 1799. (3) A comedy in five acts, written by M. G. LEWIS at the age of sixteen, and first performed at Drury Lane in April, 1799, with J. P. Kemble in the title part (*Rivers*), C. Kemble as *Beauchamp*, Mrs. Jordan as *Zorayda* (daughter of *Rivers*), R. Palmer as *Lord Listless*, Barrymore as *Modish*, Miss Pope as *Miss Chatterall*, etc.

East Lynne. A novel by Mrs. Henry Wood (1861), of which dramatic versions have been made by JOHN OXENFORD, J. C. CHUTE, T. A. PALMER, etc. Adaptations were performed at the Holborn Theatre, London, January, 1873, with Mrs. H. Vezin as the heroine [see LADY ISABEL]; at the Standard Theatre, London, in 1878, with Miss D. Drummond as *Lady Isabel*; at the Olympic Theatre in 1879, with Miss Heath as *Lady Isabel*; at the Standard in February, 1879, with Miss Bella Pateman as *Lady Isabel*; at Astley's Amphitheatre in October, 1879, with Miss Sarah Thorne as *Lady Isabel*, Miss Emily Thorne as *Cornelia*, and George Thorne as *Lawyer Dill*; at the Olympic in December, 1888, with Miss Kate Read as *Lady Isabel*; at the same theatre in April 1889, with Miss Rose Mellor as *Lady Isabel*; at the Royalty in October, 1891, with Miss Frances Ivor as *Lady Isabel*, Miss G. Oliffe as *Joyce*, W. L. Abingdon as *Levison*, Fuller Mellish as *Archibald*, and H. de Lange as *Lawyer Dill*. Miss Louisa Moodie played *Lady Isabel* in the English provinces in 1876-78. The more recent versions are by EDMUND GURNEY ('The New East Lynne') Theatre Metropole, Birkenhead, June 6, 1898 (Miss Bessie Rignold as *Lady Isabel*); by LILLA WILDE, Theatre Royal, Cradle; Heath, December 19, 1893; and by HERBERT SHELLEY, Grand Theatre, Fulham, London, February 20, 1899 (Miss M. Elmore as *Lady Isabel*). Yet another version was seen at the Elephant and Castle Theatre, London, in 1901, with Miss Mary Allestre as *Lady Isabel*, Miss Ada Rehan has appeared in America as *Barbara Hare*. Among the burlesques founded on the story may be named 'East Lynne,' performed at the Theatre Royal, Birmingham, in September, 1869, and 'East Lynne; or, Isabel that was a Belle,' produced at the Theatre Royal, Coventry, in November, 1884. See LITTLE BILLIE CARLYLE and LOST LADY OF LYNNE.

Easter Egg (An). An operetta in one act, words and music by WALTER MAYNARD (Willert Beale), Terry's Theatre, London, December 7, 1893.

Eastlake, Mary. Actress; appears to have made her professional *début* at the Crystal Palace, December 14, 1876, as the first representative of *Annie* in Matthi-son's 'Enoch Arden' (*q.v.*). This was followed by an engagement at the Criterion Theatre, during which she was the first performer of *Dorothy* in 'Dorothy's Stratagem' (1876), *Mrs. Lovibond* in 'On Bail' (1877), and *Mrs. Greythorne* in 'Pink Dominoes' (1877). In 1878 she was the original *Haidée Burnside* in 'The Crisis' (Haymarket). Returning in 1880 to the Criterion, she was the first representative of *Madge* in 'Where's the Cat?' and of *Constance Leyton* in 'Butterfly Fever' (1881). From July, 1881, to July, 1886, she was "leading lady" at the Princess's, playing the following original parts—*Bess* in 'The Lights o' London' (1881), *Gertie Heckett* in 'The Romany Rye' (1882), *Nellie Denver* in 'The Silver King' (1882), *Atmida* in 'Claudian' (1883), *Lucretia* in 'Junius' (1885), *Nance Yeulett* in 'Hoodman Blind' (1885), *Esther Bream* in 'The Lord Harry' (1886), and *Helle* in 'Clito' (1886). At the Globe Theatre in 1887 she was *Lilian* in the original cast of 'The Golden Ladder' (1887). At the Princess's in 1888 she "created" the part of *Mona* in 'Ben-my-Chree,' and in 1889 that of *Mary Langley* in 'Good Old Times.' At the Olympic in 1891 she was the original *Faith* in 'A Yorkshire Lass.' Among other parts played by her in the course of her career may be named *Ophelia* (Princess's, 1884), *Pauline Deschappelles* (Globe, 1888), *Maria* in 'The School for Scandal' (Gaiety, 1877), *Eva* in 'Progress' and *Mrs. Mildmay* in 'Still Waters' (Criterion, 1877), *Arrah-na-Pogue* (Crystal Palace, 1877), and *Lilian* in 'The Old Love and the New' (Princess's, 1881).

Eastward Hoe. (1) A comedy by GEORGE CHAPMAN, BEN JONSON, and JOHN MARSTON, acted by the children of her Majesty's Revels in the Black Friars, and printed in 1605. In this piece *Touchstone*, a city goldsmith, has two apprentices, *Quick-silver* and *Golding*, the one dissolute and the othersober. *Touchstone's* elder daughter, *Girtred*, marries *Sir Petronel Flash*, who persuades her to sell an estate bequeathed to her, with a view to his levanting with the proceeds. Circumstances, however, prevent his flight, and in the end he is forgiven. "It is said that, for writing this comedy, wherein the authors were accused of reflecting on the Scots, they were committed to prison, and were in danger of losing their ears and noses. They, however, received pardons." In 1685 an adaptation by NAHUM TATE, entitled 'Cuckold's Haven' (*q.v.*), was produced at Dorset Garden. In 1751 the original play was performed one night (October 29) at Drury Lane, with Yates as *Touchstone*, Woodward as *Quicksilver*, Mattocks as *Golding*, Palmer as *Flash*, and Kitty Clive as *Girtred*. A second adaptation, by Mrs. LENNOX, was performed at Drury Lane in 1775, under the title of 'Old City Manners' (*q.v.*). From 'Eastward Hoe,'

it is said, Hogarth took the idea of his set of prints called 'Industry and Idleness.' (2) A new version of the operatic burlesque, 'The Black Cat' (*q.v.*), written up to date by W. YOUNGE, and produced on December 24, 1894, at the Opéra Comique, London.

Easy. (1) *Sir Credulous Easy* figures in Mrs. BEHN'S 'Sir Patient Fancy' (*q.v.*). (2) *Sir Charles* and *Lady Easy* are characters in CIBBER'S 'Careless Husband' (*q.v.*). "In *Lady Easy*," Doran writes, "we have, what was hitherto unknown, or laughed at,—a virtuous married woman." (3) *Gilbert Easy* is one of the *personæ* in OXFENFORD'S 'Billing and Coaling' (*q.v.*).

Easy Mark (An). See MY WIFE'S STEP-HUSBAND.

Easy Shaving. A farce by F. C. BUR-NAND (*q.v.*) and MONTAGUE WILLIAMS (*q.v.*), produced at the Haymarket Theatre in June, 1863.

Easy Street. A play, with music by W. S. MULLAY, performed in U.S.A.

Ebbsmith, The Notorious Mrs. See NOTORIOUS MRS. EBBSMITH.

Ebony Casket (The); or, Mabel's Two Birthdays. A drama in four acts, by T. W. SPEIGHT, Gaiety Theatre, London, November 9, 1872.

Ebsworth, Joseph. Dramatic writer, born 1788, died 1868; was the author or adapter of numerous plays, including 'Ade-laïde' (from Pixécourt), 'The Crusaders' (*q.v.*), 'Ourika' (*q.v.*), 'The Rival Valets' (*q.v.*), 'Rosalie' (*q.v.*), 'Rouge et Noir' (*q.v.*), 'Tam o' Shanter' (*q.v.*), 'The Tempter' (*q.v.*), and 'The Two Prisoners of Lyons' (*q.v.*). In early life Ebsworth had experience both as a vocalist and as an actor, being engaged in the latter capacity at Edinburgh circa 1826. His wife, MARY EMMA EBSWORTH (born 1794, died 1881), was the author of 'Payable at Sight' (*q.v.*), 'The Sculptor of Florence,' and other dramatic pieces.

Ecarté. A comedy in four acts, by Lord NEWRY, performed at the Globe Theatre, London, for the first and only time, on December 3, 1870, with Miss Ada Cavendish as *Mrs. Mason*, and other parts by Miss Alleyne, R. Cathcart, Shafto Robertson, F. Kilpack, G. Temple, etc.

Eccentric Lover (The). A comedy in five acts, by RICHARD CUMBERLAND (*q.v.*), performed at Covent Garden on April 30, 1798.

Eccles. Father of *Esther* and *Polly Eccles* in ROBERTSON'S 'Caste' (*q.v.*).

Eccles, Ambrose (died 1809), published editions, with notes and other memoranda, of 'Cymbeline' (1793), 'King Lear' (1793), and 'The Merchant of Venice' (1805). See 'Biographia Dramatica' (1812).

Eccles, John (died 1735), contributed musical numbers to many dramatic pieces circa 1681-1707. In 1696 he wrote music for

a revival of 'Macbeth.' For a list of other theatrical productions with which he was associated, see Grove's 'Dictionary of Music' (1879) and the 'Dictionary of National Biography.'

Echard, Lawrence. Prebendary of Lincoln and Archdeacon of Stow, born 1671, died 1730; translated into English nine comedies by Plautus and Terence.

Echo. (1) A character in JONSON'S 'Cynthia's Revels' (*q.v.*). (2) A character in KENNER'S 'World' (*q.v.*). "He adopts the opinion and imitates the manners of any person with whom he may happen to be acquainted."

Echo. A comedy in three acts, by A. M. HEATHCOTE, Trafalgar Square Theatre, London, April 25, 1893.

Echoes of the Night. A drama in four acts, by H. P. GRATTAN and JOSEPH ELDRED, first performed at Bradford in January, 1884; produced at the Pavilion Theatre, London, on July 7 following.

Eclipsing the Son. A comic drama, adapted by W. W. HARTOPP from the French.

École des Femmes (L'). See AGNES, LOVE IN A WOOD, SCHOOL FOR GUARDIANS, and SIR SOLOMON.

École des Maris (L'). See COUNTRY WIFE, LOVE IN A WOOD, PLAIN DEALER, and MULBERRY GARDEN.

Edda. A melodrama by EDWARD FITZBALL, performed at the Surrey Theatre.

Eddystone Elf (The). A melodrama in two acts, by GEORGE DIBDIN PITT, first performed at Sadler's Wells in 1833, with R. Honner in the title part. At the Surrey in the following year the cast included the author, T. P. Cooke, and Vale.

Eden, Rev. Mr. The clergyman who befriends the boy *Josephs* in READE'S 'It's Never too Late to Mend' (*q.v.*).—*The Earl of Eden* figures in BOUCICAULT'S 'Formosa' (*q.v.*).

Edendale. A drama in three acts, by C. S. CHELTNAM (*q.v.*), first performed at the Charing Cross Theatre, London, June 19, 1869, with Miss Ernstone, Miss Kathleen Irwin, Miss Hughes, J. G. Shore, and C. P. Fleckton in the cast.

Edgar. (1) Son of *Gloucester* in 'King Lear.' (2) Master of Ravenswood in all the adaptations of 'The Bride of Lammermoor' (*q.v.*), and all the English libretti of 'Lucia di Lammermoor' (*q.v.*). (3) The chief male character in TENNYSON'S 'Promise of May' (*q.v.*).

Edgar; or, Caledonian Feuds. A tragedy by GEORGE MANNERS, adapted from Mrs. Ratcliffe's story, 'The Castles of Athlin and Dunbayne,' and performed at Covent Garden in May, 1806.

Edgar; or, The English Monarch. A tragedy by T. RYMER, written in heroic

verse, and printed in 1678. The plot is from William of Malmesbury and other old English historians, *Edgar* being the King of the West Saxons. See ATHELWOLD, EDGAR AND ALFREDA, and ELFRIDA.

Edgar and Alfreda. A tragi-comedy by E. RAVENSCROFT, acted at the Theatre Royal in 1677. "This play has some resemblance to 'Edgar; or, The English Monarch' (*q.v.*), but the plot of it (says the 'Biographia Dramatica') is seemingly borrowed from a novel called 'The Annals of Love.'"

Edgar and Emmeline. A "fairy tale" by J. HAWKSWORTH, produced at Drury Lane in January, 1761. In this piece the hero and heroine were supposed to exchange sex, by command of the fairies, and by way of enabling them "to receive the impressions of love, unknown to themselves, through the conveyance of friendship."

Edgar Atheling, in CUMBERLAND'S 'Battle of Hastings' (q.v.), is in love with *Edwina* (*q.v.*).

Edgaretsa Bonne. See MY MOTHER'S MAID.

Edgar, Edward Fisher. Actor and manager, died September, 1884; made his London *début* in 1852 at the Olympic Theatre as *André* in 'Lucille' (*q.v.*). He was in the original casts of Fitzball's 'Nitocris' (1855), 'True to the Core,' 'Nobody's Child,' 'The Rapparee,' 'Philomel,' Willis's 'Charles L.' Willis's 'Eugene Aram,' 'England in the Days of Charles II.,' 'Family Honour,' Merivale's 'Lord of the Manor,' 'His Wife,' 'Storm Beaten,' Gilbert's 'Comedy and Tragedy' (1884). His other parts in London included *Orlando* (1854), *Pompey* in 'Antony and Cleopatra' (1867), *Cassio* (1878), *Aimwell* in 'The Beaux' Stratagem' (1879), *Twitch* in 'The Good-natured Man' (1881), etc. He was at different times lessee of the Marylebone Theatre and co-lessee of the Surrey.

Edgar, Richard Horatio. Actor, born 1848, died 1894; son of Robert Edgar (*q.v.*); after some provincial experience, appeared at Sadler's Wells, and toured in America, whence he returned to England to figure as low comedian and stage-manager at the Queen's, Manchester. For two years he was in management at Rochdale; after which he sent numerous companies on tour, himself appearing with them as *Perkyn Middlewick* in 'Our Boys,' *Partridge* in 'Sophia,' *Mr. Poskett* in 'The Magistrate,' *Goldfinch* in 'A Pair of Spectacles,' etc.

Edgar, Robert. Theatrical manager, died May, 1871; lessee successively of the Standard and Sadler's Wells Theatres. See MARRIOTT, ALICE.

Edgar Poe. A play by HENRY TYRRELL, performed at the Empire Theatre, New York, May 14, 1895.—'Edgar Allan Poe; or, The Raven:' a play by GEORGE C. HAZLETON, jun., first performed at Albaugh's Lyceum Theatre, Baltimore, Md., October 11, 1895.

Edgeworth, Ezekiel. A cutpurse in JONSON'S 'Bartholomew Fair' (*q.v.*).

Edging, Mrs. Woman to *Lady Easy* in CIBBER'S 'Careless Husband' (*q.v.*).

Edinburgh. The first reference in local records to dramatic matters in the capital of Scotland has for date the year 1554, when the municipal authorities ordered a certain payment to be made in connection with a play performed within their jurisdiction. The "playing place" appears to have been the Greenside, and was prepared at a cost of a hundred marks. The first play of which documentary mention is made in connection with Edinburgh is the 'Three Estates' of Sir David Lindsay (*q.v.*). The Greenside was used, apparently, for theatrical purposes at least as late as 1588. In 1593 Edinburgh received a visit from a company of English actors, of whose *personnel* nothing is known. They were followed in 1599 by a troupe, also from England, of whom Shakespeare may have been one, seeing that the company was that of Lawrence Fletcher, with which the poet is known to have been associated. Fletcher and his colleagues, it would seem, acted first before the Court, and then received royal permission to perform in public, much to the displeasure of the local clergy. In 1603 King James removed his court to Whitehall, and from that date onwards, for many a year, players in the Scots' capital had no direct royal patronage. "Not till we arrive at the year 1663 is there," says J. C. Dibdin, "any further record of the drama" in Edinburgh. "Jan Penthus" was then allowed to build a public stage "down about Blackfriar Wynd head." In 1668 came a representation of Sydsers's comedy, 'Tarugo's Wiles,' in the tennis court at Holyrood. In 1669 and 1670 the town council are found licensing special performances, and in 1672 the local records make mention of a representation of 'Macbeth.' In 1677 and 1687 further special licenses are issued, and in 1689 we find the city losing the services of Sydsers, who had been managing a "theatre" in the Canongate. The next notable *entrepreneur* was Anthony Aston (*q.v.*), whose career as manager extended certainly from 1725 to 1728. His *locale* was the Skinner's Hall, and his *régime* was chequered, not to say stormy. He contended manfully, and not unsuccessfully at times, against official prejudice, but had to succumb at last. From 1728 to 1735 performances were given in the Taylors' Hall, Canongate, by "the Edinburgh company of players," who, with other things, produced 'The Tempest' for the first time in the city. In September, 1736, it was announced that "the new theatre in Carruther's Close will be opened the first of November." "This was the first regular theatrical establishment ever erected in Scotland, and was brought into existence by the enterprise of the poet, Allan Ramsay. What fortune it may have had, during its brief existence of little more than six months, is unknown. That it was shut up immediately on the passing of the New Act, 10 George II. cap. 28, June 24, 1737, is

certain. Ramsay must have lost heavily by his speculation" (J. C. Dibdin). Management at the Taylors' Hall was by-and-by undertaken by one Thomas Este, who appears to have flourished, more or less, between 1741 and 1745, when he died. He had hit upon the idea of calling the place a concert hall, and charging the public for admission to a musical entertainment, after which a play was given "gratis." This device kept the drama alive in Edinburgh till 1767, when a patent was first granted to a local playhouse. Meanwhile, 1747 was signalized by a large secession from the Taylors' Hall, many of the players taking service at a new "concert hall" which had been erected in the Canongate. Of this establishment, John Lee (*q.v.*), the actor, from Drury Lane, became the director in 1752. He was not, however, well treated by his principal patrons and supporters, who engaged a Mr. Callender to replace him as business manager, the entire direction of the stage being vested in West Digges (*q.v.*), who, before long, became manager-in-chief. This was in 1756, a year notable for the production of Home's 'Douglas' (*q.v.*). Digges reigned for a year or two, giving way eventually to a combination of Callender with Bates (or Beat) of Newcastle. Under the rule of these gentlemen the "concert hall" was the scene of a riot, which created a strong prejudice against an unlicensed playhouse and a demand for a licensed one. A patent was accordingly applied for and granted, the first holder of it being David Ross (*q.v.*), from Covent Garden, who was enabled to erect a new building in Shakespeare Square on the site of the present General Post Office. This "Theatre Royal" was opened on December 9, 1769, with the patentee as "leading man" and Mrs. Baker as "leading lady." In the following year Ross leased the theatre to Samuel Foote (*q.v.*), who, in his first season, brought the whole of the Haymarket company to Edinburgh. He was glad, however, in 1771 to resign the sceptre to West Digges, who by-and-by took John Bland into partnership, and introduced Yates, Mrs. Yates, Shuter, Barry, and Mrs. Barry to local audiences. His management was not successful on the whole, and in 1777 he retired from it, followed in 1779 by Bland. A Mr. Corri, and afterwards, Tate Wilkinson, had the theatre for a season or two, and then in 1781 Ross resumed control, with the result that he was soon bankrupt. It was at this juncture that John Kemble first appeared in Edinburgh. The next lessee was John Jackson (*q.v.*)—actor, dramatist, and author of a 'History of the Scottish Stage.' Starting in November, 1781, he engaged Mrs. Bulkeley as "leading lady," and during the next few years presented Mrs. Baddeley, Mrs. Siddons, Henderson, Mrs. Jordan, and others to the Scottish public. In September, 1788, the patent expired and had to be renewed, the Duke of Hamilton and Mr. Henry Dundas becoming trustees for the public. In 1791 Jackson's reign ended, and the theatre passed for a season into the hands of Stephen Kemble (*q.v.*), who, succeeded

by Mrs. Esden, started in opposition to her at the Circus in Leith Walk. In 1794 she ceded the Theatre Royal to him "for a consideration," and he remained director till 1800, meanwhile bringing to Edinburgh such "stars" as Inledon, Mrs. Crouch, and Elliston. In 1801 Jackson resumed his old position in partnership with Aickin of Liverpool, and between that date and 1809 employed Charles Mayne Young as "leading man," Bannister, jun., Cooke, and others coming as "stars." Henry Siddons became lessee in 1809. At first he transferred the patent from the Shakespeare Square house to the Circus aforesaid, but he returned to the former in 1811. His wife was his "leading lady," and both Munden and Charles Mathews appeared under his auspices. In 1815 he died, and his brother-in-law, W. H. Murray (*q.v.*), who had been a member of the company since 1809, joined Mrs. H. Siddons in the management. The fifteen years that followed were memorable in the theatrical history of Edinburgh. They witnessed the appearances as "stars" of Miss O'Neill, Edmund Kean, C. Kemble, Grimaldi, Fanny Kelly, Mdme. Vestris, Vandenhoff, Miss Foote, Braham, Miss Jarman, and Fanny Kemble, and the work done as "stock" actors by Murray, Calcraft, Montagu Stanley, and Mackay. In 1830 the patent granted to Henry Siddons expired, and it was now renewed in favour of Murray, who also became lessee (with Yates) of the unlicensed Circus, which had come to be known as the "Caledonian," and was re-christened by Murray the "Adelphi." This house was kept open in the summer, and the Theatre Royal in the winter. Murray continued in management of both till October, 1851—practically, for twenty years, during which, at one or the other house, he introduced to his patrons Mdme. Celeste, Sheridan Knowles, Miss Ellen Tree, Charles Kean, J. B. Buckstone, C. J. Mathews, Miss Helen Faucit, G. V. Brooke, James Anderson, Mrs. Warner, Barry Sullivan, Miss Glyn, Miss Cushman, Edwin Forrest, etc., besides maintaining a stock company in which many players since famous had much of their early experience. On Murray's retirement H. F. Lloyd and R. H. Wyndham became lessees, respectively, of the Theatre Royal and the Adelphi. Lloyd vacated the Royal in 1852, in favour of Rollison and Leslie (an actor). In January, 1853, Rollison retired. In May, 1853, the Adelphi was burned down, and Wyndham became lessee of the vacant Royal. Of this he was director from June, 1853, to May, 1859, and in the course of that period his company included J. L. Toole and Henry Irving. In 1857 it had already become known that the Government intended to buy the ground on which the Royal rested, in order to erect there the General Post Office. In 1855 the Adelphi, rebuilt, had been opened by James Black, of Leith, as the "Queen's" Theatre; but Black failed, and in November, 1857, Wyndham took the house off his hands. In 1859, when the Royal had to be surrendered, Wyndham transferred its patent to the Queen's, which he renamed the Royal. There

he stayed till January, 1865, when the building was destroyed by fire. Another structure took its place in December, 1865, and this, too, was burned down in February, 1875. At this point Wyndham retired from management. Yet another Theatre Royal, erected on the same site, was opened in January, 1876, by J. B. Howard, and in June, 1884, shared the fate of its predecessors. Its successor was opened in December, 1884, by H. Cecil Beryl. Meanwhile, other theatres had been springing up in Edinburgh. In 1860 a music-hall on the south side of the city had been transformed into a playhouse, and this, in 1868, had been opened as the "Princess's" by A. D. McNeill, for many years popular as manager and as actor. Dying in 1884, he was succeeded by his son, W. A. McNeill, who kept the theatre open till May, 1886. In December, 1875, Wybert Reeve had begun operations in a building a little to the west of the Castle, which was called the Edinburgh Theatre, and was the scene in 1876 of Salvini's first performances in Great Britain. In April, 1877, it closed its doors for good. Again, J. B. Howard, deserting the Theatre Royal in 1883, had in September of that year joined with F. W. Wyndham (son of R. H. Wyndham) in opening the Royal Lyceum Theatre. For full details of the story thus outlined, see J. C. Dibdin's 'Annals of the Edinburgh Stage' (1888), Jackson's 'Scottish Stage,' Genest's 'English Stage,' the histories of Scotland and of Edinburgh, Wilkinson's 'Wandering Patentee,' Lowe's 'English Theatrical Literature,' etc.

Edith. Daughter of *Baldwin* in *BEAUMONT'S 'Bloody Brother'* (*q.v.*).

Editha. A character in *Mrs. COWLEY'S 'Albina'* (*q.v.*).

Editha; or, The Siege of Exeter. A tragedy by *HUGH DOWNMAN, M.D.*, performed at Exeter in 1786.

Editha's Burglar. A story by *Mrs. F. H. BURNETT*, of which there have been several dramatizations under the same title:—(1) A play by *AUGUSTUS THOMAS* and *EDGAR SMITH*, performed in U.S.A. in 1857. (2) A play in one act, by *EDWIN CLEARY*, performed at the Princess's Theatre, London, October 28, 1837. (3) A play in four acts, by *Mrs. BURNETT* herself, produced at the Park Theatre, Boston, U.S.A., on June 17, 1859. (4) A drama in three acts, by *Mrs. F. H. BURNETT* and *STEPHEN TOWNSEND*, brought out at the Bijou Theatre, Neath, on January 3, 1890. See *NIXIE*.

Edmond. The "Blind Boy" in *J. KENNEY'S* melodrama so named (*q.v.*).

Edmund. Natural son of the *Earl of Gloucester*, in 'King Lear' (*q.v.*). "The whole character, its careless, light-hearted villainy, contrasted with the sullen, rancorous malignity of *Regan* and *Goneril*; its connection with the conduct of the underplot, in which *Gloster's* persecution of one of his sons and the ingratitude of another

form a counterpart to the mistakes and misfortunes of *Lear*; his double amour with the two sisters, and the share which he has in bringing about the fatal catastrophe, are all managed," says Hazlitt, "with an uncommon degree of skill and power."

Edmund Kean. (1) A drama in four acts, translated from the 'Kean' of Alexandre Dumas (Paris, 1836), and first performed at the Holborn Theatre, London, on September 25, 1871, with T. Swinbourne as *Kean*, Gaston Murray as the *Prince of Hesselstadt*, E. J. Odell as *Sterling* (*Kean's* confidential servant), Miss Josephine Fiddes as the *Lady Angela*, Miss Patti Josephs as *Alice Elton*, etc. (2) A play in five acts, adapted by T. EDGAR PEMBERTON from Dumas' 'Kean,' Theatre Royal, West Hartlepool, January 4, 1895, with Edward Compton as *Kean*, Lewis Ball as *Tabberer*, Miss Sidney Crowe as *Lady Lidcombe*, etc.; Metropole Theatre, Camberwell, London, October 23, 1896. (3) A one-act play by GLADYS UNGER, Vaudeville Theatre, London, January 10, 1903. See ROYAL BOX, THE.

Edmunda, in IRELAND'S 'Vortigern' (*q.v.*), is *Vortigern's* wife.

Edouin, Rose. See LEWIS, MRS. G. B.

Edouin, Willie. Actor and manager; joined the troupe managed by Miss Lydia Thompson, with whom he acted in America, and afterwards in London, where he was seen, at the Charing Cross Theatre in 1874, as *Zoug-Zoug* and the *Heathen Chinee* in the burlesque of 'Blue Beard' (*q.v.*). His next prominent part in London was that of *Dolly* in 'The Babes' (Toole's Theatre, 1884), followed by those of *Boobee Jappa* in 'The Japs' (Novelty, 1885), *Carraway Bones* in 'Turned Up' (Comedy, 1886), *Macovey* in 'The Coming Clown' (Royalty, 1886), and *John Sherwin* in 'Ivy' (same theatre and year). In February, 1888, he became manager of the Strand Theatre, with which he remained associated till 1894. During this period he played the leading "low comedy" rôles in 'Katti' (1888), 'Airey Annie' (1888), 'His Wives' (1888), 'Run Wild' (1888), 'Kleptomania' (1888), 'Private Enquiry' (1891), 'Our Daughters' (1891), 'A Night's Frolic' (1891), 'The Late Lamented' (1891), 'The New Wing' (1892), 'The Postman' (1892), 'Wide Awake' (1893), 'The Lady Killer' (1893), 'Beauty's Toils' (1893), 'The Jerry Builder' (1894), and 'The Wrong Girl' (1894). He first appeared as *Nathaniel Glover* (the theatrical manager) in 'Our Flat' at the Prince of Wales's Theatre in 1889. He was also the representative of *Michonnet* in 'Trooper Clairette' at the Opéra Comique in 1892. His later impersonations have included *Hilarius* in 'La Poupée' (1897), *Tweedlepunch* in 'Florodora' (1900), and the leading comic part in 'The Girl from Kay's' (1902), and 'Amorelle' (1903). He is co-author, with T. G. Warren, of the play entitled 'Our Daughters' (*q.v.*).—His

daughter, *MAY EDOUIN*, made her stage *début* in 1894, in which year she figured at the Strand in 'The Jerry Builder' (*q.v.*).—For an account of Mrs. Willie Edouin (died 1899), see *ATHERTON, ALICE*.

Education. A comedy in five acts, by THOMAS MORTON, produced at Covent Garden in April, 1813, with a cast including Young, Mathews, Fawcett, C. Kemble, Liston, Barrymore, Mrs. Charles Kemble, Mrs. S. Booth, and Mrs. Davenport. In this piece, says Genest, "fashionable education is well ridiculed," the heroine (*Rosina*) being a teacher in a fashionable school.

Edward I. An historical play by GEORGE PEELE, first printed in 1593. The full title runs as follows: 'The famous Chronicle of King Edward the First, surnamed Longshankes, with his Returne from the Holy Land. Also the Life of Lleuellen, Rebell in Wales. Lastly, the sinking of Queen Elinor, who sunck at Charing Crosse, and rose again at Potter'shith, now named Queenhith.'

Edward II. A tragedy by CHRISTOPHER MARLOWE, entered on the book of the Stationers' Company on July 6, 1593, acted by the Earl of Pembroke's servants, and printed in 1594 and 1598. This play describes not only the "troublesome reign and lamentable death" of Edward, but "the tragical fall of proud Mortimer, and also the life and death of Piers Gaveston, the great Earl of Cornwall, and mighty favourite of King Edward the Second." "In a very different style from mighty Tamberlaine is," says Charles Lamb, "the tragedy of 'Edward the Second.' The reluctant pangs of abdicating royalty in Edward furnished hints, which Shakspeare scarcely improved in his 'Richard the Second;' and the death-scene of Marlowe's king moves pity and terror beyond any scene ancient or modern with which I am acquainted." Hazlitt also holds that "the death of Edward II. in Marlowe's tragedy is certainly superior to that of Shakspeare's king;" but he goes on to say that "the management of the plot is feeble and desultory; little interest is excited in the various turns of fate; the characters are too worthless, have too little energy, and their punishment is, in general, too well deserved, to excite our commiseration; so that this play will bear, on the whole, but a distant comparison with Shakspeare's 'Richard II.' in conduct, power, or effect." See the editions by Fleay (1877) and Tancock (1887). The play was performed at the New Theatre, Oxford, on August 10, 1903, with Granville Barker as *Edward* (under the auspices of the Elizabethan Stage Society).

Edward III., his Reign. "An History, sundry times played about the City of London," first printed in 1596, and reprinted in 1599, 1609, 1617, and 1625. In 1760 it was included by Capell in a volume called 'Prolusions,' and therein described as "a play thought to be written by Shakspeare." "A few folk," writes P. J. Furnival, "con-

tend that Shakspeare wrote the whole play. Against them the internal evidence is clear. It is impossible that Shakspeare at any time of his life can have been guilty of the faults this drama contains at the same time that he could have produced its beauties. First the play has no dramatic unity. It is made up of two halves. It has two distinct plots, that of the King and Countess, and that of the King and the Black Prince and the wars. The plots are not interwoven with one another, after Shakspeare's invariable manner" ('Leopold Shakspeare'). J. A. Symonds says: "Those critics who would fain detect the veritable Shakspeare in Acts I. and II., have something plausible to say" ('Shakspeare's Predecessors'). Fleay ('Life of Shakspeare') thinks that the play was written originally by Marlowe, and that Shakspeare added to it the episode of the King and the Countess. That episode was enacted at St. George's Hall, London, on July 9, 1897, under the auspices of the Elizabethan Stage Society. The play was edited by G. C. Moore Smith in 1897. (2) 'King Edward III., with the Fall of Mortimer, Earl of March:' an historical play, ascribed to JOHN BANCROFT (who is said to have presented it to Mounfort the actor), and performed at the Theatre Royal in 1691, with Powell as *Edward*, Williams as *Mortimer*, Mounfort as *Lord Mountacute*, Leigh as *Tarleton*, Nokes as *Sergeant Eitherside*, Mrs. Bracegirdle as *Maria*, and other parts by Kynaston, Bowman, Sandford, and Mrs. Barry.

Edward IV. An historical play by THOMAS HEYWOOD, in two parts, "containing his merry pastime with the Tanner of Tanworth, as also his love to fair mistress Shore, her great promotion, fall, and misery, and lastly the lamentable death of both her and her husband; likewise the besieging of London by the Bastard Falconbridge, and the valiant defence of the same by the Lord Mayor and the Citizens;" first printed in 1600, and edited in 1842 by Baron Field. "The hero of these two plays," says Swinburne, "is no royal or noble personage; he is plain *Matthew Shore*, the goldsmith. . . . Our poet is a champion cockney, whose interest is really much less in the rise and fall of princes than in the homely loyalty of shopkeepers and the sturdy gallantry of their apprentices. . . . Pathos there is of a true and manly kind in the leading part of *Shore*; but it has little or nothing of the poignant and intense tenderness with which Heywood was afterwards to invest the similar part of *Frankford* (q.v.). Humour there is of a genuine plain-spoken kind in the scenes which introduce the *King* as the guest of the Tanner; *Hobs* and his surroundings, *Grudgen* and *Goodfellow*, are presented with a comic and cordial fidelity which the painter of Falstaff's 'villeggiatura,' the creator of Shallow, Silence, and Davy, might justly and conceivably have approved" ('Nineteenth Century,' April, 1895).—*Edward IV.* figures in '3 Henry VI.' and 'Richard III.'

Edward VI., of England, is said to have written an "elegant comedy" entitled 'The Whore of Babylon.' See Collier's 'Dramatic Poetry.'

Edward and Eleanor. A tragedy by JAMES THOMSON (q.v.), printed in 1739. It was to have been acted at Covent Garden on March 29, but after the parts had been distributed, and the play several times rehearsed, its performance was prohibited by the Lord Chamberlain on account of certain passages which, it was feared, might be taken as alluding, or applicable, to the differences between King George II. and his eldest son. Thus, in one place, a character in the piece had to say—

"Has not the royal heir a juster claim
To share his father's inmost heart and counsels,
Than aliens to his interest, those who make
A property, a market, of his honour!"

"By the favour of the Prince of Wales, . . . it is supposed the poet sustained no loss by this play being refused stage representation." Altered by Thomas Hull, the piece was ultimately brought out at Covent Garden in March, 1775, with Lewis as *Edward*, Mrs. Barry as *Eleanor*, Hull himself as *Gloster*, and Mrs. Mattocks, Bensley, and Clarke in other parts. "The plot is built on the affecting circumstance of conjugal love in Eleanor to Edward I., who, when her husband (at that time not king) received a wound with a poisoned arrow in the holy wars, cured the wound by sucking out the venom, although to the apparent hazard of her own life" ('Biographia Dramatica'). "The conjugal heroism of Eleanor is not true in point of fact, but as the story was popular it was well adapted to the stage" (Genest).

Edward the Black Prince; or, The Battle of Poitiers. (1) A tragedy by Mrs. HOPER, performed "at the play house in Goodman's Fields," about 1748, with Miss Budgellas "the principal heroine." (2) A tragedy by WILLIAM SHIRLEY, produced at Drury Lane in January, 1750, with Garrick as *Edward*, Havard as *Arnold*, Barry as *Lord Ribemont*, Mrs. Ward as *Mariana*, etc. The central incident is the battle of Poitiers, in which *Arnold*, who has first deserted to the French (through love of *Mariana*), and then returned to the English, is killed by *Ribemont*. "The Black Prince was too uniform, too cold and tame, for such an actor as Garrick." Shirley's play, much altered by F. REYNOLDS (who drew, also, upon Beaumont and Fletcher), was revived at Drury Lane in 1823, with Wallack as *Edward*, Macready as *Ribemont*, and Miss E. Tree as *Julio* (*Ribemont's* page).

Edwarde, Conway Theodore Marriott. Dramatic writer, died May, 1880; author of 'Our Pet' (1873), 'Heroes' (1876), and 'Long Odds' (1833)—comedies; of 'Linda di Chamouni' (1869), 'Don Carlos' (1869), and 'Anne Boleyn' (1872)—burlesques; also of 'Beard and Residence' (1870)—farce; of 'Love Bird' (1872)—libretto; and, with

E. A. Cullerne, of 'Dreadfully Alarming' (1871)—farce.

Edwards, Richard. Dramatic writer, born about 1523, died 1566; scholar of Corpus Christi, Oxford; appointed master of the Children of the Chapel Royal in 1559; author of 'Damon and Pythias' (*q.v.*) and 'Palamon and Arcyte' (*q.v.*) (1566). F. G. Fleay ('History of the Stage') suggests that Edwards was also the author of 'Misogonus' (*q.v.*). See Wood's 'Athenæ Oxonienses,' Warton's 'English Poetry,' and Collier's 'Dramatic Poetry.'

Edwards, George Spencer. Theatrical critic and miscellaneous writer; became connected in 1870 with the *Era*, and was for many years chief of the editorial staff and dramatic critic, also editing the literary contents of the 'Era Almanac.' He was the original "Carados" of the *Referee*, with which he is still associated. In 1898 he was appointed dramatic critic to the *Illustrated Sporting and Dramatic News*, to which he has contributed many biographical sketches in the form of "interviews." He is the editor and part-author of 'Snazelle-parilla' [see SNAZELLE] (1898).

Edwards, H. Sutherland. Dramatic writer and journalist; author of 'The Late Ralph Johnston' (1872) and 'Simpson and Delilah' (1882); of 'Frou-Frou' (1870) and 'Fernande' (1870)—adaptations; of the libretti of 'La Marjolaine' (1877), 'Minna' (1886), 'Madame Cartouche' (1891), and 'Eugene Onegin' (1892); author, also, with Brandon Thomas, of 'Nellie's Flight' (1886), with Sydney Grundy, of 'A Wife's Sacrifice,' adaptation (1886), and, with W. Taylor, of 'The Fiend at Fault' (1894). H. S. Edwards is also the author of 'The Lyrical Drama' (1880), 'Rossini' (1881), 'Famous First Representations' (1886), 'The Prima Donna' (1888), 'Idols of the French Stage' (1889), and 'Personal Recollections' (1900).

Edwards, James Carter. Actor; made his professional *début* at Hull in July, 1861. After that came engagements at Aberdeen, Birmingham, and Leeds, where (1868-70) he was the original representative of *Arthur Wardlaw* in Reade's 'Foul Play' (*q.v.*), and *Mr. Coventry* in the same writer's 'Put yourself in his Place' (*q.v.*). Two years and more of "leading business" at Edinburgh (1871-73) was followed by a long connection with the Middle. Beatrice company, during which he figured in the first casts of 'The Sphinx,' 'John Jasper's Wife,' 'A Woman of the People,' 'Married, not Mated,' etc. Of recent years he has been a member of Wilson Barrett's company.

Edwards, Julian. Musical composer, born at Manchester, 1856; furnished the score for the following operas, and others:—'Brian Boru,' 'The Jolly Musketeer,' 'Jupiter,' 'King René's Daughter,' 'Madeline,' 'Victorian,' and 'The Wedding Day.' He has also acted as orchestral conductor to several opera companies.

Edwards, May. The heroine of TAYLOR'S 'Ticket-of-Leave Man' (*q.v.*).

Edwards, Osman. Translator into English of the second version of Björnson's play, 'A Gauntlet' (*q.v.*) (1884).

Edwena. Daughter of *Loocrine* in JACKSON'S 'Eldred' (*q.v.*).

Edwige. The gipsy girl in 'Falka' (*q.v.*).

Edwin. A tragedy by GEORGE JEFFREYS, acted in Lincoln's Inn Fields in 1724, with Boheme in the title character (*King of Britain*), supported by Ryan, Quin, etc.

Edwin and Angelina. This ballad by Goldsmith has suggested two dramatic pieces: (1) An opera by E. H. SMITH, acted at New York, and printed there in 1797. (2) A "melodramatic burlesque" by Miss WALFORD, performed by amateurs at St. George's Hall, London, May 6, 1871.

Edwin, Elizabeth Rebecca [Mrs. John Edwin, jun.]. Actress, born about 1771, died 1854; *née* Richards, daughter of an actor; made her professional *début*, as a child, at Dublin. After country experience, she appeared at Covent Garden in November, 1789, as *Maria* in 'The Citizen.' In 1790 she was employed at Hull by Tate Wilkinson, and in 1791 married John Edwin, jun. (*q.v.*), with whom she appeared at the Haymarket in the following year. In 1809 she was seen at the Lyceum as the *Widow Cheerly* in 'The Soldier's Daughter,' and in 1810 she was the original representative of *Lady Traffic* in 'Riches' (*q.v.*). Under Elliston's management she figured in 1818 at the Olympic and in 1819 at Drury Lane. After a period of retirement, during which she sustained a severe pecuniary loss, she returned to the stage in 1821, playing at Drury Lane the *Duenna* in Sheridan's operetta so named. "She candidly acknowledged that she was too old for the parts which she usually acted." She was at all times popular in the country, and especially at Bath. "No actress in or out of London was so able to sustain Mrs. Jordan's characters." See Wilkinson's 'Wandering Patentee,' Genest's 'English Stage,' and Mrs. Baron Wilson's 'Our Actresses.'

Edwin, John. Actor, born in London, 1749, died 1790; after some practice as an amateur, appeared at the Haymarket in 1764 as *Quidnunc* in 'The Upholsterer.' In 1765-6 he was engaged at Dublin. From 1768 to 1779 he was employed mainly at Bath, making, however, occasional appearances in London. Thus, in 1776 he was seen at the Haymarket as *Flaw* in 'The Cozeners' and *Billy Button* in 'The Maid of Bath.' At the same theatre in 1777 he played *Old Hardcastle*, *Lancelot Gobbo*, and *Quince* and *Autolycus* in adaptations from Shakespeare; in 1778 he appeared as *Midas*, and in 1779 as *Scrub* and as *Robin* in 'The Waterman.' From this date till his death he divided his time and services between

Drury Lane and the Haymarket. During this period his more notable parts included *Touchstone*, *Sir Hugh Evans*, *Polonius*, *Cloten*, *Sir Andrew Aguecheek*, *Autolycus*, *Speed*, *Dromio of Syracuse*, *Sir Amorous La Foole*, *Master Stephen*, *Old Mirabel*, *Mau-worm*, *Ben* ('Love for Love'), *Lucy Lockit*, *Croaker*, and *Chrononhotonthologos*. Among the characters of which he was the first representative were *Lazarillo* in 'The Spanish Barber' (1777), *Tippie* in 'The Fitch of Bacon' (1778), *Punch* in 'The Mirror' (1779), *Jeremy* in 'Barnaby Rattle' (1781), *Lingo* in 'The Agreeable Surprise' (1781), *Timid* in 'Duplicity' (1781), *Pedrillo* in 'The Castle of Andalusia' (1782), *Don Vincentio* in 'A Bold Stroke for a Husband' (1783), *Clod* in 'The Young Quaker' (1783), *Trudge* in 'Inkle of Yarico' (1787), *La Fleur* in 'Animal Magnetism' (1788), *Ennui* in 'The Dramatist' (1789), and *Gregory Gubbins* in 'The Battle of Hexham' (1789). "Edwin," wrote the author of 'The Prompter,' is one of those extraordinary productions that would do immortal honour to the sock, if his extravasations of whim could be kept within bounds, and if the comicality of his vein could be restrained by good taste. "This singular being," wrote Boaden, "was the absolute victim of sottish intemperance." See Williams's 'Eccentricities of Edwin,' O'Keefe's 'Recollections,' Reynolds's 'Life and Times' [in which Edwin's habit of "gagging" is described], Bernard's 'Retrospections,' Genest's 'English Stage,' 'Dictionary of National Biography,' etc.

Edwin, John [the younger]. Actor; son of John Edwin (q.v.), born 1760, died 1805; appeared at the Haymarket when eight years old; was seen at Covent Garden in 1788 as *Dick* in 'The Apprentice,' and at the Haymarket in 1792 as *Blister* in 'The Virgin Unmasked.' He was engaged by Lord Barrymore to conduct the private theatrical entertainments at Wargrave. See Wilkinson's 'Wandering Patentee,' 'The Thespian Dictionary,' and Genest's 'English Stage.' See, also, EDWIN, ELIZABETH REBECCA.

Edwin, Lina. Actress; wife of Bland Holt; leased Waverley Theatre, New York, and opened it as Lina Edwin's Theatre in September, 1870. Among her most popular parts were *Susan* in 'Black-Eyed Suzing' and *Jack* in 'Jack Sheppard.' She died in Australia, June, 1883.

Edwin Drood. See MYSTERY OF EDWIN DROOD.

Edwin the Fair. A poetical drama by Sir HENRY TAYLOR, published in 1842.

Edwina, in CUMBERLAND'S 'Battle of Hastings,' is in love with *Edgar*.

Edwy and Elgiva. A tragedy by Mme. D'ARBLAY (q.v.), performed at Drury Lane on March 21, 1795, with J. P. Kemble as *Edwy*, Mrs. Siddons as *Elgiva*, Bensley as *Dunstan*, and other rôles by Aikin, Palmer, C. Kemble, and Mrs. Powell. Doran says that "when the king cried, 'Bring in

the bishop,' the audience, thinking of the pleasant mixture so called, broke into laughter."

Effie Deans, the Lily of St. Leonard's. A drama by SHEPHERD, founded on Scott's 'Heart of Midlothian' (q.v.), and performed at the Surrey Theatre, London, February 7, 1863, with Mrs. Emma Robberds as *Effie*, Mrs. Eburne as *Jeanie*, Mrs. Pouncefort as *Madge Wildfire*, and W. Gourlay as *Dumbiedykes*. (2) 'Effe and Jeanie Deans; or, The Sisters of St. Leonard;' a drama by GEORGE HAMILTON, also founded on Scott's story, and first performed at the Albion Theatre, London, on October 29, 1877; revived at the Marylebone Theatre on August 4, 1879. See HEART OF MIDLOTHIAN; SCOTCH SISTERS; TRIAL OF EFFIE DEANS.

Egan, F. B. Actor, born 1818, died 1877; was, for sixteen years, manager of the old Queen's Theatre, Manchester.—Mrs. F. B. EGAN, actress, made her metropolitan *début* in 1871 as *Madame Deschappelles* in 'The Lady of Lyons.'

Egan, Pierce. See LIFE IN LONDON and TOM AND JERRY.

Egan, Rose. Actress; daughter of F. B. Egan (q.v.); made her *début* in London in May, 1873, at the Court Theatre, where she was the first representative of *Florence* in 'About Town' (q.v.). At the same theatre, between 1873 and 1875, she was the original performer of *Mrs. Carter* in 'Brighton,' *Mrs. Bunthunder* in 'The Wedding March,' and *Lady Isabelle* in 'The White Pilgrim.' At the Criterion, in 1879, she was the first *Mrs. Compton* in 'Truth' (q.v.). In 1873, at the Queen's, she played *Prince Henry* in 'King John,' and in 1877 was seen at the Aquarium (Imperial) as *Lamorce* in 'The Inconstant' and *Mrs. Singleton Bliss* in 'Cyril's Success.'

Egerton. Son of *Sir Pertinax Mac-Sycophant* in MACKLIN'S 'The Man of the World' (q.v.).

Egerton, Daniel. Actor and theatrical manager, born in London, 1772, died 1835; was, according to one authority, trained for the law, and according to another "in business," before he took to the boards. He is said to have made his *début* at the Royalty. He is known to have spent the earlier years of his career in the provinces—at Birmingham (1799), Edinburgh, Newcastle (1801), and Bath (1803), where he held a high position. In July, 1807, he was seen at the Haymarket as the *Duke Aranza*. In October, 1809, he began at Covent Garden an engagement which lasted for many years. He opened as *Lord Avondale* in 'The School of Reform,' and thereafter "uninterruptedly retained the possession of such characters as *Tullus Aufidius*, *King Henry VIII.*, and the sentimental fathers in comedy." It was written of him (Oxberry's 'Dramatic Biography') that "with judgment, figure and voice, he seemed subdued by a careless ennui, and

scarcely ever did more than deliver the text of his author." He was manager of Sadler's Wells from 1821 to 1824, of the Olympic in 1828, and of the Victoria (with William Abbott) in 1833-4. See 'Thespian Dictionary' (1805), Genest's 'English Stage,' etc. See, also, EGERTON, SARAH.

Egerton, Sarah. Actress, *née* Fisher; born 1782, died 1847; made her first appearance in December, 1803, at Bath, where she remained till March, 1809. Latterly she played "lead," and was very popular. In the same company was Daniel Egerton (*q.v.*), whom she married. In 1810 she acted at Birmingham, her London *début* being made at Covent Garden in February, 1811, in the rôle of *Juliet*. At this theatre her greatest successes were made in melodrama—*e.g.* as *Ravina* in Pocock's 'Miller and his Men' (1813), *Meg Merrilies* in Terry's 'Guy Mannering' (1816), and *Helen* in Pocock's 'Rob Roy' (1818), of all of which she was the first performer. In 1819, at the Surrey, she was the original representative of *Madge Wildfire* in T. Dibdin's 'Heart of Midlothian.' After that came an engagement at Drury Lane (1819-20), during which she figured as the *Queen* in 'Hamlet' and as *Volumnia*. From 1821 onwards she appeared mainly under her husband's management at Sadler's Wells (where she was *Joan of Arc* in Fitzball's play), the Olympic, and the Victoria. After his death she retired on a pension from the Covent Garden Fund. "Mrs. Egerton," wrote a contemporary, "is an actress of some genius. She has made two or three characters exclusively her own. . . . She is the very first melodramatic actress, and she is a general second-rate actress" (Oxberry's 'Dramatic Biography'). The same authority commends her *Rosalind* and her *Hermione* in 'The Distressed Mother.' See Genest's 'English Stage' and Mrs. Baron Wilson's 'Our Actresses.'

Egeus. Father of *Hermia* in 'A Midsummer Night's Dream' (*q.v.*).

Egla. A Moor in BEAUMONT and FLETCHER'S 'Spanish Curate' (*q.v.*).

Eglamour. (1) A character in 'The Two Gentlemen of Verona' (*q.v.*). (2) The Queen in PARKER'S 'Love in a Mist' (*q.v.*).

Eglantine. The name of characters in DIBDIN'S 'Valentine and Orson' (*q.v.*), and MALBY and MANSELL'S 'La Belle Normande' (*q.v.*).

"Ego et Rex Meus." See BAKER.

Egotist (The). A comedy in three acts, by HERBERT J. LEIGH BENNETT, Hotel Metropole, Brighton, February 20, 1895.

Egyptian (The). (1) A play in five acts, by J. H. WILKINS, being a revised version of the author's 'Zenobia' (*q.v.*), and first performed at the City of London Theatre, April 18, 1853, with Charles Pitt in the title part (*Zabdas*), supported by H. Rignold, J. T. Hicks, W. Searle, W. Travers, Mrs.

Hugh Campbell (*Zenobia*, Queen of Palmyra), Mrs. B. Barnett, and others. (2) An adaptation of Hugo's 'Hunchback of Notre Dame,' first performed at the Opera House, Chicago, on February 15, 1892.

Egyptian Idol (The). A play in four acts, by RICHARD SAUNDERS and MAURICE E. BANDMANN, Theatre Royal, Sunderland, December 16, 1895, with Miss Claire Ivanova as *Madame Laroche*.

Ehre (Die). A drama in four acts, by HERMANN SUDERMANN, performed by the Ducal Court Company of Saxe-Coburg at Drury Lane on June 18, 1895. An English adaptation of this piece was produced at the Standard Theatre, New York, in November, 1895, with Frederick de Belleville as *Count Trust* and Miss Fanny Rouse as *Mrs. Hartmann*.

Eider-down Quilt (The). A farcical comedy in three acts, by TOM S. WORTON, first performed at Terry's Theatre, London, December 21, 1896, with Miss Fanny Brough as *Patricia*, H. de Lange, A. Playfair, etc.

Eight Hours at the Seaside. (1) A farce in one act, by J. MADISON MORTON. (2) A farce by W. KINGSTON SAWYER (*q.v.*), first performed at Brighton in 1853.

Eight Pounds Reward. A farce by JOHN OXENFORD (*q.v.*), adapted from the French, and produced at the Olympic Theatre, London, in 1855.

1863; or, The Sensations of the Past Season. A "comical conglomerative absurdity" by H. J. BYRON, first performed at the St. James's Theatre, London, with Miss Fanny Josephs as an Author and *Robert Audley*, and J. L. Toole as *Mr. Brown*, a *French Gentleman from the Lyceum*, a *Misanthropic Gentleman from Drury Lane*, and *Lady Audley*.

1870; or, The Battle of Life. (1) A drama produced at the Queen's Theatre, Dublin, October 31, 1870. (2) A play in one act, by BIRCH VYE, Theatre Royal, West Hartlepool, August 22, 1896.

1871. A play adapted by CHARLES H. PALMER from the French of Alphonse Daudet, and first performed at the Girard Avenue Theatre, Philadelphia, Pa., June 2, 1896.

1874; or, High and Low, Rich and Poor. A drama by JOHN ELPHINSTONE, Theatre Royal, Hanley, August 17, 1874.

Eighteen Years in an Hour. An operetta, libretto by G. M. LAYTON, music by Lecocq, produced at the Park Theatre, London, February 15, 1895.

Eileen Oge; or, Dark's the Hour before Dawn. A drama in four acts, by EDMUND FALCONER (*q.v.*), first performed at the Princess's Theatre, London, on June 29, 1871, with Miss Rose Leclercq as *Eileen*, Miss Hudspeth as *Bridget Maguire*, J. G. Shore as *Patrick O'Lonnell*, G. Jordan as

Henry Loftus, J. Maclean as *Clifford*, and the author as *Bryan O'Farrell*. This piece ran for a hundred and eighteen nights.

Eily. An Irish drama by F. MARSDEN, first performed at the Opera House, New York, in October, 1855, with Miss Annie Pixley in the title part.

Eily O'Connor. (1) A play by T. E. WILKS (*q.v.*), adapted from Griffin's 'Collegians,' and first performed at the Milton Street Theatre, London, July 23, 1831, with Mrs. Chapman as *Eily*, Miss Forde as *Ann Chute*, James Vining as *Hardress Cregan*, John Kemble Chapman as *Danny Mann*, J. B. Buckstone as *Lowry Lobby*, and Miss Ellen Tree (Mrs. C. Kean) as the *Widow Cregan*. (2) A play by J. T. HAINES (*q.v.*), in two acts, presented at the Milton Street Theatre on October 29, 1832, with Miss Mary Glover as *Eily*, Miss Pearce as *Ann Chute*, E. W. Elton as *Hardress Cregan*, Sam Chapman as *Lowry Lobby (Myles)*, and William Chapman as *Danny Mann*. See COLLEEN BAWN and MISS EILY O'CONNOR.

El Capitan. See CAPITAN, EL.

El Flambo. A pantomime by FREDERICK MARCHANT, Britannia Theatre, London, December 27, 1875.

El Hyder: the Chief of the Ghaut Mountains. An "Eastern melodramatic spectacle" in two acts, by WILLIAM BARRYMORE, first performed at the Coburg Theatre, London, November 9, 1818, with Huntley in the title rôle, Mrs. W. Barrymore as *Harry Clifton*, etc.

Elaine. (1) A play founded by G. P. LATHROP and H. EDWARDS upon Tennyson's 'Idylls of the King,' and first performed at the Madison Square Theatre, New York, on December 6, 1857, with H. M. Pitt as *King Arthur*, H. Edwards as *Lord Astolat*, Alex. Salvini as *Lancelot*, C. P. Flockton as the dumb servant, Miss Marie Burroughs as *Guinevere*, and Miss Annie Russell as *Elaine*. *Lancelot* goes to the tourney at Camelot; wounded, he is received at Astolat; *Elaine* loves him, is deserted, and dies, her funeral barge floating down to *Arthur's* court. (2) An opera in four acts, libretto (founded on Tennyson) by PAUL FERRIER, and music by M. Bemberg, produced at Covent Garden in July, 1892. (3) A play in one act, by ROYSTON KEITH, Kilburn Town Hall, June 26, 1890.

Elaria. Daughter of *Baliardo* in Mrs. BEHN'S 'Emperor of the Moon' (*q.v.*).

Elbow. A constable in 'Measure for Measure' (*q.v.*).

Elder Brother (The). A comedy by JOHN FLETCHER (probably revised and in part rewritten by Massinger), acted at the Black Friars, and first printed in 1637; revived in 1661; performed at Miss Kelly's theatre in Dean Street, Soho, in 1845, by an amateur company headed by Charles Dickens; revived at Drury Lane in 1850, under the auspices of J. R. Anderson, and

at the City of London Theatre in 1852. The Elder Brother is *Charles Brisac*, a scholar; the younger, *Eustace*, a courtier. *Lewis* desires that one or the other shall marry his daughter *Angelina*. *Charles*, at first, is disinclined for wedlock, but, on seeing *Angelina*, falls in love with her, and carries her off to his uncle *Miramont's*. In the end, *Charles* and *Angelina* are wedded. See LOVE MAKES A MAN.

Elder Miss Blossom (The). A comedy in three acts, by ERNEST HENDRIE and METCALFE WOOD, first performed at the Grand Theatre, Blackpool, Lancashire, September 10, 1897, with Mrs. Kendal in the title part (*Dorothy*), Miss N. Campbell as *Sophia*, W. H. Kendal as *Andrew Quick*, F. Fenton as *Major Twentymann*, and Rudge Harding as *Arthur Leacroft*; produced at the St. James's Theatre, London, September 22, 1898, with the above in their original parts, and Charles Groves as *Christopher Blossom*; first performed in America, Chestnut Street Opera House, Philadelphia, October 9, 1899; first performed in New York at the Knickerbocker Theatre, November 20, 1899.

Elderberry. A retired manufacturer in PEAKE'S 'Amateurs and Actors' (*q.v.*).

Elders (The). A farce by HENRY MAX, performed at Covent Garden in April, 1780.

Eldorado. A "folie musicale" in five scenes, adapted by H. B. FARNIE from 'La Cagnotte,' and first performed at the Strand Theatre, London, on February 19, 1874, with Edward Terry as the *Maire* of Fouilly-les-Oies, Miss Nelly Bromley as his daughter *Verdurette*, and other parts by C. D. Marius, Harry Cox, E. J. Odell, Miss Maria Jones, Miss Topsy Venn, Miss Sallie Turner, and Miss Angelina Claude.

Eldred. A tragedy by JOHN JACKSON (*q.v.*), first performed at the Theatre Royal, Edinburgh, on February 19, 1774.

Eldred; or, The British Freeholder. A tragedy by JOHN JACKSON (*q.v.*), first performed at the Haymarket on July 7, 1775, with the author in the title part. The scene is laid in Cambria, in the time of Hengist and Vortimer. In this play we have "the simple circumstance of a British freeholder triumphantly resisting the usurpation of a tyrant lord."

Eldred, Joseph. Actor, born 1843, died 1884; after experience at Dublin, Liverpool, and Birmingham, made his London debut at the Olympic Theatre on June 15, 1868, as *Major Regulus Rattan* in 'Ici on parle Français.' In 1868-9 he was engaged at the Gaiety, where he was the first representative of *Gobetto* in Gilbert's 'Robert the Devil,' of *Old Gray* in Robertson's 'Dreams' (in London), of *Alonzo Pinzon* in Alfred Thompson's 'Columbus' (*q.v.*), and of the Jew bill-discounter in Gilbert's 'Old Score' (*q.v.*) Later in the year he went to the Olympic, where he was the original

interpreter of *Micawber* in Halliday's 'Little Em'ly' (*q.v.*), and where, in 1875, he played *Melter Moss* in a revival of 'The Ticket-of-Leave Man.' In the provinces he made special successes in 'Nemesis' and 'The Princess of Trebizonde.' Eldridge was co-author (with Harry Paulton) of 'The Gay Musketeers' (1870) and (with H. P. Gratton) of 'Echoes of the Night' (1884). In Hollingshead's 'Gaiety Chronicles' (1898) he is described as "a clever character actor." See, also, T. E. Pemberton's 'Birmingham Theatres' (1889).

Eldridge, Mrs. Louisa [*née* Harwood]. Actress, born in Philadelphia; made her first appearance, when fifteen, at the old Chestnut Street Theatre in that city; joined, in succession, the companies of Peel's Museum and Barnum's Museum (as singing soubrette and boy); married W. Eldridge, merchant, and retired for five years, returning to the stage (Barnum's, New York) in 1853; in 1860-62 was engaged at the New Bowery, going thence to Cincinnati and Washington. Among her chief rôles were *Madame Prudence*, *Aunt Delia* in 'May Blossom,' and *Aunt Eliza* in J. W. Keller's 'Tangled Lives.'

Eleanor of Aquitaine, Queen of England. See HENRY II.

Eleanor's Victory. A drama by JOHN OXENFORD, founded on Miss Bradlou's novel of that name, and first performed at the St. James's Theatre, London, on May 29, 1865, with Miss Herbert as *Eleanor Vane*, Mrs. Frank Matthews as *Mrs. Lennard*, H. J. Montagu as *Lancelot Darrell*, Frank Matthews as *Major Lennard*, F. Johnstone as *Vandeleur Vane*, and other parts by A. Stirling, Gaston Murray, Frederick Robinson, and Miss Weber.

Eleazar, the Moor in MARLOWE'S *Lust's Dominion'* (*q.v.*), is "such another character as *Aaron* in 'Titus Andronicus'" Hazlitt).

Election (The). (1) A comedy in three acts, printed in 1749. (2) A musical interlude by M. P. ANDREWS (*q.v.*), produced at Drury Lane in 1774, with Bannister as *John*, Mrs. Love as his wife, and Mrs. Wrighten as *Sally*, his daughter. In his piece, one *Trusty* and a certain *Sir Courtly* are candidates for a seat in Parliament. (3) An entertainment in two acts, by RICHARD CUMBERLAND, performed privately in 1778. (4) A comedy by JOANNA BAILEY, printed in 1802. This, in 1817, was turned into a three-act opera, with lyrics by J. Arnold, music by C. E. Horn, and was performed at the Lyceum Theatre in June of that year, with H. Johnston as *Baltimore*, Bartley as *Freeman*, and other parts by Corn, Chatterley, Miss Kelly, etc. The election is for the borough of Westown; and *Baltimore* and *Freeman*, who are neighbours and hate each other, are the candidates. It turns out that they are sons of the same father, and they are thereupon reconciled.

Electra. (1) A tragedy by Sophocles, translated into English by L. Theobald (1714), George Adams (1729), T. Franklin (1759), R. Potter (1788), and R. C. Jebb (1894). See SOPHOCLES. (2) A tragedy translated by Dr. T. Franklin from the 'Orestes' of Voltaire (1761). (3) A tragedy by W. SHIRLEY, adapted from Sophocles, and printed in 1765. It had been accepted for Covent Garden in 1762-3, but was refused a licence. (4) A play from the 'Orestes' of Voltaire, performed at Drury Lane in October, 1774, with Smith as *Orestes*, Palmer as *Agisthus*, Mrs. Hopkins as *Clytemnestra*, Mrs. Baddeley as *Iphisa*, and Mrs. Yates as *Electra*. (5) A tragedy translated from Euripides by Michael Woodhull (1782) and R. Potter (1783). (6) A burlesque, 'Electra in a New Electric Light,' by FRANCIS TALFOURD, first performed at the Haymarket Theatre, London, on April 28, 1859, with J. Clarke as *Lycus*, H. Compton as *Agisthus*, Mrs. Wilkins as *Clytemnestra*, Miss M. Ternan as *Orestes*, Miss L. Leclercq as *Chrysothemis*, Miss F. Wright as *Pylades*, and Miss Eliza Weekes as *Electra*.

Electric Spark (The). An "operatic absurdity" by C. F. PIDGIN and C. D. BLAKE, first performed in America, and produced at the Prince's Theatre, Manchester, May 28, 1883.

Elephant (Der). See SCORPION, THE.

Elera. Maid to *Zabina* in MARLOWE'S 'Tamburlaine the Great' (First Part).

Eleventh Commandment (The). A play in four acts, by ROBERT CASTLETON, Theatre Royal, Margate, December 4, 1899.

Eleventh Hour (The). A drama by RONALD MACDONALD and H. A. SAINTSBURY, Prince of Wales's Theatre, Birmingham, September 14, 1896.

Eleventh of June (The). See SYLVESTER DAGGERWOOD.

Elfie; or, The Cherry Tree Inn. A drama in three acts, by DION BOUCICAULT, first performed at the Theatre Royal, Glasgow, on March 10, 1871; produced at the Gaiety Theatre, London, on December 4, 1871, with Mrs. Boucicault as *Elfie*, Miss Behrend as *Rose Aireault*, H. Neville as *Bob Eans*, Atkins as *Sadlove* (a waxwork showman), W. Rignold as *Joe Chirrup*, etc. *Bob*, who loves *Rose* and is beloved by *Elfie*, is accused of robbing the inn; but the crime has really been committed by his rival, *Deepcar*, disguised in a waxwork mask which has been made by *Sadlove* in the likeness of *Bob's* face.

Elfin Tree (The). An operetta, libretto by ALFRED E. T. WATSON ("PEYTON WREY"), music by Louis Diehl, produced at Alexandra Palace, London, on May 12, 1875.

Elfinella; or, Home from Fairyland. A play in four acts, by ROSS NEIL (*q.v.*), first performed at the Princess's Theatre, Edinburgh, on October 15, 1875, with

Miss Heath in the title part and Wilson Barrett as *Waldmar*; produced (with music by Alfred Cellier) at the Princess's Theatre, London, on June 6, 1878, with Miss Heath as before, Miss D. Drummond as *Lisa*, Miss M. Milton as the *Fairy Queen*, Miss C. Coote as *Grethen*, Charles Warner as *Waldmar*, H. Russell as *Franz*, and W. Rignold as *Hans*. "A graceful and poetic work, but deficient in dramatic purport and interest" (Dutton Cook).

Elfrid; or, The Fair Inconstant. A tragedy by AARON HILL (*q.v.*), first performed at Drury Lane in January, 1710, with Mrs. Bradshaw as the heroine, Booth as *Athelwold*, Powell as *King Edgar*, Mrs. Knight as *Ordelia*, etc. *Elfrid*, wife of *Athelwold*, is false to him with the *King*, and is killed by him. This play was afterwards rewritten and reproduced as '*Athelwold*' (*q.v.*). (2) '*Elfrid*,' a tragedy by JOHN JACKSON (*q.v.*), acted at the Haymarket in 1775. See ELFRIDA.

Elfrida. A dramatic poem by WILLIAM MASON, published in 1752; adapted to the stage, and performed, with music by Dr. Arne, at Covent Garden Theatre, on November 21, 1772, with Mrs. Hartley as the heroine, Mrs. Mattocks as *Albina*, Smith as *Athelwold*, Bensley as *King Edgar*, Clarke as *Orgar*, and a chorus of British virgins, in which Miss Catley was the principal performer. "It is wretchedly acted," wrote Walpole to the author in the following February, "and worse set to music. *Orgar* (Clarke) had a broad Irish accent. . . . *Edgar* (Bensley) stared at his own crown, and seemed to fear it would tumble off. . . . Smith did not play *Athelwold* ill. Mrs. Hartley is made for the part (*Elfrida*), if beauty and figure would suffice for what you write; but she has no one symptom of genius. Still, it is very affecting, and does admirably for the stage, under all these disadvantages." '*Elfrida*,' arranged for the stage by Mason himself, and fitted with music by Giardini, was acted at Covent Garden in February, 1779, with Mrs. Hartley, Mrs. Mattocks, and Clarke as before, Lewis as *Athelwold*, and Aikin as *Edgar*. In this play, as in '*Elfrid*' (*q.v.*), *Edgar* falls in love with *Elfrida*, but Mason gives a different turn to the relations between *Edgar* and *Athelwold*.

Elgitha. A character in J. S. KNOWLES'S '*Brian Borohme*' (*q.v.*).

Eldure. Son of *Eldred* in JACKSON'S play so named (*q.v.*).

Eligible Bachelor (An). A comedietta in one act, produced at the Strand Theatre, London, December 9, 1871.

Eligible Villa (An). An operetta, music by M. Gastenel, Gaiety Theatre, London, April 19, 1869.

Elinor. The Queen in SHAKESPEARE'S '*King John*' (*q.v.*).

Eliot. A conspirator in OTWAY'S '*Venice Preserved*' (*q.v.*).

Elisina. A melodrama adapted by CHARLES MORITZ KLANERT from the French, performed at Richmond, Surrey, and printed in 1824.

Elisir d'Amore (L'). See ADINA, DULCAMARA, ELIXIR OF LOVE, and LOVE SPELL.

Elixir of Life (The). A drama in three acts, by GEORGE CONQUEST, produced at the Grecian Theatre, London, on September 29, 1878.

Elixir of Love (The). An opera in two acts, music by Donizetti, libretto by T. H. REYNOLDSON (*q.v.*), produced at the Surrey Theatre in 1839, with Templeton as *Nemorino*, Reynoldson as *Serjeant Belcore*, Balfe as *Dulcamara*, Miss Romer as *Adina*; brought out at the Princess's Theatre in 1844, with Allen as *Nemorino*, Paul Bedford as *Dulcamara*, and Miss Austin as *Adina*. See DULCAMARA.

Elixir of Youth (The). A farcical comedy in three acts, founded by GEORGE R. SIMS and LEONARD MERRICK on the '*Bockspruenge*' of Hirschberger and Kraatz, and first performed at the Vaudeville Theatre, London, September 9, 1899, with a cast including G. Giddens, Miss Ellis Jeffreys, Miss J. Nesville, Miss F. Wood, and Miss M. Legarde.

Eliza. An "entertainment" by RICHARD ROLT, set to music by Dr. Arne, and performed at Drury Lane in 1757.

Elizabeth. Queen to Edward IV. in SHAKESPEARE'S '*Richard III.*' (*q.v.*).

Elizabeth, The Princess (afterwards Queen of England), figures in the old play called '*Courtenay Earl of Devonshire*'; or, '*The Troubles of the Princess Elizabeth*,' and also in TOM TAYLOR'S '*Twixt Axe and Crown*' (*q.v.*). See ELIZABETH (Queen of England).

Elizabeth, Queen of England, figures in '*Albion Queens*,' in JONES'S '*Earl of Essex*' (*q.v.*) in HOOD and GERMAN'S '*Merrie England*' (*q.v.*), and in all versions of SCOTT'S '*Kenilworth*' (*q.v.*), besides being the *Cynthia* of LYL'S '*Endymion*' (*q.v.*). She is also the leading personage in '*Elizabeth, Queen of England*,' a tragic play in five acts, translated from the Italian of Giacometti, and produced at the Amphitheatre, Liverpool, June 14, 1869; brought out at the Lyceum Theatre, London, December 18, 1869, with Mrs. F. W. Lander (Miss Davenport) as the *Queen*, Miss K. Harfleur as *Lady Sarah Howard*, Allerton as *Essex*, C. Harcourt as *King James of Scotland*, and C. F. Coghlan as *Francis Bacon*. The same play, translated by THOMAS WILLIAMS, was performed at Drury Lane on July 14, 1882, with Mdm. Ristori in the title part, Miss Sophie Eyre as *Lady Sarah*, J. H. Barnes as *Essex*, A. Dacre as *Bacon*, A. Mathison as *Burleigh*, T. F. Nye as *Drake*, and H. Nicholls as *Davison*. See ENGLAND'S ELIZABETH.

E-liz-abeth; or, **The Don, the Duck, the Drake, and the Invisible Armada.** A "profoundly historical" burlesque by F. C. BURNAND (*q.v.*), first performed at the Vaudeville Theatre, London, November 17, 1870, with T. Thorne as *Queen Elizabeth*, G. Honey as *Drake*, W. H. Stephens as *Sir Christopher Hatton*, David James as *Don Ferolo Whiskerandos*, Miss A. Newton as *Raleigh*, and Miss Hetty Tracy as *Tiburina*.

Elizabethan Stage Society (The) had its origin in the Shakespeare Reading Society founded by William Poel in London in 1875 for the recitation of plays by Shakespeare. This Society decided in 1887 to give a reading in public, choosing for the purpose 'The Merchant of Venice,' which was recited, in modern dress and with a background of draped curtains only, in the Botanical Theatre of University College. Other such readings, at different places, followed, till, in 1891, 'Measure for Measure' was rendered, without scenery but in Elizabethan costume, at the Ladbroke Hall, Notting Hill. In 1892 and 1893 respectively, the Society interpreted 'The Two Gentlemen of Verona' and 'Love's Labour's Lost' in similar fashion. In the autumn of the last-named year, the Society converted the interior of the Royalty into "as near a resemblance of the old Fortune playhouse as a roofed theatre would admit of," and therein gave a representation of 'Measure for Measure,' "the audience immediately adjoining the stage wearing Elizabethan costumes." This was so successful that it suggested the idea of a Society for promoting similar performances—an association on which the name of 'The Elizabethan Stage Society' was bestowed. Under the auspices of this body, and under the direction of William Poel, the following plays have been performed under Elizabethan conditions (so far as they are known): 'The Comedy of Errors,' Gray's Inn Hall, 1895; Marlowe's 'Doctor Faustus' (prologue by A. C. Swinburne), St. George's Hall, 1896; 'The Two Gentlemen of Verona,' Merchant Taylors' Hall and Charterhouse, 1896; 'Twelfth Night,' Middle Temple, 1897; scenes from 'Arden of Feversham' and 'Edward III.,' St. George's Hall, 1897; 'The Tempest,' Mansion House and Goldsmiths' Hall, 1897; 'The Coxcomb,' Inner Temple, 1898; Middleton and Rowley's 'Spanish Gipsy' (prologue by A. C. Swinburne), 1898; 'The Broken Heart,' St. George's Hall, 1898; 'The Sad Shepherd,' Fulham Palace, 1898; 'The Merchant of Venice,' St. George's Hall, 1898; 'The Alchemist' (Ben Jonson), Apothecaries' Hall, 1899; 'Lochner' (A. C. Swinburne), St. George's Hall, 1899; Calderon's 'Life's a Dream,' St. George's Hall, 1899; Kálidása's 'Sakuntala,' Botanical Gardens, 1899; 'Richard II.,' London University, 1900; Molière's 'Don Juan' (translated), Lincoln's Inn Hall, 1900; 'Hamlet' (first quarto), Carpenters' Hall, 1900; 'Samson Agonistes,' South Kensington Museum, 1900; Schiller's

'Wallenstein' (Coleridge's version), London University, 1900; 'Everyman,' Charterhouse, London, 1901; 'The Alchemist,' Imperial Theatre, London, 1902; 'Edward II.,' New Theatre, Oxford, 1903; 'Much Ado About Nothing,' Court Theatre, London, 1904.

Ella. See **ÆLLA**.

Ella Rosenberg. A melodrama in two acts, by JAMES KENNEY, first performed at Drury Lane on November 19, 1807.

Ellen; or, Love's Cunning. A comedy in five acts, by W. G. WILLS (*q.v.*), first performed at the Haymarket Theatre, London, on April 14, 1879, with Miss Florence Terry in the title part, Miss B. Henri as *Lady Breezy*, W. Terriss as *Walter North*, Charles Kelly as *Tom Pye*, and other rôles by H. Howe, Norman Forbes, G. W. Anson, and Miss Emily Thorne. Proving unsuccessful, the play was revised and reproduced at the same theatre, June 12, 1879, under the title of 'Brag,' with C. Kelly as before, W. Terriss as *Hugh Merryman*, Miss Henri as *Mrs. Merryman*, and other parts by G. W. Anson, H. Howe, N. Forbes, Miss Ewell, Miss J. Roselle, and Miss Emily Fowler.

Ellen Wareham. The title and heroine of several plays founded on one of the tales in Lady Dacre's 'Recollections of a Chaperon' (1833):—(1) By J. B. BUCKSTONE (*q.v.*), first performed at the Haymarket Theatre, April 24, 1833, with Mrs. Yates as *Ellen*, and other parts by Mrs. Humby, Mrs. Honey, Mrs. Glover, Dowton, Vining, Elton, and the adapter. (2) By W. E. BURTON, produced at the Surrey Theatre in May, 1833, with Mrs. W. West as the heroine, and other parts by Miss Vincent, Dibdin Pitt, Vale, etc.

Elliott, Gertrude. Actress; made her London *début* in 'The Cowboy and the Lady' (June, 1899). She was afterwards the first *Princess Alestine* in 'A Royal Family' (*q.v.*) and the first *Lucy* in 'Lady Huntworth's Experiment' (*q.v.*). In 1900 she impersonated, in the English provinces, *Desdemona*, *Ophelia*, the heroine of 'The Devil's Disciple' (*q.v.*), and the boy in 'Carrots.' She was the heroine of 'Mice and Men' (1901), 'The Light that Failed' (1903), and 'The Edge of the Storm' (1904).

Elliott, Maxine. Actress, born in Rockland, Maine; made her *début* in America in 1891 as a member of E. S. Willard's touring company. Her first original part was that of *Lady Gilding* in 'The Professor's Love-Story.' In 1895 she came to England with Augustin Daly's troupe, appearing in London as *Sylvia* in 'The Two Gentlemen of Verona' and *Hermia* in 'A Midsummer Night's Dream.' In 1899 she returned to London, and undertook, at the Duke of York's Theatre, the chief female rôle in 'The Cowboy and the Lady' and in 'An American Citizen,' in both of which she had previously figured in the States. She has been seen in America as *Grace* in 'London Assurance,' *Dora* in 'Diplomacy,' *Sophie Jopp*

in 'Judah,' *Beatrice Selwyn* in 'A Fool's Paradise,' *Mrs. Allenby* in 'A Woman of No Importance,' and characters in 'A Gilded Fool,' 'In Mizzoura,' 'Nathan Hale,' etc.

Elliott, W. G. Actor; after experience with the A.D.C., Cambridge, began his professional career at the Haymarket Theatre in 1832, as *Limpet* in a revival of 'The Overland Route' (*q.v.*). At this theatre he was the first representative of *Sir George Parnacott* in 'Lords and Commons' (1833). After this came an engagement in America with Miss Rosina Vokes (Mrs. Cecil Clay), with whom he played *Eccles* in 'Caste,' *Ledger* in 'The Parvenu,' *Admiral Rankling* in 'The Schoolmistress,' *Jack Deedes* in 'A Pantomime Rehearsal,' etc. It was in the last-named part that he reappeared in London (Terry's Theatre, 1891), following this up with *Montagu Trimble* in the first cast of Piner's 'The Times.' In 1892-3 he was at the Court Theatre, where he was the original impersonator of *Rosencrantz* in Gilbert's 'Rosencrantz and Guildenstern,' *Sir Charles Jenks* in 'Marriage,' the *Comte de Grival* in 'The Amazons,' etc. Other original parts since played by him in London include *Christianson* in 'A Gauntlet' (Royalty, 1894), *Montagu Lushington* in 'The Masqueraders' (St. James's, 1894), *Lord Devenish* in 'Guy Domville' (St. James's, 1895), and *Petruchio Gomez* in 'The New Baby' (Royalty, 1896). At the Haymarket in 1897-9 he was in the original casts of 'The Little Minister,' 'The Manœuvres of Jane,' and 'The Black Tulip,' and at the same theatre in 1900 he was *Sir Benjamin Backbite* in 'The School for Scandal.'

Ellis, Havelock, miscellaneous writer, has edited plays of Christopher Marlowe (1887), of John Ford (1888), and of Thomas Middleton (1887-90).

Ellis, Walter L. J. Dramatic author and critic; has written the following plays, some of which are included in French's series of acted dramas:—'The Evergreen,' 'A Fair Exchange,' 'Faultless,' 'Good-bye,' 'The Lawyer,' 'The Love Test,' 'Mem. 7,' 'My First Brief,' 'Our Cousin,' 'Position,' 'Twenty Minutes Late,' 'Vol. III.'

Elliston, Robert William. Actor and theatrical manager, born in London, April, 1774; died July, 1831; the son of a watchmaker, and intended for the Church, but, having taken part in theatrical performances at school and afterwards as an amateur, eventually left home and engaged himself to Dimond, the manager at Bath. There he appeared, according to Genest, on April 14, 1791—according to Raymond, his biographer, on April 21, 1792—as *Tressel* in 'Richard III.' He afterwards acted at Bristol and on the York Circuit. In 1793-4 he returned to Bath, with which he remained connected for some years while making appearances in London. Thus at Covent Garden in 1796-7 he played *Sheva* (in 'The Jew'), young *Norval*, and *Philaster*. At the Haymarket in 1797 he was seen as *Othello*, *Shylock*, and *Sir Edward Mortimer*;

and at the same theatre in 1803 and 1804 his rôles included *Hotspur*, *Richard III.*, *Henry V.*, *Orlando*, *Rolla*, *George Barnwell*, the *Stranger*, *Sir George Airey*, young *Wilding*, *Harry Dornton*, *Dick Dowlas*, *Dr. Pangloss*: he was also in the first cast of 'Love Laughs at Locksmiths' and other pieces. At Drury Lane in 1804-5 his repertory included *Hamlet*, *Benedick*, *Roscoe*, *Comus*, *Archer*, *Doricourt*, *Charles Surface*, etc., and he was the original *Duke Aranza* in 'The Honeymoon' and the first *Vivaldi* in his own play, 'The Venetian Outlaw' (*q.v.*) *Petruchio*, *Rover*, and young *Rapid* were among his parts at the Haymarket in 1805. At Drury Lane between 1805 and 1809 he played *Mercutio*, *Valentine* in 'Love for Love,' young *Mirabel*, *Sir Harry Wildair*, *Lord Townly*, *Captain Absolute*, *Puff*, etc., also "creating" *Fitzharding* in 'The Curfew,' *Lothair* in 'Adelgitha,' and other characters. In 1809 he became lessee of the Royal Circus (afterwards the Surrey Theatre), retaining the control of it till 1812, and appearing meanwhile at the Haymarket (in 1811) as *Pierre*, *Lothario*, *Job Thornberry*, and *King Charles II.* in 'The Royal Oak,' of whom he was the first representative. His performances at Drury Lane between 1812 and 1815 included *Bolingbroke* in 'Richard II.' and *Joseph Surface*. In 1813 he undertook the management of "Little Drury Lane," shortly afterwards re-christened "The Olympic." From this he passed in 1819 to the sole direction of Drury Lane, a position which he held till 1826, when he was adjudicated bankrupt. "His pecuniary affairs," says Genest, "were involved in great difficulties by his own fault, for with common prudence he might have been a rich man." During his régime he had employed as "stars" Edmund Kean, Young, Macready, and M^{de}. Vestris, with Clarkson Stanfield and David Roberts as his chief scenic artists. Among his own impersonations had been *Falstaff*, *Richard*, *Cassio*, *Macduff*, *Ranger*, and young *Marlow*, with one or two "original" parts. His last appearance at Drury Lane was on May 11, 1826. With 1827 began his second lesseeship of the Surrey Theatre, marked by the engagement of T. P. Cooke and the production of 'Blackey'd Susan,' and concluding in 1831, his final appearance as an actor being made there on June 24 of that year. On July 6 he died, of apoplexy. In addition to his London theatrical managements, he had conducted similar enterprises in Manchester, Leicester, and Birmingham. Besides 'The Venetian Outlaw' (1805), 'No Prelude' (1805) was from his pen. Lord Byron said he "could conceive nothing better than Elliston in gentleman's comedy and in some parts of tragedy." Leigh Hunt wrote of him in 1807 that he was "already the second tragedian on the stage," adding: "That Mr. Elliston's tragic genius is naturally equal, if not superior, to that of Mr. Kemble, may be seen in his quick conception of whatever is most poetical, or, in other words, most fanciful, in tragedy. . . . Mr. Elliston's peculiar warmth

of feeling has rendered him the best lover on the stage both in tragedy and comedy. . . . He appropriates almost exclusively to himself the hero of genteel comedy. . . . I consider Mr. Elliston, not only with respect to his versatility, but in his general excellence and in the perfection to which he has brought some of his characters, the greatest actor of the present day" ('Critical Essays on the Performers of the London Theatres'). See, also, Charles Lamb's 'Last Essays of Elia' ('To the Shade of Elliston,' and 'Ellistoniana,' 1831). Elliston, says Robson, had "a frank hearty manner, set off by a good deal of grace, that made his comedy very delightful" ('The Old Playgoer,' 1846). Planché says: "Elliston was one of the best general actors I have ever seen; but the parts in which he has remained unrivalled to this day were the gentlemanly rakes and agreeable rattles in high comedy. His *Ranger*, *Archer*, *Marlow*, *Doricourt*, *Charles Surface*, *Rover*, *Tangent*, and many other such characters, he made his own—and no wonder, for these characters reflected his own" ('Recollections,' 1872). "His voice," says W. Donaldson, "was of a superior quality, of great compass, and capable of any intonation; his face noble, and his height about five feet ten" ('Recollections'). For biography consult the 'Memoirs' by Raymond (1845), Oxberry's 'Dramatic Biography,' the 'Biographia Dramatica,' Genest's 'English Stage,' Macready's 'Reminiscences,' etc.

Elly. A play by FRED MARSDEN, first performed in New York at Niblo's Garden, December 21, 1891.

Elmerick; or, Justice Triumphant. A tragedy by GEORGE LILLO, first performed at Drury Lane on February 23, 1740, with Quin in the title part.

Elmire. A character in the English versions of MOLIÈRE'S 'Tartuffe' (*q.v.*).

Elmore, Margaret. The heroine of 'Love's Sacrifice' (*q.v.*).

Eloisa. A tragedy by FREDERICK REYNOLDS, taken from the 'Nouvelle Héloïse' of Rousseau, and performed at Covent Garden in December, 1786, with Miss Brunton in the title-part.

Eloped; or, Babes and Beetles. See BABES IN THE WOOD (Tom Taylor).

Eloped with a Circus Man. A play by F. G. MAEDER and J. W. McGRATH, first performed at Bridgeport, Ct., January 4, 1886; produced under the title of 'The Circus,' Philadelphia, February 22, 1892; first performed in New York, March 23, 1892.

Elopement (The). (1) A farce by WILLIAM HAVARD, acted at Drury Lane in 763. (2) A pantomimic entertainment at Drury Lane in 1767. (3) 'Elopement': a comedy in two acts, by HENRY ARTHUR ONES, produced at the Theatre Royal, Belfast, on August 16, 1880, with J. F. Young as *Jonathan Honeywill*, E. S. Willard as *Phil taikes*, and Mrs. E. S. Willard as *Maggie*.

Elopedments in High Life. A comedy in five acts, by ROBERT SULLIVAN, first performed at the Haymarket Theatre, London, on April 7, 1853, with Barry Sullivan as *Travers*, W. Farren as *Charles Perfect*, W. H. Chippendale as *Lord Betterton*, H. Howe as *Tom Singleheart*, H. Compton as *Captain Gawk*, J. B. Buckstone as *Jemmy Tulip*, Miss Reynolds as *Mrs. Louisa Lovelock*, Miss Louisa Howard as *Katherina*, Mrs. Buckingham as *Sybilla*, and Mrs. Fitzwilliam as *Lady Betterton*.

Elrington, Thomas. Actor and theatrical manager, born in London, 1688, died 1732; after some experience as an amateur, made his professional debut at Drury Lane in December, 1709, as *Oroonoko*, and remained connected with that theatre till 1712, when he went to the Smock Alley Theatre, Dublin, to play "lead." In the following year he married the daughter of the lessee, Joseph Ashbury (*q.v.*), on whose demise in 1720 he succeeded to the direction of the theatre—a position which he retained till his own decease. Between 1715 and 1729 Elrington made many appearances in London. In the first-named year he was at Drury Lane, playing *Hotspur*, *Cassius*, and so forth; in 1716, at Lincoln's Inn Fields, where he was seen as *Hamlet*, *Edipus*, etc.; in 1718, at Drury Lane; and in 1723-9 at the same theatre, enacting *Othello*, *Antony*, *Cato*, and other characters. He was the original representative of *Pembroke* in Rowe's 'Lady Jane Grey' (1715), *Charles Courtwell* in 'Woman's a Riddle' (1716), *Sir Harry Freelove* in 'The Artful Husband' (1717), the title-character in 'Busiris' (1719), etc. "Mr. Elrington," says Chetwood, "was a true copy of Mr. Verbruggen, but the former had an infinite fund of (what is called low) humour on the stage" ('History of the Stage'). See Hitchcock's 'Irish Stage,' Curll's 'History of the Stage,' Davies' 'Dramatic Miscellanies,' Genest's 'English Stage,' etc.

Elsa Dene. A drama in four acts, by A. C. CALMOUR, first performed at Brighton, October 14, 1886; produced at the Strand Theatre, London, on October 25 in the same year, with Miss Agnes Hewitt in the title part.

Elsie. A drama in one act, by F. W. BROUGHTON, first performed at the Globe Theatre, London, September 8, 1883.

Elsie Venner. This fantastic tale by Oliver Wendell Holmes, first published in 1861, was dramatized in America, the play being produced in 1865 at the Boston Theatre. "The result," says Holmes's biographer, "was absolute failure." Holmes himself said in conversation, "It was bad, very bad. It was not 'Elsie Venner'—my 'Elsie Venner'; they had made it into a melodrama, and the psychology was not there. . . . It was the novel vulgarized. . . . You may imagine Elsie, with her strange eyes and the snake look in them, but you cannot see her on the stage: the illusion would not hold there."

Elswith. See **ELSWITHA**.

Elswitha, the heroine of **POCOCK'S** drama, 'Alfred the Great' (*q.v.*), appears as *Elswith* in **SHERIDAN KNOWLES'S** play, 'Alfred the Great,' and in **R. B. BROUGH'S** extravaganza, 'Alfred the Great' (*q.v.*) See **ETHELSDIDA**.

Elsworthy, Maria [Mrs. Archedeckel]. Actress, born 1825, died 1879; played *Gulnare* and *Amine* in **F. Talfourd's** 'Abon Hassan' (1854). Among her original parts were the *Countess* in 'Bel Demonio' (1863), *Bianca d'Albizzi* in 'The Watch Cry' (1865), *Lady Ashton* in 'The Master of Ravenswood' (1866), and *Mrs. Torrington* in 'Uncle Dick's Darling' (1869). She was the *Queen* in 'Hamlet' at the Princess's, London, in 1861, and at the Lyceum in 1864; also, the *Widow Melnotte* at the Lyceum in 1867.

Elton, Edward William [real name, **Elt**]. Actor, born in London, 1794, died 1843; was intended for the law, but, after some amateur experience, embraced the histrionic profession. His London *début* was made at the Olympic Theatre in 1823. After this came engagements at various provincial centres (a special success being achieved at Liverpool as *Napoleon* in 'The Battle of Waterloo'). His metropolitan *rentrée* was made in 1831 at the Garrick, Whitechapel, in the rôle of *Richard III.*—a performance which at once made him popular in the East End. Employed between 1832 and 1836 at the Surrey, the Haymarket, and Covent Garden, Elton went to the last-named in 1838, and to Drury Lane in 1839, as a member of Macready's companies. In 1843 he undertook some appearances at Edinburgh, and, returning from that city, was drowned in the ship *Pegasus*, on the voyage from Leith to Hull, on July 18. While at the Surrey in 1832 he was the original *Eugene Aram* in **W. T. Moncrieff's** play (*q.v.*). Other characters of which he was the first representative include *Walter Tyrell* in the play so named (1783), *Waller* in 'The Love Chase' (1837), *Beausant* in 'The Lady of Lyons' (1838), *Louis XIII.* in Lytton's 'Richelieu' (1839), *D'Aubigny* in 'A Night in the Bastille' (1839), *Rizzio* in Haynes' 'Mary Stuart' (1840), *Pheax* in 'Gisippus' (1842), and *Heartwell* in 'The Patrician's Daughter' (1842). Among other rôles played by him were the *Ghost* in 'Hamlet' (Haymarket, 1837), *Edgar* in 'King Lear,' *Antony* in 'Julius Cæsar,' *Buckingham* in 'Henry VIII.,' *Guiderius* in 'Cymbeline,' and *Jaffier* in 'Venice Preserved' (all at Covent Garden in 1838), *Laertes*, *Bertram* in 'Marino Faliero' (Drury Lane, 1842), and *Camillo* in 'The Winter's Tale' (Drury Lane, 1843). See the *Era* for July, 1843, Marshall's 'Lives of the Most Celebrated Actors and Actresses' (1847), and Westland Marston's 'Our Recent Actors' (1888).

Elton, William. Actor, born 1850; made his first appearance at the Adelphi Theatre, Liverpool, in 1859. In 1867 he was "low comedian" at the Queen's, Manchester. In 1872 he joined the travelling

company of Captain **Disney Roebuck**, with whom he played in *disney* and burlesque till 1875, when he went with him to South Africa. Engaged at Brighton in 1877-8, he went thence to the Gaiety, London (1879-80), where he "created" *Count Navariski* in 'Boulogne,' *Merryman* in 'The Great Casimir,' *Botibol* in 'Unlimited Cash,' and *Rushleigh* in 'Robbing Roy.' In October, 1880, he began a three years' engagement at Wallack's Theatre, New York, where he was seen as *Tony Lumpkin*, *Bob Acres*, old *Middlewick* ('Our Boys'), *Doublechick* ('The Upper Crust'), *Ledger* ('The Parvenu'), etc. At the London Gaiety in 1883-4, he appeared as *Sam Nubbles* in 'Virginia and Paul,' *Caliban* in 'Ariel,' *Cymiscos* in 'Galatea,' the *Shah* in 'Camaralzaman,' *Calchos* in 'Our Helen,' *Alderman Chinkible* in 'A Wet Day,' *Sinnery* in 'Called there and Back,' and so forth. From 1886 to 1892 he played a long series of rôles in Australia and New Zealand. In London in the last-named year he "created" the *Seneschal* in 'The Wedding Eve' (*q.v.*). Among his more recent rôles was that of *Potter* in 'Little Miss Nobody' (1899).

Elvina. A character in **KENNEY'S** 'Blind Boy' (*q.v.*).

Elvino, in 'La Sonnambula' and the burlesques based upon it, is a farmer in love with *Amina*, the heroine.

Elvira; or, **The Worst not always True.** A comedy adapted by **GEORGE DIGBY** (Earl of Bristol) from the 'No Siempre lo Peor es Cierto' of Calderon, published in 1667, and described by Swinburne as "the one dramatic work in the language which may be said to have anticipated the peculiarly lucid method, and the peculiarly careful evolution of a most amusingly complicated story, which we admire in the best works of Wilkie Collins." From this piece, it is thought, Mrs. Centlivre borrowed something for 'The Wonder' (*q.v.*). (2) 'Elvira:' a tragedy by **DAVID MALLET**, first performed at Drury Lane on January 19, 1763, with Garrick as *Alonzo IV.* (King of Portugal), Holland as *Don Pedro* (his son), Mrs. Cibber as *Elvira* (secretly married to *Pedro*), Mrs. Pritchard as the *Queen*, and Miss Bride as *Alneyda* (her daughter). This play was "confessedly an imitation" of De la Motte's tragedy on the same subject, which was itself derived from the 'Lusiad' of Camoëns.

Elvira. (1) Wife of *Gomez* in **DRYDEN'S** 'Spanish Friar' (*q.v.*). (2) Wife of *Clodio* in **CIBBER'S** 'Love makes a Man' (*q.v.*). (3) Mistress of *Pizarro* in **SHERIDAN'S** play so named, and in **L. BUCKINGHAM'S** burlesque thereof. *Elvira* is also the name of characters in (1) Mrs. **COCKBURN'S** 'Agnes de Castro' (*q.v.*), (2) 'The Muleteer of Toledo' (*q.v.*), (3) 'Bunker Hill,' and (4) the English adaptations and burlesques of 'Don Giovanni,' 'Ernani,' 'Puritani,' and 'Masaniello.'

Elwina. A tragedy by **M. FITZGERALD**, acted in Dublin in 1792

Elwood, Arthur. Actor; figured in the original casts of 'The Rector' (1833), 'The Blue Bells of Scotland' (1837), 'Calumny' (1839), 'Dick Venables' (1890), 'Hedda Gabler' (*Lövborg*, 1891), 'The Hon. Herbert' (1891), Benham's 'Awakening' (1892), 'The Transgressors' (1894), 'Nelson's Enchantress' (1897), 'The Happy Life' (1897), 'The Wisdom of the Wise' (1900), etc. He has also been seen in London as *Captain Hautree* (1889), *Major Treherne* in 'Cyril's Success' (1890), *Captain Hawksley* (1890), *Smooth* in 'Money' (1891), etc.

Elysium. A play by WILLIAM FLERON, founded on Mario Urchard's novel, 'Mon Oncle Barbasson' (Gymnase, Paris, 1871), and first performed at Hermann's Theatre, New York, May 16, 1893.

Elze, Karl. Author of 'Essays on Shakespeare' and 'William Shakespeare: a Literary Biography,' both translated into English by Miss L. D. Schmitz, and published in that form in 1874 and 1888 respectively; author, also, of an essay on Sir William Davenant in the 'Shakespeare Jahrbuch' (1869), and editor, likewise, of Chapman's 'Alphonsus' (1867) and S. Rowley's 'When You See Me' (1874).

Embassy (The). A play in three acts, adapted by J. R. PLANCHÉ from the French, and first performed at Covent Garden on March 22, 1841, with a cast including Mme. Vestris, Miss Tree, and J. R. Anderson.

Emden, T. Walter L. Architect, born 1847; son of W. S. Emden (*q.v.*); designed the following London theatres—the old Court, the new Court, Terry's, the Garrick, and the Duke of York's; also, the Ipswich Theatre, the City Theatre, Sheffield, and the Theatre Royal, Newcastle-on-Tyne. In several London theatres he has carried out large structural alterations, and he has designed many other places of entertainment in town and country.

Emden, W. S. Theatrical manager and playwright; was, with F. Robson (*q.v.*), co-lessee of the Olympic Theatre, London, from August, 1857, to September, 1864.—MRS. W. S. EMDEN was engaged as an actress at the Olympic during her husband's régime, appearing in such original parts as *Nanina* in 'The Doge of Duralto,' *Zemila* in H. J. Byron's 'Mazeppa' (*q.v.*), etc.—HENRY EMDEN, son of the above, is well known as a scenic artist. See EMDEN, T. WALTER.

Emerald, King. See KING EMERALD.

Emerald Queen (The). A drama by W. TRAVERS, Britannia Theatre, London, July 18, 1870.

Emerald Ring (The). A play by JOHN BROUGHAM, produced at the Broadway Theatre, New York, in December, 1868, with Barney Williams in the chief part.

Emerance. Daughter of *Eudes*, Duke of Aquitaine, in GRATTAN'S 'Ben Nazir' (*q.v.*).

Emery, John. Actor, born at Sunderland, September, 1777; died in London, July, 1822; son of Mackle Emery (*q.v.*); was educated at Ecclesfield in Yorkshire ("where he doubtless acquired that knowledge of the dialogue which obtained for him so much celebrity"). He was trained to be an instrumentalist, and began life in the orchestra of the Brighton Theatre, where he made his *début* as an actor as *Old Crazy* in 'Peeping Tom' (*q.v.*). After this came country engagements with John Bernard and Tate Wilkinson, followed by an engagement at Covent Garden, where he was first seen on September 21, 1798, as *Frank Outland* in 'A Cure for the Heart-ache' and *Lovegold* in 'The Miser.' These were followed at the same house by his *Abel Druggier* in 'The Tobacconist,' *Orson* in 'The Iron Chest,' *Daniel Douglas* in 'The Heir at Law,' and so forth. At the Haymarket in 1800 he played *Zekiel Homespun* in 'The Heir at Law.' In 1800-1801 he was at Covent Garden, where he was the original *Stephen Harrowby* in 'The Poor Gentleman.' At the Haymarket in the latter year he represented *Clod* in 'The Young Quaker' and *Farmer Ashfield* in 'Speed the Plough.' From 1802 till 1820 Emery was employed at Covent Garden, where he was the first performer of *Dan* in 'John Bull,' *Sam* in 'Raising the Wind,' *Tyke* in 'The School of Reform,' *Dandie Dimmont* in Terry's 'Guy Mannering,' *Ratcliff* in the same adapter's 'Heart of Midlothian,' and *Moustache* in 'Henri Quatre.' During the same period Emery appeared as *Silence* in 'Henry IV.,' *Caliban* and *Barnardine* in 'Measure for Measure,' *Lockit* in 'The Beggar's Opera,' *Hodge* in 'Love in a Village,' *Dougal* in Terry's 'Rob Roy,' etc. His last appearance was on June 29, 1822, as *Edie Ochiltree* in 'The Antiquary.' He had some gifts as a pictorial artist, and between 1802 and 1817 was a frequent exhibitor at the Royal Academy. Hazlitt wrote of him: "In his line of rustic characters he is a perfect actor. His *Hodge* is an absolute reality, and his *Lockit* is as sullen, gloomy, and impenetrable as the prison walls of which he is the keeper. His *Robert Tyke* is the sublime of tragedy in low life" ('Criticisms and Dramatic Essays'). W. Robson says: "He understood and could play Shakespeare. His *Caliban* was by far the best that has been seen since Charles Bannister; his *Sir Toby Belch*, his *Gravedigger*, his *Dogberry*, I have never seen equalled; but his *Barnardine* was the most astonishing. . . . He was great in the nervous, strong parts of our old comedies, and was really *Dandy Dimmont* himself" ('The Old Playgoer' See, also, 'The Thespian Dictionary,' Oxberry's 'Dramatic Biography,' Genest's 'English Stage,' Bernard's 'Recollections,' Donaldson's 'Recollections,' Lamb's 'Essays,' Leigh Hunt's 'Critical Essays,' etc.

Emery, Mackle. Actor, died 1825; is described in Oxberry's 'Dramatic Biography' as "an actor of some humour but little originality." His wife appeared at the Haymarket in 1802 as *Dame Ashfield* in 'Speed the Plough,' and was afterwards employed at Covent Garden.

Emery, Samuel Anderson. Actor, born in London, 1817, died July, 1881; son of John Emery (*q.v.*); made his professional *début* in 1835 in the provinces, beginning his metropolitan career, in effect, in April, 1843, at the Lyceum, as *Giles* in 'The Miller's Maid' (*q.v.*). After appearing as *Fixtore* in 'A Roland for an Oliver,' he joined the Keeleys at the Lyceum, where he was the first representative of *Jonas* in Stirling's adaptation of 'Martin Chuzzlewit,' *Will Fern* in the same adapter's version of 'The Chimes' (1845), *John Peerybingle* in Albert Smith's 'Cricket on the Hearth' (1845), and *Anthony Latour* in 'The Creole' (1847). In 1853 he migrated to the Olympic, and was there notable as the original performer of *Fouché* in 'Plot and Passion' (1853), *Benson* in 'To Oblige Benson' (1854), *Potter* in 'Still Waters Run Deep' (1855), and *King Gander* in 'The Discreet Princess' (1855). In the following year he was for a time lessee of the Marylebone Theatre. In the course of the twenty years that followed he sustained the following (and other) original rôles—those of *Beau Brummel* in Blanchard Jerrold's play (1859), *Ramuccio* in 'Bel Demonio' (1863), *Caleb Balderstone* in 'The Master of Ravenswood' (1866), *Noah Learoyd* in 'A Long Stroke' (1870), *Dan'l Peggotty* in 'Little Em'ly' (1869), *Dr. Primrose* in Douglass's 'Vicar of Wakefield' (1870), *Captain Cuttle* in 'Heart's Delight' (1873), *Major Bridgenorth* in 'England in the Days of Charles II.' (1877), and *Chamboran* in 'Proof' (1878). His other impersonations included *Sir Peter Teazle* (Olympic, 1855), *Robert Macaire* (Lyceum, 1859), *M'Closkey* in 'The Octoroon' (Adelphi, 1861), *Johnson* in 'The Lancashire Lass' (Queen's, 1868), *Peter Hayes* in 'Arkwright's Wife' (Globe, 1873), *O'Grady* in 'Arrah-na-Pogue' (Adelphi, 1876), and *Martin Truegold* in 'True to the Core' (Adelphi, 1877). His last appearance in London was made in 1878. His activities included a short engagement in America late in the sixties, and, just before his death, a tour of the Colonies. "Everything Sam Emery touches dramatically," wrote Edward Stirling, "impresses his audiences with truth to nature. Even in the smallest detail of character that excellent quality is worked out" ('Old Drury Lane').

Emery, Winifred. Actress; daughter of Samuel Anderson Emery (*q.v.*); made her professional *début* at the Alexandra Theatre, Liverpool, as the child in 'Green Bushes.' Her earliest appearance in London was at the Princess's Theatre, in 1875, in the pantomime of 'Beauty and the Beast.' Her first engagement as an adult performer was with Miss Litton at the Imperial The-

atre in 1879. At the Court Theatre in September of that year she played *Amanda* in a revival of 'Fernande,' her first original part being that of *Minnie* in 'A Clerical Error' at the same theatre in the following month. Since then she has been the first representative of the following (and other) characters:—At the Court: *Florence* in 'The Old Love and the New' (1879); at the Haymarket: *Rosalie* in 'A Bridal Tour' (1880); at the St. James's: *Mabel* in 'Coralie' (1881); at Toole's: *Mrs. Bunny* in 'Auntie' (1882); at the Vaudeville: *Rose* in 'Confusion' (1883); at Terry's: *Mrs. Errol* in 'The Real Little Lord Fauntleroy' (1883); at Drury Lane: *Sybil* in 'The Armada' (1883); at the Vaudeville: *Kate* in 'That Dr. Cupid' (1889) and *Lady Fenton* in 'The Old Home' (1889); at Drury Lane: *Mildred* in 'The Royal Oak' (1889); at the Vaudeville: *Clarissa* in R. Buchanan's play (1890) and *Fanny Hoyden* in 'Miss Tomboy' (1890); at the Olympic: *Grace* in 'The People's Idol' (1890), *Adèle* in 'Father Buonaparte' (1891), and *Madeline* in 'The Acrobat' (1891); at the Avenue: *Cynthia* in 'The Crusaders' (1891); at the Comedy: *Rosamund* in 'Sowing the Wind' (1893), *Elizabeth Linley* in 'Dick Sheridan' (1894), *Margery* in 'The New Woman' (1894), *Theophila* in 'The Benefit of the Doubt' (1895), and *Mrs. Castello* in 'The Late Mr. Castello' (1895); at the Lyceum: *Bazilide* in 'For the Crown' (1896); at the Haymarket: *Rénée de Cocheferêt* in 'Under the Red Robe' (1896), *Comtesse de Candale* in 'A Marriage of Convenience' (1897), *Lady Babbie* in 'The Little Minister' (1897), the heroine in 'The Manœuvres of Jane' (1898), *Rosa* in 'The Black Tulip' (1899), and the *Comtesse d'Aureval* in 'There's Many a Slip' (1902). Miss Emery has also been seen in London in the following (and other) parts:—*Nichette* in 'Heartsease' (Court, 1880), *Nerissa* in 'The Merchant of Venice' (Lyceum, 1881), *Mrs. Featherly* in 'A Widow Hunt' (Vaudeville, 1881), *Lottie* in 'Two Roses' (Lyceum, 1881), *Lydia Languish* (Vaudeville, 1882, and Haymarket, 1900), *Sophia* (and *Olivia*) in 'Olivia' (Lyceum, 1885), *Marguerite* in 'Faust' (Lyceum, 1886), *Jessica* (Lyceum, 1887), *Ida* in 'Werner' (Lyceum, 1887), *Lady Teazle* (Vaudeville, 1890, and Haymarket, 1900), *Kate Hardcastle* (Vaudeville, 1890, and Haymarket, 1900), *Vashti* in 'Judah' (Shaftesbury, 1890), *Pauline Deschappelles* (Olympic, 1890), *Mrs. Haller* (Olympic, 1891), *Bess* in 'The Lights o' London' (Olympic, 1891), *Mona* in 'Ben-my-Chree' (Olympic, 1891), *Ophelia* (Olympic, 1891), *Gilberte* in 'Frou-Frou' (Comedy, 1894), and *Esther* in 'Caste' (Haymarket, 1902). Miss Emery acted in America in 1884 and 1887 as a member of the London Lyceum company.

Emigrant's Daughter (The). A drama in one act, founded by R. J. RAYMOND on an American tale, and first performed at the English Opera House, London, August 8, 1838.

Emigration. (1) An Irish drama by BARRY CONNOR, Queen's Theatre, Dublin

July 13, 1880. (2) An Irish drama in four acts, by HUBERT O'GRADY, Princess's Theatre, Glasgow, May 14, 1883.

Emilia. (1) A tragi-comedy, dedicated to "the only few," printed in 1672. (2) A tragedy by MARK ANTONY MEILAN (1771).

Emilia. (1) Wife of *Iago* in 'Othello' (*q.v.*). (2) A lady in 'The Winter's Tale' (*q.v.*).

Emilia Galotti. A tragedy by LESSING, performed at Drury Lane (in English) in October, 1794, with Miss Miller in the title part, J. P. Kemble as the *Prince of Guastallo*, C. Kemble as *Appiani*, Palmer as *Marinelli*, Wroughton as *Odarto*, and Mrs. Siddons as the *Countess Orsina*. An English version by B. THOMPSON was printed in 1800. The original piece was performed at the St. James's Theatre, London, in 1852, with Henry Devrient as *Appiani*.

Em'ly; or, The Ark on the Sands. A drama adapted from Dickens's 'David Copperfield' (*q.v.*), and produced at the Queen's Theatre, Manchester, March 10, 1884. See LITTLE EM'LY.

Emm, Henry. *Nom-de-guerre*, as playwright, of HARRY MONKHOUSE (*q.v.*).

Emmett, Joseph Kline. Actor, born at St. Louis, 1841, died June, 1891; began his career in a "variety theatre" at his birthplace. His *début* as an actor was made in America, in 1868, in the title part of Charles Gaylor's 'Fritz, Our Cousin German'—the rôle in which he made his first appearance in London, on November 30, 1872, at the Adelphi Theatre.

Empedocles on Etna. A dramatic poem by MATTHEW ARNOLD, first published in 1853.

Emperor of the East (The). A tragi-comedy by PHILIP MASSINGER, acted and printed in 1631. The Emperor is *Theodosius*; he has married *Athanais*, a pagan girl who has been baptized as *Eudocia*. He comes in time to suspect *Eudocia* of an intrigue with *Paulinus*, but is duly convinced of her innocence. In Dr. A. W. Ward's opinion, "Massinger has not made any very successful use of a strange and, in its way, fascinating story, or invested with any marked interest the character of the 'Empress Eudocia'" ('English Dramatic Literature'). See Gibbon's 'Rome,' chapter 22; also, THEODOSIUS.

Emperor of the Moon (The). A farce in three acts, by APHRA BEHN (*q.v.*), adapted from the 'Arlequin Empereur dans le Monde de la Lune' of Nolant de Fatonville (which was itself originally translated from the Italian), and acted at Dorset Garden in 1687, with Underhill as *Dr. Baliardo*, Mountfort as *Don Charmante*, Powell, jun., as *Don Cinthio*, Mrs. Mountfort as *Bellemante* (niece of *Baliardo*), Mrs. Cooke as *Elaria* (daughter of *Baliardo*), Jevon as *Harlequin*, Leigh as *Scaramouch*,

and Mrs. Cory as *Mopsophil*. "The Doctor is so credulous as to believe that there is a world in the moon. *Charmante* helps to impress him in his belief. The Doctor is at last persuaded that the Emperor of the Moon and the Prince of Thunderland are in love with *Elaria* and *Bellemante*. *Cinthio* and *Charmante* descend in a chariot as the Emperor and Prince. They marry *Elaria* and *Bellemante*" (Genest). "*Harlequin* and *Scaramouch* play off innumerable tricks and antics. They are the servants respectively of *Don Cinthio* and *Dr. Baliardo*, the lover and the pantaloone of the plot, and are both in love with *Mopsophil*, the duenna of *Bellemante* and *Elaria*" (Dutton Cook). The farce was revived several times between 1702 and 1748.

Empire (The). A droll, founded (1676) on 'The Alchemist' (*q.v.*).

Empress of Morocco (The). A tragedy in rhymed verse by ELKANAH SETTLE (*q.v.*), first performed at Court in 1671, and afterwards acted at the Duke's Theatre (in 1673), with Mrs. Betterton as the Empress (*Laula*), Betterton as her paramour (*Criminal-haz*), Smith as *Muley Hamet*, Mrs. Mary Lee as *Marianne*, etc. "The success of this tragedy excited the envy of Settle's contemporaries. It is never dull, and the plot is well managed" (Genest). The play is said to have been the first ever printed with pictorial illustrations (1673). It was burlesqued in 'The Empress of Morocco,' a farce written by THOMAS DUFFET, and acted at the Theatre Royal in 1674.

En Manches de Chemise. See No. 1 ROUND THE CORNER, NOTHING TO WEAR.

En Route. A musical comedy in two acts, written by CECIL MAXWELL and WALTER PARKE, composed by Ernest Bucalossi (with additional numbers by Roland Carse and P. Bucalossi), and produced on September 21, 1896, at the Parkhurst Theatre, Holloway, London.

En Voyage. A one-act piece by LEWIS COEN, Vaudeville Theatre, London, December 20, 1883.

Enchanted Barber (The). A pantomime by the Brothers GRINN, Adelphi Theatre, London, December 22, 1877.—'The Enchanted Castle': a pantomime, adapted from a tale by Miss Aickin, and performed at Covent Garden in 1786.—'The Enchanted Dove': a pantomime produced at the Britannia Theatre, London, December 26, 1881.

Enchanted Forest (The). A burlesque by CHARLES DANCE (*q.v.*), produced at the Lyceum Theatre, London, 1847. See ENCHANTED WOOD.

Enchanted Fountain (The). A fairy play in two acts, words by Mrs. DE LACY LACY, music by Mrs. Lynedoch Moncrieff, St. James's Theatre, London, June 22, 1900.

Enchanted Horse (The). A burlesque by ALBERT SMITH (*q.v.*) and TOM

TAYLOR (*q.v.*), produced at the Lyceum Theatre, London, during the management of Mr. and Mrs. Keeley (about 1844-46).

Enchanted Island (The). A dramatic ballet by JOHN FAWCETT, performed at the Haymarket in June, 1804. "The title states that the story is founded on Shakespeare's 'Tempest.' The incidents which he has mentioned as having preceded the scenes of his play are given in *action*, and form the basis of this ballet" (Genest).

Enchanted Isle (The); or, "Raising the Wind" on the Most Approved Principles: a drama without the smallest claim to legitimacy, consistency, probability, or anything else but absurdity; in which will be found much that is unaccountably coincident with Shakspeare's "Tempest," by WILLIAM and ROBERT BROUGH (*q.v.*); produced at the Adelphi Theatre, London, on November 20, 1848, with Miss Woolgar as *Ferdinand*, "O." Smith as *Prospero*, M^{me}. Celeste as *Ariel*, Miss M. Taylor as *Miranda*, Munyard as *Caliban*, Paul Bedford as *Alonso*, C. J. Smith as *Esa di Baccastoppa*, Sanders as *Smutifacio*; revived in July, 1860, with Miss F. Stirling as *Miranda*.

Enchanted Lovers (The). A pastoral by Sir WILLIAM LOWER, printed in 1658 and 1661.

Enchanted Prince (The). A pantomime by JOHN DOUGLASS, Standard Theatre, London, December 24, 1877.

Enchanted Tower (The). A fairy extravaganza by CHARLES SELBY, produced at the Marylebone Theatre in 1848.

Enchanted Wood (The). (1) A legendary drama in three acts, by FRANCES, based on Parnell's 'Fairy Tale in the Ancient Style,' and performed at the Haymarket in 1792. (2) 'The Enchanted Wood; or, The Three Transformed Princes;' an extravaganza by HENRY J. BYRON (*q.v.*), brought out at the Adelphi Theatre, London, on May 4, 1870. See ENCHANTED FOREST.

Enchanter (The); or, **Love and Magic.** A musical drama in two acts, attributed to DAVID GARRICK, and acted at Drury Lane in 1760. (2) 'The Enchanters;' a pantomime, founded on the story of Misnar in 'The Tales of the Genii,' and performed at Drury Lane in 1806-7.

End of a Day (The). A play in one act, by HERBERT BARNETT, Royalty Theatre, London, December 5, 1891.

End of the Tether (The). A drama in two acts, by G. C. BADDELEY.

End of the World (The). A play by J. W. KARNER, performed in U.S.A.

Endiga. A character in PLANCHÉ'S 'Charles XII.' (*q.v.*).

Endless. (1) A character in O'KEEFE'S 'Young Quaker' (*q.v.*). (2) A lawyer in HOARE'S 'No Song, No Supper' (*q.v.*).

Endymion; or, The Man in the Moon. A comedy or masque by J. LILLY, "performed before Queen Elizabeth, at Greenwich, by the children of the Chapel and of Paul's," probably in 1587, and printed in 1591. In this piece *Endymion* is beloved by *Tellus*, but does not return her passion. She applies to a witch, who puts him into a sleep supposed to be everlasting, and also changes him from a young to an old man. *Cynthia*, whom *Endymion* loves "at a respectful distance," is told that he will awake if she will kiss him. This she does, and he not only awakes, but recovers his youth. G. P. Baker, who introduced, edited, and annotated an edition of 'Endymion' brought out in America in 1895, regards the play as an allegory of the relations between the Earl of Leicester (*Endymion*), Lady Essex (*Tellus*), and the Queen (*Cynthia*). See CYNTHIA and ENDYMION. (2) 'Endymion; or, The Naughty Boy who cried for the Moon;' a "classical mythological" extravaganza in one act, by WILLIAM BROUGH, first performed at the St. James's Theatre, London, on December 26, 1860, with Miss M. Taylor as *Endymion*, Miss Herbert as *Diana*, Miss Kate Terry as *Polydora*, and other parts by Miss E. Romer, Miss C. St. Casse, Dewar, Emery, Belmore, and Charles Young.

Enemies. A comedy-drama in five acts, adapted by CHARLES F. COGHLAN from 'La Grande Marnière' of Georges Ohnet, and first performed at the Prince of Wales's Theatre, London, January 28, 1886, with J. Fernandez and F. A. Everill as *Peter Darvel* and *Sir Manvers Glenn* (the enemies), and C. F. Coghlan and Mrs. Langtry as *Richard Darvel* and *Margaret Glenn* (the lovers who reconcile their fathers).

Enemy of the People (An). A play in five acts, by HENRIK IBSEN, first performed in English at the Haymarket Theatre on the afternoon of June 14, 1893, with H. Beerbohm Tree as *Dr. Stockmann*, Mrs. T. Wright as *Mrs. Stockmann*, Miss L. Hanbury as *Petra*, H. Kemble as the *Burgomaster*, J. Welch as *Horstad*, E. M. Robson as *Aslasken*, etc. [six other performances followed in June and July]; first acted in America at the English Opera House, Chicago, Ill., March 8, 1895.

Enemy to the King (An). A romantic drama in four acts, by ROBERT N. STEVENS, Lyceum Theatre, New York, September 1, 1896.

Enfant de Paris (L'). See DAY OF RECKONING.

Enfant Prodigue (L'). A musical play, without words, in three acts, invented by Michel Carré *frs*, composed by André Wormser, and originally produced at the Cercle Funambulesque, Paris; brought out at the Prince of Wales's Theatre, London, March 31, 1891; revived at the Criterion Theatre in April, 1892, and at the Lyric Theatre in May, 1900. Adapted by AUGUSTIN DALY, the play was performed in New

York in March, 1891, under the title of *Pierre the Prodigal* (*q.v.*).

Enfant Terrible (L'). See GOSSIP.

Enfers de Paris (Les). See PARIS AND PLEASURE.

Engaged. (1) A comedy in three acts, by W. S. GILBERT (*q.v.*), first performed at the Haymarket Theatre, London, on October 3, 1877, with G. Honey as *Cheviot Hill*, Cyrie Bellew as *Belvauney*, H. Howe as *Mr. Symperson*, W. Dewar as *Angus Macalister*, Weathersby as *Major Macgillieuddy*, Miss Marion Terry as *Belinda Treherne*, Miss Julia Stewart as *Maggie Macfarlane*, Miss Lucy Buckstone as *Minnie*, Miss Emily Thorne as *Mrs. Macfarlane*; revived at the Strand Theatre, London, in July, 1878, with G. Honey and Miss Stewart in their original parts, Edgar Bruce as *Belvauney*, Clifford Cooper as *Symperson*, Miss L. Hibbert as *Belinda*, Miss L. Telbin as *Minnie*, and Mrs. Clifford Cooper as *Mrs. Macfarlane*; at the Court Theatre, London, on November 30, 1881, with H. J. Byron as *Cheviot Hill*, K. Bellew as *Belvauney*, Clifford Cooper as *Symperson*, W. H. Denny as *Angus*, Miss Marion Terry as *Belinda*, Miss C. Addison as *Minnie*, Miss Measor as *Maggie*, and Miss Emily Thorne as *Mrs. Macfarlane*; at the Haymarket on February 17, 1886, with H. Beerbohm Tree as *Cheviot*, M. Barrymore as *Belvauney*, W. Mackintosh as *Symperson*, C. Brookfield as *Angus*, Mrs. Beerbohm Tree as *Belinda*, Miss Augusta Wilton as *Minnie*, Miss Norreys as *Maggie*, and Mrs. E. H. Brooke as *Mrs. Macfarlane*. In 1878 'Engaged' was played in the English provinces, with G. Honey in his original role, Clifford Cooper as *Symperson*, Edgar Bruce as *Belvauney*, and Miss Louise Hibbert as *Belinda*; more recently, with F. H. Macklin as *Cheviot*, Percival Clark as *Belvauney*, Mrs. Macklin as *Belinda*, Miss F. Brough as *Minnie*, and Miss L. Gourlay as *Maggie*. The comedy was performed at New York in 1873, with James Lewis as *Cheviot Hill* and Miss Minnie Palmeras *Minnie*; and at Fourteenth Street Theatre in 1886, with R. C. Hilliard as *Cheviot Hill* and Miss Olga Brandon as *Minnie*. (2) A play by LIVINGSTONE RUSSELL, produced in the United States.

Engagement (An). A duologue by B. C. STEPHENSON, Theatre Royal, Newcastle-on-Tyne, August 29, 1890.

Engineering. A comedietta in two acts, by ARTHUR MATTHISON (*q.v.*), Park Theatre, London, June 22, 1878.

England Ho! or, The Buccaneers of the Arctic Regions. A drama, produced at the Marylebone Theatre, July 6, 1878.

England, Home, and Beauty. A drama in three acts, by JOSEPH BRACEWELL, Queen's Theatre, Manchester, August 22, 1882.

England in the Days of Charles the Second. A drama in four acts, by W. G. WILLS (*q.v.*), first performed at Drury Lane Theatre on September 22, 1877, with

S. Emery as *Major Bridgenorth*, W. Terriss as *Julian Peveril*, J. Fernandez as *Edward Christian*, A. Glover as the *Duke of Buckingham*, W. H. Pennington as *Charles II.*, Miss M. Leighton as the *Countess of Derby*, Miss Alma Murray as *Alice Bridgenorth*, and Miss Louise Willes as *Fenella*.

England Preserved. An historical play by GEORGE WATSON, performed at Covent Garden in February, 1795. The scene is laid in the early part of Henry III.'s reign, and three of the leading characters are fictitious.

England's Elizabeth. A play by E. A. PARRY (*q.v.*) and L. CALVERT (*q.v.*), first performed at Manchester in April, 1901.

England's Flag. A drama in four acts, by HAROLD WHYTE, Prince of Wales's Theatre, Salford, April 15, 1895.—'England's Glory:' a naval drama in four acts, Parkhurst Theatre, Holloway, London, August 20, 1894.

England's Iron Days. See BAN-NISTER, N. H.

England's Joy. A play performed at the Swan Theatre, London, in 1602, and "exhibiting, after an allegorical fashion, certain of the chief events in the reign of Elizabeth." See Dodsley's Collection.

Englander, Ludwig. Musical composer; has supplied the score for the following operas, first performed in U.S.A.:—'The Belle of Bohemia,' 'The Casino Girl,' 'The Little Corporal,' 'The Passing Show,' 'A Round of Pleasure,' 'The Twentieth-Century Girl,' etc.

English Etiquette. A farcical comedy in two acts, by JOHN OXENFORD, first performed at the Olympic Theatre, London, November 2, 1840. See ETIQUETTE.

English Fleet in 1342 (The). A comic opera in three acts, words by T. DIBDIN, music by Braham, produced at Covent Garden in December, 1803.

English Friar (The); or, The Town Sparks. A comedy by JAMES CROWNE (*q.v.*), acted at the Theatre Royal in 1689, with Bowman in the title part (*Father Fincal*). The Friar swindles *Lord Stately* out of £300, and is discovered intriguing with the maid of *Lady Credulous*.

English Gentleman (An); or, The Empty Pocket. A drama in four acts, by HENRY J. BYRON (*q.v.*), first performed at Bristol on November 8, 1870, with the author as *Charles Chuckles*; produced in three acts, and under the title of 'An English Gentleman; or, The Squire's Last Shilling,' at the Haymarket Theatre on May 13, 1871, with E. A. Sothern as *Chuckles*, and other parts by W. H. Chippendale (*Jabez Grindrod*), Mrs. Chippendale (*Lady Logwood*), Miss Caroline Hill (*Malvina*), Miss Amy Roselle (*Mary*), etc.; revived at the Gaiety Theatre, London, in October, 1879, with the author as *Chuckles*.

English Hearts. A drama in four acts, by M. HALL and H. GREEN, music by C. Harrison, Theatre Royal, Lincoln, June 10, 1892.

English Lawyer (The). A comedy translated by E. RAVENSCROFT, "with very little change," from Ruggle's Latin play, 'Ignoramus' (*q.v.*), and acted at the Theatre Royal in 1678.

English Merchant (The). A comedy by GEORGE COLMAN (*q.v.*), adapted from 'L'Écossaise' of Voltaire, and acted at Drury Lane in 1767, with Yates in the title part (*Freeport*), Powell as *Lord Fabbridge*, Harvard as *Sir William Douglas*, Mrs. Palmer as *Amelia Freeport Douglas*, Mrs. Abingdon as *Lady Alton*, and King as *Spatter*. *Lady Alton*, who loves *Lord Fabbridge*, conspires with *Spatter* to prevent his marriage with *Amelia*. She is, however, foiled by *Freeport*. The piece was played at New York in June, 1795, as 'The Benevolent Merchant,' with Hodgkinson as *Freeport* and Mrs. Hallam as *Amelia*.

English Monarch (The). See EDGAR.

English Monsieur (The). A comedy by the Hon. JAMES HOWARD (*q.v.*), acted at the Theatre Royal in December, 1666. Pepys witnessed the first performance, and described the work as "a mighty pretty play, very witty and pleasant." Nell Gwynn was in the cast. The scene between *Comely* and *Elsbeth* in the fourth act is parodied in 'The Rehearsal.'

English Moor (The); or, The Mock Marriage. A comedy by RICHARD BROME (*q.v.*), printed in 1659.

English Nell. A comedy in four acts, founded by ANTHONY HOPE and EDWARD ROSE on the former's novel entitled 'Simon Dale,' and first performed at the Prince of Wales's Theatre, London, August 21, 1900, with Miss Marie Tempest as *Nell Gwynn*, Frank Cooper as *Charles II.*, Ben Webster as *Simon Dale*, etc.

English Princess (The); or, The Death of Richard III. A tragedy by J. CARYL, acted at Lincoln's Inn Fields in March, 1667, with Betterton as *Richard*, Harris as *Richmond*, and Smith as *Sir William Stanley*. The Princess is Elizabeth, eldest daughter of Edward IV. The piece is in rhymed verse, and stately based on "plain Holinshead and downright Stow," though the love scenes are all fictitious.

English Readings. An interlude by JAMES COBB, performed at the Haymarket in August, 1787. It was written in ridicule of the inferior "reciters" of that day.

English Rose (The). A drama in four acts, by GEORGE R. SIMS (*q.v.*) and ROBERT BUCHANAN (*q.v.*), first performed at the Adelphi Theatre, London, August 2, 1890, with Leonard Boyne as *Harry O'Mickey*, Miss Olga Brandon as *Edith Kingston*, and other parts by Bassett Roe, J. D. Beveridge, T. B. Thalberg, W. L. Abingdon, C. Dalton, L. Rignold, J. L. Shine, Miss M. Rorke,

Miss C. Jecks, Miss Essex Dane, and Miss Kate James; produced in New York, September, 1890.

English Traveller (The). A tragic-comedy by THOMAS HEYWOOD (*q.v.*), acted at the Cock-pit, Drury Lane, and printed in 1633. The hero is young *Geraldine*, who is in love with the young wife of old *Wincott*, but refrains, out of friendship for the husband, from wooing her. He afterwards discovers that she is the paramour of his friend *Dalavill*. Hazlitt says: "The most splendid passage in Heywood's comedies is the account of 'Shipwreck by Drink,' in the 'English Traveller,' which was the foundation of Cowley's Latin poem, 'Naufragium Jocularé.'"

Englishman from Paris (The). A farce by ARTHUR MURPHY, acted at Drury Lane, once only, in April, 1756.

Englishman in Paris (The). A comedy in two acts, by SAMUEL FOOTE (*q.v.*), first performed at Covent Garden on March 24, 1753, with Macklin as *Buck*, Miss Macklin as *Lucinda*, Mrs. Macklin as *Mrs. Subtle*, etc. The object of the piece was "to expose the folly of sending our youth abroad to catch the vices and follies of our neighbour nation." *Buck* (the Englishman) is in love with *Lucinda*, an orphan in the hands of the *Subtles*. In February, 1756, Foote produced at the same theatre a two-act sequel to this piece, entitled 'The Englishman Return'd from Paris,' with Foote himself as *Buck*, Mrs. Bellamy as *Lucinda*, and Shuter, Sparks, etc., in other parts. Herein, "the Englishman, who before was a brute, is now become a coxcomb; from being absurdly averse to everything foreign, is grown into a detestation of everything domestic" ('Biographia Dramatica'). *Buck* no longer cares for *Lucinda*, whose own affections are otherwise engaged.

Englishman Return'd from Paris (The). See ENGLISHMAN IN PARIS.

Englishman's House is his Castle (An). A farce by J. MADDISON MORTON (*q.v.*), produced with a cast including Harley, H. Saker, Miss Bufton, and Miss Kate Terry.

Englishmen for my Money; or, A Woman will have her Will. A comedy, ascribed to WILLIAM HAUGHTON, mentioned by Henslowe in 1598, and first printed in 1616. "It is a merry bustling comedy of London life, showing how the three daughters of a 'Portingal' usurer and their three English lovers carry the day over their money-loving father and the three benighted foreigners in vain favoured by him" (A. W. Ward).

Englishmen in India. A comic opera in three acts, libretto by W. DIMOND, first performed with a cast including Dowton, Gattie, Harley, Wallack, C. Jones, Mrs. Davison, Miss Kelly, and Miss Stephens, revived at Drury Lane in 1839, with Dowton, Duruset, W. J. Hammond, Mrs. Selby, Mrs. Stirling, and Miss Betts in the cast.

Englishwoman (An). A melodrama in five acts, by ST. AUBYN MILLER, Opera House, Chatham, January 1, 1894; Standard Theatre, London, October 1, 1894.

Enlisted. See CHAIN GANG, THE.

Ennui. A character in REYNOLDS' 'Dramatist' (*q.v.*).

Enobarbus. Friend to *Antony*, in 'Antony and Cleopatra' (*q.v.*).

Enoch Arden. A poem by ALFRED, LORD TENNYSON, of which, apparently, a dramatized version was performed in America in 1865, with J. F. Wheelock as *Enoch*. Then came (2) STIRLING COYNE'S 'Home Wreck' (*q.v.*) (1869), (3) HENRY LESLIE'S 'Mariner's Compass' (*q.v.*), and (4) 'Enoch Arden,' a drama in four acts, by ARTHUR MATTHISON, first performed at the Crystal Palace, December 14, 1876, with Reginald Moore as *Enoch*. H. R. Teesdale as *Philip*, G. Barrett as *Peter Lane*, A. Matthison as *Bosen Ben*, Atkins as *Dr. Grammett*, Miss Eastlake as *Annie*, etc. (5) Another dramatization of the poem, made by NEWTOWN BEERS, was performed in the United States in 1889.

Enough's as Good as a Feast. A comedy "mentioned by Kirkman, but without either date or author's name."

Enquire Within. A musical piece, written by F. C. BURNAND, and performed at the Gallery of Illustration, London.

Enraged Musician (The). with music by Samuel Arnold (*q.v.*), was first performed in 1788, and revived at St. George's Hall, London, on March 12, 1855.

Ensnared. A drama in three acts, adapted by WALTER FRITH (*q.v.*) from 'Le Drame de la Rue de la Paix,' and first performed at the Gaiety Theatre, London, March 8, 1883. It was afterwards played in the provinces by a company headed by Miss R. Leclercq.

Enson, Fanny. Actress, died 1897; was the original representative of the following (and other) characters:—*Mary Fairfax* in Wills's 'Buckingham' (1875), *Amaranthe* in Rowe and Harris's 'Freedom' (1883), *Angelica Blossom, M.D.*, in Burnand's 'Doctor' (1887), *Amenartas* in Rose's 'She' (1888), and *Lady Kate Jennell* in Jones's 'Bauble Shop' (1893). She was also seen in London in 1892 as *Mrs. Eryhne* in 'Lady Windermere's Fan' and *Mrs. Glyn-Stanmore* in Chambers's 'Idler.' At Birmingham in 1873 she played *Helena* in 'A Midsummer Night's Dream,' and in the same city in 1876 *Cordelia*.

Entellus. A conspirator in MASSINGER'S 'Roman Actor' (*q.v.*).

Enthusiasm. (1) A play by JOANNA BAILLIE, printed in her volume of 'Dramas' (1830). (2) A play by JOHN BROUGHAM (*q.v.*).

Enthusiast (The). (1) A comedy in one act, by WILLIAM LOWE, Theatre Royal, Blackburn, May 7, 1884. (2) A dramatic sketch in one act, Vaudeville Theatre, London, March 11, 1892.

Entrances and Exits. A drama in prologue and three acts, by GEORGE SPENCER, East London Theatre, April 27, 1868.

Entrapped. A melodrama in two acts, by EDGAR NEWBOUND, Britannia Theatre, London, July 24, 1880.

Entry into Jerusalem on an Ass (The). One of the York Plays (*q.v.*).

Eolia. The "Mountain Sylph" in BARNETT'S opera so named (*q.v.*).

Epée, The Abbé de l'. See ABBÉ DE L'EPÉE and DEAF AND DUMB.

Epernouve. A character in MARLOWE'S 'Massacre at Paris' (*q.v.*).

Ephesian Matron (The). (1) A farce in one act, by CHARLES JOHNSON (*q.v.*), acted at Drury Lane Theatre in April, 1732. (2) A comic serenata, "after the manner of the Italian," by ISAAC BICKERSTAFFE, produced at the Haymarket in 1769.

Epicene; or, The Silent Woman.

A comedy in five acts, by BEN JONSON (*q.v.*), first performed in 1609 "by the children of Her Majesty's Revels." It was printed in the same year, and ran through several editions (1612, 1616, 1620, and so forth). The plot is thus given by Genest: "*Morose* has such an abhorrence of all noise that he instructs his servant to answer him by signs. He has taken a dislike to his nephew, *Sir Dauphine Eugenie*, and is determined to marry. *Cutbeard* recommends *Epicene* to him as being a Silent Woman. *Truewit* does his utmost to deter *Morose* from marrying; his attempt only accelerates *Morose*'s determination. . . . In the third act, *Epicene* recovers the full use of her tongue. . . . *Morose* agrees to settle £500 a year on his nephew during his life, and the rest of his fortune at his death, on condition that he will effect a divorce for him. This is easily done, as *Epicene* is a boy whom *Dauphine* has prepared for his purpose." The comedy was revived in 1660, and again at the Theatre Royal in 1664, with (probably) Mrs. Knap as *Epicene*, Cartwright as *Morose*, Mohun as *Truewit*, Kynaston as *Sir Dauphine*, Winterhall as *Sir Amorous La Foole*, Shatterell as *Sir John Daw*, Lacy as *Captain Otter*, Burt as *Clerimont*, Mrs. Corey as *Mrs. Otter*, and Mrs. Rutter as *Lady Haughty*. Pepys, who witnessed this performance, records another revival in 1667, adding, "I never was more taken with a play than I am with this 'Silent Woman,' as old as it is, and as often as I have seen it. There is more wit in it than goes to ten new plays." In 1668 he writes: "To the King's Playhouse, and there saw 'The Silent Woman,' the best comedy, I think, that ever was wrote." The play was revived at the Haymarket in January, 1707, with Mrs. Oldfield as *Epicene*, Betterton as *Morose*, Wilks as *Truewit*, Booth as *Sir Dauphine*, Bullock as *La Foole*, Cibber as *Daw*, Mills as *Clerimont*, and Norris as *Cutbeard*; at Drury Lane in October, 1731, with Mrs. Thurmond as *Epicene*, Johnson as *Morose*, Cibber, jun.,

as *La Foole*, and Bridgwater as *Sir Dauphine*; at the same theatre in February, 1733, with Mrs. Butler as *Epicene*, Mills as *Truewit*, Macklin as *Cutbeard*, Havard as *Sir Dauphine*, and Mrs. Pritchard as *Lady Haughty*; at Covent Garden on April 17, 1745, with Mrs. Pritchard as *Epicene*, Cibber, jun., as *Daw*, and Woodward as *La Foole*; and at Drury Lane in October, 1752, with Yates as *Morose*, Palmer as *Truewit*, Shuter as *La Foole*, Woodward as *Daw*, and Mrs. Clive as *Lady Haughty*. Altered by Colman, the play was produced at Drury Lane, under Garrick's auspices, in January, 1776, with Mrs. Siddons (and afterwards Lamash) as *Epicene*, Bensley as *Morose*, King as *La Foole*, Yates as *Otter*, Parsons as *Daw*, and Baddeley as *Cutbeard*. It was seen at Covent Garden on April 26, 1784, with Mrs. Bates as *Epicene*, Aikin as *Morose*, Wroughton as *Truewit*, Edwin as *La Foole*, Quick as *Daw*, and Wewitzer as *Cutbeard*. In 1798 appeared an edition of the play with the scenes arranged "according to the French model." A performance of the comedy was given at Sander's Theatre, Cambridge, U.S.A., on March 20, 1895. "Epicene" was made the subject of high eulogy by Dryden in his "Essay on Dramatic Poesy." Coleridge described it as "the most entertaining of Jonson's comedies." "Its merits," writes A. C. Swinburne, "are salient and superb: the combination of parts and the accumulation of incidents are so skilfully arranged and so powerfully designed that the result is in its own way incomparable. . . . Jonson's wit is wonderful—admirable, laughable, laudable—it is not in the fullest and the deepest sense delightful. It is radically cruel, contemptuous, intolerant; the sneer of the superior person—*Dauphine* or *Clerimont*—is always ready to pass into a snarl. . . . This is perhaps the only play of Jonson's which will keep the reader or spectator for whole scenes together in an inward riot or an open passion of subdued or unexpressed laughter" ('A Study of Ben Jonson'). See, also, Ward's 'English Dramatic Literature' (1899).

Epicure, Sir Tunbelly, in Dr. BACON'S 'Insignificants' (q.v.).

Epilogues. The epilogue, in English drama, was, we read, "probably a development of the old Greek γυναικον, or moral reflection, with which the Chorus concluded the play, and partly of the 'vos plaudite' of the Roman comedians. The features of these two parents can be traced in most English epilogues. In those which refer back to the action of the drama, and tend to justify its issue; in those 'merry epilogues to tragedies' which in the pages of the *Spectator* found such vehement assailants and champions; whenever, in short, a character in the play appears and speaks lines calculated to dismiss the audience with unruffled temperament and assuaged emotions; we seem to discover a relic of the sententious sapience of the Chorus of Greek tragedy. But in those many others, which are divested of any reference to the play, and in which the

audience are directly addressed with a view to obtain a favourable reception for the players, we recognize a development of the brief 'plaudite' with which the actor in a play of Plautus or Terence, advancing to the front of the stage, would appeal to the public" ('The Prologue and Epilogue in English Literature'). In English theatrical history the epilogue has taken many forms, and has been delivered under varying conditions. It was originally very brief, but grew gradually in length till it became a substantial composition. At first, in all probability, it was a species of "tag" pronounced by the last speaker in the play, as in the familiar case of 'As You Like It' (from the epilogue to which it is clear that such utterances were usually given to a male character, and, moreover, that they were not invariably in verse). Almost equally familiar, at least as a matter of history, is the epilogue to Dryden's 'Tyrranic Love' (q.v.), spoken by Nell Gwynn in the character of the *Princess Valeria*. The Princess was supposed to be lying dead upon the stage; but when the attendant came to lift the pseudo-corpse, Nell opened her mouth in protest:

"Hold! Are you mad, you d—d confounded dog?
I am to rise and speak the epilogue."

The epilogue to '2 Henry IV.' is spoken by "a dancer," that to Dryden's 'Indian Emperor' by "a Mercury." Dorset wrote for a revival of 'Every Man in his Humour' an epilogue spoken by "the Ghost of Rare Ben Jonson." Sometimes the epilogue (as in the case of Brome's 'Antipodes' and Dryden's 'Don Sebastian') took the shape of a colloquy between two speakers, and was called an epidiologue. Occasionally the epilogue was not spoken, but sung. In course of time, it became fashionable for the author of a play to write neither his prologue nor his epilogue, but to get influential friends to do both for him; and to this custom we owe some of the best epilogues in the language. Shakespeare makes Rosalind say, "If it be true that good wine needs no bush, it is true that a good play needs no epilogue; yet to good wine they do use good bushes, and good plays prove the better by the help of good epilogues." On the other hand, the speaker of one of Beaumont and Fletcher's exordiums has to remark—

"Why there should be an epilogue to a play
I know no cause."

Against the "merry epilogues to tragedies," once so prevalent, both Arthur Murphy and John Home protested strongly in epilogues of their own. Not for many a year has an epilogue, other than Shakespearean, been delivered on our regular stage. One of the most recently printed is that which Theodore Watts-Dunton wrote for an amateur performance of Banville's 'Le Baiser' at Coombe, Surrey, in August, 1889. See Dunton Cook's 'A Book of the Play.'

Epimetheus, in H. J. BYRON'S 'Pandora's Box' (q.v.).

Epps, Onesimus, M.P. The hero of SIMS'S 'Member for Slocum' (*q.v.*).

Epsom Downs, The Duchess of. The heroine of SIMS and Clay's 'Merry Duchess' (*q.v.*), in love with *Freddy Bowman* (*q.v.*).

Epsom Wells. A comedy by T. SHADWELL, first performed at the Duke's Theatre in 1672, with a cast including Betterton, Harris, Smith, Underhill (as *Justice Clodpate*), Nokes, Angel (as *Fribble*), Mrs. Johnson, Mrs. Gibbs, and Mrs. Betterton (as *Mrs. Jilt*); revived at Drury Lane in 1708 and 1715, and at Lincoln's Inn Fields in 1726. "This is one of Shadwell's best plays" (Genest). See Downes's 'Roscius Anglicanus.'

Equality Jack. A "nautical operetta" in two acts, the libretto founded by WILLIAM POEL on characters and dialogue in Captain Marryat's novels, the music by W. S. Vinning; Ladbroke Hall, London, February 28, 1891.

Equals. A comedy in three acts, adapted by EDWARD ROSE from 'Le Gendre de M. Poirier' (*q.v.*), and first performed at the Alexandra Theatre, Liverpool, July 2, 1883, with C. H. Hawtrey and Miss Abington as the *Marquis* and *Marchioness of Dunmayne*.

Equanocta. A character in TALFOURD'S 'Abou Hassan' (*q.v.*).

Era (The). A weekly newspaper, the first number of which appeared on Sunday, September 30, 1838. At first, the 'Era' consisted of miscellaneous news, special prominence being given to all kinds of sport. Of late years, however, under the editorship of its proprietor, Edward Ledger, the 'Era' has devoted itself solely to the regular and "variety" stages of the United Kingdom, America, the Colonies, and certain Continental cities. In connection with it is published, every January, the *Era Annual*, the first issue of which (entitled *The Era Almanack*) took place in 1863. [The title was changed (on the cover) to *The Era Annual* in 1893.] The *Annual* is a repository of information concerning the plays and the obituary of the year dealt with, besides including original literary matter and pictorial illustrations.

Erastus, in VANBRUGH'S 'Country House,' is in love with *Marianne*.

Erichtho. A witch in J. MARSTON'S 'Wonder of Women' (*q.v.*).

Erina. The heroine of J. S. KNOWLES'S 'Brian Boroihme' (*q.v.*).

Erin-go-Bragh; or, **The Wren Boys of Kerry.** A drama by C. F. HAZLEWOOD, Britannia Theatre, London, April 18, 1870. (2) 'Erin-go-Bragh; or, The Milesian's Thrust in Luck;' a drama by W. J. TRAVIS, Victoria Theatre, London, May 3, 1873.

Erixene. (1) The Thracian princess in YOUNG'S 'Brothers' (*q.v.*). (2) *Euphrasia's*

attendant in MURPHY'S 'Grecian Daughter' (*q.v.*).

Erl King's Daughter (The). A play by WILLIAM GADE, performed in U.S.A.

Erle, T. W. Author of 'Letters from a Theatrical Scene Painter,' published in London in 1880.

Erminie. A comic opera in two acts, written by HARRY PAULTON and CLAXON BELLAMY, composed by Edward Jakobowski, and first performed at the Grand Theatre, Birmingham, in October, 1835, with Miss F. St. John in the title part, Miss K. Munroe as *Javotte*, Miss M. A. Victor as the *Princesse de Gramponeux*, Miss V. Melnotte as *Cerise*, H. Paulton as *Cadeau*, F. Wyatt as *Ravannes*, Henry Bracy as *Eugene Marcel*, Fred Mervin as the *Marquis de Pontvert*, and other parts by H. Bolini, J. W. Bradbury, Miss Edith Vane, Miss K. Everleigh, and Miss Ethel Selwyn; first performed in London at the Comedy Theatre on November 9, 1835, with the same cast; performed at the Gaiety, London, February 18, 1836; performed in the English provinces in 1835-6, with Miss Esmé Lee in the title part, Miss C. Lee Stoyte, T. Paulton, and W. H. Rawlins, and in 1837 with Miss E. Vane in the title part and Miss M. Duggan as *Marcel*. In America the opera was performed originally (Casino, New York, May 10, 1836), with a cast including M^{me}. Pauline Hall, Miss Marie Jansen, Oliver, and Hallam. It was revived in New York, at the Broadway, in 1893, with Francis Wilson as *Cadeaux*, and at the Casino in 1893, with H. E. Dixey as *Ravannes*.

Ernani. An opera in four acts, the libretto founded on the 'Hernani' of Victor Hugo, the music by Verdi, first performed in England in March, 1845, at Her Majesty's Theatre, London. It was burlesqued by WILLIAM BROUGH (*q.v.*) in 'Ernani; or, The Horns of a Dilemma,' produced at the Alexandra Theatre, Highbury, on May 20, 1865, with Miss Rachel Sanger in the title part, Danvers as *Scampa*, C. H. Hazlewood as *Roguez*, Miss R. Edwin as *Donna Elvira*, and Mrs. Caulfield as *Jacinta*.—Another travesty of 'Ernani' was performed at the Union Square Theatre, New York, in 1872-3. See, also, HANDSOME HERNANI.

Ernest de Fridburg. The "Prisoner of State" in E. STIRLING'S play so named (*q.v.*).

Ernest Maltravers. A drama in three acts, by ROSE MEDINA (*q.v.*), produced at the Britannia Theatre, London, September 28, 1874, with E. Newbound in the title character, James Arden as *Richard Darvil*, and Miss Marie Henderson as *Alice Darvil*.

Ernesto. A character in OTWAY'S 'Orphan' (*q.v.*).

Ernstone, Helena Cécile [*née* Schott]. Actress, of German extraction; made her *début* on the English stage at Canterbury in 1867 as *Geraldine* in 'The Green Bushes,' her first appearance in London taking place

in February, 1868, at Covent Garden, as *Katherine* in 'Katherine and Petruccio' (*q.v.*). She was afterwards the first representative of *Ada Vasavour* in Cheltenham's 'Edendale' (Charing Cross, 1869), *Martha* in Halliday's 'Little Em'ly' (Olympic, 1869), *Fair Rosamond* in Akhurst's play so named (Astley's, 1873), *Grace Roseberry* in Collins's 'New Magdalen' (Olympic, 1873), *Henriette* in Oxenford's 'Two Orphans' (Olympic, 1874), *Ruth Leigh* in 'The Detective' (Mirror, 1875), and *Marguerite Duval* in 'The Mother' (Olympic, 1879). In 1878 she was seen at the Haymarket as *Olivia* in 'Twelfth Night,' and in 1879 at the Standard as *Margaret Wentworth* in 'Henry Dunbar' (*q.v.*).

Eros. (1) Slave of *Antony* in SHAKESPEARE'S 'Antony and Cleopatra' and DRYDEN'S 'All for Love.' (2) The God of Love in BUCHANAN'S 'Bride of Love' (*q.v.*).

Ercta. A princess in BEAUMONT and FLETCHER'S 'Laws of Candy' (*q.v.*).

Errand, Tom. A porter in FARQUHAR'S 'Constant Couple' (*q.v.*).

Erratic Evangeline. A burlesque produced at the Prince of Wales's Theatre, Birmingham, March 10, 1884.

Errors Excepted. A comedy in three acts, by T. DIBDIN (*q.v.*), performed at the Haymarket in August, 1807.

Erskine, Sir David (born 1772, died 1837), was the author of the following dramatic pieces, printed in the years named—'King James I. of Scotland,' a tragedy in verse (1827); 'Love amongst the Roses,' a military opera in prose (1827); 'King James II. of Scotland,' an historical drama in verse (1828); and 'Mary Queen of Scots,' a melodrama in prose (1829).

Escalus. (1) Prince of Verona in 'Romeo and Juliet' (*q.v.*). (2) A lord in 'Measure for Measure' (*q.v.*).

Escamillo. The bull-fighter in English dramatizations of the story of 'Carmen' (*q.v.*).

Escamoteur (L'). A play produced at the Paris Gaieté in 1860. For references to English adaptations, see JOCRISSE THE JUGGLER; NECROMANCER, THE; MAGLOIRE THE PRESTIDIGITATOR; ON THE SANDS; RUBE THE SHOWMAN.

Escanes. A lad of Tyre in 'Pericles' (*q.v.*).

Escape into Prison (An). See HUE AND CRY.

Escaped; or, Thrice Married. A drama in four acts, by W. TRAVERS, East London Theatre, June 6, 1870.

Escaped from Portland. A drama in a prologue and three acts, adapted from 'Le Mangeur de Fer' of Edouard Plouvier, and first performed at the Princess's Theatre, London, on October 9, 1869, with C. J. Mathews as *Gentleman Jack*, G. Vining as

Bullhead (a detective), W. Rignold as *Viscount Percy Fitzmaurice*, Miss Carlisle as *Lady Emmeline*, and Mrs. Charles Mathews as *Lisa Tyrell*. "Many," says Percy Fitzgerald, referring to Mathews, "will recall that strange performance of his, in which this elegant light comedian actually took the part of a convict! . . . The gay Charles, when he found that his tragic efforts were not taken *au sérieux*, turned the whole into a broad farce, treating it as if it were some huge practical joke. When Charles was handcuffed and led off for punishment, there was a roar, in which, I think, he joined" ('Memoirs').—'Escaped from Sing-Sing:' a play performed in the United States.

Escapes (The); or, The Water-Carrier. A farce in two acts, with music by Attwood and Cherubini (from 'Les Deux Journées'), performed at Covent Garden in October, 1801.

Esclairmonde. Queen of Beauty in E. STIRLING'S 'Dragon Knight' (*q.v.*).

Esmeralda. The title of some dramatic pieces based upon, or suggested by, the 'Nôtre Dame de Paris' (*q.v.*) of Victor Hugo:—(1) A drama in three acts, by EDWARD FITZBALL, first performed at the Surrey Theatre, April 14, 1834, with Mrs. Yates as *Esmeralda* and her husband as *Quasimodo*, "O." Smith as *Claude Frollo*, Osbaldiston as *Captain Phœbus*, Vale as *Pierre Gringoire*, Rogers as *Clopin*, Miss Cross as *Fleur-de-Lys*, and Mrs. W. West as *Sister Gudule*. (2) An "operaticoterpichorean" burlesque in two acts, by ALBERT SMITH, first performed at the Adelphi Theatre, London, on June 3, 1850, with Mdme. Celeste as *Esmeralda*, Miss Woolgar as *Phœbus de Chateaupers*, "O." Smith as *Claude Frollo*, Wright as *Pierre Gringoire*, Paul Bedford as *Clopin*, C. J. Smith as *Quasimodo*, Miss K. Fitzwilliam as *Fleur-de-Lys*, and Miss H. Coveney as *Diane*. (3) A burlesque by H. J. BYRON (*q.v.*), produced at the Strand Theatre, London, in September, 1861, with Miss F. Josephs in the title part, Miss Marie Wilton as *Gringoire*, Miss E. Botton as *Phœbus*, J. Rogers as *Frollo*, H. J. Turner as *Clopin*, and Danvers as the *Goat*. [For other burlesques on this subject, see MISS ESMERALDA and PRETTY ESMERALDA.] (4) An opera in four acts, music by A. Goring Thomas, libretto by A. RANDEGGER, and THEO. MARZIALS, first performed at Drury Lane Theatre, London, March 26, 1883, with Miss Georgina Burns in the title character, Miss Clara Perry as *Fleur-de-Lys*, B. McGuckin as *Phœbus*, W. Ludwig as *Frollo*, Leslie Crotty as *Quasimodo*, Ber Davies as *Gringoire*, and G. H. Snazelle as *Clopin*.

Esmeralda. A play by Mrs. H. F. BURNETT and W. GILLETTE, founded on a story by the former, and first performed at the Opera House, Newark, October 10, 1881, being produced at the Madison Square Theatre, New York, on October 29, with Eben Plympton as *Dave Hardy*, Miss Ague

Booth as *Nora Desmond*, T. Whiffen as *Estabrook*, and Miss Annie Russell in the title part. It was afterwards produced in London under the title of 'Young Folks' Ways' (*q.v.*).

Esmeralda. (1) The Princess in PLANCHÉ'S 'Riquet with the Tuft' (*q.v.*). (2) The heroine of HALLIDAY'S 'Notre Dame' (*q.v.*).

Esmeralda, Miss. See MISS ESME-RALDA.

Esmeralda, Pretty. See PRETTY ESME-RALDA.

Esmond. A play by W. G. WILLS, founded on Thackeray's novel, and performed at St. George's Hall, London, June 21, 1893, with Ernest Meads in the title part, Dawson Milward as *Lord Mohun*, Miss Mabel Harrison as *Lady Castlewood*, and other parts by Miss Muriel Ashwynde, Miss Eleanor Rees, etc. See HENRY ES-MOND.

Esmond, Henry V. Actor and dramatist, born November, 1869; was engaged as under-study at the Prince's Theatre, London, in 1886. After this came considerable experience on tour in the British provinces. His first original rôle in London was that of *Adrian Fiore* in Outram Tristram's 'Panel Picture' (Opéra Comique, March, 1889). Since then he has been the first representative of the following (and other) characters:—*Captain Chandler* in 'The Middleman' (1889) and *Captain Kirby* in 'Dick Venables' (1890)—both at the Shaftesbury Theatre; *Algernon Grey* in 'Sweet Nancy' (Lyric, 1890); *Graham Maxwell* in 'The Pharisee' and *Jack Desborough* in 'My Lady Help' (Shaftesbury, 1890); *Augustus Sudds* in 'The Director' (1891), *Howard Egerton Pom-pas* in 'The Times' (1891), *Dick Rawdon* in 'The County' (1892), *Neville Turner* in 'Uncle Mike' (1892), and *Weston Carr* in 'Flight' (1893)—all at Terry's; *Plantagenet Watts* in 'The Great Unpaid' (Comedy, 1893); *Eddie* in 'The Masqueraders' (1893), *George Round* in 'Guy Domville' (1895), *Willie Hessel-tine* in 'The Triumph of the Philistines' (1895), and *Bates-Buttanshaw* in 'Bogey' (1895)—all at the St. James's; *Reggie Philbrick* in 'The Rise of Dick Halward' (Garrick, 1895); *Dolly Talbot* in 'A Blind Marriage' (Criterion, 1896); and *Ronald St. Roche* in 'The Princess and the Butterfly' (1897), the *Major* in 'The Tree of Knowledge' (1897), *Captain Körner* in 'The Conquerors' (1898), *Virvan Beauverere* in 'The Ambassador' (1898), *Adam Haugard* in 'In Days of Old' (1899), *Fritz von Tarlenheim* in 'Rupert of Hentzau' (1900), and *James Antrobus* in 'A Debt of Honour' (1900)—all at the St. James's. H. V. Esmond was seen at the St. James's in 1893 as *Cayley Drumme* in 'Mrs. Tanqueray', at the Haymarket in 1895 as *Little Billee* in 'Trilby', at the St. James's in 1896 as *Touchstone*, and at the same theatre in 1898 as *Verges*. He is the author of the following plays:—'Rest' (1892), 'Bogey' (1895), 'The Divided Way' (1895), 'In and Out of a Punt' (1896), 'One Summer's Day' (1897), 'Cup-

board Love' (1898), 'Grierson's Way' (1898), 'When We were Twenty-one' (London, 1901), 'The Sentimentalist' (1901), 'The Wilderness' (1901), 'My Lady Virtue' (1902), and 'Billy's Little Love-Affair' (1903); also of 'The Courtship of Léonie,' 'My Lady's Lord,' etc.

Esmondés of Virginia (The). A play in four acts, adapted by A. R. CAZAU-RAN from Anicet Bourgeois' 'Une Sépara-tion,' and first performed in America; produced at the Royalty Theatre, Lon-don, May 20, 1886, with Miss Helen Barry as *Rachel Trevor*, and other parts by H. R. Teesdale, J. H. Darnley, N. Doone, J. C. Buckstone, and Miss Measor.

Esop's Glowworm. A moral-play, referred to by Nash in one of his tracts, dated 1592, as then well known.

Essex, Countess of. See COUNTESS OF ESSEX and STEPHENS, KATHERINE.

Essex, Earl of. See EARL OF ESSEX.

Estcourt, Richard. Actor, born at Tewkesbury, 1668, died 1712; educated at Tewkesbury Grammar School; when fifteen, ran away from home and joined a troupe of travelling players. Rescued from strolling, he was apprenticed to an apothecary, and afterwards practised as such, but, not prospering, returned to the stage. About 1698 he was engaged at Smock Alley, Dublin, where he played *Sir Joslin Jolly* in 'She Would if She Could' (*q.v.*), and old *Lellair* in 'The Man of Mode' (*q.v.*). Between 1704 and 1709 he was acting at Drury Lane, where he figured as the first representative of *Hardy* in 'The Quacks,' *Pounce* in 'The Tender Husband,' *Captain Hearty* in 'The Basset Table,' *Sergeant Kite* in 'The Recruiting Officer,' and *Sir Francis Gripe* in 'The Busybody.' He also appeared as *Dominic* in 'The Spanish Friar,' *Crack* in 'Sir Courtly Nice,' *Captain Bluff* in 'The Old Bachelor,' the *First Gravedigger* in 'Hamlet,' *Bayes* in 'The Rehearsal,' *Falstaff* in 'Henry IV.,' *Lady Addeplot* in 'Love for Money,' *Mercury* in 'Amphitryon,' *Sir Sampson Legend* in 'Love for Love,' *Sir Epicure Mammon* in 'The Alchemist,' and *Pandarus* in 'Troilus and Cressida.' At the Hay-market in 1709-10 he was the original *Trusty* in 'Man's Bewitched,' and also enacted *Surly* in 'Sir Courtly Nice' and *Sullen* in 'The Beaux' Stratagem.' His last appearance was on June 12, 1712. He was the adapter of 'The Fair Example' (*q.v.*), a comedy (1703), and the author of 'Prunella' (*q.v.*), a burlesque (1708). He appears to have become, in 1711-12, the proprietor of the Bumper Tavern in Covent Garden. Steele pictures him as *Tom Mirror* in the 'Tatler' for August 6, 1709, and has tributes to him in the 'Spectator' for May 5 and August 27, 1712. Downes, in his 'Roscius Anglicanus,' describes Estcourt as 'histrionatus,' and says: 'He has the humour (nature enduing him with an easy, free, unaffected mode of elocution) in comedy always to letificate his audience, especially

quality (witness *Sergeant Kyte*). He's not excellent only in that, but a superlative mimick." "This man," writes Colley Cibber, "was so amazing and extraordinary a mimick, that no man or woman, from the coquette to the privy-counsellor, ever mov'd or spoke before him, but he would carry the voice, look, mien, and emotion, instantly into another company." Yet, adds Cibber, "with all his skill in mimickry and knowledge of what ought to be done, he never upon the stage could bring it truly into practice, but was on the whole a languid, unaffecting actor" ('Apology'). T. Parnell made Estcourt the subject of a poem. See, also, Chetwood's 'History of the Stage,' Hitchcock's 'Historical View of the Irish Stage,' and Genest's 'Account of the English Stage.'

Estelle. (1) A character in MARSTON and WILLS's 'Broken Spells' (*q.v.*). (2) The heroine of W. S. GILBERT's adaptation of 'Great Expectations' (*q.v.*).

Esther; or, Faith Triumphant. A sacred tragedy, adapted by THOMAS BRERETON from the 'Esther' of Racine, and printed in 1715. (2) 'Esther,' a sacred drama by JOHN COLLETT, was printed in 1806. (3) 'Esther, the Royal Jewess; or, The Death of Haman:' an historical drama in three acts, by ELIZABETH POLACK, produced at the Pavilion Theatre, London, March 7, 1835, with Mrs. H. Lewis as *Esther*, Freer as *Haman*, Dibdin Pitt as *Ahasuerus*, Cobham as *Mordecai*, and Mrs. Wingrove as *Vashti*.

Esther Eccles. See ECCLES, ESTHER.

Esther Sandraz. A play in three acts, by SYDNEY GRUNDY, founded on Adolphe Belot's 'Femme de Glace,' and first performed at Chicago, U.S.A., on June 3, 1889, with Mrs. Langtry as *Esther*; produced at the Prince of Wales's Theatre, London, on June 11, 1889, with Miss Amy Roselle in the title part, Arthur Dacre as *Henri Vandelle*, Fred Terry as *Olivier Deschamps*, H. Kemble as *Fourcanarde*, Miss Rose Leclercq as *Mdme. Fourcanarde*, Miss E. Leyshon as *Henriette*, and C. H. E. Brookfield as *Bois-gommeux*; revived at the St. James's Theatre on May 3, 1890, with Miss Langtry as *Esther*, C. Sugden as *Vandelle*, A. Bourchier as *Deschamps*, F. A. Everill as *Fourcanarde*, Mrs. C. Calvert as *Mdme. Fourcanarde*, and Miss Marion Lea as *Henriette*; performed at the Madison Square Theatre, New York, in January, 1891.

Estie. A character in 'Blue Grass' (*q.v.*).

Estifania. Servant to *Donna Margaritha* in BEAUMONT and FLETCHER's 'Rule a Wife and Have a Wife' (*q.v.*).

Estranged. A comedy-drama in three acts, by H. W. WILLIAMSON, first performed at the Globe Theatre, London, August 3, 1881, with a cast including C. Glenney, C. Groves, H. Astley, T. P. Haynes, Miss Minnie Bell, etc.

Estrella. A comic opera in three acts, libretto by WALTER PARKE, music by Luscombe Searle, produced at the Prince's Theatre, Manchester, on May 14, 1883, with Miss Constance Loseby in the title part, Mrs. Sallie Turner as *Tartarella*, Aynsley Cook as *Count Pomposo di Vesuvio*, G. Temple as *Signor Phylloxera*, Arnold Brendon as *Signor Lorenzo*, and H. De Lange as *Major Dono*; performed, with the same cast, at the Gaiety Theatre, London, on May 24 in the same year; played in the English provinces in 1884, with a company including Mdle. D'Anka (followed by Miss Dora Wiley), Arnold Brendon, and George Temple.

Esty, Alice. Vocalist and actress born near Boston, U.S.A.; made her *début* in the United Kingdom, in opera in English at Belfast, as *Michaela* in 'Carmen.' She was the first representative of *Annabel* in Goring Thomas's 'Golden Web' (1893). Her repertoire includes *Elvira* in 'Don Giovanni,' the *Countess* in 'Le Nozze de Figaro,' *Berthe* in 'Le Prophète,' *Rosina* in 'Il Barbiere Elsa' in 'Lohengrin,' *Venus* in 'Tannhauser,' *Juliet* in 'Roméo et Juliette,' *Desdemona* in 'Otello,' etc.

Ete de St. Martin (L'). See SQUIR HUMPHREY and WHITE LIE.

Eternal Masculine (The). A dialogue by HORACE NEWTE, Terry's Theatre, London, March 8, 1898.

Ethais. A fairy, with mortal countenance, in GILBERT's 'Wicked World' (*q.v.*).

Ethel, Agnes. Actress; appeared in the following rôles at the Fifth Avenue Theatre, New York, between August, 1869, and March, 1872:—*Rosie Fanquehere* in 'Play Lena in 'Dreams,' and *Jessie Bell* in 'Daddy Gray' (of all of which she was the first representative in America); *Gilberte* in J. Daly's version of 'Frou-Frou,' and *Fernand* in his adaptation of Sardou's play (in both of which she was the "original"); *Olive* (and afterwards *Viola*) in 'Twelfth Night Hero' in 'Much Ado about Nothing,' *Rosa* in 'She Would and She Would Not,' *Lady Priory* in 'Wives as they Were,' *Constance* in 'The Love Chase,' *Julia* in 'The Hunchback,' *Maritana* in 'Don César de Baza' and *Léonie* in 'Checkmate; or, A Duel Love' (*q.v.*). In October, 1872, she appeared at the Union Square Theatre, New York, the heroine of Sardou's 'Agnes' (*q.v.*), which had been written specially for her. "So afterwards," says an American writer, "she married and retired from the stage. She emerged from that retirement once—October 4, 1875—to open the Brooklyn Theatre."

Ethel's Revenge. A play in four acts, adapted by WALTER STEPHENS from Ouida's novel 'Strathmore,' and first performed at the Court Theatre, London, on September 1, 1876.—'Ethel's Test': a comedietta in two acts, by H. W. WILLIAMSON, first performed at the Strand Theatre, London, March 1, 1883.

Ethelberta. A character in JERNINGHAM'S 'Siege of Berwick' (*q.v.*).

Ethelinda. Niece of Oswald in HILL'S 'Athelwold' (*q.v.*).

Ethelstan; or, The Battle of Brunanburh. A dramatic chronicle in five acts, by GEORGE DARLEY (*q.v.*), performed in 1841. See ATHELSTAN.

Ethelstane. Son of Helgert in 'The Appeal' (*q.v.*).

Ethelswida, in HOME'S 'Alfred' (*q.v.*), is betrothed to the King.

Ethelwald, in 'A Knack to Know a Knave' (*q.v.*), is nephew to King Edgar of England, who sends him as his proxy to woo *Alfrida*. *Ethelwald* and *Alfrida*, however, fall in love with each other. Their story is told in Ravenscroft's 'Edward and Alfrida' (1667), Rymer's 'Edgar' (1677), Hill's 'Elfrid' (1710), and Mason's 'Elfrida' (1752)—all of which see.

Etherdown, Mrs. A character in Mrs. SHERIDAN'S 'Dupe' (*q.v.*).

Etherege, George. Knight, diplomatist, and dramatist, born circa 1634-5; died at Paris, 1690 or 1691; was employed in embassy-work by Charles II. in the Netherlands and by James II. in Germany. Marrying a lady of fortune, he was knighted. He was the author of three comedies—'The Comical Revenge; or, Love in a Tub' (1664), 'She Would if She Could' (1668), and 'The Man of Mode; or, Sir Fopling Flutter' (1676)—all of which see. See also Dryden's *Epistle* to *Etherege* (No. IX.), Rochester's reference to him in 'The Session of the Poets,' and No. 51 of 'The Spectator' (Steele); likewise, Genest's 'English Stage,' the 'Biographia Britannica,' and E. W. Gosse's 'Seventeenth-Century Studies.' Editions of the comedies appeared in 1704, 1715, and 1735. The 'Works,' including plays and poems, were edited by A. W. Verity, with an introduction, in 1888. "No doubt," says A. W. Ward, "Molière and other French dramatists with whose works *Etherege* was familiar had initiated him into the uses of a light and graceful style. But he not the less deserves credit for having, as he proceeded, modelled his diction not on the traditions of the exhausted English stage, but on the conversation of the society in which he lived, although no doubt animating his dialogue by more wit than that conversation can be supposed to have habitually displayed. He wrote as a man of the world for men and women of the world, who flocked to his plays to see themselves in his comic mirror, and pointed the way to the style of English comedy of which Congreve afterwards shone as the acknowledged master" ('English Dramatic Literature').

Ethwald. A tragedy in two parts, by JOANNA BAILLIE (*q.v.*), printed in 1802.

Etiquette. A comedy by C. E. HOWELLS, Alexandra Theatre, Walsall, March 1, 1880. See ENGLISH ETIQUETTE.

Etoile (I.). See MERRY MONARCH and STARS AND GARTERS.

Eton Boy (The). A farce by EDWARD MORTON (*q.v.*), first performed at Drury Lane, October 29, 1842, with C. J. Mathews, Keeley, Mrs. Stirling (*Fanny*), and Mrs. Selby in the cast. *Fanny* masquerades as her cousin *Tom*, "the Eton boy."

Etourdi (L'). See SIR MARTIN MAR-RALL and SCHOOL FOR GUARDIANS.

Etrangère (L'). A drama in four acts, by A. DUMAS fils (1876), translated by E. L. BLANCHARD, and first performed at the Haymarket Theatre, London, on June 3, 1876, with Miss Helen Barry as *Mrs. Clarkson*, Miss H. Hodson as the *Duchesse de Septmonts*, Miss Emily Thorne as the *Marquise de Rumières*, Miss Blanche Henri as *Mme. D'Ernelines*, Hermann Vezin as the *Duc de Septmonts*, C. Harcourt as *Mr. Clarkson*, H. Howe as *Moriceau*, and Clifford Cooper as *Dr. Rémonin*. See AMERICAN, THE.

Etre aimé ou mourir. See DYING FOR LOVE.

Euanthe. The heroine of HOME'S 'Agis' (*q.v.*).

Euchred. A play by CHARLES VOGT, performed in U.S.A.

Eudemus. A character in JONSON'S 'Sejanus' (*q.v.*).

Eudes. Duke of Aquitaine in GRATTAN'S 'Ben Nazir' (*q.v.*).

Eudocia, the Empress in MASSINGER'S 'Emperor of the East' (*q.v.*), figures also in LEE'S 'Theodosius' (*q.v.*)—*Eudocia*, in HUGHES'S 'Siege of Damascus' (*q.v.*), is daughter of *Eumenes*.

Eudora. A tragedy by WILLIAM HAYLEY (*q.v.*), performed at Covent Garden on January 29, 1790, with Mrs. Pope in the title part. "It was coldly received, and the author would not permit it to be repeated." It was printed in 1811.

Eudoxia. The Empress in BEAUMONT and FLETCHER'S 'Valentinian' (*q.v.*).

Eugene Aram. A romance by Edward, Lord Lytton, of which there have been several dramatizations:—(1) A play in three acts, by W. T. MONCRIEFF (*q.v.*), performed at the Surrey Theatre, with Elton as *Aram*, Mrs. W. West as *Madeline Lester*, Miss Vincent as *Ellinor*, C. Hill as *Houseman*, Cobham as *Walter Lester*, Vale as *Corporal Bunting*, Dibdin Pitt as *Squire Courtland*, R. Honner as *Liptrap*. "Mr. Lytton Bulwer, who was in the boxes at the Surrey on the first night of the performance, testified in no equivocal manner his approbation of the players and the piece" (George Daniel). (2) 'The Fate of Eugene Aram,' a drama in three acts and in verse, by W. G. WILLS (*q.v.*), first performed at the Lyceum Theatre, London, on April 19, 1873, with Henry Irving in the title part, E. F.

Edgar as *Richard Houseman*, W. H. Stephens as *Parson Meadows*, F. W. Irish as *Jowell* (a gardener), Miss Willa Brown as *Joey* (his son), and Miss Isabel Bateman as *Ruth Meadows*; revived at the Lyceum in June, 1879, with H. Irving in the title part, and Miss Ellen Terry as *Ruth Meadows*; first performed in America at Chicago on January 14, 1885, with H. Irving in the title part and Miss Ellen Terry as *Ruth*. "The plot of Mr. Wills differed widely from that of Bulwer Lytton's novel. Here *Eugene* falls in love with *Ruth Meadows*, the daughter of the Vicar of Knaresborough; is taxed by *Houseman*, in the vicar's parlour, with the murder of Clarke; confesses his guilt to *Ruth*, in the churchyard of Knaresborough, and dies in her arms." (3) A drama by A. FAUCQUEZ, produced at the Standard Theatre, London, on July 21, 1879, with Alfred Rayner as *Houseman* and Alice Rayner as *Madeline*. (4) A play by PAUL KESTER and WALKER WHITESIDE, first performed at the Academy of Music, New Orleans. See AFTER ALL (Addenda).

Eugene Oniegin. An opera in three acts, music by Peter Tchaikovsky, first performed with an English libretto (by H. and Mrs. SUTHERLAND EDWARDS) at the Olympic Theatre, London, on October 17, 1892.

Eugenia. (1) A tragedy by Dr. PHILIP FRANCIS, adapted from a French tragedy by M^{me}. Graftign, and acted at Drury Lane in 1752, with David Garrick as *Mercour*, the villain of the piece, and Miss Bellamy as the heroine. (2) A tragedy by SAMUEL HAYES and ROBERT CARR, printed in 1766.

Eugenia. The name of characters in (1) MASSINGER'S 'Duke of Milan,' (2) SHIRLEY'S 'Bird in a Cage,' (3) COBB'S 'Wife of Two Husbands,' (4) 'Sigesmar,' and (5) 'The Foundling of the Forest.'

Eugenia Claircille; or, The New-Found Home. A domestic drama in three acts, by TOM PARRY, first performed at the Adelphi Theatre, London, on September 17, 1846, with M^{me}. Celeste in the title part, Mrs. F. Matthews, "O." Smith, P. Bedford, Maynard, etc.

Eugénie. A one-act play by DION BOUTICAULT (*q.v.*), first performed at Drury Lane Theatre, London, on January 1, 1855, with Miss Marriott in the title part.

Eugénie Le Tour. A play adapted by EVA MOUNTFORD from a drama by Frederic Soulié, and first performed at the People's Theatre, New York, in August, 1890, with the authoress in the title part.

Eugenie, Sir Dauphine. Nephew of *Morose* in JONSON'S 'Epicœne' (*q.v.*).

Eumenes. (1) A commander in LEE'S 'Rival Queens' (*q.v.*). (2) Governor of Damascus in HUGHES'S 'Siege of Damascus' (*q.v.*).

Eunice and Bel Lorimer. A dual rôle in MERITT and ROWE'S 'New Babylon' (*q.v.*).

Eunomia. A character in SHIRLEY'S 'Triumph of Peace' (*q.v.*).

Eunuch (The). A comedy by Terence translated by Richard Bernard (1598) Thomas Newman (1627), Charles Hoole (1663), L. Echard (1694), T. Cooke (1734), S. Patrick (1745), Gordon (1752), G. Colman (1765). (2) A comedy, translated from Terence by L'ESTRANGE and ECHARD, and performed at Drury Lane in July, 1717. (3) A farce by THOMAS COOKE, adapted from the 'Eunuchus' of Terence and the 'Miles Gloriosus' of Plautus, and performed at Drury Lane in 1737, with Leigh in the title part and Macklin as *Captain Brag (Thraso)*. See BELLAMIRA (1687), FATAL CONTRAST (1653), and LOVE AND REVENGE (1675).

Euphrasia. (1) Daughter of *Lord Dion*, disguised as a page under the name of Bellario, in BEAUMONT and FLETCHER'S 'Philaster' (*q.v.*). (2) The "Grecian Daughter" in A. MURPHY'S play so named (*q.v.*).

Euphronia. The heroine of VAN-BRUGH'S 'Æsop' (*q.v.*).

Euphronius. An ambassador in SHAKESPEARE'S 'Antony and Cleopatra' (*q.v.*).

Euphrosyne. A character in DALTON'S arrangement of Milton's 'Comus' (*q.v.*).

Eureka. A play by FRED MARSDEN, performed in U.S.A.

Eurydice. (1) A tragedy by DAVID MALLETT (*q.v.*), produced at Drury Lane in 1731, with Mrs. Porter as the heroine, Mills as *Periander* (her husband, King of Corinth), Marshall as *Procles* (Tyrant of Epidaurus), etc. (see PERIANDER); revived there in 1759, when Garrick was *Periander*, Havard *Procles*, and Mrs. Cibber *Eurydice*. (2) A farce by HENRY FIELDING (*q.v.*), performed at Drury Lane in 1737, and received unfavourably. (3) 'Eurydice Hiss'd; or, A Word to the Wise,' by FIELDING, performed at the Haymarket in 1737, had reference to the public condemnation of his 'Eurydice.' (4) 'Eurydice; or, Little Orpheus and his Lute;' a burlesque by H. J. BYRON (*q.v.*), produced at the Strand Theatre on April 24, 1871, with Miss Jenny Lee as *Orpheus*, Harry Paulton as *Aristæus*, E. Terry as *Pluto*, Kinghorne as *Cerberus*, Miss Bella Goodall as *Charon*, Miss Rose Cullen as *Apollo*, and Miss Amy Sheridan as *Proserpine*. (5) 'Eurydice;' an adaptation by W. F. VANDERVELL of Offenbach's 'Orphéus aux Enfers' (*q.v.*), first performed at the National (Holborn) Amphitheatre, London, on October 11, 1893, with Signora Arco as *Eurydice*, Miss A. Beauclerc as *Orpheus*, Miss L. Marshall as *Mercury*, E. Rosenthal as *Pluto*, and Miss Kate Vaughan as leader of the ballet.—See ORPHEUS AND EURYDICE; ORPHEUS IN THE HAYMARKET.

Eustache Baudin. A drama in three acts, by JOHN COURTNEY (*q.v.*), first performed at the Surrey Theatre, January 30, 1854, with Creswick in the title part, and other rôles by Shepherd, E. D. Lyons, T. H.

Higgie, H. Widdicom, Miss Clayton, Miss S. Thorne, etc.

Eva. See CLAIRE.

Eva. The child in dramatizations of 'Uncle Tom's Cabin' (*q.v.*), and the central figure of 'The Death of Eva,' a play produced at Sadler's Wells, April, 1857, with Cordelia Howard as *Eva*.

Evadne. Sister of *Melantius* in BEAUMONT and FLETCHER'S 'Maid's Tragedy' (*q.v.*). "The character of *Evadne*—her naked, unblushing impudence, the mixture of folly with vice, her utter insensibility to any motive but her own pride and inclination, her heroic superiority to any signs of shame or scruples of conscience from a recollection of what is due to herself or others—are," says Hazlitt, "well described."

Evadne; or, The Statue. A tragedy in three acts, by RICHARD LALOR SHIEL (*q.v.*), first performed at Covent Garden on February 10, 1819, with Miss O'Neill in the title part, Macready as *Ludovico*, C. Kemble as *Vicentio*, Young as *Colonna*, Abbott as the *King of Naples*, and Mrs. Faucit as *Olivia*. For the plot, Shiel acknowledges some debt to 'The Traitor' (*q.v.*). *Evadne* is sister to *Colonna*, and in love with, and beloved by, *Vicentio*. *Ludovico* is the royal favourite, but disloyal to the monarch, whom he desires to replace. *Olivia* is in love with *Vicentio*. The *King* makes an attempt on *Evadne's* honour, but desists after she has drawn his attention to the statue of her father, by whom the *King's* life has been saved. Concealed behind the statue, the *King* overhears *Ludovico's* confession of disloyalty. *Colonna* kills *Ludovico*, and *Evadne* and *Vicentio* are united. The play was performed at Sadler's Wells in November, 1845, with G. Bennett, H. Marston, and Mrs. Warner in the principal characters. It was revived at the St. James's Theatre, London, on the afternoon of March 19, 1887, with Mrs. C. M. Rae as the heroine, C. M. York as the *King*, H. Neville as *Colonna*, L. Waller as *Ludovico*, Forbes Dawson as *Vicentio*, and Miss Grace Arnold as *Olivia*. The play was performed at Booth's Theatre, New York, in May, 1875, with Miss Clara Morris in the title character; at Louisville, Kentucky, in February, 1876, with Miss Mary Anderson as *Evadne*. *Colonna* was one of G. V. Brooke's parts.

Evandale, Lord, in FARLEY'S 'Battle of Bothwell Brigg' (*q.v.*).

Evander. The deposed King in MURPHY'S 'Grecian Daughter' (*q.v.*).

Evangeline. (1) A burlesque of the poem by Longfellow, written (it is said) by JOHN BROUGHAM and others, and first performed at Daly's Theatre, New York, in 1877, with Miss Eliza Weathersby as *Gabriel*, W. H. Crane as *Leblanc*, Harry Hunter as "the lone fisherman" (characterized by Lawrence Hutton as "one of the most droll and original dramatic conceptions of modern

times"), and G. H. Knight and R. S. C. Goodwin in other rôles. This piece has been represented in America over five thousand times. It was performed by an American company at the Royal Court Theatre, Liverpool, in June, 1883, and revived at Fourteenth Street Theatre, New York, in October, 1885, with Miss Irene Verona in the title part and J. A. Mackay as *Leblanc*. (2) A burlesque in two acts, libretto by G. CHEEVER GOODWIN, music by E. E. Rice, Garden Theatre, New York, October, 1896.—Mrs. Bateman (*q.v.*) wrote a drama on the subject of Longfellow's poem. See ERRATIC EVANGELINE.

Evans, Sebastian. Co-author, with Frank Evans, of a translation of Pailleron's 'Le Monde où l'on s'Ennuie' called 'Culture' (*q.v.*).

Evans, Sir Hugh. A Welsh parson in 'The Merry Wives of Windsor' (*q.v.*).

Evanthe. Wife of *Valerio* in FLETCHER'S 'Wife for a Month' (*q.v.*).

Eve. A drama in three acts, adapted by BENJAMIN WEBSTER, jun., from the 'Gabrielle' of Augier (*q.v.*), and produced at the Adelphi Theatre, London, on May 31, 1869, with Miss Furtado in the title part, and other rôles by B. Webster, H. Neville, J. G. Taylor, and Mrs. Alfred Mellon.

Eve. One of the heroines of H. F. CHORLEY'S 'Old Love and New Fortune' (*q.v.*).

Eve of Marriage (The). See GREAT TEMPTATION, A.

Evelina. The heroine of MASON'S 'Caractacus' (*q.v.*).

Eveline, Lady. Wife of *Sir Walter Amyott* in LOVELL'S 'Wife's Secret' (*q.v.*). (2) *Eveline* is the heroine of Lord LYTON'S 'Rightful Heir' (*q.v.*).

Evelyn, Alfred. The hero of Lord LYTON'S 'Money' (*q.v.*). "To the part of *Evelyn*," says Lady Pollock, "Macready gave a distinction of manner and an elevation of character which lent a particular interest to the play."

Evelyn, John. Miscellaneous writer, born 1620, died 1706; author of a 'Diary,' edited by Bray in 1818 and by John Forster in 1857, in which there are many references to the stage of his day. He appears to have written some plays, which he read to Pepys, and which that brother-diarist thought "very good," though not so good as their author conceived them to be.

Evening Dress, by W. D. HOWELLS, was first performed at the Empire Theatre, New York, March 27, 1894.

Evening's Intrigue (An). A comedy, translated by Captain JOHN STEVENS from the Spanish, and printed in 1709.

Evening's Love (An); or, The Mock Astrologer. A comedy adapted by JOHN DRYDEN (*q.v.*) from T. Corneille's 'Le Feint Astrologue' (itself taken from Calderon), with some obligations to 'Le Dépit Amoureux' of Molière; performed at the Theatre Royal in 1668, and printed in 1671 with the following cast:—Hart as *Wildblood*, Mohun as *Bellamy*, Shatterel as *Maskal* (their servant), Wintershall as *Don Alonzo*, Burt as *Don Lopez*, Nell Gwynn as *Jacinta*, Mrs. Bowtell as *Theodosia*, Mrs. Quin (and afterwards Mrs. Marshall) as *Aurelia*, Mrs. Knepp as *Beatrix*.

Ever Faithful. A drama in five acts, by EDWARD DARBEX, Hastings, July, 1885; Holborn Theatre, London, January 4, 1886.

Everard, Edward Cape. Actor, born 1755; author of 'Memoirs of an Unfortunate Son of Thespis, being a sketch of the Life of Edward Cape Everard, comedian, twenty-three years of the Theatre Royal, Drury Lane' (1818).

Everard, Harriette Emily [Mrs. Darley Beswicke]. Vocalist and actress, born 1844, died 1882; made her professional *début* at Exeter in 1860. She was in the original cast of 'Princess Primrose' at the Olympic Theatre, London, in 1866. Among other parts played by her in London were *Mrs. Major de Boots* in 'The Widow Hunt' (1875) and *Mrs. O'Kelly* in 'The Shaughlaun' (1875). She was the first representative of *Little Buttercup* in 'H. M. S. Pinafore' (Opéra Comique, 1878).

Everdene, Bathsheba. The heroine of HARDY and CARR'S 'Far from the Madding Crowd' (*q.v.*).

Evergreen. (1) A comedy in two acts, by W. H. POLLOCK, adapted from 'Le Réveil du Lion' of MM. Jaime and Bayard, and first performed at the Haymarket Theatre, London, on August 9, 1884, with C. Brookfield as *Stanislas de Fonblanche*. See ROUSED LION. (2) A play by Mrs. BURTON HARRISON, first performed at the Schiller Theatre, Chicago, October 9, 1893.

Evergreen, Sir William, is one of the *personæ* in BUCKSTONE'S 'Rough Diamond' (*q.v.*).—*Adonis* and *Dick Evergreen* are father and son in C. J. MATHEWS'S 'My Awful Dad' (*q.v.*).

Everill, Frederick Augustus. Actor, born 1829, died February, 1900; made his professional *début* at Ryde, Isle of Wight, July 12, 1852, as *Baron Steinfort* in 'The Stranger.' He began his London career in June, 1870, at the Haymarket, appearing as *Felix Trimmer* in 'A Cure for Love' Later in the same year he was the original *Chrysal* in 'The Palace of Truth' (*q.v.*). In 1871 at the same theatre he appeared as *Touchstone*; in 1878 he was seen there as *Sir Toby Belch*. During an engagement with Miss Litton in 1879-81 he played *Boniface* in 'The Beaux' Stratagem' (Imperial), and *Lofty* in 'The Good-natured Man' (Gaiety). He was in the first casts of the following (and other) plays:

—'The Lord of the Manor' (1880), 'Enemies' (1886), 'Lady Barter' (1891), 'Agatha Tylden' (1892), 'Bogey' (1895), and 'The Only Way' (1899). Between 1882 and 1891 he was seen in London as *Adam* in 'As You Like It,' *Enobarbas* in 'Antony and Cleopatra,' *Sir Oliver Surface*, *Colonel Damas*, *Dr. Sulcliffe* (in 'School'), and other standard rôles.

Eversfield, Henry. Actor, died 1896; played *Ralph Rackstraw* in the 'Children's "Pinafore" Company' at the Opéra Comique, London, in 1879, and on tour in 1880. Among the characters of which he was subsequently the first representative were *Jenny* in 'Nita's First' (1883), *Cis Farrington* in 'The Schoolmistress' (1885), *Reginald Paulover* in 'The Magistrate' (1886), *Lieut. Darby* in 'Dandy Dick' (1887), and *Dick Hammond* in 'The Derby Winner' (1894). In 1883-9 he was in America, where he was in the first cast of 'A Gold Mine' (*q.v.*).

Everyman. A "treatise how the hye fader of heven sendeth dethe to somon every creature to come and gve a counte of theyr lyes in this worlde, and is in maner of a morall playe;" printed apparently several times between 1500 and 1537; reprinted in Hawkins' 'Origin of the English Drama,' in Hazlitt's edition of Dodsley's Plays, and in 1902 with preface by F. Sidgwick. See also the edition of Goecke (Hanover, 1865), and Ward's 'English Dramatic Literature' (1899). It was performed, under the auspices of the Elizabethan Stage Society, at the Charterhouse, London, on July 13, 1901, with Miss Douglas Reynolds as *Everyman*, and at the Imperial Theatre, London, in June and July, 1902. It was afterwards represented in the United States by a company headed by Miss Edith Wynne Matthison.

Every Man for Himself. A drama in five acts, by MAY HOLT (Mrs. Fairbairn), first performed at Great Yarmouth on June 22, 1885, and produced at the Pavilion Theatre, London, on October 24 in that year.

Every Man in his Humour. A comedy in five acts (and a prologue), by BEN JONSON (*q.v.*), first performed in 1598 at the Globe Theatre and by "the Lord Chamberlain's servants," including Shakespeare, Burbage, Condell, Hemings, Kemp, A. Phillips, W. Sly, T. Pope, C. Beeston, and J. Duke. Proving a success, the play was printed and published in 1601. "This first version, however, was Italian-scened, and Italian-charactered as far as names went. Our present version was first published in the folio of 1616, and, as shown by internal evidence, was written about or in 1606. Besides that the scene is changed to England, and the characters are English-named, many of the speeches are altered, some omitted, and some added, the acts and scenes re-arranged, and some of the latter transposed" (Brinsley Nicholson). According to Downes, the comedy was revived at the Theatre Royal between 1663 and 1682. It was again revived "with

alterations," at Lincoln's Inn Fields in January, 1725, with Hippesley as *Kitely*, Hall as *Bobadil*, Spiller as *Brainworm*, W. Bullock as *Stephen*, Quin and Ryan as *Knowell, sen.* and *jun.*, Walker as *Wellbred*, Bullock as *Clement*, Egleton as *Marwit*, Hulett as *Downright*, Mrs. Bullock as *Mrs. Kitely*, Mrs. Moffet as *Clara*, and Mrs. Butcher as *Lucinda*. In November, 1751, Garrick produced the piece at Drury Lane, fitting it with a new prologue, and himself playing *Kitely* to the *Bobadil* of Woodward, the *Brainworm* of Yates, the *Stephen* of Shuter, the old *Knowell* of Berry, the *Wellbred* of Palmer, the *Matthew* of Vaughan, the *Downright* of Winstone, the *Mrs. Kitely* of Mrs. Ward, and the *Tib* of Mrs. Cross. See the accounts of the performance given by Davies, Murphy, and Wilkinson. Revivals took place subsequently at Covent Garden, October, 1762, with Smith as *Kitely*; Drury Lane, October, 1767, with King as *Bobadil*, Dodd as *Stephen*, Baddeley as *Brainworm*, and Mrs. Baddeley as *Mrs. Kitely*; at Drury Lane, January, 1778, with Henderson as *Bobadil*; at Covent Garden, October, 1779, with Wroughton as *Kitely*, Lee Lewes as *Bobadil*, and Mrs. Bulkeley as *Mrs. Kitely*; at the same theatre, May, 1798, with Holman as *Kitely*, Munden as *Clement*; at the same theatre, December, 1800, with Cooke as *Kitely* ["considered his best character after *Iago*"], Fawcett as *Bobadil*, Munden as *Brainworm*, and Emery as *Clement*; at Drury Lane, December, 1802, with Bannister, jun., as *Bobadil*, R. Palmer as *Brainworm*, and Suett as *Clement*; at the same theatre in June, 1816, with Edmund Kean as *Kitely*, Harley as *Bobadil*, Oxberry as *Stephen*, Wallack as *Wellbred*, etc.; and at Covent Garden, May, 1825, with Young as *Kitely*, W. Farren as *Brainworm*, Keeley as *Matthew*, Blanchard as *Clement*, and Mrs. Chatterley as *Mrs. Kitely*. In September, 1845, a private performance of 'Every Man in his Humour' was given in Miss Kelly's Theatre, Soho, under the direction of Charles Dickens (*q.v.*), who himself played *Bobadil*, supported in the other parts by Douglas Jerrold, John Forster, Mark Lemon, G. à Beckett, John Leech, Frank Stone, etc. The success of this representation "speedily led to a repetition, and afterwards to many other performances for public and charitable objects." [See Mrs. Cowden Clarke's 'Recollections of Writers.'] "Every Man in his Humour," says A. W. Ward, "is justly recognized by most critics as a work which is not only one of the happiest efforts of its author, but also holds a place peculiar to itself in our dramatic literature. It may, in a word, be regarded as the first important comedy of character proper produced on the English stage. . . . A further literary significance attaches to it from the fact that a large proportion of it is in prose, for which Jonson, following the example of Lyly, thus asserted a right on the comic stage which was in the end to become a prerogative. . . . Taking advantage of the prevailing fancy for applying the term 'humour' to oddities or novelties of conduct, manners, or fashion,"

Jonson "with the help of this word classifies a series of dramatic figures whose mental or moral characteristics, themselves decisively marked, stand out still more distinctly by the force of contrast. The plot which holds the action together is indeed slight—perhaps too slight—but it serves; and, so far as has been ascertained, it is perfectly original" ('English Dramatic Literature').

Every Man out of his Humour. A comedy in five acts (with an induction and an epilogue), by BEN JONSON (*q.v.*), first performed in 1599 at the Globe and by the Lord Chamberlain's company [see above]. "On one occasion Queen Elizabeth honoured its performance by her presence, and Jonson took the opportunity to alter the epilogue to one highly panegyric, with which her Majesty appears to have been duly pleased" (Nicholson). The play was printed and published in 1601. It was revived, with a prologue and epilogue written by Duffet, at the Theatre Royal in 1675, and again in 1682. Dr. A. W. Ward says of the comedy: "Some of their author's peculiar merits as a dramatist shine at least as conspicuously in 'Every Man out of his Humour' as in its predecessor; and from both a biographical and a critical point of view the later play may perhaps lay claim to even superior interest. . . . The central idea of the play may be termed a philosophical one: viz. that every humour is curable by its own excess. . . . In the Induction, designed to make clear the author's standpoint to the audience, he introduces a poet, *Asper*, who discourses on his aims as a writer; and we are likewise made acquainted with two critics, *Cordatus* and *Mitis*, who accompany the entire progress of the play with a running comment of observations. The action of the play itself is slight, but sufficient for its purpose. . . . The strength of the play, of course, lies in the characters. All these are drawn to the life, so that the whole presents a picture of manners as well as of character unsurpassed in its vivacity and truthfulness." From *Asper* in this play we receive Jonson's definition of the word "humour" as used by him—

"When some one peculiar quality
Doth so possess a man that it doth draw
All his effects, his spirits, and his powers,
In their confusions, all to run one way,
This may be truly said to be a humour."

Every One has his Fault. A comedy in five acts, by Mrs. INCHBALD, first performed at Covent Garden on January 29, 1793, with Farren as *Lord Norland*, Mrs. Pope as *Lady Eleanor Irwin*, Pope as *Irwin*, Lewis as *Sir Robert Ramble*, Mrs. Esten as *Miss Wooburn*, Munden as *Harmony*, Quick as *Solus*, Fawcett as *Placid*, Mrs. Mattocks as *Mrs. Placid*, and Mrs. Webb as *Miss Spinster*. *Lord Norland* is angry with his daughter *Eleanor* for marrying *Irwin*, but is eventually reconciled to both. *Sir Robert* marries *Miss Wooburn*, is false to her, is divorced from her, and in the end marries her again. The authoress received £700 for the copyright of this piece, which was

revived at Drury Lane Theatre in 1842, with S. Phelps as *Lord Norland*, and at Sadler's Wells in 1845, with H. Marston and Mrs. Warner in the principal parts.

Every Woman in her Humour. (1) An anonymous comedy, printed in 1609. (2) A farce in two acts, performed at Drury Lane in March, 1760, with Kitty Clive (to whom the authorship has been ascribed) in the principal rôle, supported by Miss Macklin, Miss Pritchard, King, Yates, Moody, etc. See Genest.

Everybody Mistaken. A farce by WILLIAM TAVERNER (*q.v.*), performed at Lincoln's Inn Fields in March, 1706.

Everybody's Friend. A comedy in three acts, by STIRLING COYNE (*q.v.*), first performed at the Haymarket Theatre, London, on April 2, 1859, with J. B. Buckstone as *Major Wellington de Boots*, C. J. Mathews as *Felix Featherly*, H. Compton as *Frank Icebrook*, Mrs. C. J. Mathews as *Mrs. Featherly*, Mrs. Wilkins as *Mrs. De Boots*, and Miss Reynolds as *Mrs. Swansdown* (a widow). Henry Morley then described the piece as consisting mainly of original variations upon Murphy's 'Way to Keep Him' (*q.v.*). Rewritten, with the part of the *Major* strengthened for J. S. Clarke, the piece was produced at the Haymarket in October, 1867, under the title of 'The Widow Hunt' (*q.v.*), and with Clarke in the part which he had elaborated in America. 'Everybody's Friend' was performed at the Fifth Avenue Theatre, New York, in November, 1869, with J. Lewis as the *Major*, and again in 1872 and 1874.

Everybody's Husband. A farce in one act, adapted by RICHARD RYAN from 'Le Mari de Toutes les Femmes,' and performed at the Queen's Theatre, London, in February, 1831, with a cast including Green in the title part (*Alexis Twisselton*), and Mrs. Glover as a boarding-house mistress with histrionic aspirations.

Everyday Man (An). A play by MARGUERITE MERINGTON, performed in U.S.A.

Everyyoung, Sir John. A character in SEDLEY'S 'Mulberry Garden' (*q.v.*).

Evesson, Isabelle. Actress; was seen at Boston, U.S.A., in 1857-8 as *Molly Van Derveer* in 'The Dominic's Daughter,' *Mrs. Mildmay* in 'Still Waters Run Deep,' *Dora* in 'Diplomacy,' the heroine of Buchanan's 'Sophia,' *Sheba* in 'Dandy Dick,' etc.

Eviction (The). A drama in three acts, by HUBERT O'GRADY, first performed at Glasgow in January, 1880; produced at the Standard Theatre on August 9 of the same year.

Evil Eye (The). (1) A play by R. B. PEAKE (*q.v.*), produced at the Olympic Theatre, London, 1841-44. (2) A comic opera,

performed at Theatre Royal, Leicester, on April 21, 1876.

Evil Genius (The). (1) A comedy by BAYLE BERNARD (*q.v.*), first performed at the Haymarket Theatre, London, on March 8, 1856, with W. H. Chippendale as *Hill Cooler*, J. B. Buckstone as *Tom Ripstone*, H. Compton as *Joe Withers*, Miss Reynolds as *Lady Aurora Rinquood*, and Miss Swanborough as *Clara Fielding*. (2) A drama in five acts, by WILKIE COLLINS (*q.v.*), first performed at the Vaudeville Theatre, London, on October 30, 1885.

Evil May Day (The); or, The London 'Prentices of 1517. A melodrama in two acts, by W. S. EMDEN (*q.v.*), founded on historic fact, and first performed at the City of London Theatre, May 1, 1837, with Mrs. Emden as *Margery*.

Ewald, Alexander Charles. Miscellaneous writer; edited, with notes, the plays of Congreve (1887), and, with memoir and notes, the plays of Farquhar (1892).

Examiner of Plays (The). An employé in the office of the Lord Chamberlain, by whom the appointment to the post is made, and to whom alone the Examiner is responsible. The first occupant of the position seems to have been a Mr. Larpent, who, after performing the duties for nearly twenty years, was followed, in 1824, by George Colman the younger (*q.v.*). Colman, dying in 1836, was succeeded by Charles Kemble (*q.v.*), "who, strange to say, while holding that appointment returned to the stage for a short season and performed certain of his celebrated characters" (Dutton Cook). Resigning the post in 1840, he was followed by his son, John Mitchell Kemble, who died in 1857. The "examining of plays" had really been done, since 1849, by William Bodham Donne (author of 'Essays upon the Drama,' 1858), who now became sole and recognized examiner, holding the office till his death in 1882. After him came Edward Smyth Pigott, who died in 1895, and was succeeded by his assistant, George Alexander Redford. See Dutton Cook's 'Book of the Play' (1876).

Example (The). A comedy by JAMES SHIRLEY (*q.v.*), licensed in 1634 and printed in 1637. The "example" is that shown by *Lady Peregrine*, who is suspected by her husband (*Sir Walter*) of infidelity with *Lord Fitzararice*, but whose innocence is triumphantly established. Dr. A. W. Ward describes the piece as "strikingly original in its plot, and distinguished at the same time by the very direct and effective manner in which it enforces the moral of its story" ('English Dramatic Literature').

Excelsior. A ballet in eleven tableaux, invented by M. MANZOTTI, composed by M. Marcinco, and first produced in London at Her Majesty's Theatre, London, on May 22, 1885.—'Excelsior, Jun.:' a play by R. A. BARNETT and G. L. TRACY, performed in U.S.A.

Exchange no Robbery. A comedy in three acts, by THEODORE E. HOOK, first performed at the Haymarket Theatre, August 12, 1820, with Terry as *Sir Christopher Cranberry*, Williams as *Swipes*, Liston as *Sam Swipes*, and Mrs. Marlyn and Mrs. Gibbs in other parts. "For the leading incident the author was indebted to the play of 'He Would be a Soldier,' written by Frederick Pilon (*q.v.*). The plot turns on a roguish publican palming his own son, a gross, illiterate savage, on *Sir Christopher Cranberry*, a passionate, fault-finding, fastidious old gentleman, as the child whom he (*Sir Christopher*) had committed to the care of the said publican."

Exchange Wear. See BAND, CUFF, AND RUFF.

Excise. A "tragi-comical" ballad opera in three acts, printed in 1733.—'The Excise-man,' a farce by HENRY KNAPP, was performed at Covent Garden on October 19, 1780.

Excommunicated Prince (The); or, The False Relique. A tragedy by Captain WILLIAM BEDLOE, written mainly in rhymed verse, and printed in 1679. "The whole of it is a satire on the Church and doctrines of Rome" (Genest).

Excursion Train (The). A farcical comedy in three acts, adapted by JUSTIN H. MCCARTHY, M.P., and W. YARDLEY from 'Le Train de Plaisir' of Alfred Hennequin, Arnold Mortier, and Albert de Saint Albin, and first performed at the Opéra Comique Theatre, London, April 6, 1885, with a cast including David James, F. W. Irish, W. Scott Buist, E. W. Gardiner, W. Lestocq, Miss Cicely Richards, Miss Lucy Buckstone, and Miss Helen Forsyth.

Executioner (The). A drama in three acts, adapted by T. J. THACKERAY from the French of Pixérécourt, and performed at the Coburg Theatre, London, in 1828.

Executioner's Daughter (The). A play in one act, by ALICIA RAMSEY and RUDOLPH DE CORDOVA, Gaiety Theatre, Hastings, April 6, 1896; produced at the Royalty Theatre, London, on April 16, 1896, as 'Monsieur de Paris,' with Miss Violet Vanbrugh in the title part (*Jacinta*), and other rôles by Mrs. H. Leigh, H. Vibart, and M. Kinghorne.

Exeter. The theatrical history of this city appears to have begun in 1749, when a playhouse of some sort was erected in Waterbeer Street. In connection with the career of this building the names of William Downton (*q.v.*) and of J. Foote (the father of Maria Foote, *q.v.*) are mentioned; but little else is recorded of it. In October, 1787, a new theatre was opened in Bedford Circus, under the management of Hughes and Treman. Of its first season the "stars" were Stephen Kemble and his wife; in 1789-90 it was dignified by a visit from Mrs. Siddons, then in the heyday of her powers. In 1794 Hughes gave way to a Mr. Barrett, but re-

turned to management in 1796. In 1800 he again retired, this time in favour of a Mr. Sandford, but before long once more resumed his old position. Master Betty played an engagement in 1805, and in 1806 Charles Kemble and his wife were seen. In 1811 Edmund Kean, then only twenty-three, made so favourable impression upon the Exeter public that he was promptly engaged for three years, during which he undertook a long series of leading rôles. Leaving Exeter in 1814, Kean came back to it in 1816 as a "star." He was followed, in the course of the next few years, by Maria Foote and Miss O'Neil. Towards the end of 1819 the theatre was reconstructed and redecorated, only to fall a victim to fire in the following March. It was replaced by a new building in January, 1821. In June, 1823, Hughes retired from the direction, taking a farewell benefit, at which Downton appeared. The year 1824 was made memorable by Macready's first professional visit to the city. See W. Cotton's 'Story of the Drama' in Exeter.

Exile (The). (1) A "melo-dramatic opera" in three acts, words by FREDERICK REYNOLDS, music by Mazzinghi, performed at the Haymarket in November, 1808, with Mrs. H. Johnston as *Alexina*, Pope as *Count Ulrick*, Young as *Daran*, and Munden, Liston, Mrs. Gibbs, etc., in other rôles. This piece was founded on 'Elizabeth,' a novel by Mme. Cottin. It has for heroine *Alexina*, the daughter of *Count Ulrick*, who has been banished for State reasons to Siberia. *Alexina*, journeying to Moscow to beg for the *Count's* pardon, is protected on the way by an Indian, calling himself *Daran*. She secures the pardon, but, owing to circumstances, is forced into a marriage with *Daran*, who, however, happily proves to be her lover, *Romanoff*, in disguise. The play has been performed of late years under the title of 'The Exiles of Siberia,' which was revived at the Adelphi in March, 1874, with Miss Genevieve Ward as *Alexina*. (2) A drama in three acts, by J. HOLMES GROVER, Elephant and Castle Theatre, London, August 9, 1879.

Exiles of Erin (The); or, St. Abe and his Seven Wives. A drama of Mormon life, in four acts and seven tableaux, by ROBERT BUCHANAN (*q.v.*), first performed at the Olympic Theatre, London, May 7, 1881, with a cast including Miss Harriett Jay, Miss Letty Lind, W. Reimund, W. McIntyre, H. St. Maur, S. Calhain, etc.—'The Exile of Erin,' a play by ARTHUR TRELOAR, performed in U.S.A.

Exiles of Siberia (The). A play by SCOTT MARBLE, performed in U.S.A. See EXILE, THE (1).

Existence Décolorée (Une). See BLIGHTED BEING.

Exit by Mistake. A comedy in three acts, by R. F. JAMESON, performed at the Haymarket in July, 1816.

Experiment (The). (1) A comedy in two acts, ascribed to CHARLES STUART, and performed at Covent Garden in April, 1777. (2) A farce by CHARLES MURRAY, printed in 1779.

Expiation. (1) A play in three acts, by JAMES MORTIMER, first performed at Grover's Theatre, Washington, U.S.A., December, 1865. (2) A drama in a prologue and three acts, by E. MANUEL, Britannia Theatre, London, June 5, 1876.

Exposition (The). A "Scandinavian sketch, containing as much irrelevant matter as possible," in one act, by SHIRLEY BROOKS (*q.v.*), first performed at the Strand Theatre, London, on April 28, 1851, with John Reeve and J. Rogers as *Thor* and *Balder* respectively, Romer as *Heimdall*, Mrs. C. Horsman as *Freyja*, Miss M. Taylor as *Snoutsa*.

Extractio Animarum ab Inferno. One of the Towneley Plays (*q.v.*).

Extraordinary Behaviour of Mrs. Jallowby (The). A farcical comedy in three acts, by CLIVE BROOKE, Novelty Theatre, London, December 18, 1896.

Extremes; or, Men of the Day. A comedy in three acts, by EDMUND FALCONER (*q.v.*), first performed at the Lyceum Theatre, London, on August 26, 1858, with the author as *Frank Hawthorne*, Mrs. Charles Young as *Lucy Vavasour*, Mrs. Wallis as *Mrs. Vavasour*, Mrs. Weston as *Mrs. Wildbriar*, Emery as *Robin Wildbriar*, and other parts by F. Charles and James Rogers; revived at the City of London Theatre in 1859. A fortune is willed to *Hawthorne*, within six months, he marries *Lucy*, to whom, in the event of his refusal, it will revert. Fearing she does not love him, he declines the alliance, whereupon *Lucy* avows her love, and all goes well. The "extremes" illustrated are those of aristocracy and plutocracy. (2) 'Extremes': a play of New York life, produced in that city at the Broadway Theatre in 1850.

Extremes Meet. A comedietta by KATE FIELD (*q.v.*), St. James's Theatre, London, March 12, 1877.

Eyes and No Eyes; or, The Art of Seeing. A vaudeville, words by W. S. GILBERT, music by T. German Reed, founded on the leading idea in Hans Andersen's story of 'The Emperor's Clothes,' and first performed at St. George's Hall, London, on July 5, 1875, with Mrs. German Reed as *Nicolette*, Miss F. Holland as *Colombine*, Miss L. Braham as *Clochette*, Alfred Reed as *Cassandre*, Corney Grain as *Pierrot*, and

Alfred Bishop as *Arlequin*. See ONCE UPON A TIME.

Eyes, Nose, and Mouth. A pantomime by E. L. BLANCHARD (*q.v.*), brought out at the Marylebone Theatre at Christmas, 1847, with Tom Matthews as clown.

Eyre, Jane. See JANE EYRE.

Eyre, Sophie [real name, Ryan]. Actress, born in Tipperary, 1853, died at Naples in October, 1892; made her professional *début* at the Charing Cross Theatre, London, on June 10, 1876, in 'My Niece and My Monkey' (*q.v.*). From 1877 to 1882 she was employed mainly in the provinces, returning to London in the last-named year to "create," at the Adelphi, *Lady Anne* in 'The Kingmaker' (*q.v.*) and *Elizabeth Woodville* in 'The Double Rose' (*q.v.*). Other characters of which she was subsequently the first representative in London were *Julia* in 'Love and Money' (1882), *Suleima* in 'Freedom' (1883), *Esther* in 'A Sailor and his Lass' (1883), *Lucy* in 'A Run of Luck' (1886), *Lady Althea* in 'The Witch' (1887), *Nitocris* in the play so named (1887), *Rose* in 'The Love that Kills' (1888), *Mrs. Stanhope* in 'Tares' (1888), *Marina* in the play so named (1888), and *Ayesha* in 'She' (1888). Miss Eyre was also seen in London, or elsewhere in England, as *Lady Macbeth*, *Paulina* ('The Winter's Tale'), *Lady Teazle*, *Julia* ('The Hunchback'), *Constance* ('The Love Chase'), *Lady Clancarty*, *Peg Woffington* and *Mabel Fane* ('Masks and Faces'), *Nance Outfield*, *Mirza* ('The Palace of Truth'), *Galatea* in Gilbert's play, *Louise* ('Frou-Frou'), etc. In 1884-6 she was in America, where she figured as *Mrs. Pinchbeck* in 'Home,' *Zicka* in 'Diplomacy,' *Claire* in 'Le Maître de Forges,' *Vere Herbert* in 'Moths,' etc.

Eytinge, Rose. Actress; was seen in New York in 1875 as *Lady Macbeth*, and in 1877 as *Cleopatra*. Among other notable parts played by her in the United States are those of *Rose Michel*, *Miss Multon*, *Gabrielle* in 'The Geneva Cross,' *Armande* in 'Led Astray,' *May Edwards* in 'The Ticket-of-Leave Man,' *Zoe* in 'The Octoroon,' and the heroine of 'Griffith Gaunt.' In 1878 she figured at the Olympic Theatre, London, as *Nancy Sikes* in a version by Cyril Searle of 'Oliver Twist' (*q.v.*).

Ezechias in English. A play by NICHOLAS UDALL (*q.v.*), acted before Queen Elizabeth at Cambridge in August, 1564. It was "handled," we read, "by King's College men onely."

Ezekiel. One of the Chester Plays (*q.v.*).

F

Fabell, Peter. The hero of "The Merry Devil of Edmonton" (*q.v.*), said to have been a real individual who lived in the reign of Henry VII. "Some," says Fuller, "make him a forger, others a lay gentleman, all a conceited person, who by his merry devices deceived the devil."

Fabian. A creole, the hero of J. V. BRIDGMAN'S 'Black Doctor' (*q.v.*).

Fabricator (The). A play by WALTER STOKES CRAVEN, Union Square Theatre, New York, June 6, 1892.

Fabricio. Father of *Isabella* in MIDDLETON'S 'Women beware Women' (*q.v.*).

Façade. An architect in SLOUS'S 'Light and Shadow' (*q.v.*).

Face. The housekeeper in JONSON'S 'Alchemist' (*q.v.*).

Face at the Window (The). A drama in four acts, by F. BROOKE WARREN, Regent Theatre, Salford, July 26, 1897; West London Theatre, May 1, 1899.

Face in the Moonlight (The). A drama in prologue and three acts, by CHARLES OSBORNE, produced at Leeds, October 30, 1871; first performed in America at Buffalo in August, 1892.

Face to Face. (1) A drama in two acts, by GILBERT A BECKETT (*q.v.*), produced at the Prince of Wales's Theatre, Liverpool, March 29, 1869. (2) A comedy in two acts, by E. HARBOURN, Chiswick, September 6, 1869. (3) A drama by I. HALL, Macclesfield, October 24, 1872. (4) A drama by H. J. STANLEY, Dewsbury, April 5, 1875. (5) A drama in four acts, by T. ARCHER, Marylebone Theatre, May 19, 1877. (6) A drama by H. T. MUNNS, Birmingham, November 27, 1837. (7) An adaptation by J. A. FRASER, jun., performed in U.S.A.

Faces in the Fire. A comedy in three acts, adapted by LEICESTER BUCKINGHAM (*q.v.*) from the 'Mathilde, ou la Jalousie' of Bayard and Laurencin (Paris, 1835), and first performed at the St. James's Theatre, London, February 25, 1865, with a cast including C. J. Mathews, F. Robiison, A. Stirling, Miss Herbert, and Mrs. Charles Mathews.

Facheux. See IMPERTINENTS.

Facile, Euclid, in OXFENFORD'S 'Twice Killed' (*q.v.*).

Facing the Music. A farcical comedy in three acts, by J. H. DARNLEY, Prince of Wales's, Liverpool, May 22, 1899; Brixton Theatre, June 5, 1899; Strand Theatre, London, February 10, 1900.

Factions. A traveller, one of the disguises assumed by *Mutable* (*q.v.*), in 'Cozening' (*q.v.*).

Factious Citizen (The); or, The Melancholy Visioner. An anonymous play produced at the Theatre Royal in 1634, with Underhill and Leigh in the two title parts—*Timothy Turbulent* and *Abednego Suckthumb*, and Nokes as *Cringe* ("a balderdash poet").

Factory Boy (The); or, The Love Sacrifice. A domestic drama in three acts, by J. T. HAINES (*q.v.*), first performed at the Surrey Theatre, London, June 7, 1840, with Miss Chartley in the title part (*Billy Roller*).

Factory Girl (The). See ALL THAT GLITTERS IS NOT GOLD.

Factory Lad (The). A domestic drama in two acts, by JOHN WALKER (*q.v.*), first performed at the Surrey Theatre, London, July 21, 1834.

Factory Strike (The). A domestic drama in three acts, by G. F. TAYLOR, first performed at the Victoria Theatre, London, October 17, 1836.

Factotum, Lord. A character in PLANCHE'S 'Sleeping Beauty' (*q.v.*), who has absorbed in himself all the high offices of state. He is represented as saying—

"Ye who sigh for place,
Behold and profit by my piteous case,
As Lord High Chamberlain, I slumber never;
As Lord High Steward, in a stew I'm ever;
As Lord High Constable, I watch all day;
As Lord High Treasurer, I've the deuce to pay;
As Great Grand Cup-bearer, I'm handled queerly;
As Great Grand Carver, I'm cut up severely.
In other States the honours are divided,
But here they're one and all to me confided."

Compare with *Pooh-Bah* in Gilbert's 'Mikado' (*q.v.*).

Faddle, William. A knavish fop in E. MOORE'S 'Foundling' (*q.v.*). In this character the author satirized "a well-known individual, named Russell, who was the delight of ladies of *ton*, because of his good looks, crowning impudence, and his 'imitations' of opera-singers" (Doran).—*Orlando Faddle* figures in G. A. BECKETT'S 'Figaro in London' (*q.v.*).

Faded Flowers. A comedy in one act, by ARTHUR A BECKETT (*q.v.*), first performed at the Haymarket Theatre, London, on the afternoon of April 6, 1872, with W. H. Kendal as *Harold* and Miss Madge Robertson as *Ada*; revived at the Garrick Theatre, London, on January 19, 1895.

Fadette. (1) A drama by T. L. GREENWOOD, Rochdale, October 9, 1871. (2) An opera in three acts, composed by Maillart;

first performed, with English libretto (by W. GRIST), at the Court Theatre, Liverpool, January 1886, with M^{rs}. Marie Roze in the title part, Miss Julia Gaylord as *Georgette*, and Barton McGuckin as *Sylvain*. (3) A play by B. B. VALENTINE, performed in U.S.A.

Fadette, La Petite. See FANCHETTE, FANCHON, FANCHONETTE, and GRASSHOPPER, THE.

Fadladeen. The king's chamberlain in dramatizations of 'Lalla Rookh' (*q.v.*).

Fadladinida. Queen of Queerumania in CAREY'S 'Chrononhotonthologos' (*q.v.*).

Fag. (1) Servant to *Captain Absolute* in SHERIDAN'S 'Rivals' (*q.v.*). (2) One of the "Three Clerks" in the play so named.

Faggot-Binder (The); or, The Mock Doctor. A comedy translated from Molière, and printed in Foote's 'Comic Theatre' (1762).

Fainall, in CONGREVE'S 'Way of the World' (*q.v.*), is in love with *Mrs. Marwood*. His wife is daughter to *Lady Wishfort*.—*Sir Zealwould Fainall*, in 'The Female Fop' (*q.v.*), is "a pretender to sanctity but really a villain."

Fainlove. Mistress to *Clerimont, sen.*, in STEELE'S 'Tender Husband' (*q.v.*).

Faint Heart never Won Fair Lady. A comedieta by J. R. PLANCHÉ (*q.v.*), adapted from the French, and first performed at the Olympic Theatre, London, in 1839; produced in New York in 1840; at Niblo's Gardens, New York, in February, 1862, with Miss Fanny Davenport as the *King of Spain*; revived at the Globe Theatre, London, in October, 1873, with H. J. Montague as *Ruy Gomez*, and other parts by G. Temple, Miss C. Addison, Miss N. Harris, and Miss M. Daly; played in the English provinces and London suburbs in 1900.

Faint Heart which did Win a Fair Lady (A). A comedieta by J. P. WOOLER (*q.v.*), first performed at the Strand Theatre, London, February 9, 1863, with a cast comprising Ray, Belford, Parselle, and Miss E. Bufton.

Fainwell. (1) *Colonel Fainwell*, in Mrs. CENTLIVRE'S 'Bold Stroke for a Wife,' is in love with *Mrs. Lovely*. (2) *Ensign Fainwell* is a character in Mrs. CENTLIVRE'S 'Artifice' (*q.v.*).

Fainwould. A character in KENNEY'S 'Raising the Wind' (*q.v.*).

Fair American (The). A comic opera, words by F. PILON, music by Carter, Drury Lane, May, 1782.

"Fair and fair, and twice so fair." First line of song sung by *Enone* and *Paris* in PEELE'S 'Arraignment of Paris' (*q.v.*)—

"They that do change old love for new,
Pray gods they change for worse!"

Fair Bohemian (A). A play by MRS. CHARLES A. DOREMUS, performed in U.S.A. in 1888.

Fair Captive (The). A tragedy produced at Lincoln's Inn Fields in 1721.

Fair Circassian (The). (1) A tragedy by J. S. PRATT, founded on Dr. Hawkesworth's story of 'Almorán and Hamet,' and performed at Drury Lane in November, 1781. (2) 'The Fair Circassian; or, The Chevalier, the Count, and the Italian:' a drama in two acts, by C. H. HAZLEWOOD, Britannia Theatre, London, November 25, 1872.

Fair Conquest (A). A dramatic episode in one act, by ALBERT E. DRINKWATER, Great Grimsby, July 18, 1887.

Fair Crusader (The). An opera in three acts, printed in 'The New British Theatre' (1815).—'Fair Cheating:' a comedieta produced at Drury Lane in June, 1814.—'The Fair Fugitives:' a musical entertainment attributed to Miss PORTER, and produced at Covent Garden in May, 1803.

Fair Emm, the Miller's Daughter of Manchester, "with the Love of William the Conqueror." A "pleasant comedy," acted by the Lord Strange's servants, and printed in 1631.

Fair Encounter (A). A comedieta in one act, adapted by C. M. RAE (*q.v.*) from the French, and first performed at the Haymarket Theatre, January 30, 1875, with Miss L. Dietz as *Lady Clara* and Miss M. Harris as *Celia*.

Fair Equestrienne (A); or, The Circus Rider. A musical comedy in one act, adapted by HASLINGDEN RUSSELL from 'Die Kunstreiterin,' and first performed at Bristol on March 14, 1890; Trafalgar Square Theatre, London, March 8, 1893; Columbus Theatre, New York, October 22, 1894. See CAUGHT OUT and CIRCUS RIDER.

Fair Example (The); or, The Modish Citizens. A comedy by RICHARD ESTCOURT, adapted from 'Les Bourgeoises à la Mode' of Dancourt and Saintyon (1692), and performed at Drury Lane in April, 1703, and at Lincoln's Inn Fields in 1717.

Fair Exchange (A). A comedieta by MONTAGU WILLIAMS (*q.v.*), first performed at the Olympic Theatre, London, August 27, 1860, with Miss Herbert, Miss Louise Keeley, and H. Wigan in the cast.

Fair Fame. (1) A drama in four acts by J. T. DAY, first performed at Longton, August 8, 1884. (2) A play adapted by CLINTON STUART from the 'Denise' of Alexandre Dumas, and first performed at the Madison Square Theatre, New York, on the afternoon of May 24, 1887, with Miss Linda Dietz as the heroine, and E. H. Vanderfelt, Frank Rodney, J. H. Fitzpatrick, and Miss M. Madison in other characters.

Fair Favourite (The). A tragedy-comedy by Sir W. D'AVENANT (*q.v.*), "probably acted before the civil wars," but not printed till 1673. The "fair favourite" is *Eumena*, whom the *King of Naples* loves better than he loves his Queen. The *King*, however, conquers his passion, and *Eumena* marries *Amadore*, who had championed her cause against her suspicious brother *Oramont*.

Fair France. A drama in four acts, by WEST DIGGES, Queen's, April 8, 1874.

Fair Game. (1) A farce in two acts, first performed at Covent Garden on December 21, 1813. (2) A version of DUMAS' 'Denise,' produced in U.S.A. in 1887.

"Fair Iris, I love, and hourly I die."—*Mercury's* song in DRYDEN'S 'Amphitryon,' act iv. sc. 1—

"She's fickle and false, and there we agree,
For I am as false and as fickle as she."

Fair Maid of Perth (The). Among stage versions of Scott's romance are—(1) A drama in three acts, by H. H. MILNER and T. H. LACY, first performed at the Coburg Theatre, London, June 23, 1828. (2) A drama by D. V. BELL, performed in New York in 1829.

Fair Maid of the Exchange (The), "with the Merry Humours of the Cripple of Fenchurch." A comedy by THOMAS HEYWOOD (*q.v.*), printed in 1625.

Fair Maid of the Inn (The). A tragedy-comedy by BEAUMONT and FLETCHER, printed in 1647. The "fair maid" is *Biancha*, who proves to be the daughter of *Daptista*, a "naval commander."

Fair Maid of the West (The); or, A Girl worth Gold. A comedy in two parts, by THOMAS HEYWOOD (*q.v.*), printed in 1631. The "fair maid" is one *Besse Bridges*, daughter of a tanner in Somersetshire. For the story of her adventures, see Genest, who says: "Heywood seems rather to have dramatized some written or traditional story than to have invented his plot. He had such an abundance of materials on his hands that he found it convenient to relate some of the incidents by means of a chorus." "The events are represented as taking place in the time of Queen Elizabeth." John Dancer based on these plays a novel called 'The English Lovers.' An adaptation of them by S. KEMBLE was produced at the Haymarket in August, 1791, under the title of 'The Northern Inn.'

Fair Nihilist (A). A play by F. STUART RALEIGH, performed in U.S.A.—'A Fair Rebel;' a play by H. P. MAWSON, performed in U.S.A.

Fair of St. Germain (The). A play translated by OZELL from Boursault's 'Foire de St. Germain,' and printed in 1718.

Fair One with the Golden Locks (The). (1) A fairy extravaganza in one act, by J. R. PLANCHÉ, first performed at

the Haymarket on December 26, 1843, with Miss Julia Bennett in the title part (*Queen Lucidora*), Miss P. Horton as *Graceful*, J. Bland as *King Lachrymoso*, Tilbury as *Count Pleniposo*, and H. Widdicombe as "an owl." Among the other characters are *Viscount Varyoso*, *Mantellina*, *Papillotina*, and *Mollymopsa*; produced in New York in 1844; revived at the Marylebone Theatre in October, 1853, and at Sadler's Wells in April, 1857; (?) at the Adelphi Theatre at Easter, 1859, with Miss Emily Thorne in the title part. (2) A pantomime performed at the Surrey Theatre, London, December 26, 1867. (3) A pantomime by H. P. GRATTAN and L. GARSTON, Surrey Theatre, December 26, 1872. (4) A pantomime by G. CONQUEST and H. SPRY, Surrey Theatre, December 26, 1891.

Fair Penitent (The). A tragedy in five acts, based by NICHOLAS ROWE (*q.v.*) upon 'The Fatal Dowry' (*q.v.*) of Massinger and Field, and produced at Lincoln's Inn Fields in 1703, with Powell as *Lothario*, Betterton as *Horatio*, Bowman as *Sciolto*, Verbruggen as *Altamont*, Mrs. Barry as *Calista*, and Mrs. Bracegirdle as *Lavinia*. "Cumberland, in the 'Observer,' has entered into a long discussion of the comparative merit of the two plays. He gives 'The Fatal Dowry' a decided preference. So does Gifford in his introduction to Massinger. . . . Massinger has drawn the character of *Charalots* in a very masterly manner. Part of this Rowe omits, and sinks the rest into the gentle *Altamont*; but then, to make amends, he has drawn the characters of *Calista*, and particularly *Lothario*, in a manner vastly superior to the lady and gallant in Massinger. With *Calista* we sympathize, but for *Beaumelle* we feel little concern, for she is an absolute wanton. Gifford says that *Horatio* sinks into perfect insignificance in comparison with *Altamont*. . . . With regard to the language of the two plays, the superiority may be given to Rowe. He does not soar so high as Massinger, nor does he ever sink so low" (Genest). The piece was revived at Lincoln's Inn Fields in 1718, with Quin as *Horatio*; at Drury Lane in 1725, with Booth as *Lothario* and Mrs. Oldfield as *Calista*; at the same theatre on March 24, 1743, with Garrick as *Lothario*; at Covent Garden in 1746, with Quin and Garrick as before, and Mrs. Cibber as *Calista*; at Drury Lane in 1748, with Barry as *Horatio*; at Covent Garden in January, 1751, with Barry as *Lothario*; at Drury Lane in November, 1751, with Mossop as *Horatio* and Miss Bellamy as *Calista*; at Covent Garden in 1757, with "Gentleman" Smith as *Lothario* (in which rôle Peg Woffington appeared also in the course of that year); at Drury Lane in 1760, with Sheridan as *Horatio* and Mrs. Yates as *Calista*, *Sciolto* being omitted; on March 13, 1763, with O'Brien as *Lothario* and Garrick as *Sciolto*; in 1769, with Reddish as *Lothario* and Mrs. Barry as *Calista*; at Covent Garden in 1775, with Lewis as *Lothario* and Barry as *Sciolto* ["Barry had now enacted all the parts in this play"]

(Genest)]; at the Haymarket in August, 1782, with Palmer as *Lothario* and Bensley as *Horatio*; at Drury Lane in November, 1782, with Mrs. Siddons as *Calista* and Mrs. Bulkeley as *Lavinia* ["Mrs. Siddons was great in the scene with *Horatio*" (Genest)]; at Covent Garden in 1785, with Holman as *Lothario*, Pope as *Horatio*, Farren as *Altamont*, and Mrs. Crawford as *Calista*; at the same theatre in 1803, with J. P. Kemble as *Horatio*, C. Kemble as *Lothario*, Cooke as *Sciolto*, Mrs. Siddons as *Calista*, and Mrs. H. Siddons as *Lavinia*; at the Haymarket in 1811, with Elliston as *Lothario*; at Covent Garden in 1816, with Young as *Horatio*, Miss O'Neill as *Calista*, and Miss Foote as *Lavinia*; at the same theatre in 1825, with Egerton as *Sciolto*, Cooper as *Altamont*, etc. "The tragedy," wrote Doran in 1864, "may still be called an acting play, though it has lost something of the popularity it retained during the last century, when even Edward, Duke of York, and Lady Stanhope, enacted *Lothario* and *Calista*, in the once famous 'private theatre' in Downing Street."

Fair Pretender (A). A comic drama in two acts, by J. PALGRAVE SIMPSON, first performed at the Prince of Wales's Theatre, London, on May 10, 1865, with a cast including S. B. Bancroft, W. H. Montgomery, J. Clarke, Mrs. Saville, Miss Marie Wilton.

Fair Quaker of Deal (The); or, The Humours of the Navy. A comedy by CHARLES SHADWELL, first acted at Drury Lane, November 10, 1773, with Barton Booth as *Captain Worthy* and his wife as *Dorcas Zcal*.

Fair Quarrel (The). A play by T. MIDDLETON and W. ROWLEY, acted by the Prince's servants, and printed in 1617. The quarrel is between a colonel and a captain, the former of whom has questioned the chastity of the latter's mother. In a duel between the men, the colonel falls, but he does not die till he has confessed his error and made some reparation to his antagonist. There is an elaborate sub-plot.

Fair Rosamond. The title given to a number of pieces of which Rosamond Clifford, the "favourite" of Henry II. of England, is the central figure:—(1) A drama in three acts, by J. SAVILLE FAUCIT, first performed at the West London Theatre, October 18, 1821, with Miss E. Pitt as *Rosamond*, Mrs. Glover as *Queen Eleanor*, and Barton as *Henry II.* (2) An opera, music by John Barnett, first performed at Drury Lane Theatre in 1837. (3) A pantomime performed at Covent Garden in 1838-9. (4) A burlesque ('Fair Rosamond according to the History of England') by T. P. TAYLOR, produced at Sadler's Wells in 1838, with Miss L. Melville as the heroine, Rogers as *Mr. Henry King*, and Mrs. Harris as *Mrs. Elvior King*. (5) A play performed at Astley's Amphitheatre, London, in June, 1860. (6) A pantomime produced at the City of London Theatre in 1860-1. (7) A burlesque ('Fair Rosamond; or, The Maze, the Maid, and the Monarch') by F. C.

BURNAND (*q.v.*), first performed at the Olympic Theatre, London, in 1862, with Miss Hughes (Mrs. Gaston Murray) in the title part, F. Robson as the *Queen*, H. Wigan as *Sir Pierre de Bonbon*. (8) A pantomime ('Fayre Rosamonde; or, Harlequin Henry the Second, the Monarch, the Mazed Maid, and the Made Maize of the Arch Man') by F. C. BURNAND, Greenwich, December 26, 1868. (9) A burlesque ('Fayre Rosamond; or, Ye Dagger, and Ye Poisoned Bowl') by T. COTHER, Gloucester, April 19, 1869. (10) A drama ('Fair Rosamond; or, The Days of the Plantagenets') in four acts, by W. M. AKHURST, Sanger's Amphitheatre, London, March 3, 1873. (11) A play by MICHAEL FIELD (*q.v.*), published in 1884. (12) A "pastoral," adapted by E. W. GODWIN from Lord Tennyson's 'Becket' (*q.v.*), and first performed in Cannizaro Woods, Wimbledon, in the summer of 1886; represented at Albany, N. Y., in June, 1895. (13) A Christmas piece by ROBERT SOUTAR, produced at the Marylebone Theatre, London, with Josephine Neville as the heroine and T. A. Carr as *Henry II.*

Fair Rosamond's Bower; or, The Monarch, the Maiden, the Maze, and the Mixture. A burlesque in one act, by FREDERICK LANGBRIDGE (*q.v.*).

Fair Sinners; or, Desperate Women. A drama in four acts, adapted from the French by PAGET, and performed at Wolverhampton, May 2, 1881.—'A Fair Sinner;' a play in five acts, by G. W. APPLETON, first performed at Ipswich in January, 1885; produced at the Gaiety Theatre, London, on the afternoon of March 4, 1885, with a cast including Miss Minnie Bell, Miss Alexes Leighton, and George Giddens.

Fair Star. See CHERRY AND FAIR STAR.

"Fair summer droops, droop men and beasts therefore." First line of a song in NASH's 'Summer's Last Will and Testament' (*q.v.*)—

"All good things vanish less than in a day,
Peace, plenty, pleasure, suddenly decay."

Fair Women and Brave Men. A play in four acts, by THEODORE THARP, New Theatre, Barnstaple, September 23, 1897; Parkhurst Theatre, London, November 7, 1898.

Fair Words and Foul Deeds. A drama in three acts, by W. TRAVERS (*q.v.*), East London Theatre, July 6, 1868.

Fairbrother, Miss [Mrs. Fitz-George]. Actress, born 1815, died 1890; was one of the company with which the Keeleys began, in April, 1844, their lesseeship of the Lyceum. "The year 1844," writes Henry Turner, "was remarkable for the introduction of the dance known as the polka to our shores. The Keeleys brought out a one-act piece entitled 'Polkomania,' in which Alfred Wigan taught Miss Fairbrother the new dance. It is needless to say that the lady

proved an apt pupil, acquiring a perfect knowledge of the dance in a few minutes. It was the same Miss Fairbrother who scored so well as the Captain of the Forty Thieves in 'Open Sesame' (q.v.), a burlesque by Gilbert Abbott à Beckett" (the *Theatre*, 1885).

Fairbrother, Sydney. Actress; made her professional *début* at Birmingham in September, 1890. She was the original representative of *Oriana* in 'The Star of India' (1896), *Grace Chichester* in 'In Sight of St. Paul's' (1896), *Wally* in 'Two Little Vagabonds' (1896), *Micah* in 'The Little Minister' (1897), etc.

Faire Maide of Merrie Islington (Ye). A pantomime by F. G. CHEATHAM, Sadler's Wells Theatre, December 27, 1869.

Fairfax. A play by BARTLEY CAMPBELL (q.v.).

Fairfax, Lettice. Actress; was in the original casts of 'One Summer's Day' (1897), 'When a Man's in Love' (1898), 'The Price of Peace' (1900), etc. At Her Majesty's Theatre, London, in 1899, she played *Blanche of Spain* in a revival of 'King John.' She was for a time a member of Augustin Daly's company in America, where she also played *May Wedderburn* in 'The First Violin.'

Fairfax, Mrs. Actress; made her London *début* at the Gaiety Theatre, June 13, 1874, as *Julia* in 'The Hunchback.'

Fairfield. (1) Servant to *Mistress Carol* in SHIRLEY'S 'Hyde Park' (q.v.). (2) The miller in BICKERSTAFF'S 'Maid of the Mill' (q.v.).

Fairies (The). An opera in three acts, adapted by DAVID GARRICK from 'A Midsummer Night's Dream,' and produced at Drury Lane in February, 1755, with Beard as *Theseus*, "the fairies" being enacted by children. The "clowns" were omitted. "Garrick," wrote Horace Walpole, "has produced a detestable English opera, which is crowded by all true lovers of their country. To mark the opposite to Italian opera, it is sung by some cast singers, two Italians, a French girl, and the chapel-boys; and to regale us with sauce, it is Shakspeare's 'Midsummer Night's Dream,' which is forty times more nonsensical than the worst translation of any Italian opera-books." See FAIRY QUEEN and FAIRY TALE.

Fairleigh, Phœbe. The heroine of STEPHENS and Solomon's 'Billee Taylor' (q.v.).

Fairlie, Laura, and Annie Catherine. A "dual" part in WILKIE COLLINS'S 'Woman in White' (q.v.).

Fairlove. (1) A character in HODSON'S 'Adventures of a Night' (q.v.). (2) *Fairlove*, in FIELDING'S 'Don Quixote in England' (q.v.), is in love with *Dorothea Loveland*. There is (3) a *Fanny Fairlove* in J. P. WOOLER'S 'Allow me to Apologize' (q.v.), and (4) a *Lucy Fairlove* in 'Ambrose Gwinnett' (q.v.).

Fairy. A character in 'The Farmer' (q.v.).

Fairy Caught. A comedieta in one act, by GEORGE D. DAY, Parkhurst Theatre, London, May 23, 1892.—'Fairy Foiled:' a drama in four acts, by OSWALD ALLAN, Grecian Theatre, London, May 29, 1871.—'Fairy Puzzled:' a vaudeville, libretto by OLIVER BLAND, music by Hamilton Clarke, St. George's Hall, London, May 19, 1884.

Fairy Hit and Fairy Missed. A farce in one act, by JOHN MARTIN, published in Duncombe's 'British Theatre.'

Fairweather, Captain, Lucy, and Paul, figure in BOUCICAULT'S 'Streets of London.'

Fairy and the Fawn (The). A pantomime performed at the Grecian Theatre, London, in 1853.

Fairy Circle (The); or, *Con O'Carrollan's Dream.* A legendary Irish domestic drama in two acts, by H. P. GRATTAN, performed at the Chatham Theatre, New York, in 1845; performed at the Prince of Wales's Theatre, Liverpool, in 1866, with the author as *O'Carrollan*, Henry Irving as *Philip Blake*, and other parts by Philip Day, Miss Augusta Thomson, and Miss Edith Challis.

Fairy Favour (The). (1) A masque by THOMAS HULL, acted at Covent Garden, and printed in 1766. (2) A pantomime performed at Drury Lane in 1790-1.

Fairy Godmother (A). A play adapted by CLINTON STUART from Dumas' 'Les Demoiselles de St. Cyr,' California Theatre, San Francisco, August 7, 1899.

Fairy Lake (The); or, *The Magic Veil.* A romantic musical burletta in three acts, adapted by CHARLES SELBY from 'Le Lac des Fées,' and first performed at the Strand Theatre, London, May 13, 1839.

Fairy Prince (The). A masque in three parts, "said to have been compiled by COLMAN, but chiefly borrowed from Ben Jonson's masque of 'Oberon,'" performed at Covent Garden in November, 1770.

Fairy Queen (The). An opera adapted from 'A Midsummer Night's Dream,' and performed, with music by Purcell, at the Theatre Royal in 1692. See Downes's 'Roscius Anglicanus,' and the 'English Stage' of Genest, who says that "on the whole this play does not differ materially from the original."

Fairy Rebecca (The), in GILBERT'S 'Foggerty's Fairy' (q.v.).

Fairy Tale (The). An adaptation by GEORGE COLMAN of 'A Midsummer Night's Dream,' acted, with music by Michael Arne, at Drury Lane in 1763.

Fairy Tales of Mother Goose (The). See MOTHER GOOSE.

Fairy's Father (A). A drama in one act, by C. S. CHELTNAM (q.v.), first

performed at the Olympic Theatre, London, February 24, 1862, with F. Robson and Mrs. Stephens in the cast.

Fairy's Post Box (The). A comic opera in one act, libretto by PALGRAVE SIMPSON, music by Arthur Hervey, Court Theatre, London, May, 1885.

Faiseur (Le). See MAMMON.

Faith; or, Wife and Mother. A new version, in three acts, of 'Grace Huntley,' produced at the Theatre Royal, Manchester, August 21, 1879.—'Faith; or, Edification and Rights:' a comedy-drama in three acts, by JOHN LART, Gaiety Theatre, London, August 27, 1884.

Faith and Falsehood; or, The Fate of the Bushranger. A drama in three acts, by W. LEMAN REDE (*q.v.*), first performed at the Queen's Theatre, London, September 22, 1834.

Faith, Hope, and Charity; or, Chance and Change. A domestic drama in three acts, by E. L. BLANCHARD (*q.v.*), first performed at the Surrey Theatre, London, on July 7, 1845.

Faith's Fraud. A tragedy in verse and five acts, by ROBERT LANDOR (*q.v.*), printed in 1841.

Faithful Friends (The). A comedy by FRANCIS BEAUMONT and JOHN FLETCHER, entered on the books of the Stationers' Company, June 29, 1660.

Faithful General (The). See LOYAL SUBJECT, THE.

Faithful Heart (The). A drama by R. PALGRAVE, New Theatre Royal, Bristol, October 18, 1875.

Faithful Irishwoman (The). A farce by Mrs. CLIVE, acted at Drury Lane, for her benefit, in 1765.

Faithful James. A farcical comedy in one act, by B. C. STEPHENSON, first performed at Turnham Green Hall, October 24, 1889, and produced at the Court Theatre, London, July 16, 1892, with Weedon Gros-smith in the title part, supported by Brandon Thomas, C. P. Little, Miss Sybil Grey, and Miss Ellaline Terriss; first acted in America at the Museum, Boston, Mass., January 16, 1893; revived at the Court Theatre, London, December 9, 1894.

Faithful Shepherd (The). A pastoral comedy, taken by W. D. GENT from the 'Pastor Fido' of Guarini, and printed in 1633. Another translation of the same work, under the same title, appeared in 1736; and a third in 1782.

Faithful Shepherdess (The). A pastoral drama by JOHN FLETCHER (*q.v.*), the second edition of which appeared in 1629 and the third in 1634. "On its first appearance, it met with an ill reception, but was afterwards represented before the King and Queen on Twelfth Night, 1633, and as the title-page to the third edition says,

divers times since with great applause at the private house in Blackfriars. It was introduced by a dialogue song, written by Sir W. Davenant, between a priest and a nymph" ('Biographia Dramatica'). The piece was revived at the Theatre Royal in October, 1668. It was played in 1855 in Cannizaro Woods, Wimbledon, with Lady Archibald Campbell as *Perigot*, and it was performed also in July, 1903, in the Botanic Gardens, London. "The Faithful Shepherdess is *Amoret*. She and *Perigot* are mutually in love. *Amarillis* is in love with *Perigot*. He tells her that his affections are engaged. *Amarillis* gets the *Sullen Shepherd* to dip her in the holy well with certain charms. She arises in the shape of *Amoret*. As such, she makes love wantonly to *Perigot*. He is disgusted with her. *Amarillis* is restored to her own shape. When *Perigot* meets the real *Amoret* he stabs her. . . . The *God of the River* heals her wounds. *Perigot* wounds her again. The *Satyr* carries her to *Clorin*. . . . a holy shepherdess who has great skill in healing. *Amoret* recovers and forgives *Perigot*. *Alexis* and *Cloe* are a wanton shepherd and shepherdess" (Genest). Charles Lamb, who included passages from the piece in his 'English Dramatic Poets,' appended to them the following note: "If all the parts of this Play had been in unison with these innocent scenes and sweet lyric intermixtures, it had been a Poem fit to vie with *Comus* or the *Arcadia*, to have been put into the hands of boys and virgins, to have made matter for young dreams, like the loves of *Hermia* and *Lysander*. But a spot is on the face of this moon. Nothing short of infatuation could have driven Fletcher upon mixing up with this blessedness such an ugly deformity as *Cloe*, the wanton shepherdess."

Faithful until Death. A drama by EDGAR NEWBOUND, Britannia Theatre, London, March 13, 1876.—'Faithful unto Death:' a drama in two acts, by E. M. ROBSON and E. COMPTON, first performed at Bristol on September 2, 1881, with Miss Clara Cowper and Miss Sylvia Hodson in the cast.

Faithless Wife (The). A drama in four acts, adapted by Mrs. SARA LANE, Britannia Theatre, London, April 15, 1876.

Fakir of Travancore (The). An opera, music by Luscombe Searle (*q.v.*), first produced at San Francisco.

Falcon, Count. A character in the versions of OUIDA'S 'Idalia' (*q.v.*).

Falcon (The). A play in one act, by ALFRED. LORD TENNYSON (*q.v.*), founded on a story in Boccaccio, and first performed at the St. James's Theatre, London, on December 18, 1879, with Mrs. Kendal as the *Lady Giovanna*, Mrs. Gaston Murray as *Elisabetta*, W. H. Kendal as the *Count Federigo*, and W. H. Denny as *Filippo*; first represented in America at the Empire Theatre, New York, on the afternoon of February 1, 1900.

Falconer, Edmund [*né* O'Rourke]. Dramatist and actor, born in Dublin circa 1813-15; died in London, September 29, 1879; joined the histrionic profession at an early age. In 1850 he was "leading man" in Worcester, and in 1856 occupied the same position at the Adelphi, Liverpool. In the following year he appeared at Sadler's Wells, London, in his own play, 'The Lady of St. Tropez' (*q.v.*). In 1855, during a period of management at the Lyceum, he produced his 'Extremes' (*q.v.*), a comedy in which he figured as *Frank Hawthorne*. This was followed at the same theatre, in 1859, by *Cardinal Richelieu* in his translation of 'Marion de L'Orme,' and by *Grandinigo* in his 'Francesca' (*q.v.*). In 1860, at the Adelphi, Falconer was the first (London) *Danny Mann* in 'The Colleen Bawn' (*q.v.*). At the Lyceum in the following year he played *Barney O'Toole* in his own 'Peep o' Day' (*q.v.*). From 1862 to 1866 Falconer was co-lessee and co-manager, with F. B. Chatterton, of Drury Lane, where he figured in 1864 in his 'Night and Morn' (*q.v.*), and as the principal character of his farce 'The O'Flahertys.' At the same house, in 1865, he was the *Maximilian Robespierre* in his 'Love's Ordeal' (*q.v.*) and *Mickey Free* in his adaptation of Lever's 'Charles O'Malley' (*q.v.*). As lessee of Her Majesty's in 1866 he produced there his 'Donagh' (*q.v.*), himself playing *Fardarougha O'Donovan*. In 1867-8 he appeared in his own pieces in the United States. In 1870 he was seen at the Princess's, London, as *Bryan O'Farrell* in his 'Eileen Oge' (*q.v.*). In addition to the dramatic pieces named above, Falconer was the author of the following:—'The Cagot' (Lyceum, 1856); 'A Husband for an Hour' (Haymarket, 1857); 'The Leprechaun' (Lyceum, 1859); 'The Master Passion' (Princess's, 1859); 'The Family Secret' and 'Does he Love me?' (Haymarket, 1860); 'The Next of Kin' (Lyceum, 1860); 'Ruy Blas,' a translation (Princess's, 1860); 'Woman' (Lyceum, 1861); 'Bonnie Dundee' and 'Nature's above Art' (Drury Lane, 1863); 'Husbands, Beware!' (Drury Lane, 1865); 'A Wife Well Won' (Haymarket, 1867); 'A-Gra-Ma-Chree' (Manchester, 1875); 'Too Much for Good Nature,' etc. Falconer, besides writing the lyrics for Balfe's 'Rose of Castile' (*q.v.*) and 'Satanella' (*q.v.*), and the entire libretto of Mellon's 'Victorine' (*q.v.*), published two volumes of verse. See H. Morley's 'Journal of a London Playgoer' (1866); the *Era* for October, 1879; Pascoe's 'Dramatic List' (1880); and E. L. Blanchard's 'Diary' (1891).

Faliero, Marino. See MARINO FALIERO and DOGE OF VENICE.

Falka. A comic opera in three acts, libretto by H. B. FARNIE (after Leterrier and Vanloo), music by F. Chassaigne, first performed at the Comedy Theatre, London, on October 29, 1883, with Miss Violet Cameron in the title-part, Miss Wadman as *Edwige*, Miss L. Henschel as *Alexina*, Miss

Vere Carew as *Konrad*, Harry Paulton as *Folbach*, H. Ashley as *Tancred*, L. Kelleher as *Arthur*, W. S. Penley as *Pelican*, and W. H. Hamilton as *Boleslas*. The title part has been played in the provinces by Miss Wadman, Miss Giulia Warwick, and Miss Louise Henschel, and in the United States by Miss Bertha Ricci and Miss Kitty Cheatham. A sequel called 'Brother Pelican; or, Falka's Baby,' a burlesque in two acts, words by A. RAE and W. H. DRAGNILL, and music by G. Operti, E. Allen, and W. C. Levey, was first performed at the Theatre Royal, Belfast, February 8, 1891.

Falkland, Viscount. See CAREY, HENRY LUCIUS.

Fall of Algiers (The). (1) An opera in three acts, performed at Drury Lane in January, 1825, with Sapio, Horn, Terry, Harley, Gattie, "O." Smith, and Miss Stephens in the cast. (2) A drama in two acts, by C. A. SOMERSET, performed with Gomersal, Hemmings, Miss Burnett, and Miss J. Ducrow in the chief parts. See Duncombe's 'British Theatre.'

Fall of Bob (The); or, The Oracle of Gin. A "tragedy" by JOHN KELLY, occasioned by the Gin-act, and acted at the Haymarket in 1736.

Fall of Jerusalem (The). A dramatic poem by HENRY HART MILMAN, Dean of St. Paul's, first printed in 1820.

Fall of Khartoum (The). (1) A drama by H. J. STANLEY and C. HERMANN, Prince of Wales's Theatre, Salford, April 6, 1885. (2) A drama, Royal Albany Theatre, Durham, April 11, 1885.

Fall of Mortimer (The). See MORTIMER'S FALL.

Fall of Saguntum (The). A tragedy by PHILIP FROWDE, performed at Lincoln's Inn Fields in January, 1727.

Fall of Tarquin (The). See BRUTUS.

Fall of the Earl of Essex (The). See EARL OF ESSEX and UNHAPPY FAVOURITE.

Fallace. Wife to *Deliro* in JONSON'S 'Every Man out of his Humour' (*q.v.*).

Fallen among Thieves. A drama in five acts, by FRANK HARVEY, Grand Theatre, Islington, September 29, 1890; Grand Opera House, San Francisco, November 29, 1894.

Fallible, Lord. A character in Miss DE CAMP'S 'First Faults' (*q.v.*).

Falls of Clyde (The). A melodrama in two acts, by GEORGE SOANE, performed at Drury Lane Theatre in 1818, with a cast including Bengough, Penley, Knight, Wallack, H. Johnstone, T. P. Cooke, Mrs. Harlowe, and Miss Kelly; revived at the same theatre in 1825, and at the Victoria Theatre in 1838.

Falote (La). An operetta in three acts, the libretto adapted by J. CHEEVER

GOODWIN from that of Armand Liorat and Maurice Ordonneau's 'La Falote,' the music by Louis Varney; Folies Dramatiques, Paris, April 17, 1896; Casino Theatre, New York, March 1, 1897.

Falsacappa. An opera bouffe, music by Offenbach, libretto by H. S. LEIGH (adapted from Meilhac and Halevy's 'Les Brigands,' *q.v.*), first performed at the Globe Theatre, London, on April 22, 1871, with A. St. Albyn in the title part, F. Dewar as *Pietro*, Signorina Annetta Scasi as *Fiorella*, Mdle. Marguerite Debreux as *Fragolette*, the Princess Emma Matchinsky as the *Princess of Granada*, Mdle. Cornélie D'Anka as the *Princess of Boboli*, Miss Harriett Coveney as *Adolphe*.

Falsche Heilige. See PROFLIGATE, THE.

False Accusation (The). A drama by F. FULLER, Marylebone Theatre, London, May 3, 1875.—'False Cards:' a drama by AUGUSTE CREAMER, Athenæum Hall, Bury, January 11, 1873.—'False Charms:' a comedy from the French, played in U.S.A.—'False Hearts:' a drama in four acts, West Bromwich Theatre, December 3, 1886.—'A False Life:' a play by A. E. FANSHAW, performed in U.S.A.—'False Steps:' a drama by FREDERICK VANNECK, Theatre Royal, Bristol, September 19, 1887.

False Alarms. A comic opera in three acts, libretto by J. KENNEY, music by King and Braham, performed at Drury Lane in 1807. See SEDLEY.—'A False Alarm:' a farce by ALFRED YOUNG, Holborn Theatre, London, October 5, 1872.

False and Constant. A comedy in two acts by JOSEPH LUNN, performed at the Queen's Theatre, London, November 23, 1829, with Mrs. Wylett as *Constance Fairport*.

False and True. A play in three acts, by the Rev. Mr. MOULTRIE, performed at the Haymarket (with songs by Samuel Arnold) in 1793, the cast including C. Kemble, Munden, Mrs. Davenport, and Johnstone (as *O'Rafferty*, a poor Irishman); afterwards played as 'The Irishman in Italy'; revived at Covent Garden in 1842 as 'Born to Good Luck,' under which title it was seen in 1856 at the Adelphi, with Barney Williams as *Barney O'Rafferty*.

False Appearances. A comedy, adapted from Boissy's 'Dehors Trompeurs,' by the Right Hon. HARRY SEYMOUR CONWAY, and performed at Drury Lane in 1739, by J. P. Kemble, Parsons, Bannister, jun., Miss Farren, Miss Pope, Mrs. Kemble, etc.

False Colours. (1) A comedy by EDWARD MORRIS, performed at the Haymarket in April, 1793, with King and Miss Pope as *Sir Paul* and *Lady Panic*, Suett as *Lord Visage* ("introduced for the sake of ridiculing the system of Lavater"), Bannister, jun., as *Grotesque*, and R. Palmer as *Subtle*. (2) A nautical drama in two acts, by EDWARD FITZBALL, first performed at Covent

Garden Theatre, March 4, 1837, with T. P. Cooke as *Paul Perilous*, and other parts by Tilbury, Webster, Miss Vincent, etc. (3) A nautical play brought out at New York in 1868. (4) A comediotta by G. F. PASS, Royalty Theatre, London, October 8, 1881.

False Concord. A farce by the Rev. JAMES TOWNLEY, acted at Covent Garden on March 20, 1764. See CLANDESTINE MARRIAGE.

False Count (The); or, A New Way to Play an Old Game. A farce in five acts, by APHRA BEHN (*q.v.*), acted at the Duke's Theatre in 1682, with a cast including Nokes, Smith, Underhill, Mrs. Davis, etc. The false count is a chimney-sweeper named *Guillem*, who, by the deception, is enabled to marry the proud daughter of a rich shoemaker.

False Delicacy. (1) A comedy by HUGH KELLY, performed at Drury Lane in January 23, 1768, with Reddish as *Lord Winworth*, Mrs. Abington as *Lady Betty Lampton*, Mrs. Baddeley as *Miss Marchmont*, Mrs. Dancer as *Mrs. Harley* ("a lively widow"), King as *Cecil*, etc.; revived at the same theatre in October, 1782, with Brereton as *Winworth*, Miss Farren as *Mrs. Harley*, Mrs. Bulkeley as *Lady Betty*, and Mrs. Brereton as *Miss Marchmont*. "Lord Winworth had paid his addresses to *Lady Betty*. She had declined them from False Delicacy, and not from want of affection for him. . . . Lord Winworth then pays his addresses to *Miss Marchmont*. . . . At the conclusion Mrs. Harley and Cecil contrive to make *Lady Betty* and *Lord Winworth* express their real sentiments for each other" (Genest). (2) A play translated by B. THOMPSON from the German, and printed in 1800.

False Demetrius (The). A drama by RICHARD CUMBERLAND, printed in an incomplete state among his 'Posthumous Plays' (1813). It is based upon the same historical facts as those used by Mrs. Pix in 'The Czar of Muscovy' (*q.v.*). It was rehearsed at Drury Lane, but not produced.

False Evidence. A drama in four acts, by WYNN MILLER (*q.v.*), Pavilion Theatre, London, September 14, 1891.

False Friend (The). (1) A tragedy by MARY PIX, acted at Lincoln's Inn Fields in 1693, with Mrs. Bowman in the title part (*Appamia*), and other roles by Verbruggen, Mrs. Barry, and Mrs. Bracegirdle. (2) A comedy, adapted by Sir JOHN VANBRUGH from 'La Trahison Punie' of Dancourt, and acted at Drury Lane in 1702, with Cibber as *Don John*, the false friend of *Don Pedro* (Wilks), whose fiancée, *Leonora* (Mrs. Rogers), *Don John* essays to seduce. The cast also included Mills, Bullock, and Mrs. Oldfield. This piece was revived in 1724, 1752, 1767, and 1789. (3) A musical drama by J. C. CROSS, produced at Bath in March 1812. (4) A play by EDGAR FAWCETT (*q.v.*), performed at the Union Square Theatre, New York.

False Glitter. A comedy-drama by FRANK HARVEY, first performed at Huddersfield in April, 1875.

False Hands and Faithful Hearts. A drama in prologue and three acts, by E. TOWERS, City of London Theatre, April 22, 1867.

False Impressions. A comedy in five acts, by RICHARD CUMBERLAND, first performed at Covent Garden in November, 1797, with Miss Chapman as *Lady Cypress* (a rich widow), Whitfield as *Earling* (an attorney), Holman as *Algernon* (*Lady Cypress's* nephew), Quick as *Scud* (an apothecary), Munden as *Simon Single* (an old servant of *Lady Cypress's*), and Mrs. Davenport as *Mrs. Buckram* (her house-keeper). "*Lady Cypress* is a dupe to the artifices of *Earling*. She had suffered him to make False Impressions on her mind with regard to her nephew" (Genest).

False Lights. A drama in four acts, by T. B. BANNISTER, first performed at Birkenhead in April, 1886; produced at the Marylebone Theatre in November, 1886.—'The False Light' is the title of an American play in which Miss Ada Rehan played *Cora Darlington*.

False One (The). A tragedy by FRANCIS BEAUMONT and JOHN FLETCHER. "The False One is *Septimius*, a profligate Roman who is employed to kill *Pompey*. He is scouted by *Cæsar's* officers, and even by three poor soldiers to whom he had given money. He seems penitent, but turns rascal again. In the fifth act he offers to betray *Photinus*, etc., to *Cæsar*. *Cæsar* orders him to be hanged." *Cleopatra* (*q.v.*) figures in the play, which, in Hazlitt's view, is "an indirect imitation of 'Antony and Cleopatra.' We have *Septimius* for *Enobarbus* and *Cæsar* for *Antony*. *Cleopatra* herself is represented in her girlish state, but she is made divine in

'Youth that opens like perpetual spring,'

and promises the rich harvest of love and pleasure that succeeds it. This, of all Beaumont and Fletcher's plays, comes the nearest in style and manner to Shakspeare."

False Pride. A comedy-drama in four acts, by MAY HOLT, first performed at Norwich in September, 1883; produced at the Vaudeville Theatre, London, in May, 1884.

False Shame. (1) The title of two English translations of a comedy by Kotzebue, published respectively in 1799 and 1800. (2) A comedy in three acts, by FRANK MARSHALL, originally announced as 'The White Feather,' and first performed at the Globe Theatre, London, on November 4, 1872, with H. J. Montague as *Arthur Lord Chilton*, J. Billington as *Captain Ernest Bragleigh*, Poynter as *Earl Dashington*, Garden as *Colonel Howard*, C. Neville as *Percy Gray*, Miss Larkin as *Mrs. Howard*, Miss C. Addison as *Constance Howard*, and Miss Rose Massey as *Magdalen Atherleigh*;

played in the English provinces in 1871, with H. M. Pitt as *Lord Chilton*; first performed in America, under the title of 'New Year's Eve; or, False Shame,' at Fifteenth Avenue Theatre, December 23, 1872, with G. Clarke as *Lord Chilton*, C. Rockwell as *Captain Bragleigh*, W. Davidge as *Colonel Howard*, Miss Clara Morris as *Magdalen*, Miss F. Davenport as *Constance*, and Mrs. Gilbert as *Mrs. Howard*; revived at the Royalty Theatre in June, 1880, with a cast including C. Sugden, H. M. Pitt, C. Groves, Miss K. Lawler, Miss M. Brennan, and Miss F. Coleman. "To the elegant impassibility of *Sir Charles Coldstream*, *Lord Chilton* unites something of the misanthropy of *Timon of Athens*. . . Brave, he is quite content to be thought a coward."

False Step (A). See AUGIER, ÉMILE.

False Witness. A drama in four acts, adapted by ARTHUR SHIRLEY and MAURICE GALLY from 'Le Coucou' (Théâtre Beaumarchais, Paris, November 23, 1889) of Leopold Stapleaux, New Cross Public Hall, October 28, 1890; produced at the Royalty Theatre, London, on July 29, 1892, as 'The Cross of Honour.'

Falsely Accused. (1) A drama in four acts, by J. CHERRY GRIFFITHS, Britannia Theatre, London, August 7, 1876.

(2) A drama in four acts, by RITA CARLYLE, Pavilion Theatre, London, July 5, 1897.—'Falsely Judged:' a drama in three acts, by SUCH GRANVILLE, Connaught Theatre, London, August 7, 1880.

Falsetto. A character in KENNEY'S 'London Pride.'

Falstaff. (1) A comic opera in two acts, the Italian libretto founded by Manfredo Maggione on 'The Merry Wives of Windsor,' the music composed by M. W. Balfe (*q.v.*); first performed at Her Majesty's Theatre, London, on July 19, 1838, with Lablache as *Falstaff*, Rubini as *Fenton*, Tamburini as *Ford*, Morelli as *Page*, Mdme. Grisi as *Mrs. Ford*, Mdlle. Caremoli as *Mrs. Page*, Mdlle. Albertazzi as *Annette Page*, and Mdlle. Castelli as *Mrs. Quickly*. "The invention, the fancy, and the air of poetry which surrounded and pervaded the whole conception charmed every one" (W. A. Barrett). (2) An opera, the Italian libretto founded by Arrigo Boito on 'The Merry Wives of Windsor,' the music by Giuseppe Verdi; first performed at Milan, February, 1893; produced in London at Covent Garden, on May 19, 1894, with Signora Giulia Ravogli as *Mrs. Quickly*; first represented in America at the Metropolitan Opera House, New York, February 4, 1895.—Operas with Falstaff as the central figure were produced by Sallieri in 1798 and by Adolphe Adam in 1856.—'Falstaff:' a verse-play in five acts, by JACQUES RICHEPIN, was produced at the Porte St. Martin, Paris, in February, 1904.—See the three following articles; also MERRY WIVES OF WINDSOR.

Falstaff, Sir John, figures in the first and second parts of SHAKESPEARE'S 'Henry IV.' (*q.v.*), in 'The Merry Wives of Windsor' (*q.v.*), in KENRICK'S 'Falstaff's Wedding' (*q.v.*), and in operas by Balfe, Verdi, and Nicolai [see FALSTAFF]. It seems certain that in the two parts of 'Henry IV.,' as originally played, he was called "Oldcastle," after one of the characters in 'The Famous Victories of Henry V.' (*q.v.*), on which Shakespeare based his '1 and 2 Henry IV.,' and his 'Henry V.' In the text of '1 Henry IV.,' as we have it (act i. sc. 2), we find Prince Hal addressing the fat knight as "my old lad of the castle"—an obvious play upon "Oldcastle." Rowe records that, members of the family of the real Sir John Oldcastle being alive at the time of the production of 'Henry IV.,' Queen Elizabeth ordered the poet to give his knight another name—an order which seems to have been carried out, though one or two hints of the original cognomen were accidentally permitted to remain. That Shakespeare was genuinely desirous not to give pain to the Oldcastles is shown in the epilogue to '2 Henry IV.,' in which it is said of Falstaff that "Oldcastle died a martyr, and this is not the man." Unhappily, one gathers that, whatever corrections may have been made in the official "scrip" of the play, or in the play as printed, some at least who produced it retained "Oldcastle" as the knight's name; the following passage in Field's 'Amends for Ladies' (1613) cannot otherwise be accounted for—

"Did you never see
The play where the fat knight, hight Oldcastle,
Did tell you truly what this honour was?"—

an obvious allusion to '1 Henry IV.,' act v. sc. 1. As it happened, in rechristening his creation "Falstaff" Shakespeare was held to be doing as much injury to the memory of Sir John Fastolf, the soldier, as he had done to that of Sir John Oldcastle, the Lollard. Fastolf, it will be remembered, is one of the *personae* in '1 Henry VI.' (*q.v.*), where he is portrayed as "a contemptible craven." Oldcastle, it may be noted, is the hero of a play called 'Sir John Oldcastle' (*q.v.*), in which he is vindicated from the aspersions supposed to be cast upon him by Shakespeare. Maurice Morgann, writing 'On the Dramatic Character of Sir John Falstaff' (1777) as seen in '1 and 2 Henry IV.,' says: "He is a man at once young and old, enterprising and fat, a dupe and a wit, harmless and wickel, weak in principle and resolute by constitution, cowardly in appearance and brave in reality, a knave without malice, a liar without deceit, and a knight, a gentleman, and a soldier without either dignity, decency, or honour." "Sir John," writes Professor Dowden, "is by no means a purely comic character. Were he no more than this, the stern words of Henry to his old companion would be unendurable. The central principle of Falstaff's method of living is that the facts and laws of the world may be evaded or set at defiance, if only the resources of inexhaustible wit be

called upon to supply by brilliant ingenuity whatever deficiencies may be found in character and conduct" ("Shakespeare, his Mind and Art"). The epilogue to '2 Henry IV.' promises that "our author will continue the story with Sir John in it;" but, says Dr. Dowden, "our humble author decided that the public was not to be indulged in laughter for laughter's sake at the expense of his play. The tone of the entire play of 'Henry V.' would have been altered if Falstaff had been allowed to appear in it." Shakespeare does, however, announce in 'Henry V.' the death of *Falstaff* (act ii. sc. 3). "Pathetically, the fat knight disappears, and disappears for ever." "The *Falstaff* of the 'Merry Wives,'" says Hartley Coleridge, "is not the *Falstaff* of 'Henry IV.'" It is a big-bellied impostor, assuming his name and style, or at best it is *Falstaff* in dotage. . . . Shakespeare knew that *Falstaff* could not be in love, and has mixed but a little, a very little, *pruritus* with his fortune-hunting courtship" ('Essays and Marginalia'). See Halliwell-Phillips' 'Character of Sir John Falstaff' (1841) and Gairdner's 'Historical Element in Shakspeare's Falstaff' (*Fortnightly Review*, March, 1873). See, also, the essay (in Birrell's 'Obiter Dicta,' first series) in which George Radford seeks to compile, from Shakespeare's pages, a sort of biography of *Falstaff*. Among the most notable interpreters of the knight were Betterton, Quin, Shuter, Henderson, Downton, and Stephen Kemble. "Quin," says Tate Wilkinson, "with a bottle of claret and a full house, the instant he was on the stage was *Sir John Falstaff* himself." "In the frolicsome, gay, and humorous situations of *Falstaff*, Henderson," writes Davies, "is superior to every one." Downton, in Planché's opinion, was the best representative of the character in his day. "His eye had the right roguish twinkle; his laugh, the fat, self-satisfied chuckle; his large protruding underlip, the true character of sensuality." Of Stephen Kemble the same writer says: "His obesity was so great that he played *Falstaff* without stuffing; . . . but the effect was more painful than amusing." See Genest's 'English Stage,' v. 596. Mrs. Glover (*q.v.*) played *Falstaff* on one occasion, but her performance, according to Henry Howe (*q.v.*), was "a great failure, for, though the most unctuous of female comedians, she seemed like a weakly youth playing the part." Mrs. Webb also attempted the *role*. Both Mark Lemon (*q.v.*) and Arthur Sketchley (*q.v.*) performed the character in public. See FALSTAFF; FALSTAFF, LETTERS OF; and FALSTAFF'S WEDDING.

Falstaff, Sir John, Original Letters, etc., of: "now first made public by a gentleman, a descendant of Dame Quickly from genuine manuscripts which have been in the possession of the Quickly family nearly 400 years; dedicated to Master Samuel Irelande." A work by JAMES WHITE, published in 1796, and professing to give the text of correspondence between Falstaff and Prince Hal, Brook, Sir Hugl

Evans, Bardolph, Pistol, Nym, Mrs. Ford, Dame Quickly, and Ursula; also letters from Fluellen to Mrs. Quickly, Pistol to Slender, Slender to Anne Page, Shallow to Davy, and Davy to Shallow. There is also a deposition made before Shallow and Slender. White had been a schoolfellow of Charles Lamb, and Lamb's correspondence contains several allusions to the *Letters*, of which he thought highly. "They are," he wrote to Coleridge in May of the above year, "without exception the best imitations I ever saw;" adding, in July, "The whole work is full of goodly quips and rare fancies, 'all deftly masqued like hoar antiquity'—much superior to Dr. Kenrick's 'Falstaff's Wedding'" [q.v.]. In 1808 Lamb described White to T. Manning as "a wit of the first magnitude." In an article contributed to the *Theatre* magazine in December, 1855, Godfrey Turner argued that Lamb not only inspired the *Letters*, but collaborated with White. A reprint of the *Letters*, reproducing the 1796 volume in facsimile, was published in 1877.

Falstaff's Wedding. "A sequel to the 2nd Part of Henry IV.," written by WILLIAM KENRICK (q.v.) "in imitation of Shakespeare," printed in 1766, and intended originally for publication only in book-form. The author was, however, persuaded to remodel it for the stage, and it was accordingly performed at Drury Lane Theatre (for Love's benefit) on April 12, 1766, with Love as *Falstaff*, Parsons as *Shallow*, King as *Pistol*, Dodd as *Slender*, Moody as *Bardolph*, Baddeley as *Dr. Caius*, Aikin as *Pleadwell*, Ackman as *Nym*, Mrs. Pritchard as *Dame Ursula*, Mrs. Bradshaw as *Dame Quickly*, and Mrs. Dorman as *Dol Tearsheet*. The piece, says Genest, was "seemingly acted but once." It "begins on the day of the Coronation of Henry the Fifth. *Falstaff* enters, and describes the manner in which the King had treated him, etc. *Shallow*, with *Pleadwell* to assist him, demands the payment of £1000 which he had lent to *Falstaff*. *Falstaff* evades the payment, as he had given *Shallow* no security. *Shallow* challenges *Falstaff*. They fight; *Falstaff* gets the better of *Shallow*; he marries *Dame Ursula*. . . . *Nym* lays a plan for getting *Mrs. Quickly* and *Dol* married to *Shallow* and *Slender*. *Falstaff* contrives to have them married to *Pistol* and *Nym*" ('English Stage'). The comedy, reduced to two acts, was revived at Drury Lane (for R. Palmer's benefit) on May 11, 1803, with Palmer as *Falstaff*, Dowton as *Shallow*, Cherry as *Pistol*, Suett as *Francis*, Mrs. Harlowe as *Dol*, etc. Dr. A. W. Ward remarks that 'Falstaff's Wedding' ("which was approved by Garrick and not disdained by Charles Lamb") "shows, in addition to an extraordinary familiarity with Shakspearean phraseology, of which much of the dialogue is a mosaic, some original humour in passages of the Falstaffian speeches. Nor is the plot contrived without a certain ingenious audacity. . . . The whole effort of course remains a mere jeu d'esprit."

Fame. A comedy in three acts, by C. M. RAE, first performed at the Haymarket Theatre on April 7, 1877, with a cast including J. B. Buckstone, H. Howe, Kyrle Bellew, W. Gordon, W. Herbert, Miss Marion Terry, Miss A. Lafontaine, Miss Maria Harris.

Familiar Friend (A). A farce in one act, by MARK LEMON (q.v.), first performed at the Olympic Theatre, London, February 8, 1840.

Familiar, Jack. A character in REYNOLDS' 'Arbitration' (q.v.).

Famille Benoiton (La). See FAST FAMILY, THE.

Famille du Pont Biquet (La). See GREAT UNPAID and SETTLED OUT OF COURT.

Family Affair (A). A play by CHARLES TOWNSEND, performed in U.S.A.

Family Circle (The). A play adapted by SYDNEY ROSENFELD from the 'Rue Pigalle 115' of Alexandre Bisson, and first performed at Boston, U.S.A., May 30, 1892; produced at the Standard Theatre, New York, October 30, 1892.

Family Compact (The). A farce by JOHN ROSE, performed at the Haymarket in September, 1792.

Family Distress. A play in three acts, adapted from Kotzebue's 'Self-Immolation,' and first performed at the Haymarket in June, 1799.

Family Doctor (The). A play by BILL NYE and SCOTT MARBLE, performed in U.S.A.

Family Failing (A). A farce in one act, by JOHN OXENFORD (q.v.), first performed at the Haymarket Theatre, November 17, 1856, with a cast including Miss Blanche Fane, J. B. Buckstone, W. H. Chippendale, H. Howe, etc.

Family Fix (A). A farce in three acts, by HERBERT SHELLEY, Opera House, Northampton, March 8, 1897.

Family Fool (The). A comedy in three acts, by MARK MELFORD, first performed at the Prince's Theatre, Edinburgh, March, 1832; produced at the Vaudeville Theatre, London, June 23, 1885.

Family Ghost (The). A play by ANNE BRUNTON, first performed at the Theatre Royal, Hanley, on March 17, 1881.

Family Herald (The) figures in H. J. BYRON'S 'Nymph of the Lurleyberg' (q.v.).

Family Honour. A comedy in three acts, by FRANK MARSHALL (q.v.), first performed at the Aquarium Theatre, London, on May 18, 1878, with a cast including Miss Marie Litton, Mrs. Hermann Vezin, Miss E. Challis, Miss E. Miller, W. Farren, Kyrle Bellew, E. F. Edgar, and James Fawn.

Family Jars. A farce by J. LUNN, first performed at the Haymarket in August, 1822, with Terry as *Porcelain* (a dealer in

china), Liston as *Delyh* (his foreman), Leoni Lee as *Enedick* (his son), Oxberrys *Digory*, Mrs. Pearce as *Liddy*, and Mrs. Garrick as *Emily*.

Family Legend (The). (1) A tragedy in five acts, by JOANNA BAILLIE, first performed at Edinburgh on January 29, 1810, with a prologue by Sir Walter Scott and an epilogue by Henry Mackenzie, and with Mrs. H. Siddons as the heroine (*Helen Campbell*) and Terry as *Earl of Argyll*. It ran for fourteen consecutive nights. [See Dibdin's 'Edinburgh Stage.'] The play was produced at Drury Lane on May 29, 1815, with Mrs. Bartley as *Helen*, Wallack as *Maclean*, S. Penley as *Sir Hubert de Grey*, and Bartley as the *Earl*. *Helen* loves *Sir Hubert*, but marries *Maclean* with the hope of terminating the feud between the Macleans and the Campbells. *Maclean* basely surrenders her to his clan, and is slain in a duel with her brother. She herself escapes the fate the Macleans had intended for her, and the play ends with a prospect of her marriage to *Sir Hubert*. (2) An entertainment written by TOM TAYLOR (*q.v.*) for the German Reeds and John Parry.

Family Matter (A). A comedy in three acts, by C. G. COMPTON and A. GEORGE HOCKLEY, Garrick Theatre, London, June 27, 1894, with a cast including Charles Groves, A. Bucklaw, C. M. Hadard, Miss M. Rorke, Miss Winifred Fraser, and Miss Ellis Jeffries.

Family Novelette (A). A farce in one act, by E. NESBIT and OSWALD BARON, New Cross, London, February 21, 1894.

Family of Love (The). A comedy by THOMAS MIDDLETON (*q.v.*), acted by the Children of the Revels, and printed in 1608. It was named after a contemporary religious sect, which it sought to satirize. It is "unquestionably and incomparably," says Swinburne, "the worst of Middleton's plays; very coarse, very dull, altogether distasteful and ineffectual. As a religious satire it is utterly pointless."

Family Party (The). (1) A farce performed at the Haymarket Theatre in 1789. Among the characters is a *Sir Toby Twaddle*. (2) A comedy by W. P. DAVIDGE (*q.v.*), first performed on the Norwich circuit, England, in 1840.

Family Pictures. A farce by EDWARD STIRLING, first performed at the Marylebone Theatre, London, March 11, 1849.

Family Politics. A play printed in 'The New British Theatre' (1814).

Family Pride. A drama in two acts, adapted by GASTON MURRAY from 'Le Pauvre Gentilhomme,' and first performed at Sadler's Wells Theatre in May, 1862, with Captain Horton Rhys as the *Marquis de St. Léonore*, Miss C. Lucette as his daughter *Hélonie*, Mrs. W. Dowton as *Madame Botibol*, and Ersser Jones, J. Johnstone, and Lewis Ball in other parts. See POOR NOBLEMAN, THE.

Family Quarrels. A comic opera, words by THOMAS DIBDIN, acted at Covent Garden in 1802.

Family Secret (The). A play by EDMUND FALCONER (*q.v.*), first performed at the Haymarket Theatre, London, on May 9, 1860, with J. B. Buckstone as *Bubble*, Miss Amy Sedgwick as *Una*, W. Farren as *Avonmore*, and other parts by H. Howe, W. H. Chippendale, Mrs. Wilkins, and Mrs. Buckingham White.

Family Story (A). A comedy by JOSEPH ASTON.

Family Ties. (1) A comedy in three acts, adapted by F. C. BURNAND from 'Aux Crochets d'un Genre,' and first performed at the Strand Theatre, London, on September 29, 1877, with a cast including Horace Wigan, H. Cox, C. Marius, W. S. Penley, J. G. Grahame, Mdlle. Camille Dubois, and Miss Lottie Venne. (2) A comedy by T. M. FIELD (*q.v.*), acted in U.S.A., in which Dan Marble played the leading part.

Famine (The). A drama, in a prologue and four acts, by HUBERT O'GRADY, first performed at Dublin in April, 1886; Grand Theatre, Islington, June 28, 1886.

Famous Victories of Henry V. See HENRY V.

Fanatic (The). A "dramatic comedy" in four acts, by JOHN T. DAY, Theatre Royal, Margate, July 23, 1897; Strand Theatre, London, October 21, 1897.

Fanchette. The name of characters in STIRLING COYNE'S 'Pets of the Parterre' (*q.v.*) and in 'The Chevalier de St. George' (*q.v.*).

Fanchette, the Will o' the Wisp. A drama in four acts, adapted by Mrs. BATEMAN from 'Die Grille' (a German version of George Sand's 'La Petite Fadette'), and first performed at the Theatre Royal, Edinburgh, May 6, 1871, with Miss Isabel Bateman in the title part, J. Edwards as *Landry*, R. S. Pillans as *Sylvinet*, J. Archer as *Father Barbeau*, Mrs. Lyons as *Mother Fadette*; produced at the Lyceum Theatre, London, on September 11, 1871, with Miss Bateman as before, Henry Irving as *Landry*, G. Belmore as *Sylvinet*, Addison as *Father Barbeau*, and Miss G. Pauncefort as *Mother Fadette*. See FANCHON, FANCHONETTE, and GRASSHOPPER. (2) 'Fanchette': a comic opera in three acts, music by Firmin Bernicat and André Messager, libretto adapted by OSCAR WEIL from that of Dubreuil, Humbert, and Burain; produced at the Court Theatre, Liverpool, January 13, 1894.

Fanchon, the Cricket. A play adapted by AUG. WALDAUER from 'Die Grille' (see above), and first performed at the St. Charles Theatre, New Orleans, in 1860, with Miss Maggie Mitchell as the heroine; represented at Laura Keane's Theatre, New York, in June, 1862, with J. W. Collier as *Landry*, A. H. Davenport as *Didier* (*Sylvinet*), J. H. Stoddard as *Father Barbeau*,

and Mrs. J. H. Stoddart as *Madelon*. Miss Ada Rehan has played *Fanchon* in America. See FANCHETTE and FANCHONETTE.

Fanchonette; or, The Cricket. A drama in five acts, founded on 'Die Grille' (see above), and originally performed in the United States; produced at the Standard Theatre, London, on September 30, 1871, with Miss Jennie Gourlay in the title part, Miss Page as *Mother Fadette*, Arthur Williams as *Didier (Sylvinet)*, etc. See FANCHETTE and FANCHON.

Fancied Queen (The). An opera in one act, by ROBERT DRURY, performed at Covent Garden in 1733. The plot is taken from Shirley's 'Sisters.'

Fancies, Chaste and Noble. A play by JOHN FORD (*q.v.*), acted at the Phoenix, and printed in 1638. "In the early part of it, the *Marquis [of Sienna]* is falsely suspected of having a sort of seraglio. He himself calls it the Bower of Fancies; hence the name of the play" (Genest). "The *Marquis* has brought up his three nieces [*Clarella, Floria, and Silvia*] in absolute seclusion in his house; and at the close of the play he reveals the excellence of his intentions towards the three Fancies by bestowing their hands in marriage" (A. W. Ward). The heroine, *Castamela*, sister of *Livio*, marries the *Marquis's* nephew, *Troylo*, in the end.

Fanciful, Lady. An affected beauty in VANBRUGH'S 'Provoked Wife' (*q.v.*).

Fancourt's Folly. A comedy-drama in one act, by B. W. FINDON, Pleasure Gardens, Folkestone, May 14, 1894.

Fancy figures in SHIRLEY'S 'Triumph of Peace' (q.v.) and H. J. BYRON'S 'George de Barnwell' (q.v.).

Fancy Fair (A). A comedietta by RALPH LUMLEY, Lyric Hall, Ealing, September 22, 1892.

Fancy's Festivals. A masque in five acts, by THOMAS JORDAN, printed in 1657.

Fane, Blanche. Actress; appeared at the Haymarket, circa 1856, as the heroine of 'The Little Treasure,' *Clorinda* in 'A Family Failing,' etc.

Fan-Fan. A character in E. STIRLING'S 'Prisoner of State' (*q.v.*).

Fan-Fan, la Tulippe. A drama by PAUL MEURICE, first performed at the Ambigu Comique, Paris, November 6, 1858; adapted by W. E. SUTER under the title of 'Fan-Fan, the Tulip; or, A Soldier's Fortune,' a drama in two acts, published by Lacy; performed in London in 1863 as 'Court and Camp' (*q.v.*) and 'The Days of Louis XV.' (*q.v.*), and in 1864 as 'The King's Butterfly' (*q.v.*).

Fanfaronnade, Hilarion, figures in CHARLES WEBB'S 'Belphegor' (*q.v.*).

Fannette; or, Up in the Dark. A drama in one act, by J. B. JOHNSTONE, Pavilion Theatre, London, October 24, 1868.

Fannius, Demetrius, in JONSON'S 'Poetaster,' is intended to represent THOMAS DEKKER (*q.v.*).

Fanny. A farce in three acts, by G. R. SIMS and CECIL RALEIGH, first performed at Buffalo, U.S.A., August 23, 1893; produced at the Standard Theatre, New York, August 23, 1893; Prince of Wales's Theatre, Liverpool, April 8, 1895; Strand Theatre, London, April 15, 1895, with a cast including J. L. Shine, W. H. Day, T. P. Haynes, Miss Lydia Cowell, Miss May Whitty, and Miss Alma Stanley.

Fanny. (1) The heroine of COLMAN and GARRICK'S 'Clandestine Marriage' (*q.v.*). (2) The chief female character in DALY'S 'Divorce' (*q.v.*).

Fanny's Flirtations. A farce by WYNN MILLER and PHILIP HAVARD, Pavilion Theatre, London, July 11, 1887.

Fanquehere, The Hon. Bruce and Rosie. Characters in ROBERTSON'S 'Play' (*q.v.*).

Fantasticks (The). A romantic comedy in three acts, adapted by "GEORGE FLEMING" from Edmond Rostand's 'Les Romanesques,' and produced at the Royalty Theatre, London, May 29, 1900, with Mrs. Patrick Campbell and Miss Winifred Fraser in the principal parts.

Fantine figures in all the dramatizations of Hugo's 'Les Misérables' (*q.v.*).

Fantome. The "Drummer" in ADDISON'S play so named (*q.v.*).

Far Away where Angels Dwell. A drama in three acts, by C. H. HAZLEWOOD, Britannia Theatre, London, October 6, 1860.

Far from the Madding Crowd. A "pastoral drama" in three acts, adapted by T. HARDY and J. COMYNS CARR from the former's novel of the same name, and first performed at the Prince of Wales's Theatre, Liverpool, on February 27, 1882, with Miss Marion Terry as *Bathsheba Everdene*, Miss A. Leighton as *Lydia Smallbury*, Miss Maggie Hunt as *Fanny Robin*, C. Kelly as *Gabriel Oak*, C. Cartwright as *Frank Troy*, Arthur Wood as *Joseph Poorgrass*, and H. E. Russell as *Jan Coggan*; produced at the Globe Theatre, London, on April 29, 1882, with Mrs. Bernard Beere as *Bathsheba*, J. H. Barnes as *Troy*, and C. Kelly, A. Wood, H. E. Russell, Miss Leighton, and Miss Hunt in their original parts. (2) Another dramatization of the novel, made by A. R. CAZURAN, was produced at the Union Square Theatre, New York, in April, 1882, with Miss Clara Morris as *Bathsheba* and C. Vandenhoff as *Gabriel*. See SQUIRE, THE.

Far West (The); or, The Bounding Fawn of the Prairies. A play by J. J. McCLOSKEY (*q.v.*), performed at the Bowery Theatre, New York, in 1870.

Farce Writer (The). A farce performed at Covent Garden in October, 1815.

Farcia. Daughter of *Pantomime* in 'Bays' Opera' (*q.v.*).

Fardarougha and the Black Prophet. A drama in four acts, by HERBERT J. STANLEY, Adelphi Theatre, Liverpool, July 4, 1898.

Fardingale, Mrs. A character in STEELE'S 'Funeral' (*q.v.*).

Farewell. The "Fashionable Lover" in the play so named (*q.v.*).

Farewell, Folly; or, The Younger the Wiser. See AMOROUS MISER.

"Farewell to the land where in childhood I wandered." Song in MOORE'S 'M.P.' (*q.v.*).

"Farewell to the mountain." Song in BARNETT'S 'Mountain Sylph' (*q.v.*).

Farinelli. A serio-comic opera, words by C. Z. BARNETT (*q.v.*), music by John Barnett, first performed at Drury Lane Theatre, London, in 1838.

Farintosh, Beau. Grandfather of *Bella* in ROBERTSON'S 'School' (*q.v.*).

Farley, Charles. Actor, dramatic author, and theatrical machinist, born 1771, died 1859; made his *début* at Covent Garden in 1782, as a page. He was then only call-boy and assistant prompter, but was speedily promoted to small parts, and afterwards to more responsible ones. In 1804 he played *Valentine* to the Orson of his pupil, Grimaldi, in the 'Valentine and Orson' (*q.v.*) of T. Dibdin. In 1806 he and Dibdin joined in the production of a pantomime—'Harlequin and Mother Goose'—in which Grimaldi appeared, and which ran for ninety-two nights. From that date till 1834, when he retired into private life, Farley was responsible for all the pantomimes produced at Covent Garden—productions on which he lavished not only some literary but much mechanical skill, being fruitful in the invention of "effects." He was the original representative of the title parts in 'Timour the Tartar' (1811) and Pocock's 'Robinson Crusoe' (1817); he was also the first *Grindoff* in 'The Miller and his Men' and the first *Sanguinbeck* in 'Cherry and Fair Star' (1822). Planché in his 'Recollections' says: "He was not only a good melodramatic actor, but sustained very creditably a line of character parts in the plays of Shakespere and the best of our old English comedies—*Roderigo* in 'Othello,' *Cloten* in 'Cymbeline,' *Osric* in 'Hamlet,' *Cacofogo* in 'Rule a Wife and have a Wife,' and many others; notably, although utterly ignorant of French, *Canton* in 'The Clandestine Marriage.'" Among his dramatic pieces were 'The Magic Oak' (1799), 'Aggression' (1805), 'Mother Shipton' (1826), and an adaptation of 'Henry IV.,' pt. ii. (1821). See T. Dibdin's 'Reminiscences' (1827) and the 'Memoirs of Grimaldi' (1846).

Farm by the Sea (The). A play in one act, adapted by FREDERICK WEDMORE from A. Theuriet's 'Jean Marie' (*q.v.*), and first performed in public in December, 1885,

with a cast including W. Poel and Miss Latham. Miss Janet Achurch has played the rôle of *Thérèse* in this piece. See BY THE SEA.

Farmer (The). A musical piece in two acts, written by JOHN O'KEEFE, and first performed at Covent Garden in October, 1787, with Darley in the title part (*Blackberry*), and other characters by Edwin, Johnstone, Blanchard, Mrs. Mattocks, and Mrs. Martyr. This piece was originally a comedy in five acts, called 'The Plague of Riches,' in which form, however, it was disapproved by Colman, for whom O'Keefe cut it down into 'The Farmer.'

Farmer's Daughter of the Severn Side (The); or, Mr. and Mrs. Toodles. A domestic drama in two acts, by R. J. RAYMOND (*q.v.*), performed at the Coburg Theatre about 1832, with Davidge as *Twinkle Toodles*; first produced in America by W. E. Burton at Baltimore as 'The Broken Heart; or, The Farmer's Daughter;,' afterwards presented (in October, 1848) at Burton's Theatre, New York, as 'The Toodles,' with Burton as *Toodles* (now called *Timothy*), and George Jordan as *George Acorn*.

Farmer's Return from London (The). An interlude by DAVID GARRICK, first performed at Drury Lane in March, 1762, with the author in the title part (in which he was painted by Zoffany). "The plan of it is a humorous description in rhyme given by a farmer to his wife and children, on his return from London, of what he had seen extraordinary in that great metropolis" ('Biographia Dramatica'). The piece was printed in 1762, with a frontispiece designed by Hogarth.

Farmer's Story (The). A drama in three acts, by BAYLE BERNARD (*q.v.*), first performed at the Lyceum Theatre, London, on June 13, 1836, with Mrs. Keeley as *Mary Lockwood*.

Farmer's Wife (The). A comic opera in three acts, by CHARLES DIBDIN, jun., first performed, with music by Bishop, Welsh, Davy, Reeve, Condell, and Addison, at Covent Garden in February, 1814.

Farm-house (The). See COUNTRY LASSES, THE.

Farnie, Henry Brougham. Playwright and journalist, died September, 1889; was of Scotch parentage, and began life as a journalist, editing successively the *Orchestra*, the *Paris Times*, and *Sock and Buskin*. He wrote several burlesques, such as 'The Idle Prentice' (1870), 'The Mistletoe Bough' (1870), 'Blue Beard' (1875), and 'Robinson Crusoe' (1886). His chief work, however, was done as an operatic librettist and adapter. In this capacity he wrote the "books" of 'Le Petit Faust' (1870), 'Breaking the Spell' (1870), 'The Crimson Scarf' (1871), 'L'Œil Crève' (1872), 'Fleur de Lys' (1873), 'The Barber of Bath' (1879), 'Olivette' (1880), 'La Boulangère' (1881), 'Manola' (1882), 'Madame Favart' (1882), 'Rip Van Winkle' (1882),

'La Vie' (1883), 'Nell Gwynne' (1884), 'Indiana' (1886), 'The Old Guard' (1887), and 'Paul Jones' (1889). He was also part-author of several adaptations: with R. Reece, of 'Les Cloches de Corneville' (1878), 'The Mascotte' (1881), and 'Boccaccio' (1882); with C. Searle, of 'Venice' (1879); and with H. J. Byron, of 'Frolique' (1882).

Faro Table (The). See GAMESTER, THE.

Farquhar, George. Dramatic writer, born at Londonderry, 1678, died 1707; entered Trinity College, Dublin, as a sizar, in 1694, leaving in the following year. In Dublin he made his *début* as an actor, but, having accidentally stabbed one of his colleagues, he retired from the stage, and in 1697-8 went to London. There, at Drury Lane in 1699, was produced his first play—'Love and a Bottle.' In 1700, Lord Orrery having presented him with a lieutenant's commission, he served in Holland. To the same year belongs 'The Constant Couple,' and to 1701 a sequel to that comedy—'Sir Harry Wildair.' After these came in succession 'The Inconstant' and 'The Twin Rivals,' both in 1702; 'The Stage Coach' (in which Farquhar collaborated with Motteux) in 1704, 'The Recruiting Officer' in 1706, and 'The Beaux' Stratagem' in 1707. In 1702 he published his 'Love and Business,' with a discourse on comedy. His comedies were printed in 1710. Editions of his plays appeared in 1728, 1742, and 1772, in each case with a biographical sketch. A memoir of him was prefixed by Thomas Wilkes to an edition of his works published in 1775. See, also, A. C. Ewald's preface to his edition of the Works (1892). See, further, Chetwood's 'History of the Stage,' Genest's 'English Stage,' and Leigh Hunt's preface to the Works (1840). Hazlitt says of Farquhar: "He somewhere prides himself in having introduced on the stage the class of comic heroes . . . which has since become a standard character, and which represents the warm-hearted, rattle-brained, thoughtless, high-spirited young fellow, who floats on the back of his misfortunes without repining, who forfeits appearances but saves his honour; and he gives us to understand that it was his own. He did not need to be ashamed of it. Indeed there is internal evidence that this sort of character is his own, for it pervades his works generally, and is the moving spirit that informs them. His comedies have on this account probably a greater appearance of truth and nature than almost any others. His incidents succeed one another with rapidity, but without premeditation; his wit is easy and spontaneous; his style animated, unembarrassed, and flowing; his characters full of life and spirit, and never overstrained so as to 'o'erstep the modesty of nature,' though they sometimes, from haste and carelessness, seem left in a crude, unfinished state. There is a constant ebullition of gay, laughing invention, cordial

good humour, and fine animal spirits, in his writings" ('The English Comic Writers').

Farquhar, Gilbert. Actor; made his first professional appearance in 1833. He was in the first cast of 'Ascot' (1834), 'Alone in London' (1835), 'A Woman of the World' (1836), 'Sophia,' as *Squire Alworthy* (1836), 'May and December' (1837), 'Heart of Hearts' (1837), 'Bootles' Baby' (1838), 'The Late Lamented' (1891), 'An Old Jew' (1894), 'Jedbury Junior' (1896), etc.

Farr, Florence. Actress; the original representative of *Amaryllis* in Todhunter's 'A Sicilian Idyll' (1890), *Rebecca* in English version of 'Rosmersholm' (1891), *Beatrice* in Todhunter's 'The Passion-Flower' (1891), *Blanche* in Shaw's 'Widowers' Houses' (1892), *Lady Brandon* in Todhunter's 'Comedy of Sighs' (1894), *Louka* in Shaw's 'Arms and the Man' (1894), etc.

Farren, Elizabeth [Countess of Derby]. Actress, born 1759, died 1829; daughter of a surgeon and apothecary who joined a company of strolling players. After playing, in the country, a round of juvenile parts, she made her metropolitan *début* at the Haymarket on June 9, 1777, as *Miss Hardcastle*, which was followed by her *Rosetta* in 'Love in a Village.' In the same year she played her first original part—that of *Rosina* in the manager's 'Spanish Barber.' Her first triumph, however, was made as *Lady Towriley* in 1778. In that year she was seen at Drury Lane, and she continued to act at that theatre, at the Haymarket, and on occasion at Covent Garden, till April 8, 1797, when she made her final appearance in public prior to her marriage to the Earl of Derby on the following May 1st. Among the rôles of which she was the first representative were those of *Lady Sash* in Sheridan's 'Camp,' *Cecilia* in Miss Lee's 'Chapter of Accidents,' *Sophia* in Burgoyne's 'Lord of the Manor,' *Lady Emily Gayville* in the same writer's 'Heiress,' *Emily* in Cumberland's 'Wheel of Fortune,' and the heroine of Holcroft's 'Force of Ridicule.' Her chief successes, however, were made in the standard drama. Her parts in Shakespeare included *Hermione*, *Olivia* ('Twelfth Night'), *Portia* ('Merchant of Venice'), *Juliet*, *Mrs. Ford*, *Helena* ('All's Well that Ends Well'), and *Beatrice*. Among her other rôles were *Lady Fanciful*, *Charlotte Rusport*, *Mrs. Sullen*, *Angelica* ('Love for Love'), *Bizarre*, *Millamant*, *Statira*, *Lady Betty Modish*, *Lady Teazle*, *Lydia Languish*, the widow *Belmour*, *Lady Sadlife*, *Mrs. Oakley*, *Lady Plyant*, and *Lady Brute*. The wife of the elder Charles Mathews has left behind her a description of Miss Farren's last appearance on the stage. Boaden regarded that event as a "theatrical demise" which "absolutely produced the degeneracy of comedy into farce. The *lady* of our Congreves," he says, "lost that court-like refinement in manners, that polished propriety in speech; the coarser parts in comedy were forced forward without a balance, without contrast." "No person," says Colman in his 'Random

Recollections," "ever has more successfully performed the elegant levities of *Lady Townly* upon the stage, or more happily practised the amiable virtues of *Lady Grace* in the highest circles of society." Hazlitt has a brief reference to Miss Farren, "with her fine-lady airs and graces, with that elegant turn of her head, and motion of her face, and tripping of her tongue" ('*Criticisms and Dramatic Essays*'). See also the 'New Monthly Magazine' for 1829, 'The Thespian Dictionary, Genest's 'English Stage,' Cumberland's 'Memoirs,' Wilkinson's 'Wandering Patentee,' Galt's 'Lives of the Players,' Robson's 'Old Playgoer,' Fanny Kemble's 'Records of a Girlhood,' etc.

Farren, Ellen. Actress; born 1848, died 1904; daughter of Henry Farren (*q.v.*); is said to have made her *début* on the boards, when only seven years old, in 'Dick Whittington' at the Victoria Theatre, London. At the same theatre in March, 1864, she played *Ninetta* in 'The Woman in Red' (*q.v.*). In the same year she joined the company at the Olympic Theatre, where she figured in the original cast of 'The Hidden Hand' (1864), 'My Wife's Bonnet' (1864), 'Prince Camaralzaman' (1865), 'Henry Dunbar' (1865), Offenbach's 'Blue Beard' (1866), 'The White-boy' (1866), 'Olympic Games' (1867), and 'The Woman of the World' (1868). She was also seen during this period as the *Clown* in 'Twelfth Night,' as *Pert* in 'London Assurance' (1866), and as *Faust* in Halford's burlesque (1866). In 1868 she was engaged by John Hollingshead for the Gaiety Theatre, at which she made her first appearance on December 21, 1868, as *Sprightley* in 'On the Cards' (*q.v.*), and in the title part of W. S. Gilbert's 'Robert the Devil' (*q.v.*). This was the beginning of a connection with the Gaiety which lasted until 1891. During this period she was the original representative of the following (and other) *personæ*:—The title character in A. Thompson's 'Columbus' (1866), the *Marquis de Fontelle* in 'A Life Chase' (1869), *Henry Plantagenet* in Sala's 'Wat Tyler, M.P.' (1869), *Regina* in 'The Princess of Trebizonde' (1870), the title character in 'Aladdin the Second' (1870), *Sam Weller* in Hollingshead's 'Bardell v. Pickwick' (1871), *Mercury* in Gilbert and Sullivan's 'Thespis' (1871), *Polly Neefit* in Reade's 'Shilly-Shally' (1872), *Ganem* in Reece's 'Ali Baba à la Mode' (1872), *Leporello* in Reece's 'Don Giovanni in Venice' (1873), *Mrs. Tobin* in John Clayton's 'Bibb and Tucker' (1873), *Clemency* in 'The Battle of Life' (1873), *James Gilder* in Burnand's 'Great Metropolis' (1874), *Eglantine* in 'The Island of Bachelors' (1874), *Mary White* in Byron's 'Oil and Vinegar' (1874), *Miss Hightyer* in 'Toole at Sea' (1875), *Mary Ann* in Reece's 'Spelling Bee' (1876), *Mrs. Pepper Pods* in Byron's 'Bull by the Horns' (1876), *Thaddeus* in Byron's 'Bohemian Gyurl' (1877), *Polly* in Burnand's 'Our Babes in the Wood' (1877), young *Faust* in Byron's

'Little Dr. Faust' (1878), *Alessio* in Byron's 'Il Sonnambulo' (1878), the title characters in Byron's 'Pretty Esmeralda' (1879) and 'Handsome Hernani' (1879), *Angelina* in Lecocq's 'The Great Casimir' (1879), the title character in Byron's 'Gulliver's Travels' (1879), *Chateau Renaud* in Burnand and Stephens' 'Corsican Brothers and Co.' (1880), *Ganem* in Reece's 'Forty Thieves' (1880), *Dick* in Burnand's 'Whittington and his Cat' (1881), the title characters in Reece's 'Aladdin' (1881) and 'Little Robin Hood' (1882), and of Burnand's 'Blue Beard' (1883), 'Ariel' (1883), and 'Camaralzaman' (1884), *Hamlet* in Yardley's 'Very Little Hamlet' (1884), *Jack* in Yardley and Stephens' 'Little Jack Sheppard' (1885), the title characters in 'Monte Cristo, Jun.' (1886) and 'Frankenstein' (1887), and *Ruy* in 'Ruy Blas and the Blasé Roué' (1889). At the Olympic in 1871 she was the original *Giselle* in H. J. Byron's piece so named (*q.v.*). Among "standard" *roles* played by her at the Gaiety may be named *Miss Hoyden* in 'A Man of Quality' (1870), *Lubin* in Dibdin's 'Quaker' (1870), *Tilly Slowboy* in 'The Christmas Story' (1871), *Miss Prue* in 'Love for Love' (1871), *Laura* in Kenney's 'Sweethearts and Wives' (1873), *Charlotta* in Bickerstaff's 'Hypocrite' (1873), *Tilburina* in 'The Critic' (1877), and *Smike* in Halliday's 'Nicholas Nickleby' (1887). In 1883 she acted with the Gaiety company in Australia. In April, 1891, she represented *Nan* in 'Good for Nothing' in a benefit performance at the Gaiety. Ill-health then necessitated her retirement from the boards. In 1895 she became lessee for a short time of the London Opéra Comique (*q.v.*), and in 1898 she was the recipient of a "complimentary benefit" remarkable in its pecuniary results.

Farren, Henry. Actor and theatrical manager, born 1826, died 1860; elder son of William Farren (1786-1861); had had experience in Birmingham, Manchester (where in 1846 he played *Mercutio*), and Nottingham (1847), before he made his London *début* at the Haymarket as *Charles Surface*. In 1850 and 1851 he acted at the Strand and Olympic Theatres under the direction of his father. At the Strand he was the original *Mercury* in Tom Taylor's 'Diogenes' (*q.v.*), and at the Olympic the first *Fontaine* in W. Marston's 'Philip of France' (*q.v.*). After managing the Brighton Theatre for a brief term, he went to America, opening in New York as *Claude Melnotte*—a part which he had already played in London (in 1851). This was followed by various tours through the States. He died at St. Louis, where he had undertaken the control of the local playhouse.—His daughter FLORENCE played *Lucy* in Cheltnam's 'Matchmaker' at the Gaiety, London, in 1871. See FARREN, ELLEN.

Farren, Percival. Actor, died 1843; son of William Farren (1725-1795); made his professional *début* in 1803, acting at Weymouth and Plymouth (where he became

co-manager); going afterwards as actor and stage-manager to Dublin, and still later to the Haymarket and the Brunswick Theatres. He will be remembered as the early friend and tutor of Helena Faucit (*q.v.*), in whose biography by her husband he figures prominently. He coached Miss Faucit for her first performance of *Juliet* at Richmond (1833), and "he saw and helped me," she writes, "in every other character I acted until his too-early death, which was the first great sorrow of my life. He taught me the value of the different metres in blank verse and in rhyme . . . he made me understand the value of words, nay, of every letter of every word, for the purposes of declamation." He was, continues Miss Faucit, "a man of varied and large acquirements, a humourist too, and a wit." When he first met his young protégée, he "had for some years been compelled by severe attacks of asthma to quit the stage." He was the author of 'The Field of Forty Footsteps' (*q.v.*) and 'The Young King' (*q.v.*).

Farren, William. Actor, born 1725, died 1795; was the original representative of *Careless* in 'The School for Scandal' (1777) and of *Leicester* in 'The Critic' (1779). Among his other parts at Drury Lane (1776-1784) were *Othello*, *Hotspur*, *Bassanio*, and young *Mirabel*. At Covent Garden, between 1784 and 1795, he was seen as *King Lear*, *Buckingham* ('Henry VIII.'), the *Ghost* in 'Hamlet,' *Comus*, *Aimwell*, *Honeywood* ('Good-natured Man'), *Captain Absolute*, etc. "Farren," says Genest, "was a respectable actor." See FARREN, PERCIVAL and WILLIAM.

Farren, William. Actor and theatrical manager, born May, 1786, died September, 1861; son of William Farren (1725-1795); made his professional *début* (Oxberry says) in 1806 at the Plymouth Theatre (then managed by his brother Percy) as *Lovegold* in 'The Miser,' following that up with *Sir Adam Contest* in 'The Wedding Day.' From Plymouth he went to Dublin as "first old man," to which he afterwards added, for a time, the labours of manager. His first appearance in London was made at Covent Garden on September, 10, 1818, as *Sir Peter Teazle*. Macready, in his 'Reminiscences,' speaks of the company as receiving in Farren "a powerful addition to its great comic strength," describing him as "an actor deservedly admired for his studious correctness and the passion of his comedies, though eclipsed by Munden and Dowton in the rich quality of humour." In 1820 Hazlitt wrote of him that "he plays the old gentleman, the antiquated beau of the last age, very much after the fashion that we remember to have seen in our younger days, and that is quite a singular excellence in this." Farren remained at Covent Garden till the season of 1827-8, also appearing at the Haymarket every summer from 1820 onwards. Among the parts played by him during this period were those of *Sir Andrew Aguecheek*, *Shallow*, *Bayes*, *Don Manuel* ('She Would and She Would Not'), *Lord*

Ogleby ('The Clandestine Marriage'), *Sir Bashful Constant* ('The Way to Keep Him'), *Sir Anthony Absolute*, and *Sir Fretful Plagiary*. In 1828 Farren went to Drury Lane, where he distinguished himself specially as *Bertrand* in 'The Minister and the Mercer,' and as *Michael Perrin* in 'Secret Service.' Here he stayed till 1837. In 1837-8 he was at the Olympic, where he was the original representative of *Broadlands* in 'The Country Squire,' and of *Voltaire* and *Frederick the Great* in 'The Court of Old Fritz,' besides figuring in the first casts of 'Naval Engagements' (*q.v.*) and 'Sons and Systems' (*q.v.*). [For criticism of these assumptions, see Westland Marston's 'Our Recent Actors' (1888).] Next came a ten-years' stay at the Haymarket as actor and stage-manager. To this period belongs his "creation" of such characters as *Sir Harcourt Courtley* (1841), *Lord Skindeep* in Jerrold's 'Bubbles of the Day' (1842), *Old Parr* in Mark Lemon's drama so named (1843), *Jesse Rural* in 'Old Heads and Young Hearts' (1844), old *Goldthumb* in Jerrold's 'Time works Wonders' (1845), and *Sir Marmaduke Topple* in Bell's 'Temper' (1847). In 1843 he had a paralytic stroke from which he never wholly recovered. In 1848 he became manager of the Strand Theatre, which he left in 1850 for a similar position at the Olympic. Dutton Cook writes: "I saw him for the last time in 1851, I think, when he played *Lord Duberly* in 'The Heir at Law.' He seemed to be acting admirably, but in an unknown tongue. Scarcely an intelligible word could be picked from the confused gabble of his utterance" ('Hours with the Players'). He retired from the Olympic in 1853. In July, 1855, he took a farewell benefit at the Haymarket. Henry Morley, writing at the time, characterized Farren as "one of the most finished actors by whom the stage has been adorned during the present century." In addition to the parts above named, Farren played *Shylock* (at Birmingham), *Malvolio*, *Polonius*, *Dogberry*, *Kent* in 'King Lear,' *Shallow*, *Slender*, and *Dromio of Ephesus*; *Marrall*, *Brainworm*, *Sir Francis Gripe*, *Dr. Cantwell*, old *Hardcastle*, *Sir Anthony Absolute*, *Bailie Nicol Jarvie*, *Jonathan Oldbuck*, *Grandfather Whitehead*, and so forth. He made a few appearances also as *Miss Harlow* in 'The Old Maid' and *Meg Merrilies* in 'Guy Mannering.' "In addition to his expression of the ludicrous, this great comedian," writes George Vandenhoff, "had a particular grace of manner, which, assisted by his fine person and elegant figure, admirably qualified him for the representative of *Lord Ogleby*, the dilapidated beau of the old school. . . . Farren's *Sir Peter Teazle* was equally excellent; I have never seen any representation of *Sir Peter* that could compare with him for a moment in animation, ease, naturalness of manner, and piquancy of effect. . . . He was, in truth, a finished artist, well studied, and perfect in all the details of his profession" ('An Actor's Note-Book'). "There was," says G. H. Lewes, "a certain elegance and distinction

about Farren which made people constantly compare him with the best French actors. He had a marvellous eye for costume, and a quick appreciation of all the little details of manner. His face was handsome, with a wonderful hanging underlip, capable of a great variety of expression; he had a penetrating voice, a clear articulation, a singularly expressive laugh; and these qualities, coupled with a very close observation of characteristics, made him a finished actor—whom nobody cared about. When I say that nobody cared about him, I mean that in spite of the unquestioned admiration of his talent, there was none of that personal regard usually felt for public favourites. . . . Why was this? It was owing, I conceive, to the parts he played, and to his manner of playing them. Crusty old bachelors, jealous old husbands, stormy fathers, worrying uncles, or ancient fops with ghostly pretensions to amiability, such were the types which he usually presented to the public; and when the types were more amiable or more humorous, there was a something in his manner which arrested a perfect sympathy. He had no geniality; he had no gaiety. . . . He was without unction. His laugh, wonderful as a senile chuckle, or as a gurgle of sensuality, had no ring of mirth in it. . . . Farren could touch a chord of pathos gently, but he was quite incapable of expressing any powerful emotion" ('Actors and the Art of Acting'). See, also, Leigh Hunt's 'Dramatic Essays' (1894), Oxberry's 'Dramatic Biography,' Genest's 'English Stage,' etc. See FAUCIT, MRS.

Farren, William. Actor, born 1825; younger son of William Farren (1786-1861); began his career as a vocalist. In 1850 he was the original *Mars* in Tom Taylor's 'Diogenes and his Lantern' at the Strand Theatre, London (where he adopted the *nom-de-guerre* of "Forrester"). Thence he went to the Olympic Theatre, where, in 1851-2, under his father's management, he was in the first cast of 'All that Glitters is not Gold' (*q.v.*) and of 'Sarah Blangi' (*q.v.*). In March, 1853, he began a connection with the Haymarket Theatre which continued uninterruptedly till 1867. During this period he was the first representative of *Harry Arncliffe* in Tom Taylor's 'Unequal Match' (1857), of *Wapshott* in his 'Contested Election' (1859), of *Frank Rush-ton* in his 'Babes in the Wood' (1860), of *Mercury* in Burnand's 'Venus and Adonis' (1864), and of *Jove* in Planché's 'Orpheus' (1865), besides figuring in the first cast of Sullivan's 'Eloppements in High Life,' Coyne's 'Hope of the Family,' 'Old Chateau,' 'Secret Agent,' and 'Man with Many Friends,' Saunders's 'Love's Martyrdom,' Heraud's 'Wife and No Wife,' Simpson's 'The World and the Stage,' Falconer's 'Family Secret,' Buckingham's 'Silken Fetters,' 'A Romantic Attachment,' and 'Diamonds and Hearts' (all of which see). Among his original parts since 1867 may be named—*Pomerol* in 'Fernande' (St. James's, 1870), *Arthur Minton* in 'Two Thorns' (St. James's, 1871), *Sir Geoffrey*

Champneys in 'Our Boys' (Vaudeville, 1875), *Josiah Clench* in 'The Girls' (same theatre, 1879), *Wilfred Lisle* in 'The Lord of the Manor' (Aquarium, 1880), *Pecksniff* in 'Tom Pinch' (Vaudeville, 1881), *Fotheringay Trevanion* in Byron's 'Punch' (same theatre, 1881), *Squire Hesselatine* in 'The Halfway House' (Vaudeville, 1881), *Drinkwater* in 'The Opera House' (same theatre, 1885), *James Burnett* in 'On 'Change' (Toole's, 1885), *Jeremy Soverby* in 'The Widow Winsome' (Criterion, 1888), and *Lord Harborough* in 'The Bookmaker' (Gaiety, 1890). William Farren has also been seen in London in the following (and other) characters:—At the Haymarket—*Captain Absolute* (1853), *Aimwell* in 'The Beaux' Stratagem' (1856), *Orlando* (1856), *Duretête* in 'The Inconstant' (1856), *Charles Surface* (1857), *Beauseant* (1857), *Master Waller* in 'The Love Chase' (1857), *Sir Thomas Clifford* in 'The Hunchback' (1858), *Sir Brilliant Fashion* in 'The Way to Keep Him' (1858), *Bronzely* in 'Wives as they Were' (1858), *D'Aubigny* in 'Mdle. de Belle-Isle' (1864), *Colonel Freelove* in 'A Day after the Wedding' (1865), and *Dick Dowlas* in 'The Heir at Law' (1866); at the Lyceum—*Comte du Barri* in 'Narcisse' (1863); at the St. James's—*Victor* in 'The Woman in Red' (1868), *Colonel Hardy* in 'Paul Pry' (1870), and *Michael Perrin* in 'Secret Service' (1871); at the Vaudeville—*Sir Peter Teazle* (1872), and old *Dorinton* in 'The Road to Ruin' (1873); at the Imperial—*Grandfather Whitehead* (1878), young *Wilding* in 'The Liar' (1878), *Archer* in 'The Beaux' Stratagem' (1879), and *Adam* in 'As You Like It' (1880); at the Princess's—*Polonius* (1880); at the Vaudeville—*Sir John Vesey* in 'Money' (1882), and *Sir Anthony Absolute* (1882); at the Lyceum—*Colonel Damas* (1883); at the Strand—*Lord Ogleby* in 'The Clandestine Marriage' (1887); at the Criterion—*Digby Grant* (1887); at the Globe—*Brigard* in 'Frou-Frou' (1888); at the Criterion—*Simon Ingot* in 'David Garrick' (1890); at the Gaiety—*Sir Everard Foxwood* in 'A Gold Mine' (1890); at the Criterion—*Sir Harcourt Courtly* in 'London Assurance' (1890); and at the Vaudeville—*Mr. Butterscotch* in 'The Guv'nor' (1893).

Farren, William. Actor, son of William Farren (born 1825); made his London *début*, it would seem, at Toole's Theatre in May, 1882, as *Prosper Matthieu* in 'After Darkness, Dawn.' He was afterwards in the first casts of 'Bondage' (1883), 'Vittoria Contarini' (1887), 'Nitocris' (1887), 'My Brother's Sister' (1888). Among his more recent parts in London have been those of *Colley Cibber* in 'Masks and Faces' (1888), *Lord Harborough* in 'The Bookmaker' (1891), *Joe Shotwell* in 'My Sweetheart' (1891), and one of the murderers in 'Richard III.' (Lyceum, 1896). He is the author of a dramatization of 'The Vicar of Wakefield' produced in 1888.

Fascinating Fellows. A farce by T. A. PALMER, Olympic Theatre, London, March 18, 1876.

Fascinating Individual (A). A farce by H. DANVERS, produced at the Olympic in June, 1856, with F. Robson as *Gustavus Adolphus Fitz-Mortimer*, and other parts by the author, Gaston Murray, Emery, Miss Marston, and Miss Castleton.

Fascination. An "improbable" comedy in three acts, by HARRIET JAY and ROBERT BUCHANAN, first performed at the Novelty Theatre, London, October 6, 1887, with a cast including Miss Jay, E. Righton, G. Canninge, Scott Buist, and Henry Neville.

Fashion. (1) A musical piece by ARCHIBALD MACLAREN, printed in 1802. (2) A comedy by Mrs. MOWATT (*q.v.*), produced at the Park Theatre, New York, March 24, 1845, with W. H. Chippendale as *Adam*, W. H. Crisp, sen., as *Jolinaitre*, T. Barry as *Tiffany*, T. B. De Walden as *Treinkle*, Mrs. Barry as *Mrs. Tiffany*, Mrs. Dyott as *Milnette*, and Mrs. E. Knight as *Prudence*; at the same theatre in May, 1846, with the authoress as *Gertrude*; at the Olympic Theatre, London, in January, 1850, with E. L. Davenport as *Adam*, and his wife (Miss F. Vining) as *Gertrude*. (3) A drama in three acts, by WALTER STEPHENS, Olympic Theatre, London, June 21, 1869. (4) A play in five acts, by SELINA DOLARO (*q.v.*), first performed at Madison Square Theatre, New York, on the afternoon of May 19, 1887, with a cast including Eben Plympton, J. T. Sullivan, E. J. Henley, Harry Edwards, and Miss Annie Robe.

Fashion. (1) *Sir Novelty Fashion*, in CIBBER'S 'Love's Last Shift,' is afterwards *Lord Foppington* (*q.v.*). (2) *Tom Fashion*, younger brother to *Lord Foppington*, figures in VANBRUGH'S 'Relapse' (*q.v.*), LEE'S 'Man of Quality,' SHERIDAN'S 'Trip to Scarborough,' and HOLLINGSHEAD'S 'Man of Quality.' (3) *Sir Brilliant Fashion*, in MURPHY'S 'The Way to Keep Him' (*q.v.*), is a man of "society."

Fashion and Famine. A drama founded by C. W. TAYLOR on the novel by Mrs. A. S. Stephens so-named, and performed at the National Theatre, New York, in 1854.

Fashion, The Force of. See FORCE OF FASHION.

Fashionable Arrivals. A farcical comedy in two acts, by MARK LEMON (*q.v.*), first performed at Covent Garden Theatre, October 29, 1840, with a cast including Farren, Barker, Vining, Brindal, Brougham, C. J. Mathews, Madame Vestris, Mrs. Humby, etc.; revived at the Olympic Theatre, London, in March, 1859.

Fashionable Beauty (The). A burletta in three scenes, words by GEORGE MOORE and music by J. M. Glover, first performed at the Avenue Theatre, London, April 7, 1885.

Fashionable Friends. A comedy in five acts, ascribed by MARY BERRY to Horace Walpole, but really written by her-

self; performed originally by amateurs at Strawberry Hill, but afterwards brought out at Drury Lane (April 22, 1802), with C. Kemble as *Sir Dudley Dorinant*, Barrymore as *Lovell*, Mrs. Young as *Mrs. Lovell*, Mrs. Jordan as *Miss Rackett*, Mrs. De Camp as *Lady Selina Vapour*, King as *Sir Valentine Vapour*, etc. "*Sir Dudley and Lovell* are Fashionable Friends. *Sir Dudley* wants to seduce *Mrs. Lovell*. *Lady Selina* and *Mrs. Lovell* are also Fashionable Friends. *Lady Selina* has been intimate with *Sir Dudley*, and wishes to be intimate with *Lovell*. . . . At the conclusion *Sir Dudley* and *Miss Rackett* enter as married. *Mrs. Lovell* regains her husband's affections" (Genest).

Fashionable Girl (A). A play by H. H. WINSLOW, performed in U.S.A.

Fashionable Intelligence. A duologue by PERCY FENDALL, first performed at the Court Theatre, London, on March 5, 1894, by C. H. E. Brookfield and Miss Lottie Venne.

Fashionable Lady (The). A ballad-opera by J. RALPH, performed at Goodman's Fields in 1730.

Fashionable Levities. A comedy by LEONARD McNALLY, performed at Covent Garden in April, 1785.

Fashionable Lover (The). (1) A comedy based mainly upon Nabbes's 'Bride' (*q.v.*), and printed anonymously in 1706. In the original cast were Mrs. Oldfield, Keen, Norris, Mills, Pinkethman, and Wilks, who played the title part (*Farewell*). (2) A comedy by RICHARD CUMBERLAND (*q.v.*), first performed at Drury Lane on January 20, 1772, with Dodd in the title part (*Lord Abberville*), Mrs. Barry as *Augusta Aubrey*, Reddish as *Tyrrel*, etc.

Fashions. A play by H. G. DONNELLY, performed in U.S.A.

Fast and Slow. A comedy in three acts, produced at Drury Lane in April, 1827, with Downton, Liston, Miss Smithson, and Mrs. Orger in the cast.

Fast Asleep. (1) A musical farce in two acts, words by S. BIRCH, music by T. Attwood, performed at Drury Lane in October, 1797. (2) An "eccentric comedy" in three acts, founded by C. H. ABBOTT on 'Wide-Awake,' a story by W. S. Gilbert, and first performed at the Criterion Theatre, London, on March 1, 1892.

Fast Coach (The). A farce by R. SOUTAR, Gaiety Theatre, London, September 29, 1873; revived as by C. J. CLARIDGE and ROBERT SOUTAR at the same theatre, March 20, 1875.

Fast Family (The). A play in four acts, adapted by B. WEBSTER, jun., from 'La Famille Benoiton' of V. Sardou (1865), and first performed at the Adelphi Theatre, London, on May 5, 1866, with R. Phillips as *Benoiton*, J. Billington as *Didier* (his son-in-law), Miss Henrietta Simms as *Blanche* (his daughter), Miss Furtado as *Polydore*

(his son), Mrs. A. Mellon as *Clotilde*, J. L. Toole as *Prudent*, and Paul Bedford as *Fornichel*; performed at the Fifth Avenue Theatre, New York, on September 5, 1874, with D. H. Harkins as *Dubier*, F. Hardenberg as *Benoiton*, Bijou Heron as *Fanfan*, Miss Ada Dyas as *Clotilde*, Miss S. Jewett as *Blanche*, Miss E. Rigl as *Camille*, etc.

Fast Friend (A). A farce by F. HERBERT, Olympic Theatre, London, July 2, 1877.—'Fast Friends' is the title (1) of a one-act comedietta by R. HENRY, first performed at the Steinway Hall, London, June 14, 1878, by Miss Cowen and Miss Ardit; and (2) of a farcical comedy by FRANK BARRETT (*q.v.*), first performed at Nottingham on September 17, 1884, with a cast including George Walton, Alfred Hemming, and Miss Retta Walton.

Fast Life (A). A drama in four acts, by HUBERT O'GRADY, Operetta House, Rhyd., October 26, 1896; Imperial Theatre, London, October 24, 1898.

Fast Mail (The). A play in four acts, by LINCOLN J. CARTER, first performed in America; produced at Rochdale in December, 1891, and at the Grand Theatre, Islington, in June, 1892.

Fast Men of the Olden Time. See ROCHESTER.

Fast Train (A). A comedietta, first performed at the Lyceum Theatre, London, April 25, 1853, with C. J. Mathews, Basil Baker, and Suter in the cast.

Fatal Beauty. A drama, in a prologue and four acts, by GILBERT FISHER, Sadler's Wells Theatre, April 2, 1832.

Fatal Card (The). A drama in five acts, by C. HADDON CHAMBERS and B. C. STEPHENSON, first performed at the Adelphi Theatre, London, September 6, 1894, with W. Terriss as *Gerald Austen*, Murray Carson as *George Marvable*, H. Nicholls as *Harry Burgess*, Miss Millward as *Margaret Marvable*, and other parts by W. L. Abingdon, Miss Vane, Miss L. Linden, Miss S. Larkin, etc.; first performed in America at Palmer's Theatre, New York, December 31, 1894, with W. H. Thompson, R. A. Roberts, and Miss Adrienne Dairolles in the cast; adapted to the French stage by Pierre Decourcelle under the title of 'La Dame de Carrean.'

Fatal City (The). A play by J. R. GAREY, performed in the United States.

Fatal Constasy (The). (1) A tragedy by HILDEBRAND JACOB, acted at Drury Lane in 1723. (2) "A sketch of a tragedy, in the heroic taste," by WILLIAM WHITEHEAD, printed in 1754.

Fatal Contract (The). A tragedy by WILLIAM HEMINGE, produced in 1653; altered and revived in 1675 under the title of 'Love and Revenge' (*q.v.*), and printed in 1687 as 'The Eunuch' (*q.v.*). The scene lies in France, in the reigns of Childeric I. and Clotaire II.

Fatal Curiosity (The). A tragedy in three acts, by GEORGE LILLO (*q.v.*), first performed at the Haymarket in 1736, with Roberts and Mrs. Charke as old *Wilmot* and his wife, T. Davies as young *Wilmot*, Miss Jones as *Charlotte*, etc. Young *Wilmot*, returning from India, is shipwrecked on the coast of Cornwall, but lands safely along with a casket of jewels. "He discovers himself to *Charlotte*, with whom he is in love. He has a Curiosity to see his parents [who have been reduced to penury] without being known to them. . . . He gives his mother the casket. Her Curiosity prompts her to open it. She persuades her husband to murder the stranger. After the murder they discover him to be their son. *Wilmot* stabs his wife, and then himself. This story was founded on fact." The piece was revived at the Haymarket in 1755, and again in 1782 (with some slight alterations by Colman), Bensley and Palmer being the old and young *Wilmots* and Mrs. Bulkeley the *Charlotte*; at Drury Lane in May, 1797, with Kemble and Barrymore as the *Wilmots*, old and young, Mrs. Siddons as *Agnes*, Mrs. Powell as *Charlotte*, etc.; at the Haymarket in July, 1808, with Young and J. Palmer as the old and young *Wilmots*, and Mrs. Bellamy as *Charlotte*. The play was performed at Bath in June, 1813, as 'The Cornish Shipwreck,' and with an additional scene from Lillo's pen, Bengough and Stanley being the *Wilmots*, and Mrs. Weston the *Agnes*.

Fatal Discovery (The). (1) An anonymous tragedy, apparently suggested by the story of *Edipus* and *Jocasta*, and acted at Drury Lane in 1698, with Mrs. Cross as *Eromena*, Powell as *Cornaro*, Mrs. Knight as *Beringaria*, and other parts by Mrs. Powell, Mrs. Verbruggen, etc. *Cornaro*, after marrying *Eromena*, discovers that she is his daughter by his mother (*Beringaria*), with whom, years before, he had unwittingly intrigued. *Beringaria* goes mad and kills *Eromena*, and *Cornaro* is killed in a duel with *Eromena's* lover. (2) A tragedy by JOHN HOME (*q.v.*), first performed at Drury Lane on February 23, 1769, with Barry and Mrs. Barry in the principal parts (*Ronan*, Prince of Mowen, and *Rivine*, daughter of the King of the Isles).

Fatal Dowry (The). A tragedy by PHILIP MASSINGER and NATHANIEL FIELD, first printed in 1632, "as it hath been often acted at the private house in Blackfriars by his Majesty's servants." Concerning the respective shares of Massinger and Field in the play, see the paper by Robert Boyle, read before the New Shakspeare Society. "The scene lies at Dijon, in Burgundy. The *Marshal Charalois* had died in prison, in consequence of debts contracted for the general good. . . . Young *Charalois* offers to surrender himself as a prisoner for his father's debts, on condition that his father's body shall be buried. . . . *Rochfort* is so struck with the noble behaviour of *Charalois* that he pays his debts, and gives him his daughter, *Beauveller*, in marriage. She, though in love with young *Novall*, makes no

objection to the match, but continues her attachment to *Novall*. . . . In the fourth act *Charalois* detects *Novall* and *Beaumelle* in such a situation as leaves no possibility of doubt. He forces *Novall* to fight and kills him. *Beaumelle* is penitent; *Charalois* kills her. . . . *Pontalier*, the friend of young *Novall*, stabs *Charalois*. *Romont* [the friend of *Charalois*] kills *Pontalier*" (Genest). In 1703 Rowe made 'The Fatal Dowry' the basis of his 'Fair Penitent' (*q.v.*), and in 1758 it formed the foundation of Aaron Hill's 'Insolvent' (*q.v.*). Adapted by Shiel, it was revived at Drury Lane on January 5, 1825, with Wallack as *Charalois*, Terry as *Rochfort*, Macready as *Romont*, and Mrs. W. West as *Beaumelle* [see Genest's analysis of the adaptation]. "It was repeated on January 7, and bade fair to prove a great attraction, when a serious illness which befell Macready interrupted its career." On January 11, T. Lovell Beddoes wrote to a friend: "'The Fatal Dowry' has been cobbled sure, by some purblind ultra-crepidarian; but nevertheless I maintain 'tis a good play, and might have been rendered very effective by docking it of the whole fifth act (which is an excrescence), recreating *Novall* and making *Beaumelle* a good deal more ghost-gaping and moonlightish." The play was revived at Sadler's Wells in August, 1845, with H. Marston as *Charalois*, G. Bennett as *Rochfort*, Phelps as *Romont*, and Miss Cooper as *Beaumelle*. "If," says A. W. Ward, "some of its characters possess more individuality than belongs to the large majority of Massinger's dramatic characters, the construction is less happy than in the case of many other plays of his. Our sympathy is, to be sure, powerfully engaged at the outset on behalf both of the noble *Charalois* and of the generous *Rochfort*. . . . But when the action proper of the play commences, and *Beaumelle* falls a victim to the seductions of a contemptible fribble, her guilt remains so wholly without excuse or 'motive' as to find no atonement, in a dramatic sense, even in her repentance and death" ('English Dramatic Literature'). See Downes's 'Roscius Anglicanus,' and the various editions of Massinger's works.

Fatal Error (The). See WOMAN KILL'D WITH KINDNESS.

Fatal Extravagance (The). A tragedy by "Joseph Mitchell" (AARON HILL), originally written in one act, with only four characters, and performed at Lincoln's Inn Fields in April, 1721; afterwards expanded into five acts, with two additional characters, and presented at Drury Lane in 1726. "*Belmour* kills a creditor who holds his bond, of which he also robs the dead man, mixes a 'cordial,' administers it to his wife and three children (off the stage), drinks and dies" (Doran). See PRODIGAL.

Fatal Falsehood (The). (1) A tragedy in three acts, by J. HEWITT, performed at Drury Lane in 1734. (2) A tragedy by

HANNAH MORE, acted at Covent Garden in May, 1779, with a cast including Wroughton, Lewis, Aikin, Miss Younge, and Mrs. Hartley.

Fatal Friendship (The). (1) A play by BURROUGHS, entered on the books of the Stationers' Company, September 4, 1646. (2) A tragedy by CATHARINE TROTTER (Mrs. Cockburn), acted at Lincoln's Inn Fields in 1693, with Betterton as *Gramont*, Verbruggen as *Castalo*, Thurmond as *Bellgard*, Kynaston as *Count Roquelaur*, Mrs. Bracegirdle as *Felicia*, and Mrs. Barry as *Lamira*.

Fatal Glass (The); or, The Curse of Drink. A drama in three acts, by J. J. M'CLOSKEY, first performed at the Brooklyn Park Theatre on April 1, 1872; at the Bowery, New York, October 4, 1874.

Fatal Interview (The). A tragedy in prose, by THOMAS HULL, based on passages in Richardson's 'Pamela,' and performed at Drury Lane in November, 1782, with a cast comprising Mrs. Siddons, Mrs. Bulkeley, Mrs. Brereton, Brereton, Smith, Aikin, Bannister, jun., and Farrar.

Fatal Jealousy (The). A tragedy ascribed by Downes to NEVIL PAYNE, and acted at the Duke's Theatre in 1672, with Smith as *Don Antonio*, Mrs. Shadwell as *Celia* (his wife), Sandford as *Jasper* (his servant), Nokes as a nurse, Nat Lee (the poet) as a captain of the watch, and other parts by Mrs. Betterton, Medbourne, etc. *Antonio* is jealous of *Celia*. She has been ruined by *Jasper*, who kills himself.

Fatal Legacy (The). A tragedy by J. ROBE, taken mainly from Racine's 'Thebaïs,' and performed at Lincoln's Inn Fields in 1723, with a cast including Boheme, Ryan, Quin, Mrs. Boheme, and Mrs. Bullock.

Fatal Letter (The). (1) A drama in three acts, by W. E. SUTER, East London Theatre, May 9, 1863. (2) A play first performed at the Union Square Theatre, New York, April 14, 1884, with Miss Helen Barry in the leading female rôle.

Fatal Love. (1) "A French tragedy by GEORGE CHAPMAN:" thus entered on the books of the Stationers' Company, June 29, 1660. (2) 'Fatal Love; or, The Forc'd Inconstancy:' a tragedy by ELKANAH SETTLE (*q.v.*), founded on the story of Clitophon and Leucippe, and acted at the Theatre Royal in 1680. (3) 'Fatal Love; or, The Degenerate Brother:' a tragedy by O. S. WANDEFORD, performed at the Haymarket in 1730.

Fatal Marriage (The); or, The Innocent Adultery. A tragedy in five acts, by THOMAS SOUTHERNE, first performed at the Theatre Royal in 1694, with Kynaston as *Count Baldwin*, Williams as *Biron*, Betterton as *Villeroy*, Powell as *Carlos*, Dogget as *Fernando*. Bowen as *Jaqueline*, Michael Leigh as *Fabian*, Verbruggen

as *Frederick*, Mrs. Knight as *Julia*, Mrs. Bracegirdle as *Victoria*, and Mrs. Barry as *Isabella*. The innocent adultery is that which *Isabella* commits when she marries *Villeroy*. Her first husband, *Biron*, has been disinherited by his father, the *Count*, for marrying her, and has gone to the wars. He is supposed to be killed there, and, after seven years, *Isabella*, now in great poverty, consents to marry *Villeroy*. On the following day *Biron* returns. He is murdered by the minions of his younger brother *Carlos*, who accuses *Villeroy* of the deed. Thereupon *Isabella* loses her reason and commits suicide. *Fernando* is the husband of *Julia* and the father of *Fabian* and *Victoria*, who is in love with *Frederick*. *Jaqueline* is *Frederick's* servant. All these characters figure in the comic sub-plot. The play was revived at Drury Lane in 1709; at the same theatre in 1717, with Mrs. Porter as *Isabella*; at Covent Garden in March and May, 1734; at Drury Lane in April, 1744, with Garrick as *Biron*, Giffard as *Villeroy*, Yates as *Fernando*, Mrs. Giffard as *Isabella*, and Peg Woffington as *Victoria*; at Drury Lane in March, 1750, with Mrs. Pritchard as *Isabella*; and at Covent Garden in April, 1755, with Peg Woffington as *Isabella*. In December, 1757, Garrick produced at Drury Lane a shortened and altered version of the play, with himself again as *Biron*, Havard as *Villeroy*, and Mrs. Cibber as *Isabella*. In this revival all the comic sub-plot was omitted. In March, 1770, the piece was brought out at Covent Garden (with Smith as *Biron* and Mrs. Bellamy as *Isabella*) under the title of '*Isabella*,' the name under which it was ever afterwards represented. Of '*Isabella*,' always without the sub-plot, there were revivals at Drury Lane in 1774, with Mrs. Yates as *Isabella*; at Covent Garden in 1778, with Lewis as *Biron*; at Drury Lane in October, 1782, with Mrs. Siddons as *Isabella* ["generally considered," says Genest, "as her best part—nothing was ever seen on the stage superior to her last two acts;" see, also, T. Davies' description]; at Covent Garden in 1784, with Henderson as *Biron* and Mrs. Crawford as *Isabella*; also in 1803, with Mrs. Siddons as before, J. P. Kemble as *Biron*, C. Kemble as *Carlos*, and Mrs. Davenport as the *Nurse*; also in 1814, with Young as *Biron*, Egerton as *Villeroy*, and Miss O'Neill as *Isabella*; and also in 1830, with C. Kemble as *Biron*, G. Bennett as *Carlos*, and Miss Fanny Kemble as *Isabella*. The tragedy was revived by Phelps at Sadler's Wells in September, 1845, with H. Marston as *Biron* and Mrs. Warner as *Isabella*. (2) '*The Fatal Marriage*:' a drama in prologue and three acts, by E. TOWERS, East London Theatre, September 10, 1870.

Fatal Retirement (The). A tragedy by ANTHONY BROWN, performed at Drury Lane one evening in 1739. This play was declared by Quin, who acted in it, to be "the very worst he had ever read in his life."

Fatal Secret (The). See DUCHESSE OF MALFI, THE.

Fatal Snowstorm (The). A romantic drama in two acts, by WILLIAM BARRYMORE (*q.v.*), performed at Astley's Theatre, London, with a cast including Gomersal and Mrs. Barrymore.

Fatal Vision (The); or, The Fall of Siam. A tragedy by A. HILL, acted at Lincoln's Inn Fields in 1716.

Fatality. A drama in one act, by CAROLINE BOADEN, first performed at the Haymarket Theatre, September 2, 1829, with a cast including Brindal, Cooper, Webster, Mrs. Glover, and Miss Kelly.

Fate. (1) A drama by H. G. GREGORY, produced at Middlesborough-on-Tees on March 9, 1874. (2) A drama by BARTLEY CAMPBELL (*q.v.*), performed at the Gaiety Theatre, Glasgow, in February, 1876, with Miss Carlotta Leclercq as *Helen Farriday*, and other parts by Charles Groves, A. Lyle, Miss L. Gourlay, etc.; produced at Ladbroke Hall, London, on May 6, 1882; and at the Gaiety Theatre on the afternoon of August 6, 1884, with Miss Edith Jordan as *Helen*, and other parts by H. St. Maur, A. Williams, Fuller Mellish, and L. Cautley.

Fate and Fortune; or, The Junior Partner. A drama in four acts, by JAMES F. BLOOD, produced at the Princess's Theatre, London, on July 27, 1891.

Fate of Calas (The). An historical drama in three acts, adapted by THOMAS DIBDIN from the French of Victor, and first performed at the Surrey Theatre, London, with a cast including Bengough as *Calas*, "O" Smith, Chatterley, Mrs. Horn, etc.; revived at the same theatre in 1835. This piece was founded on fact. In the play *Calas* is accused of murdering his son, but is acquitted. In real life he was sentenced to the wheel, and died thereon. Voltaire tells the story in his treatise on toleration.

Fate of Capua (The). A tragedy by THOMAS SOUTHERNE (*q.v.*), acted at Lincoln's Inn Fields in 1700, with Betterton as *Virginus*, Verbruggen as *Junius*, Mrs. Barry as *Favonia* (wife of *Virginus*), etc. "This play is chiefly historical, but Southerne has interwoven with the political events some very interesting domestic scenes" (Genest). These have to do with the platonic loves of *Junius* and *Favonia*, varied by the jealousy of *Virginus*, which is shown to have no foundation. See Downes.

Fate of Sparta (The); or, The Rival Kings. A tragedy by Mrs. COWLEY, first performed at Drury Lane on January 31, 1788, with Kemble and Bensley as *Cleombrotus* and *Leonidas* (the "rival kings" of Sparta), Barrymore as *Amphares*, and Mrs. Siddons as *Chelonice* (daughter of *Leonidas* and wife of *Cleombrotus*). *Amphares* is a villain who aspires to the throne of Sparta, and tries to persuade *Cleombrotus* that *Chelonice* is unfaithful to him. Southerne deals with the same subject in

his 'Spartan Dame' (*q.v.*). Parsons is said to have made the following epigram *ex tempore*, after witnessing the piece.—

'Ingenious Cowley! while we view'd
Of Sparta's sons the lot severe,
We caught the Spartan fortitude,
And saw their woes without a tear.'

Fate of Villany (The). A play performed at Goodman's Fields in February, 1730, and attributed to WALKER, the actor (*q.v.*).

Fate's Decree. A drama, in a prologue and five tableaux, adapted from Edward, Lord Lytton's novel, 'Paul Clifford,' by H. W. WILLIAMSON, and first performed at Sanger's Amphitheatre, London, September 17, 1883.

Fates and Furies. A drama in six tableaux, by G. B. DENSMORE, first performed at the Grand Opera House, California, in July, 1876, with G. M. Ciprico as *Monsieur Albert*; performed at Surrey Theatre, London, in October, 1877, with Ciprico, supported by J. A. Arnold, H. C. Sidney, A. C. Lilly, Watts Brunton, Arthur Williams, Miss Lamartine, and Miss Augusta Stuart.

Father (The). (1) A comedy translated from 'Le Père de Famille' of Diderot, and printed in 1770. (2) A comedy performed in New York in 1789. (3) A tragedy by AUGUST STRINDBERG, translated by N. ERICHSEN (1809).

Father and Daughter. A novel by Mrs. OPIE, published in 1810, and dramatized by W. T. MONCRIEFF (*q.v.*).

Father and Son. (1) A comedy, printed in 'The New British Theatre' (1814). (2) A melodrama by E. FITZBALL, first performed at Covent Garden in February, 1825, with Bennett and Cooper in the two title characters—the *Count St. Angeville* and his son *Victor*. The *Count* is supposed to have killed his ward *Amy*. *Victor*, to save his father, declares himself to be the murderer, and is about to be shot, when the *Count* throws himself into his arms, protesting that *Father* and *Son* will die together. (3) A drama performed in New York in January, 1839, with Miss Charlotte Cushman as *Celestine*.

Father Baptiste. A drama in three acts, by EDWARD STIRLING (*q.v.*), printed in Dicks's 'British Drama' (1871).

Father Buonaparte. A play in three acts, by CHARLES HUDSON, first performed at the Olympic Theatre, London, March 19, 1891, with Wilson Barrett in the title part, and other rôles by Miss Winifred Emery, Miss F. Ivor, Miss L. Belmore, A. Melford, F. McLeay, etc.

Father of a Family (The). A comedy in three acts, translated from 'Il Padre di Famiglia' of Carlo Goldoni, and printed in 1757.

Father Paul. A play adapted by JOHN COLEMAN and C. A. CLARKE from the French, and first performed at Sheffield.

Father Satan. A drama in five acts, by HARRY F. SPIERS, Britannia Theatre, London, June 22, 1896.

Father's Oath (The). A drama in four acts, by FRED GOULD, Princess's Theatre, Glasgow, October 24, 1892.—'The Father's Revenge:' a tragedy by the Earl of CARLISLE, published in 1783.—'A Father's Sacrifice:' a drama in two acts, adapted by W. R. VARTY from a novelette by T. W. Speight, School of Dramatic Art, Argyle Street, London, February 16, 1887.—'A Father's Sin:' a drama in four acts, by H. BURROWS SMITH, Theatre Royal, Woolwich, April 5, 1886.

Father's Tragedy (The). An historical play by MICHAEL FIELD (*q.v.*), published in 1885.

Fatherland. (1) A drama in five acts, adapted by HENRY LABOUCHERE from the 'Patrie' (*q.v.*) of Sardou, and first performed at the Queen's Theatre, London, on January 3, 1878, with Hermann Veizin as the *Duke of Alba*, Arthur Stirling as *Count Rysoor*, E. H. Brooke as *Karlo*, Shiel Barry as *Jonas*, J. Billington as *Lord Wharton*, Miss Henrietta Hodson as *Dolores (Countess Rysoor)*, Miss Mand Milton as *Inez*. See BETRAYED and DOLORES. (2) A drama in four acts, by SYDNEY R. ELLIS, performed at the Union Square Theatre, New York, August, 1893.—Two other plays with this title—one by T. R. SULLIVAN and W. W. CHAMBERLAIN, and the other by F. T. ISHAM and E. WEITZEL—have been performed in America.

Fathers (The); or, The Good-Natured Man. A comedy by HENRY FIELDING, first performed (with music by Michael Arne) at Drury Lane Theatre in November, 1778, with Bensley and Parsons as *Boncour* and *Valence*, "the fathers" in question. The piece has to do with proposed marriages between *Young Boncour* and *Miss Valence* on the one hand, and *Young Valence* and *Miss Boncour* on the other, neither of which comes off. Mrs. Baddeley played *Miss Valence*. Among other characters were *Sir George Kennel* and his son (Baddeley and Dodd).

Fathom, in KNOWLES'S 'Hunchback' (*q.v.*), is servant to *Master Walter*.

Fathoms Deep. A drama by JOHN B. CLEVE, Sadler's Wells Theatre, London, March 24, 1883.

Fatima figures in the various dramatizations of the story of 'Blue Beard' (*q.v.*). There is also (2) a *Fatima* in 'Cymon and Iphigenia' (*q.v.*), and (3) a *Fatima* in 'Oberon' (*q.v.*).

Fatinitza. A comic opera in three acts, libretto by HENRY S. LEIGH, music by Von Suppé, first performed at the Alhambra Theatre, London, June 20, 1878, with Miss Greville as *Vladimir*, a young Russian lieutenant who represents a certain *Fatinitza* in some private theatricals, and in that

character excites the amorous attentions of a Russian general (Aynsley Cook). Other parts were in the hands of Miss Rose Lee, Miss A. Newton, F. Mervin, J. J. Dallas, etc.

Fatted Calf (The). A play by WILLIAM GILL, performed in U.S.A.

Faubert. A character in PINERO'S 'Money Spinner' (q.v.).

Faucit, Guy. The lover of *Daisy Brent* in MERIVALE'S 'Cynic' (q.v.).

Faucit, Harriet [Mrs. Humphrey Bland]. Actress, born 1799, died at Boston, U.S.A., 1847; sister of Helena Faucit (q.v.); figured in 1828 at the Haymarket as *Ophelia* and *Letitia Hardy*, "and became a favourite actress there and in the provinces" (Sir T. Martin). "She was an excellent actress," says George Vandenhoff, "both in tragedy and comedy; with natural talents for the stage quite equal to those of her more fortunate sister." See Sir T. Martin's 'Helena Faucit' (1900).

Faucit, Helena Saville [Lady Martin]. Actress, born 1817, died October, 1898; daughter of John Saville Faucit (q.v.), and pupil of Percival Farren (q.v.); having enacted *Juliet* and other parts at the Richmond Theatre (in 1833), made her first professional appearance on January 5, 1836, at Covent Garden, as *Julia* in 'The Hunchback' (q.v.). Her success was immediate and great, and she was at once engaged by the proprietors of the theatre for three years at £30 a week. During the remainder of 1836 and in 1837 (up to the end of July), she figured as *Belvidera* ('Venice Preserved'), *Mrs. Haller* ('The Stranger'), *Juliet*, *Lady Townley* ('The Provoked Husband'), *Mariana* ('The Wife'), *Cleopatra* ('Ion'), *Mrs. Beverley* ('The Gamester'), *Katherine* ('Taming of the Shrew'), *Portia*, *Desdemona*, *Lady Teazle*, *Constance* ('King John'), *Beatrice*, and *Queen Katherine* ('Henry VIII.'), besides being the original representative of *Lady Margaret* in Joanna Baillie's 'Separation,' *Florinda* in 'Don Juan of Austria,' the heroine of Bulwer's 'Duchess de la Vallière,' *Erina* in Knowles's 'Brian Borohme,' *Lucy Carlisle* in Browning's 'Strafford,' and *Marion* in Knowles's 'Wrecker's Daughter.' In September, 1837, Osbaldiston having retired, Macready became manager of Covent Garden, and with him Miss Faucit remained as "leading lady." In the course of the next two years, accordingly, she was seen as *Hermione* ('Winter's Tale'), *Desdemona*, *Jane Shore*, *Cordelia* (1838), *Violante* ('The Wonder'), *Imogen*, *Miranda* ('Tempest'), and *Rosalind* (1839), besides being the original interpreter of *Clotilda* in 'The Novice,' *Jane* in 'The Parole of Honour,' *Pauline* in 'The Lady of Lyons' (1838), *Marina* in Byron's 'Two Foscari,' *Creusa* in Talfourd's 'Athenian Captive,' *Hero* in Knowles's 'Woman's Wit,' and *Julie de Mortemar* in Bulwer's 'Richeheu' (1839). In July, 1839, Macready left Drury Lane, and accepted an engagement at the Haymarket, for which Miss Faucit

was also secured. At this theatre her parts included *Mrs. Oakley* ('Jealous Wife') and *Julia* ('The Rivals'). She was also the first interpreter of *Violet* in Bulwer's 'Sea Captain,' *Helena Campbell* in Talfourd's 'Glencoe' (1840), *Lady Dorothy* in Serle's 'Master Clarke,' *Clara Douglas* in Bulwer's 'Money,' and the heroine of Troughton's 'Nina Zforza' (1841). From the Haymarket Macready returned to Drury Lane as manager, and Miss Faucit went with him to play, as before, the "feminine lead." She joined him in February, 1842, and remained with him till June, 1843, when he surrendered the direction of the theatre. Her original parts during this period included *Sophronia* in Griffin's 'Gisippus,' *Angiolina* in Byron's 'Marino Faliero,' *Maddalene* in 'Plighted Troth,' *Lady Mabel* in Westland Marston's 'Patrician's Daughter,' *Mildred* in Browning's 'Blot on the Scutcheon,' *Lady Laura* in Knowles's 'Secretary,' and *Elfrida* in Smith's 'Athelwold.' She also played *Angelica* in Congreve's 'Love for Love' and the *Lady* in 'Comus.' Acting with Macready at Dublin in May, 1842, she had undertaken for the first time *Virginia* in Knowles's play, and *Lady Macbeth*. In November, 1843, she began a provincial "starring" tour, in the course of which she visited Edinburgh, Glasgow, Dundee, Cork, and Limerick, figuring in a round of her most popular rôles, and appearing at Cork, for the first time, as *Ophelia* (1844). Next came an engagement in Paris, with Macready, in December, 1844, and January, 1845. In the French capital her *Desdemona*, *Ophelia*, *Virginia*, *Lady Macbeth*, and *Juliet* were received with enthusiasm by both press and public. Another provincial tour followed, and in the course of it (1845) she was seen in Dublin as *Antigone* (q.v.) for the first time. At Edinburgh her *Lady Macbeth* was witnessed by "Christopher North," who declared it to be "the true" one—"Mrs. Siddons has misled us!" Returning to the country next year, she presented at Dublin her *Isabella* in 'The Fatal Marriage' and her *Iphigenia* in 'Iphigenia in Aulis.' At the Haymarket in October, 1847, she played *Florence Delmar* in the original cast of Westland Marston's 'The Heart and the World.' At Edinburgh in 1848 she added to the list of her parts *Anne Bracegirdle* in Oxenford's 'Tragedy Queen' (q.v.). Her *Evadne* in Shiel's drama (q.v.) was first submitted to the public in the same year, at Dublin. At Sheffield in 1850 she was the first *Iolanthe* in Sir Theodore Martin's adaptation of 'King René's Daughter' (q.v.). Another original part, also in 1850, was that of *Marie de Meranie* in Westland Marston's 'Philip of France,' at the London Olympic. In August, 1851, Miss Faucit was married to Sir (then Mr.) Theodore Martin. Her next appearance on the boards was made in April, 1852, at Manchester, where she played *Adrienne Lecouvreur* for the first time, in an adaptation made by her husband. Just a year later she appeared at the Haymarket as the first representative of the heroine of Browning's 'Colombe's Birthday'

(*q.v.*), while in June, 1855, at the same theatre, she was the original *Margaret* in Saunders's 'Love's Martyrdom' (*q.v.*). "This," says her husband and biographer, "was the last of the many characters which, according to a current phrase, she created." From this time onwards, till 1871—when, after a farewell engagement at Manchester, she abstained from the regular practice of her profession—Miss Faucit confined herself to performances, in London and the country, of the most popular characters in her wide repertory. She acted at Her Majesty's and the Lyceum in 1858, and at Drury Lane in 1864 and 1866. Between 1873 and 1879 she made several single appearances for the benefit of individuals or institutions. Thus in the former year she played *Rosalind* at the Haymarket; in 1874, *Lady Teazle* at Drury Lane, and *Beatrice* at the Haymarket; in 1875, *Rosalind* at Drury Lane, and *Iolanthe*; in 1876, *Iolanthe* at the Lyceum; in 1879, *Beatrice* in the Shakespeare Memorial Theatre, Stratford-on-Avon (of which she had laid the foundation-stone in 1877), and, later in the same year, *Rosalind* at Manchester. This last was her final appearance on the stage. For biography and criticism, see Miss Faucit's volume 'On Some of Shakespeare's Female Characters' (1885), in which there is much autobiographical matter; 'Helena Faucit (Lady Martin),' by Sir Theodore Martin (1900); and 'Actors and Actresses of Great Britain and America' (1886). For criticism, see Sir Archibald Alison's 'Essays' (1850), Henry Morley's 'Journal of a London Playgoer' (1866), Sir Arthur Helps's 'Realmah' (1868), and *Blackwood's Magazine* for December, 1835 (an article by Miss M. Stokes). Sir Archibald Alison wrote of Miss Faucit: "She is a combination of Mrs. Siddons and Miss O'Neill; with the majestic air and lofty thoughts of the former, and as great pathetic power, not less winning grace, but far greater variety than the latter. Flexibility of power is her great characteristic, versatility her distinguishing feature. Like Garrick, she excels equally in tragedy or elegant comedy: it is hard to say whether her *Rosalind* is the more charming or her *Lady Teazle* the more fascinating, her *Belvidera* the more moving or her *Juliet* the more heart-rending. Dark raven locks, a fine figure, and singularly expressive countenance, bestow on her all the advantages which, in addition to the highest mental gifts, beauty never ceases to confer on woman; and a disposition marked by deep feeling, alternately lively and serious, sportive and mournful, playful and contemplative, gives her that command of the expression of different emotions and that versatility of power which constitute her great and unequalled charm." In 1843 Browning wrote in Miss Faucit's album a poem which concluded thus—

"'Genius' is a common story!
Few guess that the spirit's glory
They hail nightly, is the sweetest,
Fairest, gentlest, and completest
Shakespeare-Lady's, ever poet
Longed for: few guess this: I know it."

Faucit, John Saville. Actor, theatrical manager, and dramatic writer, died 1857; after a good deal of experience in the provinces as an actor, went with his wife (*q.v.*) in 1813 to Covent Garden, where he "performed low-comedy characters of little importance." He afterwards became manager of the Margate, Gravesend, and Greenwich Theatres. It was written of him in 1825: "He is a man about the size of Kean, with an expressive countenance. He is allowed to be a very excellent serio-pantomime actor, and has very considerable talent as a low comedian" (Oxberry's 'Dramatic Biography'). Later he was a member of the Adelphi company under Yates, and, still later, manager of the Nottingham Theatre. He was the author of the following plays—'Fair Rosamond' (1821), 'Newton Foster' (1836), 'Wapping Old Stairs' (1837), 'Aldgate Pump' (1841), 'The Bump of Benevolence' (1841), 'The Last Shilling' (1844). His son, EDMUND SAVILLE FAUCIT (born 1811, died 1857), played "lead" at the Surrey, Victoria, and City of London Theatres between 1837 and 1852. See FAUCIT, HELENA, and FAUCIT, MRS.

Faucit, Mrs. John Saville [Harriett Diddear]. Actress, born 1789, died 1857; made her professional *début* at Dover in 1804, and in 1805 was married to John Saville Faucit (*q.v.*). With him she acted successively at Richmond, on the Norwich circuit, and at Newcastle, making her first appearance in London at Covent Garden on October 7, 1813, as *Desdemona*, which was followed by her *Juliet*, her *Volumnia*, her *Queen* in 'Richard III.,' and so forth. Among her other rôles were *Cleopatra*, *Lady Constance*, *Hermione*, *Isabella* ('Fatal Marriage'), *Belvidera* ('Venice Preserved'), *Lady Teazle*, the *Widow Cheerly*, etc. "For tragic assumptions generally," wrote a contemporary critic, "we do not think her eminently qualified; she is better calculated to represent the heroines of melodrama or the sentimentalists of comedy" (Oxberry's 'Dramatic Biography,' 1825). She retired from the stage in 1824. "She was," says Sir Theodore Martin, "tall and singularly handsome, and her fine figure and distinction of manner appear to have given a special charm to her varied accomplishments as an actress." On the death of her husband, in 1857, she married William Farren (1786-1861).

Faulconbridge, Philip. The natural son of Richard I. in SHAKESPEARE'S 'King John' (*q.v.*).

Faulkener. A tragedy in five acts, by WILLIAM GODWIN, first performed at Drury Lane in December, 1807, with Elliston in the title part, R. Palmer as *Benedetto Marsigli*, Powell as *Count Orsini*, Mrs. Powell as *Countess Orsini*, and Mrs. H. Siddons as *Lauretta Delmonte*. *Faulkener* is the son of the *Countess* by a former union; *Lauretta*, seduced by the *Count* and deserted by him on his marriage, employs *Benedetto*

to tell *Faulkener* that his mother has been the mistress of Charles Stuart (afterwards Charles II.). *Faulkener* fights *Benedetto* and kills him, is arrested, but is acquitted after his mother has made public confession of her fault. This play was admittedly founded on an incident in Defoe's story of 'Roxana; or, The Fortunate Mistress.'

Faulkland. The fretful lover of *Julia* (*q.v.*) in SHERIDAN'S 'Rivals' (*q.v.*).

Faulkner. The name of characters in (1) 'Man and Wife' (*q.v.*) and (2) Lord LYTON'S 'Rightful Heir' (*q.v.*).

Fauntleroy, Little Lord. See LITTLE LORD FAUNTLEROY.

Fausta. Wife of *Crispus* in LEE'S 'Constantine the Great' (*q.v.*).

Faustine. A drama in three acts, by Sir CHARLES L. YOUNG (*q.v.*), first performed at Bristol on April 9, 1880; produced at the Olympic Theatre, London, on June 24, 1880.

Faustus and Faust. The history of Faustus, so far as the English stage is concerned, begins with the year 1588—that in which (it would appear) (1) 'The Tragical History of Dr. Faustus,' by CHRISTOPHER MARLOWE, was first performed. In the previous year there had been published, at Frankfurt-on-the-Main, the 'Historia von D. Johann Fausten, dem weit-beschreyten Zauberer und Schwartzkünstler,' a work on which, it is believed, was based 'A Ballad of the Life and Death of Doctor Faustus, the Great Conjuror,' published later in 1587. In 1588 there was a second edition of the 'Historia,' from which was made an English version, issued shortly after, entitled 'The History of the Damnable Life and Deserved Death of Dr. John Faustus.' Upon this translation was based, it seems clear, the play by Marlowe (apparently the first upon the subject). To the 'Historia,' in some form, Marlowe (says Havelock Ellis) "generally adhered; and in the incidents of the drama, and their sequence, he followed his authority. The wearisome comic passages, which Marlowe may or may not have written, are copied with special fidelity." For the rest, "Marlowe changed the point of view. Faust is no longer an unintelligible magician looked at from the outside, but a living man thirsting for the infinite. . . . Marlowe's Faustus is not impelled, like the Faustus of the legend, by the desire of 'worldly pleasure;' . . . it is power, power without bound, that he desires, all that is in the world, the lust of the flesh and the lust of the eyes and the pride of life. . . . For Marlowe, also, magic was a possible reality." Marlowe's play seems to have been first published in 1601, but the earliest known edition is dated 1604. In this are included certain "additions" from other hands. Further additions, "comic" and otherwise (ascribed by Fleay to Dekker), occur in an edition of 1616. Among recent separate editions of the text are those of A. W. Ward (1878), Henry Morley (1886), and Israel

Gollancz (1897). See also the editions of Marlowe's works by Dyce, Cunningham, Ellis, and Bullen. There is no doubt that Marlowe's Faustus was one of Alieyn's parts. The play was revived by the Elizabethan Stage Society in 1896, being performed at St. George's Hall, London, on the evening of July 2 and the afternoon of July 4. For criticism, see Hazlitt, Charles Lamb, and Addington Symonds.—At the Queen's Theatre in Dorset Gardens there was produced, between 1684 and 1688, a farce in three acts, by WILLIAM MOUNTFORT (*q.v.*), entitled (2) 'The Life and Death of Dr. Faustus, with the Humours of Harlequin and Scaramouch.' This was an adaptation of Marlowe's work. Mountfort, says Genest, "has taken the serious scenes almost word for word, with omissions only. In the comic scenes he has made some immaterial changes. He has added Harlequin and Scaramouch, two very good comic characters," acted respectively by Jevon and Leigh. The piece was printed in 1697.—From farce Faustus degenerated into pantomime, figuring as the central personage in (3) 'Harlequin Dr. Faustus, with the Masques of Deities,' performed at Drury Lane in 1723, and revived, with alterations by Woodward, in 1766.—Later in 1723 there was produced at Lincoln's Inn Fields another pantomime, entitled (4) 'The Necromancer; or, Dr. Faustus' (*q.v.*).—In December, 1793, the management of Covent Garden produced a pantomime named (5) 'Harlequin and Faustus; or, The Devil will have his own,' for which Samuel Arnold wrote the music.

In 1798 Goethe published the first part of his 'Faust,' and, from that time onward, English plays on the subject of Faust were all more or less indebted to that work, of which, by the way, the chief English translations are those by A. Hayward (1833), J. Anster (1835), Sir T. Martin (1870), Bayard Taylor (1871), and Miss A. Swanwick (1879).—On May 16, 1825, came (6) 'Faustus,' a romantic drama in three acts (and with songs), by G. SOANE and D. TERRY, produced at Drury Lane, with Wallack as *Faust*, Terry and "O." Smith as *Mephistopheles*, Harley as *Wagner* (pupil of *Faustus*), Miss J. Paton as *Rosolia*, Miss Stephens as *Adine*, etc. "Terry," says Genest, "seems to have acted *Mephistopheles* when he speaks, and 'O.' Smith when he does not speak." In this piece, *Faustus*, who has seduced *Adine*, *Rosolia*'s cousin, falls in love with, and, aided by *Mephistopheles*, carries off, *Rosolia* herself. Instigated by *Mephistopheles* he kills, and assumes the form of, the King of Naples.—To September, 1842, belongs (7) the romantic drama in two acts, by H. P. GRATTAN, entitled 'Faust; or, The Demon of the Drachenfels,' and first performed at Sadler's Wells. In this piece, T. Lyon was *Faust*, Henry Marston *Mephistopheles*, Miss Caroline Rankley *Marguerite*, and Mrs. R. Barnett *Hanchen* (the sewing-maid). (8) In the same year a version of 'Faust' was brought out in New York, with Wallack in the title part.

In August, 1850, 'Faust et Marguerite,' a

play by MICHEL CARRÉ, founded on the first part of Goethe's drama, was produced at the Gymnase, Paris, with Bressant as *Faust*, Lesueur as *Mephistopheles*, and M^{lle}. Rose Chéri as *Marguerite*. Of this drama T. W. ROBERTSON made a translation, in three acts, which, entitled (9) 'Faust and Marguerite,' was first performed at the Princess's Theatre, London, on April, 1854, with David Fisher as *Faust*, C. Kean as *Mephistopheles*, J. F. Cathcart as *Valentine*, H. Saker as *Siebel*, Miss Carlotta Leclercq as *Marguerite*, and Mrs. Winstanley as *Martha*. This piece was revived at the Princess's in 1858, and at the same theatre in April, 1871, with Phelps as *Mephistopheles* and Miss Rose Leclercq as the heroine. With Miss Wallis as *Marguerite*, it was revived at the Theatre Royal, Manchester, in February, 1873. It was reproduced at the Queen's, Manchester, in May, 1901, with H. Cooper-Cliffe as *Mephistopheles*, J. Wainwright as *Valentine*, Miss Clara Denman as *Marguerite*, and Miss Alice Belmore as *Martha*.—The Princess's production was travestied by J. HALFORD, in an "operatic extravaganza" entitled (10) 'Faust and Marguerite; or, The Devil's Draught,' first performed at the Strand Theatre, London, on June 8, 1854, with Miss G. Hodson as *Faust*, C. Bernard as *Brandynose*, Miss H. Gordon as *Marguerite*, and the author as *Mephistopheles*. This burlesque, modernized and revised by its author, was revived at the Olympic Theatre, London, December, 1866, with Miss E. Farren as *Faust*, Miss Sheridan as *Valentine*, G. Vincent as *Mephistopheles*, W. H. Eburne as *Brandynose*, Dominic Murray as *Marguerite-Tietjens-Patti-Lucca-Wezen*, and Mrs. Stephens as *Martha*.

In 1859 Gouond's 'Faust,' with libretto by CARRÉ and BARBIER, was brought out at the Théâtre Lyrique, Paris. (11) With an English libretto by H. F. CHORLEY (*q.v.*), it was produced at Her Majesty's Theatre, London, on January 23, 1864. (12) 'Faust and Marguerite,' a travesty by F. C. BURNAND, was first performed at the St. James's Theatre, London, on July 9, 1864, with Ashley as *Faust*, C. J. Mathews as *Mephistopheles*, H. J. Montague as *Valentine*, Mrs. Charles Mathews as *Marguerite*, and J. Clarke as *Dame Martha*. (13) 'Faust; or, The Fate of Margaret,' a romantic play in four acts and in blank verse, adapted by BAYLE BERNARD from Goethe's play, was first performed (with music by Haydn, Weber, Spohr, Mendelssohn, and Bishop) at Drury Lane on October 20, 1866, with E. Phelps as *Faust*, W. Harrison as *Valentine*, C. Harcourt as *Siebel*, F. Barsby as *Wagner*, Mrs. Hermann Vezin as *Margaret*, Mrs. H. Vandenhoff as *Martha*, S. Phelps as *Mephistopheles*, and other parts by C. Warner, W. McIntyre, C. Seyton, etc.; revived at Drury Lane in September, 1867, with Phelps and Mrs. Vezin as before. (14) 'Faust; or, Marguerite's Mangle,' a burlesque by C. H. HAZLEWOOD, Britannia Theatre, London, March 25, 1867. (15) 'Very Little Faust and More Mephistopheles,' by F. C. BURNAND (1869) (*q.v.*). (16) 'Little Faust'

(*q.v.*), words by H. B. FARNIE, music by Hervé (1870). (17) 'Faust and Marguerite;' pantomime by W. OSMAN, East London Theatre, December, 1873. (18) 'Little Doctor Faust,' by H. J. BYRON (1877) (*q.v.*). (19) 'Gretchen,' by W. S. GILBERT (1879) (*q.v.*). (20) 'Faust in Three Flashes;' a musical oddity, music by W. A. Langstone, words by J. J. Blood, Prince of Wales's Theatre, Birmingham, March 5, 1884. (21) 'Dr. Faust and his Marguerite' (*q.v.*): a burlesque (1885). (22) 'Faust in Forty Minutes;' a burlesque by FRED. LOCKE, Gaiety Theatre, Glasgow, August 17, 1885.

(23) 'Faust;' a tragedy in a prologue and five acts, adapted and arranged by W. G. WILLS from the first part of Goethe's tragedy, was first performed at the Lyceum Theatre, London, December 19, 1855, with Henry Irving as *Mephistopheles*, H. B. Conway (and, later, George Alexander) as *Faust*, G. Alexander as *Valentine*, S. Johnson as *Siebel*, Norman Forbes as a student, H. Howe as the Burgomaster, Martin Harvey as a soldier, Mrs. Stirling as *Martha*, Miss Ellen Terry as *Margaret*, T. Mead, J. Carter, and J. Archer as witches, etc.; produced, for the first time in America, at the Star Theatre, New York, November 7, 1857, with H. Irving and Miss Terry in their original parts; revived at the Lyceum in April, 1888, with H. Irving, Miss Terry, and G. Alexander as before, C. Glenney as *Valentine*, Mrs. Chippendale as *Martha*, etc.; revived at the Lyceum in April, 1894, with H. Irving and Miss Terry as before, W. Terriss as *Faust*, Julius Knight as *Valentine*, Miss M. A. Victor as *Martha*, Miss Kate Phillips as *Bessy*, etc. (24) 'Faust and Loose; or, Broken Vows;' a burlesque by F. C. BURNAND (*q.v.*), first performed at Toole's Theatre, London, on February 4, 1886, with J. L. Toole as *Mephistopheles*, E. D. Ward as *Faust*, W. Brunton as *Valentine*, Miss Marie Linden as *Margaret*, and G. Shelton as *Margaret's* mother. (25) 'Faust and Co.:' a "new [burlesque] version of the old story," by GEORGE LASH GORDON, Theatre Royal, Greenock, February 27, 1886. (26) 'Faust Up to Date;' a burlesque in three acts, by G. R. SIMS and HENRY PETTIT, music by Herr Meyer Lutz, first produced, October 30, 1888, at the Gaiety Theatre, London, with Harry Parker as old *Faust*, Miss Fanny Robina as young *Faust*, E. J. Lonnen as *Mephistopheles*, G. Stone as *Valentine*, Miss J. McNulty as *Siebel*, Miss E. Broughton as *Wagner*, Miss Maria Jones as *Martha*, Miss Florence St. John as *Marguerite*, and other parts by Miss F. Levey and Miss Mabel Love; produced at the Broadway Theatre, New York, December 10, 1889; revived at the Gaiety, London, in July, 1892. (27) 'Faust;' a burlesque, Standard Theatre, London, July 20, 1891. (28) 'The Damnation of Faust' (*q.v.*), by HECTOR BERLIOZ (Liverpool, 1894). (29) 'Little Mister Faust;' a burlesque, words by ARTHUR LESLIE, music by Frank Foster, Parkhurst Theatre, Holloway, August 18, 1894. (30) 'Faust and Margaret;' a play by BRIAN

DALY and C. W. SOMERSET, Opera House, Leicester, January 30, 1899, with C. W. Somerset as *Mephistopheles* and Miss Violet Clayton as *Margaret*; West London Theatre, February 13, 1899.—*Faust* is a character in BURNAND'S 'Alonzo the Brave,' and in 'Mefistofele II.'

Fauvette. An opéra-comique in three acts, based on 'La Fauvette du Temple' (Paris, 1855), music by André Messager, libretto adapted by ALFRED RAY and L. FONTAINE, first performed at the Lyceum Theatre, Edinburgh, May 18, 1891; produced at the Royalty Theatre, London, on November 16, 1891, with Miss Florence Burns in the title part, and other rôles by H. Lingard, W. H. Rawlins, H. Child, etc.

Faux Bonshommes (Les). See HUMBURG.

Favart, Charles and Madame. See MADAME FAVART.

Favette. (1) A comedietta in one act, adapted by JOHN TRESAHER from a story by Ouida, and first performed at the Vaudeville Theatre, London, January 29, 1835. (2) A play by ESTELLE CLAYTON, performed in U.S.A.

Favonia. Wife of *Virginius* in SOUTH-ERNE'S 'Fall of Capua' (*q.v.*).

Favourite (The). (1) A play by AUBREY BOUCICAULI (*q.v.*), first performed at San Francisco on October 24, 1892, with the author as the hero and E. J. Henley as a detective. The "favourite" is a race-horse. (2) A musical farce in one act, words by CAPTAIN COE, music by Geo. L. Chesterton, Crystal Palace, April 24, 1893. (3) A sporting drama in four acts, by RIADA, Elephant and Castle Theatre, London, March 13, 1899.

Favourite of Fortune (The). A comedy by WESTLAND MARSTON (*q.v.*), first performed at Glasgow in March, 1866, with E. A. Sothorn as *Frank Annerley*, Miss Kate Savile as *Hester Lorrington*, Miss Golier as her sister *Lucy*, Miss Hodson as *Euphemia Witherby*, W. H. Kendal as *Tom Sutherland*, Fitzroy as *Fox Bromley*; produced at the Haymarket Theatre on April 2, 1866, with E. A. Sothorn and Miss Savile in their original parts, J. B. Buckstone as *Tom Sutherland*, W. H. Chippendale as *Fox Bromley*, Mrs. Chippendale as *Mrs. Lorrington*, Miss Nelly Moore as *Lucy Lorrington*, Mrs. E. Fitzwilliam as *Mrs. Witherby*, Miss Caroline Hill as *Euphemia*, Miss H. Lindley as *Camilla*; revived at Terry's Theatre on the afternoon of November 15, 1887, with C. Hayden Coffin as *Annerley*, W. Lugg as *Sutherland*, Sant Matthews as *Bromley*, Miss Lucy Roche as *Mrs. Lorrington*, Miss M. Millett as *Hester*, Miss R. Dearing as *Lucy*, Miss Webster as *Mrs. Witherby*, Miss Cudmore as *Euphemia*, and Miss M. Caldwell as *Camilla*.

Favourite of the King (The). An historical play in four acts, by F. S. BOAS and JOCELYN BRANDON, performed at the

Comedy Theatre, London, on the afternoon of March 11, 1890, with Royce Carleton in the title part (*Duke of Buckingham*), and other rôles by Miss Dorothy Dene, Miss Annie Rose, Mrs. C. L. Carson, Miss Louise Moodie, Bassett Roe, etc.

Faw, Fee, Fo, Fum. A pantomime by E. L. BLANCHARD, Drury Lane Theatre, December 26, 1867.

Fawcett, Charles S. Actor and playwright; author of 'Bubbles' (1831), 'A Tragedy' (1837), 'Katti' (1838), 'Madcap Midge' (1839), 'For Charity's Sake' (1891), 'Trooper Clairette,' adaptation (1892), 'Beauty's Toils' (1893), etc.; was in the original cast of 'The Paper Chase' (1838), 'Run Wild' (1838), 'Cycling' (1838), 'The Two Johnnies' (1839), 'Our Flat,' as *Reginald Sylvester* (1839), 'A Night's Frolic' (1891), 'The Mischief-maker' (1891), 'The Sequel' (1891), 'A Lucky Dog' (1892), etc.

Fawcett, Edgar. American playwright; author of 'Americans Abroad,' 'The Earl,' 'The False Friend,' 'Sixes or Sevens,' etc.

Fawcett, John. Actor, died 1793; was "brought up under Dr. Arne, was a good musician and a respectable singer, and sustained originally many vocal characters in 'Midas' [1764], 'Cymon' [1767], etc., etc." (Oxberry's 'Dramatic Biography'). He was, says the same authority, "an actor of more utility than note."

Fawcett, John. Actor and vocalist, born 1768, died 1837; son of John Fawcett (died 1793); was apprenticed to a linen-draper, but ran away from home, and made his first appearance as a player at Margate under the name of "Foote." He went afterwards to Tunbridge, where he played *Romeo*, *Shylock*, *Othello*, etc., and was very popular. Joining the York circuit in 1787, he made such a success as *Jemmy Jump* in O'Keefe's 'Farmer' that he was induced to confine himself for the future to the comic drama. His reputation in this department secured him an engagement at Covent Garden, where he made his London debut on September 21, 1791, as *Caleb* in 'He Would be a Soldier' and *Simpkin* in 'The Deserter.' With this theatre he maintained connection till his retirement from the stage in 1830. In 1798 he was engaged to appear at the Haymarket, of which he became stage-manager, and with which he remained associated till 1808, returning to it in 1816. Among the original parts sustained by him at these two play-houses were those of *Dr. Pangloss* in 'The Heir at Law' (1797), *Caleb Quotem* in 'Throw Physic to the Dogs' (1798) and 'The Review' (1800), *Olafod* in 'The Poor Gentleman' (1801), *Job Thornberry* in 'John Bull' (1804), *Bartholo* in 'The Barber of Seville' (1818), *Rolamo* in 'Clari' (1823), and *Captain Copp* in 'Charles II.' (1824). His miscellaneous parts included *Falstaff*, *Touchstone*, *Sir Pertinax*, *Sycophant*, *Lord Ogleby*, old *Dornton*, and *Puff*. He married Mrs. Mills

in 1788, and Miss Gaudry about 1806. From 1808 to 1837 he was treasurer and trustee of the Covent Garden Theatrical Fund. His contributions to stage literature include 'Obi' (1800), 'Perouse,' an adaptation (1801), 'The Fairies' Revel' (1802), and 'The Enchanted Island,' an adaptation (1804); he was also co-author, with Dibdin, of 'The Brazen Mask' (1802) and 'The Secret Mine' (1812). "Full of *vis comica*, delighting his audiences by his first representations of the whimsicalities and eccentricities of our race, without any objection to a little caricature . . . yet," says W. Robson, "had he something in him clearer than all this, for the best tragedian held not our human sympathies more completely in his power than did John Fawcett. . . . His comedy had, perhaps, too much mannerism in it, but his pathetic was Nature's own" ('The Old Playgoer'). "Nobody," says Hazlitt, "could give the *vieu halloa* of a fox-hunting country squire like him. . . . In turbulent and pragmatical characters, and in all that cast of parts which may be called the *slang* language of comedy, he hardly had his equal" ('Criticism and Dramatic Essays'). See, also, Wilkinson's 'Wandering Patentee,' 'Thespian Dictionary' (1805), Leigh Hunt's 'Performers of the London Theatres' (1807), 'Biographia Dramatica' (1812), Genest's 'English Stage' (1832), and Planché's 'Recollections and Reflections' (1870).

Fawn, James. Actor and comic singer; appeared as *Jerry* in 'Life in London Fifty Years Ago' (1870), *Daddy Goberon* in Musker's 'Atonement' (1872), *Duretette* in 'The Inconstant' (1877), and in the following pantomimes: 'Children in the Wood' (1874-5), 'Mother Goose' (1880-1), 'Sindbad' (1882-3).

Fawsitt, Amy [Mrs. Menzies]. Actress, died in New York, December 26, 1876; after experience at Plymouth and Newcastle-on-Tyne, made her London *début* at the Holborn Theatre on May 1, 1869, as *Flora Granger* in 'The Mistress of the Mill' (*q.v.*). She went next to the Vaudeville, where she was the first representative of *Rose Chérie* in Craven's 'Philomel' (1870), *Jemima* in Halliday's 'For Love or Money' (1870), *Lottie* in Albery's 'Two Roses' (1870), and *Jenny* in Albery's 'Apple Blossoms' (1871). She was seen at the same theatre as *Lady Teazle*, *Sophia* (in 'The Road to Ruin'), and *Lady Gay Spanker*. She afterwards played some engagements in America.

Fay o' Fire (The). A romantic opera in two acts, written by HENRY HERMAN, composed by Edward Jones, and first performed at the Opéra Comique, London, on November 14, 1885, with Miss Agnes Delaporte as *Ina* (the fay), and Miss Marie Tempest, Miss M. Grahame, Fredk. Leslie, H. Walsham, F. Wood, and C. Manners in other parts. An interval of five hundred years was supposed to elapse between the two acts.

Fay o' the Fern (The). A fantastical

farce in one act, by ROBERT GEORGE LEGGF, New Theatre, Oxford, February 4, 1893; produced in two acts, Comedy Theatre, London, on the afternoon of March 6, 1893.

Fayre Rosamond. See FAIR ROSAMOND.

Fazio. A tragedy in five acts, by HENRY HART MILMAN, Dean of St. Paul's. In Oxberry's 'Dramatic Biography' we read: "The circumstances which attended this tragedy are peculiar. It was originally offered to Covent Garden Theatre and refused; afterwards it was printed [in 1815] and was to enter a second edition [1816], and Mr. Dibdin, of the Surrey Theatre, melodramatized it. [This was in 1817, with Huntley as *Giraldi Fazio* and Miss Taylor as *Bianca*.] Miss Somerville [afterwards Mrs. Bunn] had long read the work with delight, and suggested the play to Mr. Dimond [of Bath]. They accordingly 'cut' the book, and arrangements were made for its production," which took place at the Bath Theatre in January, 1818, with Conway as *Fazio*, Chatterley as *Bartolo*, Foote as the *Duke of Florence*, Miss Somerville as *Bianca*, and Mrs. Chatterley as the *Marchesa Aldabella*. On her return to London, Miss Somerville suggested the production of the piece at Drury Lane, but her advice was not taken, and the play accordingly made its metropolitan *début* at Covent Garden in February, 1818, with Miss O'Neill as *Bianca*, Mrs. Faucit as *Aldabella*, Charles Kemble as *Fazio*, Blanchard as *Bartolo*, and Egerton as the *Duke*. The piece had fifteen representations. It was revived at Drury Lane in October, 1823, with Mrs. Bunn once more as *Bianca*, Mrs. Glover as *Aldabella*, Younge as *Fazio*, and Terry as *Bartolo*. Among more recent revivals may be named those at the Princess's, London, in 1845, with Miss C. Cushman as *Bianca*, Graham as *Fazio*, and Oxberry as *Bartolo*; at Sadler's Wells on December 2, 1847, with H. Marston as *Fazio* and Miss Laura Addison as *Bianca*; at Drury Lane in April, 1850, with Cooper as *Fazio*; at Sadler's Wells in 1851, with Miss Glyn as *Bianca*; at the Haymarket in January, 1854, with Miss C. Cushman again as *Bianca*; at Drury Lane in December, 1854, with Miss Marriott as *Bianca*; at the Lyceum (in Italian) in June, 1857, with M^{me}. Ristori as *Bianca* [for a description of this performance see Morley's 'London Playgoer']; at the Adelphi in 1865, with Miss Bateman as *Bianca*, Mrs. Billington as *Aldabella*, G. Jordan as *Fazio*, C. J. Smith as *Bartolo*, and Stuart as the *Duke*; at the Gaiety on March 13, 1876; at the Lyceum in January, 1877, with Miss Bateman again as *Bianca*; in the English provinces in 1877, with Mrs. Lancaster-Wallis as *Bianca*; at Liverpool in May, 1887, with Miss Mary Anderson as *Bianca* [in which part she had first appeared, in America, in 1876]; at the Strand on the afternoon of July, 1890, with Miss Ivanowa as *Bianca*, Mrs. Bennett as *Aldabella*, Lewis Waller as *Fazio*, John Carter as *Bartolo*, and Julian Cross as the *Duke*. *Fazio* and *Bianca* are man and wife,

but the former has been in love with *Aldabella*. *Bartolo*, a rich miser, has been set upon by robbers, and dies of his wounds. His assailants, however, have not captured his money, and *Fazio*, who is not well-to-do and knows the facts, buries the miser, and then carries off his wealth. Later he succumbs to the fascinations of *Aldabella*, and *Bianca*, distraught with jealousy, hints to the *Duke* that the body of *Bartolo* is to be found in the garden of the house formerly occupied by *Fazio*. It is discovered there, and *Fazio* is charged with murder. He is executed in due course, *Aldabella* is sent into a convent, and the sorrowing and repentant *Bianca* dies of a broken heart.

"Fear no more the heat o' the sun." First line of the song sung by *Guiderius* and *Arviragus* over the body of *Imogen*, in act iv. sc. 2 of 'Cymbeline.' William Collins wrote "a song to be sung by *Guiderius* and *Arviragus* over *Fidele*."

Fear of Robert Clive (The). A play in one act, by SARAH GRAND and HALDANE M'FALL, performed, "for copyright purposes," at the Lyceum, London, July 14, 1896.

Fearful Fog (A). A farce by FREDERICK HAY, first performed at Glasgow in February, 1871; produced at the Vaudeville Theatre, London, on April 22, 1871.

"Fearful Tragedy in the Seven Dials." A farce in one act, by CHARLES SELBY, adapted from 'Le Massacre des Innocents,' and first performed at the Adelphi Theatre, London, May 4, 1857, with E. Wright and Paul Bedford in the cast.

Feast of Bacchus (The). A comedy "in the Latin manner," founded by ROBERT BRIDGES (*q.v.*) on the 'Heautontimorumenos' of Terence.

Featherbrain. (1) A comedy in three acts, adapted by JAMES ALBERY from the 'Tête de Linotte' of Barrière and Gondinet, and first performed at the Criterion Theatre, London, on June 23, 1884, with W. Mackintosh as *Coney*, G. Giddens as *Day*, W. Blakeley as *Pettigrew*, C. D. Marius as *Ruy Gomez*, Miss Marie Jansen as *Mrs. Coney*, Miss R. Saker as *Mrs. Pettigrew*, Miss Norreys as *Gimp*, and other parts by Miss Evesson, Miss A. Rose, and Miss Vining; produced at the Madison Square Theatre, New York, in May, 1889, with Miss Minnie Maddern as *Mrs. Coney*, Miss Adeline Stanhope as *Mrs. Pettigrew*, Wilton Lackaye as *Gomez*, etc. (2) A play by D. D. LLOYD, performed in U.S.A.

Featherley, Felix and Mrs. Characters in STIRLING COYNE'S 'Everybody's Friend' ('The Widow Hunt').

Featherston, Vane. Actress; was in the original casts of 'The Pickpocket' (1886), 'The Lodgers' (1887), 'The Doctor' (1887), 'The Arabian Nights' (1887), 'The Spy' (1888), 'Nerves' (1890), 'Jane' (1890), 'Husband and Wife' (1891), 'The Awakening'

(1892), 'To-day' (1892), 'A Comedy of Sighs' (1894), 'The Swordsman's Daughter' (1895), 'One of the Best' (1895), 'In the Days of the Duke' (1897), 'Sweet-and-Twenty' (1901), 'The Great Millionaire' (1901), etc.

Featherstone, Felix and Mrs. Husband and wife in GRUNDY'S 'Snowball' (*q.v.*).

Featherstone, Isabella. See PAUL, MRS. HOWARD.

Fechter, Charles Albert. Actor and playwright, born *circa* 1822-1824; died August 5, 1879; had a German father and an English (or, as some say, a Piedmontese) mother. His birthplace, according to one authority, was London, and, according to another, Belleville, Paris. It was in Paris that he first acted—in 1840, and at the Salle Molière—as an amateur. Between 1844 and 1860 he appeared at the Comédie Française, the Vaudeville, the Ambigu Comique, the Variétés, the Théâtre Historique, the Porte of St. Martin, and the Odéon, being the original representative of *Louis* and *Fabien* in 'Les Frères Corses' and of *Armand* in 'La Dame aux Camélias.' In 1845 he acted in London as member of a French company. His first appearance in England as an English-speaking actor was at the Princess's Theatre, London, on October 27, 1860, where he played *Ruy Blas* in Falconer's adaptation of Hugo's play (*q.v.*). On December 8 he figured at the same house as *Louis* and *Fabien dei Franchi*, in an English version of 'Les Frères Corses.' On February 11, 1861, at the same theatre, he was seen as *Don César de Bazan*, in an adaptation of the French play so named (*q.v.*). Next came, on March 20, 1861, his *début* as *Hamlet*, followed in October by appearances as *Othello*. January, 1863, witnessed his assumption of the management of the Lyceum Theatre, where he opened as *Henri de Lagardère* in 'The Duke's Motto' ('Le Bossu') (*q.v.*), this being succeeded in October by his *Angelo* in the first production of 'Bel Demonio' ('L'Abbaye de Castro') (*q.v.*). In October, 1864, he "created" the character of *Fanfan* in 'The King's Butterfly' ('Fanfan la Tulipe') (*q.v.*). In 1865 he was the first interpreter of *Robert Macaire* in 'The Roadside Inn' ('L'Auberge des Adrets') (*q.v.*), of *Belphegor* in 'The Mountebanks' ('Paillassé'), of *Leone Salviati* in 'The Watch Cry' ('Lazare le Patre') (*q.v.*), and of *Edgar* in Palgrave Simpson's 'Master of Ravenswood' (*q.v.*). To 1867 (January) belongs Fechter's *Maurice d'Arbel* in 'Rouge et Noir' ('Trente Ans de la Vie d'un Joueur'), and (October) his first appearance as *Claude Melnotte*. In November of this year he retired from the Lyceum, and appeared at the Adelphi as the original *Oberreizer* in Dickens's and Collins's 'No Thoroughfare' (*q.v.*). In October, 1868, he figured at the same theatre as *Edmond Dantes* in a dramatization of 'Monte Cristo,' and in March, 1869, was the first interpreter there of the *Comte de Layrac* in his and

Wilkie Collins's 'Black and White' (*q.v.*). In 1870 he went to America, heralded by an article in the *Atlantic Monthly*, in which the writer, Dickens, said that he could not wish the American people a better actor than they would find in his friend. He made his *début* in January, at Niblo's Garden, New York, appearing as *Ruy Blas*. His success was immediate, and was sustained on tour. His London *rentrée* took place at the Adelphi in March, 1872. In the same year he became lessee of the French Theatre in New York, which he rechristened the Lyceum. In April, 1873, he appeared at the Grand Opera House, and just a year later was the first representative (at the Park Theatre) of *Karl* in 'Love's Penance' (adapted by himself from 'Le Medecin des Enfants'). In 1875 he met with two serious accidents, and after that he appeared only occasionally on the stage. At the time of his death he was occupant of a farm near Philadelphia. See Pascoe's 'Dramatic List' (1880), Kate Field's 'C. A. Fechter' (1882), and 'Actors and Actresses of Great Britain and America' (1866). "In 'Ruy Blas' and the 'Corsican Brothers' Fechter was recognized," says G. H. Lewes, "as an excellent actor—not by any means a great actor, very far from that; but one who, in the present condition of the stage, was considered a decided acquisition. He then played *Hamlet*, and gave a new and charming representation to a part in which no actor has been known to fail; hence the uncritical concluded that he was a great actor. But when he came to a part like *Othello*, which calls upon the rarest capabilities of an actor, the public then remembered that he was a foreigner, and discovered that he was not a tragedian. His *Hamlet* was one of the very best, and his *Othello* one of the very worst, I have ever seen. . . . His physique enabled him to represent *Hamlet*, and his naturalism was artistic. His physique wholly incapacitated him from representing *Othello*, and his naturalism, being mainly determined by his personality, became utter feebleness. . . . Fechter is lymphatic, delicate, handsome, and, with his long flaxen curls, quivering sensitive nostrils, fine eye, and sympathetic voice, perfectly represents the graceful prince" ('Actors and the Art of Acting'). "His success in 'The Duke's Motto'" (wrote Dutton Cook, in 1867) "led to an unfortunate selection of plays. 'Bel Demonio,' 'The King's Butterfly,' and 'The Watch Cry,' were found to be among the most worthless productions of the modern school of *drame* to which they pertain. Nor was Mr. Fechter more successful in his repertory of Frederick Lemaitre. . . . As *Robert Macaire*, it was clear that Mr. Fechter was rather a gentleman affecting the bravo, than, as he should be, a bravo aping the airs of a gentleman. While, for the dreary horrors of such a play as 'Rouge et Noir,' it was not possible for him, even with his utmost display of grace and skill and pathos, to obtain public countenance. . . . It is only just to recognize in Mr. Fechter an

artist who has conferred many benefits upon the English stage. He has afforded a valuable study to native comedians. His example is a sort of stimulus to new conceptions of character. He has exhibited the advantage of appraising theatrical methods from a fresh standpoint. . . . He has made the public acquainted with the value of grace and variety of gesture upon the stage, while he has put to rout many absurd conventions and customs which had obtained fixed acceptance among us" ('Nights at the Play,' 1883). See, further, Henry Morley's 'Journal of a London Playgoer,' the *Theatre* magazine for September and October, 1879, and *Scribner's Magazine* (vol. 21).—Fechter's son, PAUL, appeared with his father in 'Belphegor,' at the Lyceum in 1865. He died in May, 1888.

Federal Spy (The); or, **Pauline of the Potomacs.** A play produced at the New Bowery Theatre, New York.

Federigo, Count, figures in TENNYSON'S 'Falcon' (*q.v.*).

Fédora. A play in four acts, by Victorien Sardou, rendered in English by HERMAN MERIVALE, and first performed at the Haymarket Theatre, London, on May 5, 1883, with Mrs. Bernard Beere in the title part, Mrs. Bancroft as *Countess Olga*, Miss Julia Gwynne as *Dmitri*, C. F. Coghlan as *Loris Ipanoff*, S. B. Bancroft as *Jean de Sirieux*, C. Brookfield as *Gretch*, etc.; revived at the Haymarket Theatre in May, 1895, with H. B. Tree as *Loris*, Nutcombe Gould as *De Sirieux*, Holman Clark as *Gretch*, Mrs. Patrick Campbell (and, later, Mrs. Tree) as *Fédora*, Mrs. Bancroft as the *Countess*. The piece was produced in 1883 at Fourteenth Street Theatre, New York, with Miss Fanny Davenport as the heroine and R. B. Mantell as *Loris*. It was played in the English provinces in 1884, with Miss Laura Villiers as *Fédora* and Arthur Dacre as *Loris*.

Feeble. Uncle to *Harriet* in MURPHY'S 'Upholsterer' (*q.v.*).

Feeny, Michael. The informer in BOUCAULT'S 'Arrah-na-Pogue' (*q.v.*).

Feign'd Astrologer (The). A comedy translated from Corneille, who had himself borrowed from Calderon's 'El Astrologo Fingido,' printed in 1668.

Feigned Courtezans (The); or, **A Night's Intrigue.** A comedy by APHRA BEHN, acted at the Duke's Theatre in 1679, with Mrs. Barry as *Cornelia*, Mrs. Curre as *Marella*, Mrs. Lee as *Laura*, Betterton as *Galliard*, Smith as *Sir Harry Fillamour*, Crosby as *Julio*, Leigh as *Petro*, Nokes as *Sir Signal Buffoon*, Underhill as *Tickletext*, etc. *Cornelia* and *Marella* are sisters, who run away from home, and pretend to be courtezans, in which supposed character they have various adventures with *Galliard* and *Sir Harry*, whom in the end they marry. *Petro* is servant to the sisters; *Tickletext* is tutor to *Sir Signal*.

Feign'd Friendship. A comedy, performed at Lincoln's Inn Fields in 1699.

Feign'd Innocence (The). See SIR MARTIN MAR-ALL.

Feignwell, Colonel. The hero of Mrs. CENTLIVRE'S 'Bold Stroke for a Wife' (*q.v.*).

Feint Astrologue (Le). See EVENING'S LOVE, AN.

Felice, in MARSTON'S 'Antonio and Melinda' (*q.v.*), is "a shrewd, contemplative cynic, and sarcastic spectator of the drama of human life."

Felicia. A play adapted by A. R. CAZAUAN from 'Le Fils de Coralie' of Delpit, and first performed at the Union Square Theatre, New York, 1881, with Miss Rose Eytinge, Miss Sara Jewett, C. Thorne, and J. Parselle in the cast. See CORALIE.

Felicia. Wife of *Gramont* in Mrs. COCKBURN'S 'Fatal Friendship' (*q.v.*).

Felix; or, The Festival of Roses. An opera in two acts, written by JOHN OXENFORD, composed by Meyer Lutz, and performed in 1865.

Felix, Don, in Mrs. CENTLIVRE'S 'Wonder' (*q.v.*), is the lover of *Violante*.

Felix and Philiomena. A "history, shewed and enacted" at Greenwich, by Her Majesty's servants, in January, 1585.

Felon of Bruges (The). A play described as "a paraphrase" of 'Therese the Orphan of Geneva,' the heroine of the latter becoming the hero of the former.

Felon's Bond (The). A drama in three acts, by W. E. SUTER; first performed at the Queen's Theatre, London, on September 10, 1859.

Felton, John. See JOHN FELTON.

Female Academy (The). A comedy by the DUCHESS of NEWCASTLE, printed in 1662.

Female Adventurer (The). See GIL BLAS.

Female Advocates (The); or, The Frantic Stock-jobbers. A comedy by WILLIAM TAVERNER (*q.v.*), acted at Drury Lane in 1713.

Female Anchoress (The). A tragedy by H. CHETLE and ROBINSON, performed in 1602. In Henslowe's Diary it figures as 'Femelanco.'

Female Brigand (The). See CARLINE.

Female Captain (The). See CONTRACT, THE.

Female Chevalier (The). See ARTFUL HUSBAND, THE.

Female Club (The). A farce by JOHN O'KEEFE (*q.v.*), mentioned in 'The Monthly Mirror' for February, 1810.

Female Dramatist (The). A farce in two acts, with songs, ascribed both to Mrs. GARDNER and to G. COLMAN, jun., and performed at the Haymarket Theatre in August, 1782.

Female Drummer (The). A three-act musical comedy, words by CHARLES E. BLANEY, music by Maurice Levy, first performed at Springfield, Mass., August 15, 1895; first produced in New York at the Star Theatre, December 26, 1898.

Female Duellist (The). See LOVE'S CURE.

Female Fop (The). A comedy attributed to SANDFORD, and acted "at the New Theatre over against the Opera House in the Haymarket" in 1723.

Female Fortune-Teller (The). A comedy ascribed to CHARLES JOHNSON, acted at Lincoln's Inn Fields in 1726, with a cast including Quin and Ryan. It was taken mainly from Ravenscroft's 'Dame Dobson' (*q.v.*). See FORTUNE TELLER.

Female Gamester (The). A tragedy by G. E. HOWARD, printed in 1778.

Female Heroism. A tragedy in five acts, by the Rev. MATTHEW WEST; performed at Dublin in 1804, and concerned with Robespierre, the Queen, and other notable characters in the French Revolution (1793).

Female Iago (A). A farce by W. H. GOLDSMITH, first performed at Jersey in August, 1872; produced at the Royalty Theatre, London, July 24, 1873.

Female Judas (A). A drama in four acts, by WILLIAM P. SHEEN, Princess's Theatre, Leith, November 26, 1896.

Female Massaroni (The); or, The Fair Brigands. An operatic drama in two acts, by C. A. SOMERSET (*q.v.*); produced at the Surrey Theatre, London, with Miss Vincent and Mrs. C. M. Poole as the 'fair brigands,' and other parts by Diddin Pitt, Rogers, Vale, etc.

Female Officer (The). (1) A comedy altered from Shadwell's 'Humours of the Army' (*q.v.*), acted in Dublin, and printed in 1763. (2) A comedy in two acts, by HENRY BROOKE (*q.v.*), printed in 1778. (3) A farce by J. P. KEMBLE (*q.v.*), performed at York in 1779, and produced at Drury Lane in 1786 as 'The Projects' (*q.v.*).

Female Orators (The). A prelude designed to ridicule the feminine debating societies of the day; performed at Covent Garden in May, 1780.

Female Parricide (The). A tragedy by EDWARD CRANE, printed in 1761.

Female Parson (The); or, The Beau in the Suds. A ballad opera by C. COFFEY, played once "at the Little Theatre in the Haymarket" in 1730. See LURE, PINNER, and MODELY.

Female Patriot (The). A play by Mrs. S. ROWSON (*q.v.*).

Female Pirate (The); or, The Lioness of the Sea. A drama by DOUGLAS STEWART, Victoria Theatre, London, October 31, 1870.

Female Prelate (The): "being the History of the Life and Death of Pope Joan." A tragedy by ELKANAH SETTLE, acted at the Theatre Royal in 1680. In this piece, Joanna Anglica, a woman of good birth, who has been mistress to the late Duke of Saxony but deserted by him, is now Cardinal of Rheims, having adopted masculine attire, entered the priesthood, and in that way become secretary and confessor to the Duke, whom she poisons out of pique. The Duke's son accusing her of the murder, she admits it, but says she killed the Duke because he was an arch-heretic. By this the Conclave are so pleased that they elevate the Cardinal to the Popedom. In the end, the Pope's sex is revealed, and one of the cardinals orders her to be thrown into the Tiber. The play is founded on an historical legend which obtained credence till the Reformation.

Female Rake (The); or, The Modern Fine Lady. A "ballad comedy," acted at the Haymarket in 1736.

Female Rebellion (The). A tragic-comedy in five acts, dating from the seventeenth century, but not printed till 1872.

Female Virtuosos (The). A comedy adapted by THOMAS WRIGHT from 'Les Femmes Savantes' of Molière, and acted at the Theatre Royal in 1693. It was revived at Lincoln's Inn Fields in 1721 as 'No Fools like Wits.' See REFUSAL, THE.

Female Wits (The); or, The Truimvirate of Poets at Rehearsal. A comedy acted at Drury Lane, probably in 1697, and printed in 1704. "It consists of three acts, was written in the manner of a rehearsal, and was intended as a banter on Mrs. Manley, Mrs. Pix, and Mrs. Trotter" ('Biographia Dramatica'). These three ladies figured as *Marsilia* (Mrs. Verbruggen), *Mrs. Wellfed* (Mrs. Powell), and *Calista* (Mrs. Temple). The cast also included Cibber (*Praiseall*), Mills, Powell, Verbruggen, Mrs. Knight, Mrs. Cross, etc.

Femme; aux, Œufs d'Or (La). See THRICE MARRIED.

Femme de Claude (La). A play in three acts, by ALEXANDRE DUMAS *fils* (1873), performed in French at Daly's Theatre, London, July 17, 1894, with M^{me}. Bernhardt as *Césarine*; performed in Italian at Drury Lane, June 6, 1895, with M^{me}. Duse as *Césarine*; adapted by ALICE KAUSER, and produced in New York in 1896, with Miss Minnie Maddern (Mrs. H. G. Fiske) as *Césarine*.

Femme du Voisin (La). See MY NEIGHBOUR'S WIFE.

Femme qui déteste Son Mari (Une). See ANGEL OR DEVIL? SHEEP IN WOLF'S CLOTHING; and WICKED WIFE.

Femmes de Quarante An. See MY WIFE'S DAUGHTER.

Femmes Fortes (Les). See SOFT SEX, THE.

Femmes Savantes (Les). See FEMALE VIRTUOSOS, THE, and REFUSAL, THE.

Femmes Terribles (Les). See GOSSIP.

Fenchurch, Farringdon. A character in WILLIAMS'S 'Tourist Ticket' (*q.v.*).

Fencing Master (The). A comic opera in three acts, written by HARRY B. SMITH, composed by Reginald de Koven, performed (for copyright purposes) at Sadler's Wells Theatre on September 26, 1892; produced at New York on November 14, 1892, with Miss Marie Tempest in the leading rôle.

Fendall, Percy. Dramatic writer; author of 'Ascot' (1879) and 'Fashionable Intelligence' (1894); part-author, with F. C. Phillips (*q.v.*), of 'Husband and Wife' (1891), 'Margaret Byng' (1891), and 'Fireworks' (1893).

Fenella, in WILLS'S 'England in the Days of Charles II.,' is an attendant on the Countess of Derby, pretending to be deaf and dumb. *Fenella*, in the adaptations of 'Masaniello,' is really afflicted in that way.

Fenelon; or, The Nuns of Cambray. A drama in three acts, altered by ROBERT MERRY from a French original, and printed in 1795. "A lady, confined in chains for seventeen years in the dungeon of a convent, finds her daughter and husband, and is restored to both by the interposition of the benevolent Fenelon, Archbishop of Cambray" ('Biographia Dramatica').

Fenn, George Manville. Novelist and playwright; author of 'Land Ahead' (1873), 'Jewels and Dust' (1886), 'The Foreman of the Works' (1886), 'Her Ladyship' (1889), and 'The Tin Box' (1892); also co-author with J. H. Darnley (*q.v.*) of 'The Barrister,' 'The Balloon,' 'A Wife's Devotion,' etc.

Fennel. A play in one act adapted by JEROME K. JEROME from 'Le Luthier de Crémone,' first performed at the Novelty Theatre, London, on March 31, 1888, with George Giddens as *Filippo* and Miss Adela Measor as *Giannina*; first performed in America, Garden Theatre, New York, May 1, 1891. See VIOLIN-MAKERS, THE.

Fennel, James. Actor and playwright; born 1766, died 1816; joined the histrionic profession in 1787 at Edinburgh, where he was engaged at the Theatre Royal, his *début* being made as *Othello*. Later in the same year he was seen at Covent Garden in a few rôles, and he returned to that theatre in 1790. He was, however, best known in the provinces. Between 1793 and 1815 he gave performances in the United States. He was the author of a play called 'Linda and Clara; or, The British Officer' (1791). See 'An Apology for the Life of James

Fennell, written by himself' (1814), Jackson's 'Scottish Stage,' Genest, the 'Biographia Dramatica,' and Dunlop's 'American Theatre.'

Fenton, in 'John Savile of Hasted' (*q.v.*).

Fenton, Charles. Actor; was for many years known as an expert harlequin. Between 1855 and 1861 he figured at Sadler's Wells Theatre as one of the *Dromios*, and the *Prince* in 'Cherry and Fair Star.' Between 1861 and 1869 he appeared in burlesque at the Strand, having parts in such pieces as 'Patient Penelope,' 'Mazourka,' 'Windsor Castle,' 'The Caliph of Bagdad,' and 'The Field of the Cloth of Gold.' He was the husband of Caroline Parkes (*q.v.*).

Fenton, Elijah. Playwright and verser-writer, born 1683, died 1730; author of 'Mariamne,' a tragedy (*q.v.*), acted and printed in 1723.

Fenton, Lavinia [Duchess of Bolton]. Actress and vocalist; born 1708, died 1760; reputed daughter of a naval lieutenant named Beswick; assumed the name of her stepfather; was conspicuous, as a child, for her love of singing, and made her *début* as an actress at the Haymarket in 1726, appearing as *Monimia* in 'The Orphans,' which was followed by *Cherry* in 'The Beaux' Stratagem.' During a summer season at the Lincoln's Inn Fields Theatre, she made a great success. "She became," we are told, "the talk of the coffee-houses, the most celebrated toast in town. Her face, her form, her grace, her voice, her kindness, her simplicity, were lauded alike on all hands." Engaged at the same theatre for the winter season, she secured, on January 29, 1728, the great triumph of her life, and that by which she is mainly remembered. She then appeared as *Polly Peachum* in the first performance of 'The Beggar's Opera' (*q.v.*), creating in that part such a furore that Gay was led to write of her: "Polly . . . is in so high vogue that I am in doubt whether her fame does not surpass that of the Opera itself." "Her pictures were engraved, and sold in great numbers; her life written, books of letters and verses to her published, and pamphlets made even of her sayings and jests" (Note to 'The Dunciad'). In March, 1728, she was seen as *Ainda* in Beaumont and Fletcher's 'Pilgrim,' and as *Ophelia*, while in the following month she figured as *Leanne* in Farquhar's 'Love in a Bottle,' and *Marcella* in D'Urfey's 'Don Quixote.' On June 29 she appeared in 'The Beggar's Opera' for the sixty-second and last time. She then retired from the stage to become the mistress of the third Duke of Bolton, to whom she was legally united in September, 1751. Her portrait was painted by Hogarth. See 'The Life of Lavinia Beswick, alias Fenton, alias Polly Peachum' (1728), Macklin's 'Memoirs' (1804), Lady M. W. Montagu's 'Letters,' etc.

Ferdinand. (1) Son of the king in 'The Tempest' (*q.v.*). (2) King of Navarre

in 'Love's Labour's Lost' (*q.v.*). (3) Duke of Urbin in MASSINGER'S 'Maid of Honour' (*q.v.*). (4) Son of the King of Spain in Mrs. BEHN'S 'Abdelazar' (*q.v.*). (5) A young Spaniard in JEPHSON'S 'Two Strings to your Bow' (*q.v.*). (6) A character in ARCHER'S 'Asmodeus.'

Ferdinand le Noceur. A play by LÉON GANDILLOT (Theatre Déjazet, Paris, 1890). See GIDDY GOAT and JOSEPH.

Ferdinando. A farce by WALTER PARKE, first performed at the Grand Theatre, Islington, November 1, 1886.

Ferment, Mr. and Mrs., figure in MORTON'S 'School of Reform' (*q.v.*).

Fernald, Chester Bailey. Dramatic writer; author of 'The Cat and the Cherub,' (1897), 'The Moonlight Blossom' (1899), etc.

Fernande. A play by Victorien Sardou, of which there have been English adaptations:—(1) By AUGUSTIN DALY, first performed at the Fifth Avenue Theatre, New York, June 7, 1870, with Miss Agnes Ethel as *Fernande*, Miss Fanny Morant as the *Countess*, Miss F. Davenport as *Georgette*, Mrs. Gilbert as *Mme. Seneschal*, G. Clarke as the *Marquis André*, D. H. Harkins as *Pomerol*, J. Lewis as the *Commander*, G. Parkes as *Bracassin*; at the same theatre in November, 1870, with Miss Linda Dietz as *Georgette*, and in March, 1872, with I. James as *André*; and at Daly's Theatre, New York, in November, 1879, with Miss Ada Rehan as *Georgette*, and other parts by John Drew, C. Leclercq, G. Parkes, Miss Estelle Clayton, and Miss May Fielding (*Fernande*). (2) By H. SUTHERLAND EDWARDS (*q.v.*), first performed at the St. James's Theatre, London, on October 15, 1870, with Miss F. Brough in the title part, Mrs. Hermann Vezin as *Clotilde*, Mrs. John Wood as *Georgette*, Miss Sophie Larkin as *Mme. Seneschal*, L. Brough as the *Commander*, W. Farren as *Pomerol*, Gaston Murray as *Bracassin*, Lin Rayne as *Marquis d'Arcis*; revived at the Court Theatre, London, in September, 1879, with Miss Rosa Kenney in the title part, Miss Heath as *Clotilde*, Mrs. Leigh Murray as *Mme. Seneschal*, Miss Amy Roselle as *Georgette*, C. F. Coghlan as *André*, Miss M. A. Giffard as *Therese*, G. W. Anson as the *Commander*, E. Price as *Bracassin*, and Wilson Barrett as *Pomerol*. (3) By JAMES SCHÖNBERG, included in Dicks's Standard Plays.

Fernandez, James. Actor; born 1835; made his professional *début* at Hull in October, 1853; his first appearance in London taking place at the Queen's Theatre in 1855. Among the characters of which, after that date, he was the original representative, are *Walter Hartwright* in an adaptation (at the Surrey) of 'The Woman in White,' *Ruby Dayrell* in 'The Mariner's Compass' (Astley's, 1864), the *Marquis* in Russell's 'Fra Angelo' (Haymarket, 1865), *Philip* in Watts Phillip's 'Theodora' (Surrey, 1866), *Claude Frolo* in Halliday's 'Notre Dame' (Adelphi, 1871), *Don Salluste*

in a version of 'Ruy Blas' (Adelphi, 1872), *Fitz James* in Halliday's 'Lady of the Lake' (Drury Lane, 1872), *Edward Christian* in 'England in the Days of Charles II.' (Drury Lane, 1877), *Nils* in Wills and Fitzgerald's 'Vanderdecken' (Lyceum, 1878), *Bagot* in Wills's 'Ninon' (Adelphi, 1880), *Peter Darvel* in Coghlan's 'Enemies' (Prince's, 1886), *Richard Marston* in Blood's 'Her Trustee' (Vaudeville, 1887), *Pierre Rosny* in 'Civil War' (Gaiety, 1887), *Roger Chillingworth* in a version of 'The Scarlet Letter' (Olympic, 1888), *Raymond de Noirville* in 'A Man's Shadow' (Haymarket, 1889), *Jean Tourquenie* in 'A Village Priest' (Haymarket, 1890), *David Ives* in 'The Dancing Girl' (Haymarket, 1891), *Bishop of Alexandria* in Ogilvie's 'Hypatia' (Haymarket, 1893), *Col. Fisher* in 'The Transgressor' (Court, 1894), *Col. Preston* in 'Alabama' (Garrick, 1895), *Cæsar Cregeen* in 'The Manxman' (Shaftesbury, 1895), and *Schwartz* in an English version of 'Magda' (Lyceum, 1898). James Fernandez has further been seen in London in the following (and other) parts: *Cassio* (Haymarket, 1865), *Micawber* in 'Little Em'ly' (Adelphi, 1875), *Old Tom* in 'After Dark' (1877), *Coitier* in 'Louis XI.' (Lyceum, 1878), *Friar Lawrence* in 'Romeo and Juliet,' and *Leonato* in 'Much Ado' (Lyceum, 1882), *Dumont* in 'Robert Macaire,' and *Choppard* in 'The Lyons Mail' (Lyceum, March, 1883), *Sir Anthony Absolute* and *Triplet* (Opera Comique, 1887), *Sir Peter Teazle* and *Buckingham* in 'Richard III.' (Globe, 1889), *Hubert* in 'King John' (Crystal Palace, 1889), *Dr. Ceneri* in 'Called Back,' and the *Ghost* in 'Hamlet' (Haymarket, 1890, 1891), and the *Banished Duke* in 'As You Like It' (St. James's, 1896). He has figured in the English provinces as *King James* in 'King o' Scots' (1869), *Shylock* (1869), *Sham the Post* (1869), *Gaspard* (in the 'Cloches de Corneville,' 1898), etc.

Fernando. (1) Servant to *Annaphel* in BEAUMONT and FLETCHER's 'Laws of Candy' (q.v.). (2) Friend to *Sebastian* in MIDDLETON's 'Witch' (q.v.). (3) Husband of *Isoline* in KNOWLES's 'John of Procida' (q.v.). (4) A character in H. J. BYRON's 'Maid and the Magpie' (q.v.).

Ferneze, Count and Lord Paulo. Father and son in JONSON's 'Case is Altered' (q.v.).

Feron, Madame. Vocalist and actress; married A. Glossop, of the Victoria Theatre, London; played *Therese* in 'La Sonnambula' at the Princess's Theatre, in 1842. See *Jekyll's* Correspondence; see, also, HARRIS, AUGUSTUS.

Ferrand. King of Naples in BEAUMONT and FLETCHER's 'Double Marriage' (q.v.).—*Sir Mervyn Ferrand* is "the wicked baronet" in CARR's 'Dark Days' (q.v.).

Ferrar, Ada. Actress; has been seen in London as *Hermia* in 'A Midsummer Night's Dream' (Globe, 1889), the *Queen* in 'Hamlet' (Globe, 1890), *Creusa* in Buchanan's 'Bride of Love' (Adelphi, 1890),

Ethel in 'The English Rose' (Adelphi, 1890), *Alida* in 'The Streets of London' (1891), *Orlando* in 'As You Like It' (Prince of Wales's, 1894), etc. In 1892 she played *Timandra* in 'Timon of Athens' at Stratford-on-Avon.

Ferrar, Beatrice. Actress; was the original representative of *Tou-Wow* in Buchanan's 'Nancy' (1890), *Beatrice* in Pinero's 'Lady Bountiful' (1891), *Georgiana* in Miss Graves's and Miss Kingston's 'A Matchmaker' (1896), *Jennie* in Jerome and Phillips's 'The Mac Haggis' (1897), *Pamela* in 'The Manœuvres of Jane' (1898), *Paulette* in 'The Giddy Goat' (1901), etc.

Ferrers, George. Poet, lawyer, and politician; born 1500 (?); died 1579; was, in 1551, appointed "Master of the King's Pastimes" to Edward VI., and, in 1553, was continued in the post by Queen Mary. In this character he is supposed to have written many dramatic pieces, none of which have come down to us. Puttenham in his 'Art of English Poesy' (1589) and Meres in his 'Palladis Tamia' (1598) both refer to an "Edward Ferrys," whom good authorities, such as Warton in his 'History of English Poetry,' take to be George Ferrers. Puttenham says of "Ferrys" that he "wrote for the most part to the stage in tragedy and sometimes in comedy or interlude, and wherewith he gave the King so much good recreation as he had thereby many rewards." Meres describes him as "among our best for tragedy." See Wood's 'Athenæ Oxonienses,' Cooper's 'Athenæ Cantabrigienses,' Collier's 'Annals of the Stage' and 'History of Dramatic Poetry,' the 'Biographia Dramatica,' etc.

Ferret. (1) A lawyer in PEARCE's 'Arrived at Portsmouth' (q.v.). (2) A slanderer in CHERRY's 'Soldier's Daughter' (q.v.).—There is also a *Ferrett* in T. DIBDIN's 'Horse and the Widow.'

Ferrex and Porrex. See GORBODUC.

Ferriar, John. Physician; author of 'The Prince of Angola,' a tragedy (1788), and of an essay on the dramatic works of Massinger (q.v.).

Ferry Girl (The). An operetta in three acts, written by the Dowager Marchioness of Downshire, composed by Lady ARTHUR HILL, and performed at the Savoy Theatre, London, May 13, 1890.

Ferryman (The). A drama in verse and five acts, by ROBERT LANDOR (q.v.), printed in 1841.

Ferryman's Daughter (The). A drama in five acts, by H. T. JOHNSON and C. CORDINGLEY, Lyric Opera House, Hammersmith, July 31, 1891.

Fervid. A character in DIBDIN's 'Five Thousand a Year' (q.v.).—*Frederick Fervid* is a character in WIGAN's 'Friends or Foes' (q.v.).

Festin de Pierre (Le). See **MOLIÈRE.**

Fétards (Les). See **KITTY GREY** and **ROUNDERS, THE.**

Fetches (The). A farce by **EDMUND FALCONER**, first performed at the Lyceum Theatre, London, on August 24, 1861, with the author as *Tim O'Reilly* and Miss Lydia Thompson as *Mary Brady*.

Fettered. A drama in three acts, by **WATTS PHILLIPS** (*q.v.*), first performed at the Holborn Theatre, London, on February 17, 1869, with a cast including George Honey, J. C. Cowper, G. Neville, Parsele, Miss Fanny Josephs, and Miss Lydia Foote (as a wife "fettered" by her union to a worthless scamp).—'Fettered Freedom:' a drama in three acts, by **MILNER VENNE** and **C. H. STEPHENSON**, Vaudeville Theatre, London, September 28, 1887.—'Fettered Lives:' a drama by **HAROLD WHYTE**, Barrow-in-Furness, November 16, 1893.—'Fetters:' a drama produced at the Theatre Royal, Bradford, December 13, 1875.—'Fetters of Passion:' a drama by **H. S. WARWICK** and **T. C. HOLDERNESS**, Bishop Auckland, January 12, 1894.

Fetterwell. A character in **COLMAN'S** 'Africans' (*q.v.*).

Feu au Convent (Le). See **HOME** **FOR THE HOLIDAYS.**

Feu Lionel. See **FROM GRAVE TO GAY.**

Feu Toupinel. See **LATE LAMENTED, THE,** and **WILKINSON'S WIDOWS.**

Feudal Times. (1) A spectacular drama by **G. COLMAN, jun.**, performed (with music by Kelly) at Drury Lane in January, 1799. (2) A tragedy by the Rev. **JAMES WHITE** (*q.v.*), first performed at Sadler's Wells Theatre on February 18, 1847, with Phelps as the hero (*Walter Cochrane, Earl of Mar*), **G. Bennett** as *Earl of Angus*, **H. Marston** as *King James III. of Scotland*, **Miss Laura Addison** as *Margaret Randolph*, and **Miss Cooper** as the *Queen*; played at Manchester in 1847, with **G. V. Brooke** as the *Earl of Mar*.

Feuillet, Octave. French dramatist; born 1821; many of whose works have been adapted to the English stage. See **BUNCH** **OF VIOLETS,** **COSY COUPLE,** **DALILA,** **GAY HUSBAND,** **HERO OF ROMANCE,** **HONOUR BEFORE WEALTH,** **HOUSE OR THE HOME,** **IVY HALL,** **LED ASTRAY,** **MAMMON,** **OPAL RING,** **PARISIAN ROMANCE,** **SPHINX,** **SYREN,** **VICARAGE.**

Féval, Paul. See **BLACK DWARF, THE;** **DUKE'S MOTTO, THE;** **THREE RED MEN, THE.**

Feydeau, Georges. See **OTHER FELLOW, THE;** **SPORTSMAN, THE.**

Ffolliott, Claire. The heroine of **BOUCICAULT'S** 'Shaughraun' (*q.v.*).

Fiammetta. The name of characters (1) in **HOLCROFT'S** 'Tale of Mystery' (*q.v.*), (2) in **Van Suppé's** 'Boccaccio,' (3) in **Audran's** 'Mascotte.'

Fiammina. A play, adapted from the French of **Mario Uchard**, and produced at **Wallack's**, New York, in September, 1857, with **Miss Heron** in the title part.

Fiammina (La). See **BROKEN TIES.**

Fiat of the Gods (The). An idyll in one act, adapted by **LEONARD OUTRAM** from **Soumet's** 'Le Gladiateur,' and first performed at the Avenue Theatre, London, August 25, 1891, with **A. Melford** as the gladiator *Galba* (*q.v.*), and **Miss F. Ivor** as the *Empress Faustina*; revived at the Globe Theatre in April, 1892.

Fibs. A comedy in three acts, by **WELBORN TYLOR**, performed at **Toole's Theatre**, London, on the afternoon of June 14, 1832, with **E. Price**, **E. W. Garden**, **F. W. Irish**, **Miss T. Lavis**, **Miss D. Vivian**, and **Miss C. Jecks** in the cast.

Fichu. A French maid in **WATTS PHILLIPS'S** 'His Last Victory' (*q.v.*).

Fickle Shepherdess (The). See **AMYNTAS.**

Fickle, Tristram, figures in **J. T. ALLINGHAM'S** 'Weathercock' (*q.v.*).

Fidelia. The "Foundling" in **EDWARD MOORE'S** play so named (*q.v.*).—*Fidelia*, in **WYCHERLEY'S** 'Plain Dealer' (*q.v.*), is in love with *Manly*, and follows him to sea in man's clothes.

Fidelio. Beethoven's opera so named (1805) was first performed in England with an English libretto on June 12, 1835, at Covent Garden; first performed in America at the Park Theatre, New York, on September 9, 1839.—'Fidelio; or, The Fortress of St. Jacques:' a drama in three acts, by **MORRICE PHILLIPS**, first performed at the Pavilion Theatre, London, January 7, 1837, with **Mrs. Selby** in the title part, **Miss Cooper** as *Janina*, and other parts by **W. H. Payne**, **Munyard**, **Vale**, **Green**, **Bradshaw**, etc.

Fido. *Deliro's* servant-lad in **JONSON'S** 'Every Man out of his Humour' (*q.v.*).

Fidget. (1) *Sir Jasper Fidget*, his wife, and his sister (*Mrs. Dainty Fidget*) are characters in **WYCHERLEY'S** 'Country Wife' (*q.v.*). (2) There is a *Fidget* in **OUTLON'S** 'As It Should Be' (*q.v.*). (3) *Peter Fidget*, in **BEAZLEY'S** 'Boarding House' (*q.v.*), is master of the house—a very impudent, rattling fellow, with a world of business and cares on his back." (4) *Old Fidget* figures in **SOMERSET'S** 'Day after the Fair.'

Fiducio. A thief in **MIDDLETON'S** 'Widow' (*q.v.*).

"**Fie on sinful fantasy.**" First line of song in 'Merry Wives of Windsor,' act v. sc. 5—

"Lust is but a bloody fire,
Kindled with unchaste desire."

Field, Julian. Dramatic writer; author of 'It was a Dream,' 'Too Happy by Half,' and 'When a Man's Married'—all of which see.

Field, Kate. Dramatic and miscellaneous writer; author of 'Extremes Meet' (*q.v.*), and of a *Life of Fechter* (*q.v.*)

Field, Margaret. The heroine of HENRY ARTHUR JONES'S 'His Wife' (*q.v.*).

Field, Michael. The *nom de guerre* of two ladies who have published the following verse-dramas:—'Calirrhoe' (1884), 'The Father's Tragedy' (1885), 'Brutus Ultor' (1886), 'Canute the Great' (1887), 'The Tragic Mary' (1890), 'Stephania' (1892), and 'A Question of Memory' (1893). The last-named (*q.v.*) was performed at the Opéra Comique Theatre, London, on the evening of October 27, 1893.

Field, T. M. American writer; author of 'Family Ties,' and father of Kate Field (*q.v.*).

Field of Forty Footsteps (The). A drama in three acts, by PERCY FARREN (*q.v.*), founded on Miss Porter's story of two brothers who, having taken different sides in the Civil War, "engaged in mortal combat on the field on which the British Museum now stands." First performed at the Tottenham Street Theatre, it was played at the Surrey in 1832, with a cast including Dibdin Pitt, Vale, Rogers, Almar, Tilbury, and Miss Vincent.

Field of the Cloth of Gold (The). (1) An historical drama, performed at Park Theatre, New York, in January, 1831, with Barry as *Henry VIII.* and Richings as *Francis I.* (2) An extravaganza by W. BROUGH (*q.v.*), first performed at the Strand Theatre, London, on April 18, 1868, with C. Fenton as *Henry VIII.*, David James as *Francis I.*, F. Robson as *Tête de Veau*, T. Thorne as *Sir Guy the Cripple*, H. J. Turner as *Queen Catherine*, Miss Lydia Thompson as *Lord Darnley*, Miss Amy Sheridan as *Duke of Suffolk*, Miss Ada Swanborough as *Lady Constance de Grey*, Miss Elise Holt as the *Sieur de Boissy*, and Miss F. Hughes as *Anne Boleyn*; produced at Wood's Museum, New York, in January, 1869, with W. F. Florence as *Francis I.*, L. Mestayer as *Henry VIII.*, Mrs. Florence as *Lady Constance*, Miss L. Eldridge as the *Sieur de Boissy*, and Miss Rose Massey as *Lord Darnley*; revived at the Union Square Theatre, New York, in 1872-3; revived at the Strand Theatre, London, on February 24, 1877, with H. Cox as *Henry VIII.*, C. D. Marius as *Francis I.*, J. G. Taylor as *Sir Guy*, Miss L. Venne as *Darnley*, Miss Maria Jones as *Suffolk*, and Miss Sallie Turner as *Queen Catherine*; at the Avenue Theatre, London, December 24, 1889, with A. Chevalier as *Francis I.*, Miss M. Linden as *Lady Constance*, etc. (3) A drama in three acts, by SHAFTO SCOTT, Astley's Theatre, London, April 24, 1869.

Fielde, Matthew. Prebendary of St. Paul's, died 1796; author of 'Vertumnas and Pomona,' a pastoral (1782).

Fielding, George and William. Characters in READE'S 'It's Never too Late

to Mend.'—May Fielding figures in the various dramatic versions of DICKENS'S 'Cricket on the Hearth' (*q.v.*).

Fielding, Henry. Novelist and playwright; born 1707, died 1754; began his literary life as a writer for the theatre, producing successively the following pieces, all of which see:—'Love in Several Masques' (1728), 'The Temple Beau' (1730), 'The Author's Farce and the Pleasures of the Town' (1730), 'The Coffee-house Politicians; or, The Justice caught in his own Trap' (1730), 'Tom Thumb' ['The Tragedy of Tragedies'] (1730), 'The Grub Street Opera' (1731), 'The Letter-Writers; or, A New Way to Keep a Wife at Home' (1731), 'The Lottery' (1732), 'The Modern Husband' (1732), 'The Debauchees; or, The Jesuit Caught' (1732), 'The Mock Doctor; or, The Dumb Lady Cured' (1732), 'The Miser' (1733), 'Deborah; or, A Wife for you All' (1733), 'The Intriguing Chambermaid' (1734), 'Don Quixote in England' (1734), 'An Old Man Taught Wisdom; or, The Virgin Unmasked' (1735), 'The Universal Gallant; or, The Different Husbands' (1735), 'Pasquin' (1736), 'The Historical Register for the Year 1736' (1737), 'Eurydice' (1737), 'Eurydice Hissed; or, A Word to the Wise' (1737), 'Tumbledown Dick; or, Phaethon in the Suds' (1737), 'Miss Lucy in Town' (1742), and 'The Wedding Day' (1743); to which may be added 'The Fathers; or, The Good-natured Man,' performed in 1798. From the spring of 1736 to the summer of 1737, Fielding was lessee of "the little theatre in the Haymarket." See the biographies by Arthur Murphy (prefixed to *Works*, 1762), Sir Walter Scott (prefixed to *Works*, 1821), Roscoe (prefixed to *Works*, 1840), Frederick Laurence (1855), Thomas Keightley (*Fraser's Magazine*, 1858), and Austin Dobson (1883); also the 'Biographia Dramatica,' Genest's 'English Stage,' etc.

Fiend at Fault (The). A mediæval musical mystery, words by SUTHERLAND EDUARDES and WILLIAM H. TAYLOR, music by F. FORSTER Buffen and WILLIAM II. TAYLOR, Vaudeville, April 4, 1894.

Fiesco. A tragedy by Schiller, translated into English by Drs. Stoddart and Noehden (1796); adapted to the English stage by MILNER, and performed at the Coburg Theatre, London, with H. Kemble as *Fiesco*. Another English version, by J. R. PLANCHE, was performed at Drury Lane Theatre in February, 1850, with Miss Laura Addison as *Leonora*, Mrs. Ternan as *Julia*, Emery as *Hassan*, Vandenhoff as *Verrina*, Cathcart as *Count Lomellino*, Cooper as *Andrea Doria*, C. Fisher as *Gianettino*, and James Anderson in the title part.

Fif; or, Lost for Love. A drama in four acts, by J. F. M'ARDLE and G. L. GORDON; Pullan's Theatre, Bradford, December, 1882.

Fifi. See DIVORCE DAY.

Fifteenth of October (The). An opera bouffe, music by Jacobi, libretto from

the French of E. Letterier and A. Vanloo, first performed at the Alhambra Theatre, London, March 22, 1875; revived, with lyrics by G. Capel, at the Prince of Wales's Theatre, London, August 8, 1891.

Fifteen Years of a Drunkard's Life. A melodrama in three acts, by DOUGLAS JERROLD.

Fifteen Years of a Fireman's Life. A play produced at the Park Theatre, New York, January, 1841.

Fifteen Years of Labour Lost. A farce in one act, adapted from the French, and first performed at the Coburg Theatre; produced at Drury Lane, with Madama Vestris as *Lubin* ("the youth who never saw a woman").

Fifth Avenue. A play by GEORGE FAWCETT ROWE, produced at Booth's Theatre, New York.

Figaro, the barber in BEAUMARCHAIS' 'Mariage de Figaro,' figures in 'The Spanish Barber' (*q.v.*) and in 'Follies of a Day' (*q.v.*); also in all English adaptations of 'Il Barbiere di Siviglia' and 'Le Nozze di Figaro.' See following paragraphs.

Figaro, Le Mariage de. See MARIAGE DE FIGARO.

Figaro in London. A farce in two acts, by GILBERT ABBOTT & BECKETT (*q.v.*), first performed at the Strand Theatre, London, with Forrester as *Figaro*, Oxberry as *Orlando Faddle* (a male flirt), Mitchell as *Adam* (boots at an inn), Williams as *Crop* (a rival to *Figaro*), Miss P. Horton as *Mrs. Susannah Figaro*, etc. The plot turns upon a wager that *Faddle*, with all his vaunted fascination, will not prevail upon *Mrs. Figaro* to accompany him to a masquerade.

Figaros, The Two. See TWO FIGAROS, THE.

Fight for a Million (A). A play by J. A. FRASER, jun., performed in U.S.A.

Fight for Freedom (A). A musical drama in three acts, words by BENJAMIN LANDECK and ARTHUR SHIRLEY, music by Carlile Vernon and Edgar Ward; Aquarium, Brighton, May 28, 1894.

Fight for Honour. A drama in five acts, by FRANK HARVEY, first performed at South Shields in March, 1892; produced at the Surrey Theatre, London, on June 13, 1892; first performed in America at Grand Opera House, New York, August 21, 1897.

Fight for Life (A). A drama in three acts, adapted by H. SAVILE CLARKE (*q.v.*) and L. H. F. DU TERREAUX (*q.v.*) from a novel, so named, by W. Moy Thomas (*q.v.*), and first performed at Bradford in August, 1876; produced at the Park Theatre, London, on March 10, 1877, with Lin Rayne as the hero, and Miss Eva Ross-Church and Miss Kate Harflour in the chief female rôles; revived at the Gaiety, London, April 20, 1881. See OUR ELDORADO.

Fight with Fate (A). A four-act drama, produced at the Surrey Theatre in September, 1864, with J. Fernandez as *Henry Martindale*.

Fighting by Proxy. A farce in one act, by JAMES KENNEY (*q.v.*), first performed at the Olympic Theatre, London, December 9, 1833, with Liston as *Flinch*, Keeley as *Allsop*, J. Vining, and Mrs. Macnamara (*Mrs. Stilton*); produced at Niblo's Garden, New York, July, 1840.

Fighting Fifth (The). A drama in five acts, by GEORGE CONQUEST, sen., and HERBERT LEONARD, Surrey Theatre, London, October 29, 1900.

Fighting Fortune. A drama in four acts, by F. A. SCUDAMORE, first performed at Bolton in May, 1881; produced at the Marylebone Theatre, July 24, 1882.

Fighting Forty-first (The). A comedy in three acts, adapted by C. H. HAZLEWOOD from 'Un Fils de Famille' (*q.v.*), Britannia Theatre, London, September 11, 1876.

Figure of Fun (A); or, The Bloomer Costume. A farce in one act, by EDWARD STIRLING, first performed at Punch's Playhouse (Strand Theatre), London, on September 22, 1851.

Filch. A pickpocket in GAY'S 'Beggars' Opera' (*q.v.*).

Filcher. Doorkeeper to the puppet-show in JONSON'S 'Bartholomew Fair' (*q.v.*).

Filippi, Rosina. Actress and playwright; appeared in 'On Change,' at Toole's Theatre, London, in 1835. Since then she has been the original representative of the following (and other) characters:—*Felise* in 'The Red Lamp' (1837), *Diana* in 'Mamma' (1838), *Mrs. Vanstreath* in 'Aunt Jack' (1839), *Mrs. Gaylustre* in 'The Cabinet Minister' (1890), *Mrs. Webb* in 'The Late Lamented' (1891), *Mdlle. le Grande* in 'The Old Lady' (1892), *Mme. Vinard* in 'Trilby' (1895), *Mitsu* in 'The Moonlight Blossom' (1899), and *Mrs. Bennett* in 'The Bennetts' (1901). She is the author of two dramatic pieces for children—'Little Goody Two Shoes' and 'An Idyll of New Year's Eve' (1890); also of 'An Idyll in Seven Dials' (1899), 'In the Italian Quarter' (1899), and 'The Bennetts,' an adaptation of Miss Austen's 'Pride and Prejudice' (1901). She has also compiled a volume of 'Duologues and Scenes from the Novels of Jane Austen' (1895), and has published a little drawing-room play called 'The Mirror' (1902).

Filippo. A version, by ALFRED BERLYN, of 'Le Luthier de Crémone' (*q.v.*), performed at Professor Herkomer's Theatre, Bushy, April 8, 1890.

Fillamour, Sir Harry, in Mrs. BEHN'S 'Feigned Courtzeans,' is in love with, and marries, *Marcella*.

File de l'Avare (La). A play by BAYARD and PONTET, based on Balzac's novel 'Eugénie Grandet.' See DADDY HARDACRE; LOVE AND AVARICE; MISER'S DAUGHTER; MISER'S TREASURE.

File de Madame Angot (La). A comic opera, music by C. Lecocq, first performed at Brussels in December, 1872; produced in Paris in February, 1873, and at the St. James's Theatre, London, in May, 1873; produced (1) with libretto by HENRY J. BYRON at the Philharmonic Theatre, London, on October 4, 1873, with Miss Julia Matthews as *Mlle. Lange*, Miss Selina Dolaro as *Clairette*, Miss A. Goodall as *Amaranthe*, Mrs. R. Power as *Javotte*, H. Nordblom as *Ange Pitou*, J. Rouse as *Larivaudière*, J. Murray as *Pomponnet*, and J. W. Wallace as *Louchard*. (2) Another version, by H. B. FARNIE, was produced at the Gaiety Theatre, London, on November 10, 1873, with Miss E. Soldene as *Lange*, Miss Annie Sinclair as *Clairette*, Beverley as *Pitou*, R. Temple as *Larivaudière*, Felix Bury as *Pomponnet*, Lewens as *Louchard*, J. G. Taylor as *Trenitz*, and other parts by Mrs. H. Leigh, Miss Ewell, and Miss Clara Vesey. (3) A version by Miss CARRY NELSON was produced at the Theatre Royal, Manchester, on November 24, 1873, with Miss Nelson as *Clairette*, M^{me}. Haigh-Dyer as *Lange*, Henry Haigh as *Pitou*, and Mrs. W. Sidney as *Amaranthe*. (4) A version by H. F. L. DU TERREAUX was first performed at the Prince of Wales's Theatre, Liverpool, on February 16, 1874, and produced at the Globe Theatre, London, in May of the same year, with M^{lle}. D'Anka as *Lange*, Miss C. Loseby as *Clairette*, Miss Alice Cook as *Amaranthe*, E. Cotte as *Pitou*, J. H. Ryley as *Trenitz*, C. Lyall as *Pomponnet*, etc. (5) A version by NELSON LEE was brought out at Theatre Royal, Liverpool, February 23, 1874, with Miss Lennox Grey as *Lange*, Miss Augusta Thomson as *Clairette*, Miss Carrie Braham as *Amaranthe*, and A. Brenner as *Pitou*. (6) A version in two acts, by F. DESPREZ (*q.v.*), was produced at the Royalty Theatre, London, June 4, 1875, with M^{me}. Dolaro as *Lange* and Walter Fisher as *Pitou*. The opera was performed for the first time in America at Daly's Broadway Theatre, New York, August 29, 1873, by a French company. At the Opera Comique Theatre, London, at Christmas, 1873, it was produced, with Miss E. Soldene as *Lange*, Miss K. Santley as *Clairette*, Miss C. Vesey as *Hersilie*, W. Courtney as *Ange*, E. Campbell as *Pomponnet*, L. Kelleher as *Larivaudière*, J. Wallace as *Trenitz*, E. Marshall as *Louchard*. It was revived at the Gaiety in August, 1874, with Miss Soldene as *Lange* and Miss Dolaro as *Clairette*, and again in November, 1874, with Miss C. Loseby as *Clairette*, Miss K. Munroe as *Lange*, Miss A. Cook as *Amaranthe*, Edward Cotte as *Pitou*, W. Ludwig as *Larivaudière*, C. Lyall as *Pomponnet*, J. Maclean as *Louchard*, and J. G. Taylor as *Trenitz*. At the Alhambra, on November 12, 1877, it was revived, with M^{lle}. C. D'Anka as *Lange*, M^{me}. S. Dolaro as

Clairette. J. H. Ryley as *Trenitz*, F. Bury as *Pomponnet*, H. Nordblom as *Pitou*, F. Furneaux Cook as *Larivaudière*, Miss Adelaide Newton as *Amaranthe*, and Miss Emma Chambers as *Hersilie*. Byron's version was revived at Drury Lane in April, 1880, with M^{lle}. D'Anka as before, Miss Alice Burville as *Clairette*, Miss Kate Sullivan as *Amaranthe*, Wilford Morgan as *Pitou*, J. A. Arnold as *Larivaudière*, and F. Wyatt as *Trenitz*. The work was revived at the Criterion in July, 1893, with Miss Amy Angarde as *Lange*, Miss Decima Moore as *Clairette*, Courtice Pounds as *Ange Pitou*, S. Valentine as *Larivaudière*, W. Blakeley as *Louchard*, Miss H. Crofton as *Amaranthe*, Miss M. A. Victor as *Javotte*, and Miss Ellis Jeffreys as *Hersilie*. It was performed in the suburbs of London in February and March, 1901, with Miss Winifred Hare as *Lange*, Miss M. Elba as *Clairette*, Edouard Garceau as *Pitou*, M. Marler as *Pomponnet*, and M. Dwyer as *Larivaudière*.

File de Roland (La). A play by HENRI DE BORNIER, produced in 1875. See BERTHE.

File du Diable (Le). See SATAN'S DAUGHTER.

File du Regiment (La). An opera, libretto by BAYARD and ST. GEORGES, music by Donizetti (Paris, 1840), first performed in London in 1847. See DAUGHTER OF THE REGIMENT and JOSEPHINE.

File du Tambour-Major (La). A comic opera in three acts, music by Offenbach, produced, with English libretto by H. B. FARNIE, at the Alhambra Theatre, London, on April 19, 1880, with Miss Constance Loseby as *Stella*, Miss Edith Blande as *Claudine*, Miss Fanny Edwards as the *Duchess della Volta*, Miss Sallie Turner as the *Abess*, Miss Fanny Leslie as *Griote*, W. Carleton as *Captain Robert*, Fred Leslie as the *Duke della Volta*, L. Kelleher as *Marquis Bambini*, and F. Mervin as *Monthabor* (the Tambour Major); performed at the Standard Theatre, New York, in 1884; revived in the suburbs of London in 1901, under the title of 'The Drum Major,' with a new libretto (embodying a new story).

File Terrible (Une). See LITTLE REBEL, THE, and LITTLE SAVAGE, THE.

Filles de Marbre (Les). See MARBLE HEART, THE.

Filleule du Roi (La). A comic opera by A. VOZEL, performed at the Criterion Theatre, London, June 7, 1875.

Filligree, Lord. A character in TOBIN'S 'Guardians' (*q.v.*).

Fillpot. An innkeeper in 'The Americans Roused' (*q.v.*).—*Fillup* is an innkeeper in FOOTE'S 'Maid of Bath' (*q.v.*).

Filmore, Lewis. Playwright and translator; author of 'The Winning Suit' (1863), and of translations into English of Goethe's 'Faust' (1841) and Schiller's 'Maid of Orleans' (1882).

Fils de Coralie (Le). A comedy in four acts, by DELPIT, performed by a French company at the Gaiety Theatre, London, in June, 1881. See ADVENTRESS, THE; CORALIE; and FELICIA.

Fils de Famille (Le). See DISCARDED SON, THE; FIGHTING FORTY-FIRST, THE; LANCERS, THE; QUEEN'S SHILLING, THE.

Fils du Diable (Le). See THREE RED MEN, THE.

Filthy Lucre. A drama in three acts, by WALTER BROWNE (*q.v.*).

Fin Maccou. A comedy-drama in three acts, by DION BOUCICAULT, performed at the Elephant and Castle Theatre, London, February 2, 1887.

Financier (The). A comedy in one act, translated from St. Foix, and printed in 1771.

Findon, B. W. Dramatic writer, and critic of music and the stage; author of the following plays:—'The Primrose Path' (1892), 'Fancourt's Folly' (1894), 'Troubles,' 'Shiela,' etc.; theatrical and musical critic of the *Morning Advertiser*; contributor to other London newspapers; author of the critical chapters in 'The Life of Sir Arthur Sullivan' (1899).

Fin Companion (A). A comedy by SHAKERLY MARMION (*q.v.*), acted at Salisbury Court, and printed in 1633. "The plot is designed to set forth how 'wealth shall be put back, when wit shall thrive,' and how scheming and doting old age are alike impotent against the passionate determination of youth." *Carelesse* is the name of the title-character.

Fine Feathers. (1) A comedy-drama, in a prologue and three acts, by HENRY J. BYRON, first performed at the Globe Theatre, London, on April 26, 1873, with H. J. Montagu as *Harry Greville*, H. Compton as *Signor Rumbalino*, E. W. Garden as *Daniel Dole*, Miss Rose Massey as *Ethel Carlingtonford*, and other parts by Miss Carlotta Addison and T. A. Palmer. "The money and estates of a certain *Sir Richard Gaisford* are in the nature of 'fine feathers,' and the various persons upon whom in the course of the performance these possessions devolve are consequently to be viewed as 'fine birds.'" (2) A play by C. E. CALLAHAN, performed in U.S.A.

Fine Gentleman (The) and the **Fine Lady** are characters in GARRICK'S 'Lethe' (*q.v.*).

Fine Lady's Airs (The). A comedy by THOMAS BAKER, acted at Drury Lane in 1708, and revived there in 1747.

"Fine young folly, though you were." First line of a song in HABINGTON'S 'Queen of Arragon' (*q.v.*).

Finesse; or, Spy and Counter Spy. A play by the COUNTESS of GIFFORD (Lady Dufferin), first performed at the Haymarket Theatre, London, on May 6, 1863, with Alfred

Wigan as *Dr. Bertrand*, W. Farren as *Jules d'Artigny* (his son), W. H. Chickendale as *Baron Freitenhosen*, J. B. Buckstone as *John Poppleton* (a sailor), H. Howe as *Captain Mortimer*, Braid as *St. Clair*, W. Gordon as *Count Filippi*, Mrs. A. Wigan as *Mrs. Bobbin*, Mrs. Wilkins as the *Baroness Freitenhosen*, and Miss Louisa Angel as *Laura Brandon*. The scene is laid at Messina in 1811, and the action is concerned mainly with a conspiracy which *Dr. Bertrand*, an old French refugee, is enabled to frustrate by substituting for a certain spy a spy of his own. "In the veins of the writer," wrote Henry Morley, "runs the blood of Sheridan, and the abundant mirth it causes is genuine mirth provoked by wit in its fair sport and its extravagance."

Finger, Godfrey. Musical composer (circa 1685-1717), born in Moravia, wrote instrumental music for the following (and other) plays:—Congreve's 'Love for Love' (1695) and 'Mourning Bride' (1697); Cibber's 'Love makes a Man' (1701), and Farquhar's 'Sir Harry Wildair' (1701). See 'Dictionary of National Biography.'

Finical, Father. The "English Friar" in CROWNE'S comedy so named (*q.v.*).

Finished Coquette (A). A play by F. A. MATHEWS, performed in U.S.A.

Finnikin, Betty. A character in 'Gretna Green' (*q.v.*).

Fiordelisa. (1) Sister of *Dorabella* in 'Tit for Tat' (*q.v.*). (2) The heroine of TOM TAYLOR'S 'Fool's Revenge' (*q.v.*).

Fiorella. A character in 'The Brigands' (*q.v.*).

Fioretta, in WESTLAND MARSTON'S 'Donna Diana' (*q.v.*), is maid to the heroine.

Fiorinda. Duchess of Urbin in MAS-SINGER'S 'Great Duke of Florence' (*q.v.*).

Fire and Brimstone; or, The Destruction of Sodom. A drama by GEORGE LESLY, printed in 1675.

Fire and Water. (1) A ballad opera in two acts, words by MILES P. ANDREWS, music by Samuel Arnold, performed at the Haymarket Theatre in July, 1780. "There is both whim and novelty in the character of *Ambuscade*." (2) An operetta, adapted from the French, words by S. BEAZLEY, music by Price, performed at the Lyceum Theatre, London, in August, 1817.

Fire of London (The); or, Which is Which? A play in three acts, by Lady GEORGIANA FULLERTON, printed in 1882.

Fire-Eater (The). A farce in one act, by CHARLES SELBY, first performed at the Olympic Theatre, London, June 30, 1851.

Fire-Raiser (The); or, The Haunted Moor. A melodrama in two acts, by G. ALMAR, first performed at the Surrey Theatre, London, February 21, 1831, with

Osbaldiston in the title part, and other rôles by Almar, Honner, Vale, Rogers, Miss Somerville, Miss M. C. Poole, etc.

Firefly. An equestrian drama (based on Ouida's 'Under Two Flags'), produced at the Surrey Theatre, London, May 17, 1869.

Firelight. A play by A. E. LANCASTER and A. HORNBLow, performed in U.S.A.

Fireside Hamlet (A). A "tragic farce" by COMYNS CARR, first performed at the Prince's Theatre, London, November 27, 1884, with H. Beerbohm Tree and Miss Tilbury in the cast.

Fireside Story (A). A Christmas comedietta in one act, by WALTER GORDON, included in De Witt's acting plays.

Firestone. The clown, and *Hecate's* son, in MIDDLETON'S 'Witch' (*q.v.*).

Fireworks. A farcical comedy in three acts, by F. C. PHILIPS and PERCY FENDALL, Vaudeville Theatre, London, June 29, 1893.

Firmilian. A "spasmodic" tragedy by WILLIAM EDMONSTOUNE AYTOUN (1813-1865), published in 1854, and intended as a burlesque on the school of poets represented by Alexander Smith and P. J. Bailey.

First Affections. A comedietta by J. PALGRAVE SIMPSON, first performed at the St. James's Theatre, London, on February 13, 1860. See GIRL I LEFT BEHIND ME.

First Born (The). A play in two scenes, by FRANCIS POWERS, portraying Chinese life in San Francisco, originally produced at the Alcazar Theatre in that city, May 3, 1897; first acted in New York at the Manhattan Theatre, October 5, 1897; first performed in England at the Globe Theatre, London, November 1, 1897, with the author as *Chan Wang* and Miss May Buckley as *Loey*.

First Breeze (The). A farcical comedy in one act, by W. R. DENNY, Theatre Royal, West Hartlepool, March 6, 1891.

First Class. A drama in four acts, by F. A. SCUDAMORE, first performed at Greenwich, September 14, 1885; played at Galveston, Texas, in February, 1887.

First Come, First Served. (1) A musical piece, printed in 1797. (2) A farce in two acts, by Sir J. CARR, performed at the Haymarket in August, 1808.

First Experiment (A). A comedietta in one act, by J. WILTON JONES, Dewsbury, October 10, 1882.

First Faults. A comedy in five acts, by MARIA THERESE DECAAMP (Mrs. Charles Kemble), performed at Drury Lane on May 3, 1799, with C. Kemble as *Lord Fallible*, Snett as *Longodds*, Dowton as *Cleaveland*, Mrs. Jordan as *Emma Cleaveland*, Miss Mellon as *Tulip*, and other parts by Bannister, jun., Barrymore, R. Palmer, We-witzer, etc.

First Favourite (The). A drama in one act, by C. H. HAZLEWOOD, Britannia Theatre, London, October 25, 1873.

First Floor (The). A farce by JAMES COBB, performed at Drury Lane in January, 1787.

First Gentleman of Europe (The). A three-act romantic play, by FRANCES HODGSON BURNETT and "George Fleming" (Constance Fletcher), first performed at the Lyceum Theatre, New York, January 25, 1897.

First Impressions. (1) A comedy in five acts, by HORACE SMITH, first performed at Drury Lane on October 30, 1813, with a cast including Munden, Rae, Elliston, Ox-berry, Wrench, Mrs. Glover, Mrs. Edwin, Miss Kelly, etc. (2) A play by LESTER WALLACK (*q.v.*), first performed at Wallack's Theatre, New York, September 17, 1856, with the author as *Pevevil*.

First in the Field. A comedietta in one act, founded by C. M. RAE on Meilhac's 'Suzanne et les Deux Veillards,' and first performed at Nottingham in May, 1881, with Charles Kelly and Miss Florence Terry in the cast; produced at the Globe Theatre, London, on May 20, 1882, with C. Kelly in his original part. See TWO OLD BOYS.

First Kiss (The). A play by M. HEGEMAN, performed in U.S.A.

First Love. (1) A comedy by RICHARD CUMBERLAND, performed at Drury Lane in September, 1795, with Miss Farren as *Lady Ruby*, Palmer as *Frederick Mowbray*, Mrs. Jordan as *Sabina Rosny*, Wroughton as *Lord Sensitive*, and other parts by King, Bannister, jun., R. Palmer, Snett, Miss Pope, etc. (2) A drama in three acts, by W. E. SUTER (*q.v.*), first performed at the Grecian Theatre, June 15, 1863, with a cast including A. Rayner, T. Mead, G. Conquest, and Miss M. Victor.

First Night (The). (1) A farce in one act, by TOM PARRY (*q.v.*), first performed at the Adelphi Theatre, London, November 27, 1834, with John Reeve as *Peter Pearl-button*. (2) A play adapted by ALFRED WIGAN from 'Le Père de la Débutante' (*q.v.*) and first performed at the Princess's Theatre, London, in October, 1849, with the adapter as *Achille Talma Dufard* and Miss Louisa Howard as *Emilie Antoinette Rose*; first performed in America at Niblo's in May, 1851, with Placide as *Dufard*; revived at the Olympic in November, 1854; at the Princess's in October, 1860, with A. Harris as *Dufard* and Miss Maria Harris as *Rose*; at the Gaiety on March 12, 1870, and at Drury Lane on July 1, 1872 (Wigan's farewell benefit), in each case with Wigan in his original rôle; at the Folly Theatre in July, 1879, with G. W. Anson and Mdm. Dolaro in the principal parts; at the Comedy Theatre in October, 1887, with Frank Wyatt as *Dufard*; at the Haymarket in May, 1888, with H. Beerbohm Tree as *Dufard* and Miss Kate Rorke as *Rose*; at Her Majesty's Theatre

in May, 1899, with H. Beerbohm Tree as *Dufard*. A new version by H. A. SAINTSBURY was produced at the Kennington Theatre, London, in August, 1899. See DÉBUTANTE, THE.

First of April (The). A farce in two acts, by CAROLINE BOADEN, first performed at the Haymarket, August 11, 1830, with W. Farrow as *Sir Bumpkin Pedigree*, Vining as *Colonel Airy* (his nephew), Webster as *Roughhead* (his servant), Brindal as *Captain Heartfree*, and Mrs. Humby as *Clara*; first performed in America in the November following, at the Park Theatre, New York, with Placide as *Pedigree*.

First of May (The). A farce in one act, by A. YOUNGE, first performed at Sadler's Wells, October 26, 1849, with the author as *Robert Snotts*.

First Offence (A). A play by P. WILSTACK, performed in U.S.A.

First Printer (The). A play by TOM TAYLOR and CHARLES READE, first performed at the Princess's Theatre, London, on March 3, 1856, with Charles Kean in the title part (*Laurence Costar*), J. Ryder as *John of Gutenberg*, Miss Heath as *Margaret* (with whom both *Costar* and *Gutenberg* are in love), Miss Murray as the *Countess Jacqueline*, and David Fisher and Frank Matthews in other parts. In this piece *Costar* is represented as the first printer, from whom *Gutenberg* steals the invention, only to have his rascality exposed at the end. *Margaret* loves *Costar*, and is united to him after he has gone through many trials.

First Violin (The). (1) A four-act dramatization, by J. I. C. CLARK and MERIDAN PHELPS, of Miss Jessie Fothergill's novel of the same name, originally produced at the Hollis Street Theatre, Boston, U.S.A., April 18, 1893, with Richard Mansfield in the principal part; first performed in New York at the Garden Theatre, April 25, 1898. (2) A drama in four acts, adapted by SIDNEY BOWKETT from Miss Fothergill's novel, and first performed at the Peckham Theatre, London, March 27, 1899.

Fish. A lady's maid in Mrs. INCHBALD'S 'Appearance is Against Them' (*q.v.*).

Fish out of Water (A). A farce in one act, by JOSEPH LUNN, first performed at the Haymarket, with Liston as *Sam Savoury*, Mrs. Waylett as *Ellen Courtly*, etc.; revived at the Lyceum Theatre, London, October, 1874, with H. Compton as *Sam*.

Fisher, Charles. Theatrical manager and instrumentalist, born 1795, died 1871; son of David Fisher (1761-1832); succeeded his father as manager of the Norfolk and Suffolk circuit. He retained the position, it seems, till about 1843, when he resigned it to his brother George, and, as leader of the band, joined the Norwich Theatre, where his son Charles (*q.v.*) was the leading actor. Later (1851) he went to Glasgow (under

Edmund Glover) in the capacity of orchestral conductor. He was both violinist and 'cellist. See the *Theatre* magazine for April, 1880.

Fisher, Charles. Actor, born in 1816, died June 11, 1891; son of Charles Fisher (1795-1871); after considerable and varied experience in England, went to America in 1852, making his first appearance at Burton's Theatre, New York, in August of that year. He was engaged successively at the Old Broadway, Niblo's, the Winter Garden, Laura Keane's, Wallack's (1861), and Fifth Avenue (1872), where he began a long association with Augustin Daly. He was last seen on the stage in 1890, at the Lyceum, London, as a member of Daly's "company of comedians." Among the characters of which he was the original representative are: *Matthew Leigh* in Wallack's 'Rosedale,' *Beppo Pèpè* in Boker's 'Francesca da Rimini,' *David Deans* in Boucicault's 'Heart of Midlothian,' and *Kyrle Daly* in 'The Colleen Bawn.' At different epochs of his career he figured as *Mercutio*, *Jaques*, *Malvolio*, *Falstaff*, *Armado*, *Adam*, and *Baptista*; *Ben* ('Love for Love'), *Don Manuel* ('She Would and She Would Not'), *Moody* ('Country Girl'), *Goldfinch* and *Old Dornton* ('Road to Ruin'), *Worthington* ('Poor Gentleman'), *Joseph Surface*, *Sir Oliver Surface*, and *Sir Peter Teazle*, *Sir Thomas Clifford* ('Hunchback'), *Sir Walter Amyott* ('Wife's Secret'), *Triplet*, *Tom Stylus* ('Society'), *Sir Geoffrey Champneys* ('Our Boys'), and the *Dean of St. Marvell's* ('Dandy Dick'). See Winter's 'Shadows of the Stage' (1892).

Fisher, Clara [Mrs. Maeder]. Actress and vocalist, born July 14, 1811; daughter of F.G. Fisher, successively a Brighton librarian and a London auctioneer; at six years of age she (1817) figured at Drury Lane as *Lord Flimnap* in 'Gulliver in Lilliput' (*q.v.*), introducing an impersonation of *Richard III.* which drew "all London." From Drury Lane she went to Covent Garden, and thence to the provinces, where she "starred" with great success for several years, returning to Drury Lane in December, 1822, to appear as *Little Pickle*, one of the most popular of her assumptions. In September, 1827, she made her American debut at the Park Theatre, New York, as *Albina* in 'The Well' and the four *Mowbrays* in 'Old and Young.' "She had not reached her seventeenth year," writes Ireland, "and, though not possessing strict beauty of features, was certainly one of the most bewitching specimens of feminine creation that eyes had ever looked upon." During this engagement she was also seen as *Letitia Hardy*, *Lydia Languish*, *Goldfinch*, young *Norval*, and *Cherubino*. As an adult actress, she appeared in such rôles as *Ophelia*, *Viola*, *Mrs. Page*, *Audrey*, and the *Fool* in 'Lear'; as *Peggy* ('Country Girl'), *Lady Teazle*, *Mrs. Candour*, *Lady Gay Spanker*, the *Widow Green*; and as *Betty Finnikin*, *Cowslip*, and *Cicely Homespun*. "In comedy we consider her the most perfect and finished actress that has ever trodden the American stage" (Ireland, 'New York

Stage'). Her formal farewell of the profession took place in November, 1844, but she reappeared in 1851, at Brougham's Lyceum and Niblo's, New York, figuring in opera bouffe. She married J. G. Maeder, a musician, in 1834.

Fisher, David. Vocalist and theatrical manager, born at Norwich, 1761, died 1832; was first connected with the building trade in his native place, but, having a good voice, joined the company of the local theatre as a vocalist. Later, with a partner (who soon dropped out of the concern) he started a dramatic company to work the Norfolk and Suffolk circuit. At first it acted in fitted-up places; but, by degrees, Fisher built small theatres in Bungay, Beccles, Sudbury, Woodbridge, Newmarket, Lowestoft, and so forth, to which he took his troupe in succession. At his death, the management of the circuit devolved upon his son Charles (*q.v.*). See the *Theatre* magazine for April, 1830.

Fisher, David. Actor, born 1788, died 1858; son of David Fisher (1761-1832); made his first appearance in London on December 3, 1817, at Drury Lane, as *Macbeth*, which he followed up in the same month with *Richard III.* and *Hamlet*. At the same house, in 1818, he figured as *Lord Towndley* and *Pyrrhus*, besides being the first representative of *Titus in Payne's* 'Brutus' (*q.v.*). He retired from the profession in 1831. See Genest's 'English Stage.'

Fisher, David. Actor; born at East Dereham, Norfolk, in 1816; died October, 1887; son of David Fisher (1788-1858); made his first professional appearance when three years old. After fourteen years' experience in youthful parts, he left the stage, temporarily, to play the violin at concerts in Norwich. Returning, two years later, to the boards, he served in the provinces under various managers, making his metropolitan *entrée* in November, 1853, as *Victor* in 'The Lancers' at the Princess's Theatre. From that date onwards he was the original representative of many stage characters, including *Michaelmas* in Jerrold's 'Heart of Gold' (Princess's, 1854), the *Abbé Latour* in 'The Dead Heart' (Adelphi, 1859), *Jonathan Garraway* in 'Paper Wings' (Adelphi, 1860), *Abel Honeydew* in 'Paul's Return' and *Jonas Puffy* in 'The Streets of London' (Princess's, 1864), *Orpheus* in Planché's 'Orpheus and Eurydice' (Haymarket, 1865), *Major Treherne* in 'Cyril's Success' (Globe, 1868), *Major Jorum* in 'Formosa' (Drury Lane, 1869), *King Hildebrand* in 'The Princess,' *Michael* in Reece's 'Undine,' and *Lord Claremont* in 'Handsome is that Handsome does' (Olympic, 1870), *Mr. Merry* in 'Partners for Life' (Globe, 1871), *Richard Fallow* in 'Forgiven' and *Jaspar Jones, J.P.* in 'The Spur of the Moment' (Globe, 1872), *Ethais* in 'The Happy Land' (Court, 1873), *Sir Ransom Trivass* in 'An American Lady' (Criterion, 1874), *Jack Paget* in 'The Detective' (Holborn, 1875), *Westbrook* in 'The Old Love and the New' (Court, 1879), and *Lord de Motteville* in 'A Great Catch'

(Olympic, 1833). Among other parts played by Fisher in London were *Oswald* in 'King Lear,' *Falstaff, Hulks* in 'The Willow Copse,' *Kyrle Daly* in 'The Colleen Bawn,' *Father Doolan* in 'The Shaughraun,' *Micawber* in 'Little Em'ly,' *Brigard* in 'Frou Frou,' *Grimon* in 'The Ladies' Battle,' and *Lord Rosherville* in Merivale's 'Cynic.' In 1876-77 he played *Sir Jasper Coombe* in 'Dan'l Druce' on tour. His last part was that of *Sir Toby Belch* at the Lyceum in 1884. He was the author of two farces (with instrumental solos)—'Music hath Charms' (1858) and 'Heartstrings and Fiddlestrings' (1863?)—in which he was respectively the original impersonator of *Pertinax* and *Mozart Smith*. See Pascoe's 'Dramatic List' (1880), the 'Stage' for November 17, 1882, and E. L. Blanchard's 'Diary' (1891).

Fisher, David. Actor; son of David Fisher (1816-1887); made his professional *début* as a child, in 1852. His adult career as an actor began at Manchester in 1862. His London *entrée* was made in July, 1875, at the Haymarket, as *Moses* in 'The School for Scandal.' His "original" parts included *Pétain* in 'Cora' (1877), the *Rev. Horatio Tibbets* in 'Brass' (1877), *Bingham* in 'The Hornet's Nest' (1878), *Taperty* in 'Conscience Money' (1878), *Lord William Whitehead* in 'The Crisis' (1878), and *Pawley Fox* in 'Duty' (1879). He played the *Clown* in 'Twelfth Night' at the Haymarket in 1878.

Fisher, Walter H. Actor and vocalist; made his first appearance in London at the Court Theatre in 1872 as the original *Ambroise* in 'Broken Spells' (*q.v.*). At the same theatre in 1873 he was the first representative of *Percy Herbert* in 'Marriage Lines' (*q.v.*). Among other parts "created" by him were *Sir Vane Limpet* in 'Sour Grapes' (1873), *Lord Woodstock* in 'Lady Clancarty' (1874), and *Cherubino* in 'The School of Intrigue' (1874). Later he joined the light operatic stage, undertaking the leading tenor rôles in 'Girofé-Giroffá' (1874), 'La Fille de Madame Angot' (1875), 'La Péricole' (1875), 'La Marjolaine' (1877), 'La Belle Hélène' (1878), 'La Jolie Parfumeuse' (1878), 'Madame Favart' (1879), etc.

Fisher Girl (The). (1) A drama in three acts, adapted by CHARLES HANNAN from the French, and produced "for copy-right purposes," Ladbrooke Hall, London, January 16, 1890; performed in four acts, and under the title of 'Monsieur Moulon; or, The Shadow of Death,' Shaftesbury Theatre, London, October 23, 1890. (2) A musical play in two acts, written by OSWALD BRAND, composed by William T. Gliddon, Theatre Royal, Hanley, May 27, 1901.

Fisherman's Daughter (The). (1) A play by HARRY JACKSON (*q.v.*), performed in U.S.A. (2) A domestic drama in two acts, by CHARLES GARVICE, Royalty Theatre, London, December 26, 1881. (3) An Irish comedy-opera in three acts, written by Dr. M. A. WARD, music by Mrs. G. A. Curran, Queen's Theatre, Dublin, February 15, 1892.

Fiske, Harrison Grey. Dramatic writer; author of 'Fontenelle,' 'Hester Crewe,' 'Marie Deloche' (adapted), 'The Privateer,' 'The Queen of Liars' (adapted), 'A White Pink' (adapted), and other plays; also, with C. Klein, of 'The District Attorney'—all first produced in the United States.

Fiske, Mrs. See MADDERN, MINNIE.

Fitch, Clyde, American dramatic writer, has written the following (and other) plays:—'April Weather,' 'Beau Brummell,' 'Betty's Finish,' 'Captain Jinks of the Horse Marines,' 'The Climbers,' 'The Cowboy and the Lady,' 'Frederic Lemaitre,' 'His Grace de Grammont,' 'The Last of the Dandies,' 'The Liar,' 'Lovers' Lane,' 'Marriage, 1892,' 'The Marriage Game,' 'A Modern Match,' 'Mistress Betty,' 'Nathan Hale,' 'Pamela's Prodigy,' and 'The Social Swim'; also 'The American Duchess,' 'The Masked Ball,' 'Mrs. Grundy, Jun.,' 'Old Gorkiot,' 'Sapho,' and other adaptations; also, with Leo Dietrichstein, 'Gossip' and 'A Superfluous Husband.'

Fit of the Blues (A). An operetta by V. ROBILLARD.

Fits and Starts. A farce in two acts, by WILTON JONES and WALTER BROWNE, first performed at the Gaiety Theatre, London, May 2, 1885; played in the English provinces in 1886, with J. L. Shine in the leading part.

Fitsgrave, in MIDDLETON'S 'Your Five Gallants' (*q.v.*), is "a 'thrice worthy' gentleman, who, under the disguise of a young gentleman fresh from college, succeeds in circumventing and unmasking the five associated swindlers of variously villainous professions by whom a fair and amiable heiress is beleaguered and befooled."

Fitzaltamont. A broken-down tragedian in H. J. BYRON'S 'Prompter's Box' (*q.v.*) ('The Crushed Tragedian,' *q.v.*).

Fitzbalaam, Lord, figures in COLMAN'S 'John Bull.' There is an *Hon. Bertie Fitzdangle* in ALFRED WIGAN'S 'First Night,' an *Alfred Fitzfrolic* in SELBY'S 'Dancing Barber' (*q.v.*); a *Fitzfaddle* in HAYNES BAYLY'S 'Daughter' (*q.v.*); an *Augustus Fitzfuddle* in CONWAY EDWARDES'S 'Board and Residence' (*q.v.*); and an *Hon. Frederick FitzFudge* in BLANCHARD'S 'Artful Dodge' (*q.v.*).

Fitzball, Edward. Dramatic and miscellaneous writer, born 1792, died October, 1873; son of a farmer named Ball, his mother's maiden name being Fitz—whence the pseudonym which he adopted for literary purposes. Apprenticed to a printer in Norwich (1809-1812), he started business in 1814 on his own account. His first play, 'The Innkeeper of Abbeville,' was performed originally before the Norwich public, and in 1821-2 was brought out at the Surrey Theatre. From that time onwards Fitzball devoted himself to writing for the stage, turning out a large number

of dramas, melodramas, burlettas, and operatic libretti. He wrote in succession for the Surrey, Sadler's Wells, Adelphi, Covent Garden, Lyceum, and Olympic theatres, at some of which he held the post of "reader." The following is an alphabetical list of those of his dramatic works which have been included in the various series published by Cumberland, Duncombe, French, and Lacy:—'Azael the Prodigal,' 'The Bronze Horse' (libretto), 'The Carmelites' (libretto), 'Children of the Castle,' 'Christmas Eve,' 'The Crock of Gold' (adaptation), 'The Crown Diamonds' (libretto), 'The Deserted Mill,' 'The Devil's Elixir' (libretto), 'The Earthquake,' 'Esmeralda' (adaptation), 'False Colours,' 'The Favourite' (libretto), 'The Floating Beacon,' 'The Fortunes of Nigel' (adaptation), 'The Flying Dutchman,' 'Hans von Stein,' 'Harlequin and Humpty Dumpty,' 'Hofer, the Tell of the Tyrol,' 'Homa Again,' 'The Inchcape Bell,' 'The Innkeeper of Abbeville,' 'Joan of Arc,' 'Jonathan Bradford,' 'The King of the Mist,' 'The Kouba,' 'Lurline' (libretto), 'Madelaine' (adaptation), 'Maritana' (libretto), 'Marmion' (adaptation), 'Mary Glastonbury,' 'Mary Melvyn,' 'The Miller of Derwentwater,' 'The Momentous Question,' 'The Negro of Wapping,' 'The Note-Forger,' 'Paul Clifford' (adaptation), 'Peveril of the Peak' (adaptation), 'Pierette' (libretto), 'The Pilot' (adaptation), 'Quasimodo' (lyrics), 'The Queen of the Thames' (libretto), 'Raymond and Agnes' (lyrics), 'The Red Rover,' 'Robin Hood,' 'The Siege of Rochelle' (libretto), 'Thalaba the Destroyer' (adaptation), 'Tom Cringle,' 'The Traveller's Room,' 'Walter Brand,' 'Walter Tyrell,' 'Wardlock Kennilson,' 'Waverley' (adaptation), and 'Zazezizou.' To these have to be added 'The Duel in the Snow,' 'Father and Son,' and 'Nitocris'; also the libretto of 'Adelaide' (Bishop), and of Balfe's 'Diadeste,' 'Keolanthé,' and 'The Maid of Honour.' Most of the above-named pieces are mentioned, under their titles, elsewhere in this volume. See Fitzball's autobiography, entitled 'Thirty-Five Years of a Dramatic Author's Life' (1859), Bunn's 'The Stage' (1840), and Planché's 'Recollections and Reflections' (1872).

FitzGerald, Edward. Poet and prose writer, born 1809, died 1883; translated and adapted eight of the plays of Calderon (*q.v.*). He also translated and adapted the 'Agamemnon' of Æschylus (1876) and the 'Edipus' of Sophocles (1830-81). See his 'Letters' (1894 and 1901) and 'Letters to Fanny Kemble' (1895); also SUCH STUFF AS DREAMS ARE MADE OF.

Fitzgerald, Percy Hetherington. Dramatic and miscellaneous writer; author of the following stage pieces:—'The William Simpson' (1872), 'The Henwichters' (1878), 'Room No. 20' (1886), 'Proverbs and Comediettas for Private Representation' (1869), and, with W. G. Wills, 'Vanderdecken' (1878); author, also, of the

following volumes:—'The Life of David Garrick' (1868 and 1899), 'Principles of Comedy and Dramatic Effect' (1870), 'The Kembles' (1871), 'The Life and Adventures of Alexandre Dumas' (1873), 'The Romance of the English Stage' (1874), 'The World behind the Scenes' (1881), 'A New History of the English Stage' (1882), 'The Lives of the Sheridans' (1886), 'The Life of Mrs. Catherine Clive' (1888), 'The Art of Acting' (1892), 'Henry Irving: Twenty Years at the Lyceum' (1893 and 1895), and 'The Savoy Opera and the Savoyards' (1894); editor, also, of 'The Book of Theatrical Anecdotes' (1874), and 'The Art of the Stage as set out in Lamb's Essays' (1885); besides many contributions to the magazines. See his autobiographical 'Memoirs of an Author' (1894).

Fitz-Gerald, S. J. Adair. Dramatic writer and critic; author of the following stage pieces:—The libretto of 'A Lucky Girl' (1889), 'The Parson' (1891), 'Two Hearts' (1894), the libretto of 'The Bric-a-Brac Will' (1895), 'A Jealous Mistake' (1899), 'The Parting' (1899), 'Waiting for the Train' (1899), a new version of 'Rip Van Winkle' (1899), a libretto for Gounod's 'Cinq Mars' (1900), 'That Sister of Mine' (1900); and with J. H. Merrifield, 'The Barringtons' (1884). He has also published three plays for children: 'The Wearing of the Green' (1900), 'Birds of a Feather,' and 'The Flower Fairies' Frolic' (1902).

Fitzharding. A character in TOBIN'S 'Curfew' (*q.v.*).

Fitzhubert, Captain Robert. A character in Miss LE THERE'S 'All for Money' (*q.v.*).

Fitzjames figures in the various adaptations of Scott's 'Lady of the Lake' (*q.v.*).

Fitzpatrick, Emma. Actress, died March, 1868; made her *début* under the auspices of Madame Vestris. On August 20, 1849, she began at Sadler's Wells an engagement during which she played (with other parts) *Letitia Hardy*, *Constance* in 'The Love Chase,' *Hippolita* in 'She Would and She Would not,' *Juliana* in 'The Honeymoon,' *Helen* in 'The Hunchback,' *Lady Teazle*, and *Lady Rodolpha* in 'The Man of the World.' She afterwards appeared at Drury Lane. Westland Marston says that in her acting "humour and lively characterization were combined with rare good taste and refinement. Her union of spirit with elegance was delightful" ('Our Recent Actors,' 1888).

Fitzmythe of Fitzmythe Hall. A farce by J. MADDISON MORTON (*q.v.*), first performed at the Haymarket in May, 1860.

Fitzurse, Bertie, in TAYLOR and DUBOURG'S 'New Men and Old Acres' (*q.v.*).

Fitzwilliam, Edward. Actor, born in London, 1783, died 1852; of Irish parentage, had experience in the provinces before

making his London *début* at the West London Theatre as *Hodge* in 'Love in a Village.' Thence he passed to the Olympic and the Royal Circus, at which latter house he became a popular favourite in such parts as *Patch*, *Partridge*, *Humphrey Clinker*, and *Dumbiedykes*. In 1821 he went to Drury Lane, where he was successful in Irish characters. He married Fanny Copeland in 1822. See FITZWILLIAM, MRS. EDWARD; also Oxberry's 'Dramatic Biography,' Genest's 'English Stage,' and the 'Era' for April 4, 1852.

Fitzwilliam, Mrs. Edward [Fanny Elizabeth Copeland]. Actress, born 1802, died September, 1854; daughter of Robert Copeland, manager of the Dover circuit; made her *début* at two years of age, and played juvenile parts till she was ten, when she left the stage to study music. When fifteen she made her *reentrée* at the Dover Theatre, undertaking leading rôles. Her first appearance in London was at the Haymarket in July, 1816, as *Cherubino* in 'Follies of a Day' (*q.v.*). Thence she went to the Surrey, the Olympic, Drury Lane (1821), and the Adelphi (1825), figuring at the last-named in the first castings of 'The Pilot,' 'The Dead Shot,' 'The Wreck Ashore,' and so forth. In 1832 she was co-lessee with W. H. Williams of Sadler's Wells. In 1837 she went to the Haymarket. She made her first *curtsey* to an American audience in October, 1839, at the Park Theatre, New York, where she was seen and admired as *Peggy* in 'The Country Girl,' *Kitty Skylark* in 'Single Life,' *Paul* in 'The Pet of the Petticoats,' *Sally Scraggs*, and the *Widow Brady*. Her last appearance in the States was at Niblo's, New York, in August, 1842. At the Adelphi she was the original *Nelly O'Neill* in 'Green Bushes' (1845) and *Starlight Bess* in 'The Flowers of the Forest' (1847). Later she joined the company at the Haymarket, where she remained till she died, being the first representative of the following (and other) characters:—*Caroline Skeggs* in Coyne's 'Vicar of Wakefield' (1850), *Fortune* in 'The Ascent of Mount Parnassus' (1853), *Lady Betterton* in 'Eloquents in High Life' (1853), *Miss Coddleton* in 'Ranelagh' (1854), *Jeannette* in 'The Old Chateau' (1854), *Bessie Hebblethwaite* in the 'Unequal Match' (1857), and *Cicely Clover* in 'A Madcap Prince' (1874). In 1856 she played *Audrey* in 'As You Like It,' and *Oriana* in 'The Inconstant.' Among her most popular parts were *Margery* in 'The Rough Diamond,' and *Nan* in 'Good for Nothing.' See Oxberry's 'Dramatic Biography' (1825-7), Genest's 'English Stage' (1832), G. Vandenhoff's 'Actor's Note-book' (1860), Ireland's 'New York Stage' (1867), Stirling's 'Old Drury Lane' (1881), etc. "In broad farce," wrote F. C. Wemyss, "she is irresistible, and now and then a little touch of pathos falls beautifully from her lips, but in the elegant comedy there is too much of the chambermaid" ('Theatrical Biography').

Fitzwilliam, Edward Francis. Musical composer and director, born at

Deal, 1824, died 1857; son of Edward Fitzwilliam (*q.v.*); was *chef d'orchestre* at the Lyceum, London, from 1847 to 1849, and at the Haymarket from 1853 till his death. During the latter period he wrote the music for all the Haymarket pantomimes. He composed the score of 'Love's Alarms,' 'Queen of a Day,' 'Summer Nights,' and other operas and operettas, as well as the overture, *entr'acte*, and vocal music for 'Green Bushes' (*q.v.*).

Fitzwilliam, Mrs. Edward Francis [Ellen Chaplin]. Actress, born 1822, died 1880; made her metropolitan *début* at the Adelphi in October, 1841. She was for many years a member of the Haymarket company under Buckstone, appearing in the original performances of Coyne's 'Secret Agent,' Heraud's 'Wife and No Wife,' etc., etc.

Fitzwilliam, Kathleen Mary [Mrs. C. Withall]. Actress and vocalist, born 1826, died 1894; began her career as a concert singer. In 1845, at Birmingham, she made her histrionic *début* as *Rosina* in 'The Barber of Seville' (*q.v.*). After much and varied experience in the country, playing such parts as *Ophelia*, *Helen* in 'The Hunchback,' *Madge Wildfire*, and *Pauline Deschappelles*, she made her London *entrée* at the Lyceum in December, 1847, appearing as the first representative of the heroine in Selby's 'Peggy Green' (*q.v.*). Other original parts played by her at this theatre between 1847 and 1849 included *Prince Humpty* in 'The Golden Branch,' *Ariadne* in 'Theseus and Ariadne,' *Prince Florizel* in 'The King of the Peacocks,' and *St. George* in the 'Seven Champions of Christendom,'—all by Planché; as well as *Margaret Honeyball* in S. Brooks's 'Anything for a Change.' She also appeared as *Anne Page* in 'The Merry Wives of Windsor' and *Polly Peachum* in 'The Beggar's Opera.' In 1850 she was at the Haymarket, from which she went in the same year to the Adelphi, where she was seen in 'Esmeralda,' 'Jessie Grey,' 'The Tarantula,' and other pieces. Her last appearance was made in August, 1852, in 'Bon Soir, Signor Pantalon.' After that she confined her energies to the concert platform. In 1854 she married and retired. See Pascoe's 'Dramatic List' (1880).

Five Degrees of Crime (The). A drama by LEMAN REDE, played at the New City Theatre, London, in 1833.

Five Hundred Francs. An operetta, libretto by MARMADUKE BROWN, music by Isidore de Solla, Vaudeville Theatre, London, July 6, 1885.

£500 Reward. A farce by ALFRED WIGAN, adapted from 'Le Capitaine de Voleurs,' and performed at the Lyceum Theatre, London, in 1845-47. See OLD OFFENDERS.

Five Miles Off; or, The Finger-Post. A comedy in three acts, by T.

DIBDIN (*q.v.*), first performed at the Haymarket in July, 1806, with Rae in the chief part, and Edmund Kean among the "supers."

Five Pounds Reward. A farce by JOHN OXENFORD (*q.v.*), first performed at the Olympic Theatre, London, December 3, 1855, with F. Robson as *Benjamin Bostle-thwaite*.

Five Thousand a Year. A comedy in three acts, by T. DIBDIN, first performed at Covent Garden in March, 1799, with a cast including Lewis, Pope, Munden, Mrs. Pope, Miss Murray, etc.

Fix, Mr. and Mrs. Carnaby, figure in OXENFORD'S 'Cleft Stick.'—*Fix* is the name of a detective in 'Round the World in Eighty Days' (*q.v.*).

Fixed. A farcical comedy by J. WILTON JONES, first performed at Wigan on March 12, 1883.

Fixture. A character in 'A Roland for an Oliver' (*q.v.*).

Flagon, Moll, in BURGOYNE'S 'Lord of the Manor' (*q.v.*).

Flam, Nicholas. See NICHOLAS FLAM.

Flamborough, Farmer, and Polly, his daughter, figure in versions of 'The Vicar of Wakefield' (*q.v.*).

Flamboyante (La). See SAUCY SALLY.

Flame, King. See KING FLAME.

Flame, Lord. A character in JOHN-SON'S 'Hurlo Thrumbo' (*q.v.*).

Flamingo; or, The Rook and the Cause. A *folie musicale* by F. HAY and F. W. GREEN, first performed at the Strand Theatre, London, on September 18, 1875, with a cast including E. Terry, H. Cox, C. D. Marius, Miss Lottie Venne, and Miss Angelina Claude.

Flaminia. Daughter of *Sir Simon Dupe* in MILLER'S 'Art and Nature' (*q.v.*).

Flaminius, Titus. Roman ambassador at Carthage, in MASSINGER'S 'Believe as you List' (*q.v.*).

Flams (The). A farcical comedy by HARRY and EDWARD PAULTON, performed at the Bijou Theatre, New York, in 1894.

Flanagan and the Fairies. An extravaganza, in which Tyrone Power appeared in 1836.

Flapper, Capt. the Hon. Felix, in STEPHENS and Solomon's 'Billee Taylor' (*q.v.*).

Flareit, Mrs., in CIBBER'S 'Love's Last Shift' (*q.v.*).

Flash. (1) *Captain Flash*, a bullying coward in GARRICK'S 'Miss in her Teens' (*q.v.*). (2) *Frank Flash*, in TAVERNER'S

'Artful Husband' (*q.v.*), is nephew to *Lady Upstart*. (3) *Sir Timothy Flash* figures in DODSLEY'S 'Sir John Cockle at Court' (*q.v.*).

Flash in the Pan (A). A play in four acts, by ALLEN UPWARD, first performed at the Gaiety Theatre, Dublin, October 23, 1896, with W. H. Kendal as *Sir Everard Grey*, Mrs. Kendal as *Miss Sara Lester*, and other parts by W. Lugg, R. Edgumbe, A. Elwood, R. Harding, J. F. Graham, Mrs. Tapping, and Miss Nellie Campbell.

Flash of Lightning (A). A play in five acts, by AUGUSTIN DALY, first performed at the Broadway Theatre, New York, on June 10, 1868, with a cast including McKee Rankin, J. C. Williamson, Miss K. Blanchard, and Mrs. Gilbert. "The title related to the total destruction of a piece of jewelry by lightning. The jewelry was supposed to be stolen, and one of the personages was accused of the theft." The play was produced at the Amphitheatre, Leeds, August 1, 1870, and at the Grecian Theatre, London, November 21, 1870. It was revived at the Grand Opera House, New York, 1873, with D. H. Harkins, G. L. Fox, C. Leclercq, and Miss Minnie Walton in the cast.

Flashenhausen. A character in A. HARRIS'S 'Avalanche' (*q.v.*).

Flashes. A musical absurdity in three acts, by J. J. HEWSON and E. L. West, first performed at Liverpool, April 17, 1890; produced at the Marylebone Theatre, July 20, 1891.

Flashlights of New York (The). A play by H. P. TAYLOR, performed in U.S.A.

Flashpan, Felix, in GILBERT ARTHUR A BECKETT'S 'Lending a Hand' (*q.v.*).

"Flat." The name given to a piece of scenery stretched on a wooden framework.

Flatbottom, Captain, in BUCKSTONE'S 'Billy Taylor' (*q.v.*).

Flats. A farce in four "stories," adapted by G. R. SIMS from 'Les Locataires de M. Blondeau' of Henri Chivot (Palais Royal, 1879), and first performed at the Criterion Theatre, London, on July 23, 1881, with a cast including W. J. Hill (*Gigglethorpe*), Owen Dove (*Count Bodega*), H. Standing (*Signor Smithereeni*), W. Blakeley, G. Guildens, A. Maltby, Horatio Saker, Mrs. Alfred Mellon, Miss H. Coveney, and Miss Dora Vivian. See FRENCH FLATS.

Flaubert, Jules. The detective in PINERO'S 'Money Spinner' (*q.v.*).

Flavia. (1) The heroine of BICKERSTAFF'S 'Absent Man' (*q.v.*). (2) A character in IRELAND'S 'Vortigern' (*q.v.*). (3) The Princess in HOPE'S 'Prisoner of Zenda' (*q.v.*).

Flavigneul, Henri de, in 'The Ladies' Battle' (*q.v.*).

Flavius, in 'Timon of Athens' (*q.v.*), is an "old and honest steward, to whom *Timon* pays a dull tribute of tenderness" (Hazlitt).

Fleance. Son of *Banquo* in 'Macbeth' (*q.v.*).

Fleay, Rev. F. Gard. Historian and critic; author of 'The Life and Work of William Shakespeare' (1886), 'A Chronicle History of the English Stage, 1559-1642' (1890), 'A Biographical Chronicle of the English Drama, 1559-1642' (1891), a Shakespeare Manual (1876); editor of Marlowe's 'Edward II.' and Shakespeare's 'King John,' and a contributor to the Transactions of the New Shakspeare Society.

Flecknoe, Richard. Poetical and dramatic writer; apparently a priest of the Church of Rome, who lived much abroad; author of some poems and the following plays:—'Love's Dominion' (afterwards called 'Love's Kingdom' (*q.v.*) (1654), 'Erminia, or the Fair and Virtuous Lady' (1661), and 'The Demoiselles à la Mode' (1667), all of which see. Dryden's satire on Flecknoe, describing him as

"Without dispute,
Through all the realms of nonsense, absolute,"

is well known. See Langhorne's 'Dramatic Poets' (1690), Scott's edition of Dryden (1808), etc.

Fledermaus (Die). A comic opera in three acts, music by Johann Strauss and Hamilton Clarke, first performed, with libretto by HAMILTON AIDE, at the Alhambra Theatre, London, December 18, 1876, with a cast including E. Rosenthal in the title part ("The Bat," so named after a fancy-ball costume), Mdlle. Cabella, Miss K. Munroe, Miss A. Newton, Miss E. Chambers, E. Loredan, H. Paulton, etc. The plot is based on 'Le Reveillon.' The opera was produced at the Casino Theatre, New York, in May, 1885, and at Wallack's Theatre in September of that year. It was performed at Drury Lane, by the Saxe-Coburg Court Company, in June, 1895.

Fleece'em, Mrs., in FOOTE'S 'Cozeners' (*q.v.*), was intended for Mrs. Rudd, a notorious criminal of the day.

Fleeter, Mrs. An adventuress in 'My Sweetheart' (*q.v.*).

Fleire. A comedy by EDWARD SHARPHAM (*q.v.*), entered in the books of the Stationers' Company on May 9, 1606, and acted at Black Friars by the Children of the Revels. *Fleire* is the name taken by *Antifront*, Duke of Florence, when dispossessed of his dukedom. The action has to do mainly with the love affairs of his two daughters. See HAVELITTLE.

Fleming, George. The *nom de guerre* of Miss CONSTANCE FLETCHER, the author of 'Mrs. Lessingham,' a drama (1894), 'The Canary,' a comedy (1899), and 'The Fantasticks,' an adaptation in English verse (1900), all of which see. See, also, FIRST GENTLEMAN IN EUROPE.

Fleming, Miss. See STANLEY, MRS.

Flemming, Herbert. Actor, born 1856; after much experience in Australia,

made his London *début* in April, 1892, at the Avenue Theatre as *Krogstad* in 'A Doll's House.' He afterwards figured in the first casts of 'The Primrose Path' (Vaudeville, 1892), 'Strathlogan' (Princess's, 1892), 'The Queen of Manoa' (Haymarket, 1892), 'Alexandra,' and 'Clever Alice' (Royalty, 1893), 'A Woman's Revenge' (Adelphi, 1893), 'The Cotton King' and 'Shall we Forgive her?' (Adelphi, 1894), and 'Robbery under Arms' (Princess's, 1894).

Fletcher. (1) *Beaumont Fletcher* in WEBSTER'S 'One Touch of Nature' (*q.v.*) is a dramatist. (2) *Phineas Fletcher* is a character in 'Uncle Tom's Cabin' (*q.v.*).

Fletcher, Constance. See FLEMING, GEORGE.

Fletcher, George. Author of 'Studies of Shakespeare' (1847).

Fletcher, John. Dramatic writer and poet, born at Rye, Sussex, 1579, died 1625; son of the Rev. Richard Fletcher, afterwards Bishop of London; is identified by Dyce with the John Fletcher who was admitted as pensioner to Bennet College, Cambridge, in October, 1591, becoming a Bible clerk two years later. For reference to Fletcher's friendship and collaboration with Francis Beaumont, see BEAUMONT AND FLETCHER. Fletcher is generally accepted as the sole author of the following plays (all mentioned in their proper places in this volume):—'Bonduca,' 'The Chances,' 'The Faithful Shepherdess,' 'The Humorous Lieutenant,' 'The Island Princess,' 'The Loyal Subject,' 'The Mad Lover,' 'Monsieur Thomas,' 'The Pilgrims,' 'Rule a Wife and Have a Wife,' 'The Triumph of Death,' 'The Triumph of Time,' 'Valentinian,' 'A Wife for a Month,' 'The Wild-geese Chase,' 'Wit without Money,' 'The Woman's Prize,' and 'Women Pleas'd.' Among the plays in producing which he admittedly had a share, in differing degrees, are:—'The Beggar's Bush,' 'The Bloody Brother,' 'Cardenio,' 'The Coronation,' 'Cupid's Revenge,' 'The Coxcomb,' 'The Custom of the Country,' 'The Double Marriage,' 'The Elder Brother,' 'The Fair Maid of the Inn,' 'The False One,' 'Henry VIII,' 'The Honest Man's Fortune,' 'The Jeweller of Amsterdam,' 'King and No King,' 'The Knight of the Burning Pestle,' 'The Knight of Malta,' 'The Laws of Candy,' 'The Little French Lawyer,' 'Love's Cure,' 'Love's Pilgrimage,' 'The Lovers' Progress,' 'The Maid of the Mill,' 'The Maid's Tragedy,' 'The Nice Valour,' 'The Night Walker,' 'Philaster,' 'The Prophetess,' 'The Queen of Corinth,' 'The Sea Voyage,' 'Sir John Van Orden, Banneret,' 'The Spanish Curate,' 'Thierry and Theodoret,' 'The Two Noble Kinsmen,' 'A Very Woman' (also called 'A Right Woman' and 'The Woman's Plot'), and 'The Woman-Hater,'—all of which see. The plays of Beaumont and Fletcher were collected in 1647, 1679, 1750 (by Theobald, Leonard, and Symphon), 1778 (by Colman), 1812 (by Weber), and 1843-6 (by Dyce). Fletcher's ideas, says Charles Lamb, "moved slow; his versi-

fication, though sweet, is tedious; it stops every moment; he lays line upon line, making up one after the other, adding image to image so deliberately that we see where they join; Shakespeare mingles everything, he runs line into line, embarrasses sentences and metaphors; before one idea has burst its shell, another is hatched and clamorous for disclosure. Another striking difference between Fletcher and Shakespeare is the fondness of the former for unnatural and violent situations. He seems to have thought that nothing great could be produced in an ordinary way. The chief incidents in the 'Wife for a Month,' . . . and in many more of his tragedies show this. Shakespeare had nothing of this contortion in his mind, none of that craving after romantic incidents, and flights of strained and improbable virtue, which I think always betrays an imperfect moral sensibility. The wit of Fletcher is excellent, like his serious scenes, but there is something strained and far-fetched in both. He is too mistrustful of Nature, he always goes a little on one side of her. Shakespeare chose her without a reserve; and had riches, power, understanding, and long life, with her, for a dowry." See, also, George Darley's introduction to the plays of Beaumont and Fletcher (1840); F. G. Fleay's 'Shakespeare Manual'; and the articles contributed by F. G. Fleay and Robert Boyle to the New Shakespeare Society's Transactions. See (in 'The Poets' Praise') the tributes to Fletcher by Waller, Cartwright, R. Brome, Denham, Lovelace, Dryden, and Collins. Brome wrote—

"His scenes were acts, and every act a play.
I knew his strength; even then, when he
That was the master of his art and me,
Most knowing Johnson (proud to call him son),
In friendly envy swore he had outdone
His very self."

"In easy dialogue," wrote Dryden, "is Fletcher's praise."

Fletcher, Phineas. Poet and dramatic writer, born 1582, died 1650; author of 'Sicelides, a Piscatory' (*q.v.*), performed in 1615, and printed in 1631.

Fleur de Lys. A character in adaptations of Hugo's 'Nôtre Dame' (*q.v.*).

Fleur de Lys. An opera bouffe, music by Leo Delibes, adapted by H. B. FARNIE from 'La Cour du Roi Petaud' of Jaime and Gillé (Paris Variétés, 1869), and produced at the Philharmonic Theatre, London, on April 5, 1873, with Miss Selina Dolara in the title part, Miss Emily Soldene as *Prince Hyacinth*, E. Marshall as the *Grand Duke*, Rae as the *Court Poet*, and Rouse as the *God of Love*.—'Fleur-de-Lis' a comic opera, libretto adapted by J. CHEEVER GOODWIN from the French of Chivot and Duru, music by William Furst; Palmer's Theatre, New York, August 29, 1895, with Miss Della Fox and Jefferson de Angelis in the principal rôles.

Fleur du Thé. An opera bouffe in three acts, music by C. Lecocq, libretto (after Chivot and Duru) by J. H. JARVIS, first performed at the Tynes Theatre,

Newcastle, on March 15, 1875, with a cast including J. A. Shaw, W. G. Bedford, and Miss Carlotta Zerbin; produced at the Criterion Theatre, London, on October 9, 1875, with Miss Burville in the title part, and other rôles by W. H. Fisher, F. Clifton, E. Marshall, Miss Sudlow, etc.; performed in America under the title of 'The Pearl of Pekin.'

Fleur (La). The servant of the marquis in Mrs. INCHBALD'S 'Animal Magnetism' (q.v.).

Fleurette. Daughter of *Dame Perroquet* in PLANCHÉ and DANCE'S 'Blue Beard' (q.v.).

Fleurette. (1) An operetta, composed by Augustus L. Tamplin, first performed at the Gaiety Theatre, London, March 1, 1873, with a cast including Miss C. Loseby, Miss A. Cook, F. Sullivan, and F. Wood. (2) A play by Mrs. C. A. DOREMUS, E. SMITH, and E. STEINER, performed in U.S.A.

Flexmore, Richard [R. F. Geater]. Pantomimist, born in London, 1824, died 1860; son of R. F. Geater, a comic dancer; began his career in 1832 at the Victoria Theatre, and speedily developed talent as a grotesque dancer. In 1844 he figured as clown at the Grecian, and for the next sixteen years he was in great request at London theatres—notably the Olympic (1845), the Princess's (1846), the Adelphi (1852), Covent Garden (1856), Drury Lane (1857), and the Surrey (1859). "He was especially noted for his close and natural imitation of the leading dancers of the day" (G. C. Boase). Edward Stirling describes him as "a fellow of infinite jest," "agile, humorous, and quick at invention," "the life and soul of fun and frolic" ('Old Drury Lane,' 1881). See the 'Life and Reminiscences' of E. L. Blanchard, who wrote numerous comic songs for Flexmore.

Flibbertigibbet. A dwarf in HALLIDAY'S 'Amy Robsart' (q.v.).

Flibustier (Le). A comedy by JEAN RICHEPIN, performed by members of the Comédie Française at Drury Lane in June, 1893. See GRANDSIRE, THE.

Flickster, in MAYHEW and EDWARDS' 'Goose with the Golden Eggs' (q.v.).

"Flies (The)." Galleries over the stage, from which the "cloths" and "borders" are worked.

Flies in the Web. A comedy in three acts, by JOHN BROUGHAM (q.v.), first performed at the Theatre Royal, Manchester, with a cast including the author, Henry Irving, Mrs. Calvert, and Mrs. Raymond.

Flight. A play in four acts, by WALTER FRITH, first performed at Terry's Theatre, London, February 16, 1893, with Edward Terry, Murray Carson, and Miss May Whitty in the cast.

Flight to America (The). A play in three acts, by W. L. REDE, performed

at the Adelphi Theatre in December, 1833, with Rice as *Jim Crow*, and other parts by Reeve, Yates, Buckstone, and Mrs. Stirling (*Sarah Snow*).

Flighty. A character in the 'Married Rake' (q.v.).

Flimnap, Lord, in GARRICK'S 'Liliput' (q.v.).

Flimsy. A character in WATTS PHILIP'S 'Paper Wings' (q.v.).

Flint. (1) A miser in FOOTE'S 'Maid of Bath' (q.v.). (2) A jailer in T. DIBDIN'S 'Deserter' (q.v.). (3) A pawnbroker in LAMB'S 'Pawnbroker's Daughter' (q.v.). (4) *Sir Clement Flint*, in BURGOYNE'S 'Heiress' (q.v.), is the uncle of *Lord Gayville* (q.v.). (5) *Lord Flint* is the Minister of State in Mrs. INCHBALD'S 'Such Things Are' (q.v.).

Flint and Steele. A "farical absurdity" by J. F. M'ARDLE, first performed at Sheffield in May, 1831.

Flip. A "sea-brute" in CHARLES SHADWELL'S 'Fair Quaker of Deal' (q.v.).

Flip, Flap, Flop. A farce adapted by PAUL MERIT (q.v.) from the French, first performed at Norwich, November 10, 1879, and produced at the Surrey Theatre, London, September 9, 1882.

Flippant, Lady. An affected widow, sister of *Gripe*, "in distress for a husband, though still declaiming against marriage," in WYCHERLEY'S 'Love in a Wood' (q.v.).

Flippanta. A lady's-maid in VANBRUGH'S 'Confederacy' (q.v.).

Flipper, in W. BROUGH'S 'Number 1, Round the Corner' (q.v.).

Flirt (The). A play by GILL and MELBOURNE, performed in U.S.A. in 1853.

Flirt, Mrs. A woman of the town, in WYCHERLEY'S 'Gentleman Dancing Master' (q.v.).

Flirtation. (1) A farce by FRANK HARVEY, produced at Edinburgh on August 11, 1873. (2) A comedy in three acts, by G. SOMERS BELLAMY and FREDERICK ROMER, first performed at the Globe Theatre, London, on July 14, 1877, with E. Righton as *Major Shoreshot*, and Miss Lydia Foote, Miss Emma Ritta, F. H. Macklin, E. Leathers, and H. H. Vincent in other parts.—'Flirting': a musical comedy, produced at Ramsgate, July 14, 1884. See OBSERVATION and FLIRTATION.

Flich of Bacon (The). (1) A comic opera in two acts, written by the Rev. HENRY BATE DUDLEY, and first performed at the Haymarket in August, 1778. (2) An "à propos sketch," produced at the Strand Theatre, London, in July, 1855.

Floating Beacon (The). A drama in two acts, by E. FITZBALL (q.v.), produced at the Surrey Theatre on April 19, 1824, with H. Kemble and Mrs. W. Clifford in the cast.

Floating Island (The). A tragic-comedy by Dr. PHILIP STRODE, performed (with music by Henry Lawes) before the king and queen at Oxford on August 29, 1636, by the students of Christ Church; published in 1655.

Flockton, C. P. Actor; made his London *début* in December, 1868, at the St. James's Theatre as *Holdsworth* in 'Glitter' (*q.v.*). He was afterwards in the original cast of 'The Pretty Druidess' (1869), 'Very Little Faust' and 'Abon Hassan' (1869), 'The Gentleman in Black' (1870), 'Partners for Life' (1871), 'Forgiven' (1872), 'Proof Positive' (1875), 'Jealousy' (1875), 'Anne-Mic' (1880), 'A New Trial' (1880), etc. In revivals he was seen as *Michonnet* in 'The Reigning Favourite' (1876), the *King* in 'Lady Clancarty' (1876), *Lord Tinsel* in 'The Hunchback' (1879), and so forth. Of late years he has been acting in America, in such parts as *Lambert Streyke* in 'The Colonel' (1882), *Dickinson* in Buchanan's 'Partners' (1888), etc. See CHARLES I.

Floid. An actor employed to represent women, in Rhodes' company at Lincoln's Inn Fields.

Flora. (1) Servant to *Donna Violante* in Mrs. CENTILVRE'S 'Wonder' (*q.v.*). (2) Niece to *Farmer Freehold* in J. P. KEMBLE'S 'Farn-house' (*q.v.*). See COUNTRY WAKE and HOB IN THE WELL.

Flora, Lady. See LADY FLORA.

Flora's Vagaries. A comedy by RICHARD RHODES, founded partly on a story by Boccaccio, represented by the students of Christ Church in 1663, and performed at the Theatre Royal in October, 1667, with Nell Gwyn in the title part, and Mohun, Burt, Cartwright, Mrs. Knipp, etc., in other characters.

Floramell. Daughter of *Lord Clynton* in SMITH'S 'Hector of Germany' (*q.v.*).

Florante. A character in COLMAN'S 'Mountaineers' (*q.v.*).

Florilla. Wife of "Abdelazer" in Mrs. BEHN'S tragedy so named (*q.v.*).—*Florella*, in MOUNTFORT'S 'Greenwich Park,' is in love with young *Reveller*.

Florence, William James [real name, Conlin]. Actor; born at Albany, New York, July, 1831, died in Philadelphia, November, 1891; made his first appearance on the stage at Richmond, Virginia, in December, 1849, as *Tobias* in 'The Stranger.' In May, 1850, he went to Niblo's, New York, and in 1852 to the Broadway and Wrantham's Lyceum. In January, 1853, he married Malvina Pray, an actress; they appeared at the National Theatre, New York, in June, 1853, and from that time onward the pair "starred" together. "The Irish drama served his purpose for many years, but he varied that form of art by occasional resort to burlesque and by incursions into the realm of melodrama" (Winter). The pair made their London *début* on April 28, 1856, at Drury Lane, in 'The Yankee

Housekeeper,' Florence in an Irish part, Mrs. Florence as "a Yankee gal," in which character she sang her husband's 'Bobbing Around.' Their success was immediate and lasting, and a provincial tour followed. In 1861 Florence played *Toodle and Cuttle* at Wallack's, New York. In 1863, at the Winter Garden, he enacted *Bob Brierly*; and in 1867, at the Broadway, *George D'Alroy* in 'Caste,' being the first representative of these rôles in the States, *Obenreizer* in 'No Thoroughfare' followed in 1868. To 1876 belongs his "creation" of the *Hon. Bardwell Stote* in Woolff's 'Mighty Dollar,' a performance which he introduced to London (at the Gaiety) in August, 1880, Mrs. Florence appearing as *Mrs. Gen'l Gilflory*. In the following November Florence was seen at the same theatre as *Captain Cuttle*. Among his rôles in comedy were *Sir Lucius O'Trigger*, *Zekiel Homespun* (in 'The Heir-at-Law'), *O'Bryan* (in Brougham's 'Temptations'; or the Irish Emigrant'), *Handy Andy*, etc. In burlesque he played such parts as *Eily O'Connor* (to his wife's *Danny Mann*) in 'The Colleen Bawn,' *Francis I.* in 'The Field of the Cloth of Gold,' and *Beppo* in 'Fra Diavolo.' Among the plays written by him were 'The Drunkard's Doom,' 'Eva,' 'The Irish Princess,' 'O'Neill the Great,' 'The Sicilian Bride,' and 'Woman's Wrongs.' "The power of Florence," says W. Winter, "was that of impersonation. He was imaginative and sympathetic; his style was flexible, and he had an unerring instinct of effect" ('Shadows of the Stage'). See 'Actors and Actresses of Great Britain and the United States' (1886).

Florentine Wooing (A). A comedy in four acts, by Miss CLO GRAVES, performed ("for copyright purposes") at the Avenue Theatre, London, July 6, 1898.

Florentines (The). A play produced at Sadler's Wells Theatre on June 2, 1845, with a cast including Phelps, H. Marston, Miss Cooper, and Mrs. Warner. In this piece the *Duke of Florence* seduces the heroine, who is forced by the *Duchess* to take poison.

Floreski, Count. A Pole in J. P. KEMBLE'S 'Lodoiska' (*q.v.*).

Floretta. A character in DIBDIN'S 'Cabinet' (*q.v.*).

Florette. A play by C. E. CALLAHAN, performed in U.S.A.

Florlan. (1) The "Foundling of the Forest" in DIMOND'S play so named (*q.v.*). (2) The *Prince* in GILBERT'S 'Broken Hearts' (*q.v.*). (3) A young nobleman in GILBERT'S 'Princess' (*q.v.*) and 'Princess Ida' (*q.v.*).

Florid. The name of characters in 'My Uncle' (*q.v.*), W. MARSTON'S 'Borough Politics' (*q.v.*), and PALGRAVE SIMPSON'S 'Appearances' (*q.v.*).

Florida. A courtesan in MIDDLETON'S 'Witch' (*q.v.*).

Florida. A comic opera, libretto by

NICK BACHELOR; printed in New York, 1892.—'Florida Enchantment': a dramatization by A. C. GUNTER of his novel so named; Park Theatre, Boston, Mass., April, 1896; Hoyt's Theatre, New York, October, 1896.

Florien. A tragedy in five acts, by HERMAN C. MERIVALE (*q.v.*), printed in 1884.

Florimel. A play by SYDNEY ROSENFELD, performed in U.S.A.

Florimel. (1) The 'Maid in the Mill' in BEAUMONT and FLETCHER'S comedy so named (*q.v.*). (2) A servant to *Beaumelle* in MASSINGER'S 'Fatal Dowry' (*q.v.*). (3) A maid of honour in DRYDEN'S 'Secret Love' (*q.v.*).

Florimine. A pastoral, "presented by the Queen's commandment before the King at Whitehall," and printed in 1635.

Florinda. Daughter of *Alvarez* in SHIEL'S 'Apostate' (*q.v.*). See PESCARA.

Florio. (1) Brother to *Sciarrha* in SHIRLEY'S 'Traitor' (*q.v.*). (2) A character in 'The Dog of Montargis' (*q.v.*).—There is a *Count Florio* in KNOWLES'S 'Wife' (*q.v.*), and a *Don Florio* in GENÉE'S 'Naval Cadets' (*q.v.*).

Florizel. (1) Son of the King of Bohemia in 'The Winter's Tale' (*q.v.*), and in W. BROUGH'S burlesque, 'Perdita' (*q.v.*). (2) The *Prince* in PLANCHÉ'S 'King of the Peacocks' (*q.v.*).

Florizel and Perdita. See WINTER'S TALE.

Florodora. A two-act musical comedy, plot and dialogue by "OWEN HALL," music by Leslie Stuart, first performed at the Lyric Theatre, London, November 11, 1899, with Miss Evie Greene as *Dolores*, Miss K. Cutler as *Angela*, Miss Ada Reeve as *Lady Holyrood*, W. Edouin as *Anthony Tweedlepunch*, C. E. Stevens as *Cyrus Gilfain*, Edgar Stevens as *Captain Donegal*, and Melville Stewart as *Lord Abercoed*; first produced in America at the Hyperion Theatre, New Haven, Ct., November 9, 1900; first performed in New York, at the Casino, November 12, 1900; performed in the English provinces and London suburbs, with Miss Amy Augaide as *Dolores*, Miss Adrienne Augaide as *Angela*, Miss Nellie Murray as *Lady Holyrood*, Edward Lewis as *Tweedlepunch*, and Leonard Russell as *Abercoed*.

Flounce, Mrs. A woman of the town in WYCHERLEY'S 'Gentleman Dancing Master' (*q.v.*).

Flourish. The name of two characters, father and son, in HOLMAN'S 'Abroad and at Home' (*q.v.*).

Flower, Francis. See MISFORTUNES OF ARTHUR.

Flower Girl (The); or, The Convict Marquis. A play by THOMPSON TOWNSEND, first performed at the Surrey Theatre, London, about 1853; revived at the

City of London Theatre in July, 1865, with W. Creswick as *Cranon*.—"The Flower Girl": a comic opera in one act, by J. PARRY-COLE, Bijou Theatre, Bayswater, June 20, 1901.

Flower Makers and Heart Breakers: a Tale of Trials and Temptations. A drama in three acts, by C. H. HAZLEWOOD, Grecian Theatre, London, October 7, 1869.

Flower of the Flock (The). A comedy in three acts, by MARK MELFORD, first performed at Grimsby, April 6, 1883.

Flowerdale, Sir John. Father of *Clarissa* in BICKERSTAFF'S 'Lionel and Clarissa' (*q.v.*). There is a *Mrs. Flowerdale* in OXFENFORD'S 'Doubtful Victory' (*q.v.*).

Flowers grew Fairer then (The). A play in one act, by SUTTON VANE, Berkeley Lyceum, New York, February 15, 1894.

Flowers of the Forest (The). A play by J. B. BUCKSTONE (*q.v.*), first performed at the Adelphi Theatre, London, on March 11, 1847, with Mdme. Celeste as *Cynthia* (a gipsy girl), Mrs. Fitzwilliam as *Starlight Bess*, Miss Woolgar as *Lemuel* (a gipsy boy), O. Smith as *Ishmael* (father of *Cynthia*), Wright as *Cheap John* (an itinerant hawker), and Paul Bedford as the *Kinchin* (a thief); produced at New York in 1847, with Miss F. Wallack as *Cynthia* and Mrs. Winstanley as *Starlight Bess*; revived at the Marylebone Theatre in 1871, and at the Britannia in 1894.

Floyd, Aurora. See AURORA FLOYD.

Fluellen, the Welshman, in SHAKESPEARE'S 'Henry V.,' is, in Hazlitt's view, "the most entertaining character in the piece. He is good-natured, brave, choleric, and pedantic. His parallel between Alexander and Harry of Monmouth, and his desire to have 'some disputations' with *Captain Macmorris* on the discipline of the Roman wars, in the heat of the battle, are never to be forgotten."

Fluff; or, A Clean Sweep. A "wilful absurdity" in three acts, by J. F. M'ARDLE, first performed at Leicester, August 1, 1881.

Fluke, Jeremiah, in B. WEBSTER jun.'s 'Behind Time' (*q.v.*).

Fluker, in H. J. BYRON'S 'Hundred Thousand Pounds' (*q.v.*).

Flurry, in REYNOLDS and ANDREWS'S 'Better Late than Never' (*q.v.*).

Flute. The bellows-mender in 'A Midsummer Night's Dream' (*q.v.*).

Flutter, in Mrs. COWLEY'S 'Belle's Stratagem' (*q.v.*), is "a good-natured, insignificant creature," given to blundering tittle-tattle. (2 and 3) There are characters of the same name in H. WIGAN'S 'Taming a Truant' (*q.v.*) and J. S. COYNE'S 'All for Love' (*q.v.*). (4) *Sir Fopling Flutter* is the "Man of Mode" in ETHEREGE'S

comedy so named (*q.v.*). Dean Lockier described the character as an exact portrait of the author. (5) *Sir Henry and Lady Flutter* figure in Mrs. SHERIDAN'S 'Discovery' (*q.v.*).

Fly and the Web (The). A comedieta in two acts, by A. C. TROUGHTON (*q.v.*), suggested by Scribe's 'Le Gardien,' and first performed at the Strand Theatre, London, in February, 1866.

"Fly, fly, you happy shepherds, fly!" First line of a song in VANBRUGH'S 'Provoked Wife' (*q.v.*)—

"Avoid Phillis's charms . . .
Nature, who formed her eyes of fire,
Of ice composed her breast."

Flying Colours. See CUPID IN CAMP.

Flying Dutchman (The). This famous legend has been made the subject, in England, of the following dramatic pieces:—(1) 'The Flying Dutchman:' a drama in three acts, by E. FITZBALL, performed at the Adelphi Theatre, London, in June, 1825, with T. P. Cooke as *Vanderdecken*, J. Reeve as *Von Bunmel*, Wrench as *Toby Varnish*, Terry as *Captain Peppercoal*; afterwards revived with "O." Smith as *Vanderdecken*, Yates as *Toby Varnish*, and Mrs. Fitzwilliam as *Lestelle*; revived at the Adelphi Theatre in June, 1856, with Mdme. Celeste as *Vanderdecken*, Wright as *Von Bunmel*, Webster as *Toby*, Selby as *Peppercoal*, Miss Kate Kelly as *Lucy*, and Miss Mary Keeley as *Lestelle*; produced in New York in 1827. [It was this drama which, witnessed in London by Heinrich Heine, suggested to that writer the idea of *Vanderdecken* being saved by a woman's love—the idea on which Wagner founded his music-drama.] (2) 'The Flying Dutchman:' a pantomime by G. CONQUEST and H. SPRY, Grecian Theatre, London, December 24, 1868. (3) 'The Flying Dutchman; or, The Demon Seaman and the Lass that Loved a Sailor:' a burlesque by WILLIAM BROUGH (*q.v.*), Royalty Theatre, London, December 2, 1869, with F. Dewar as *Vanderdecken*, Miss M. Oliver as *Jenny Wren* (the "lass"), and other characters by Miss Kate Bishop, Miss Charlotte Saunders, E. Danvers, etc. (4) 'The Flying Dutchman:' Wagner's opera in three acts, first performed with an English libretto (by JOHN P. JACKSON), at the Lyceum Theatre, London, in October, 1876, with C. Santley as *Vanderdecken*, F. C. Packard as *Erik*, J. W. Turner as the *Steersman*, Miss Lucy Franklin as *Mary*, and Mdle. Torriani as *Senta*; revived at Her Majesty's Theatre in February, 1882, with Mdme. Valleria as *Senta*, W. Ludwig as *Vanderdecken*, and F. Packard as *Erik*. (5) 'Vanderdecken' (*q.v.*), by W. G. WILLS and PERCY FITZGERALD, June, 1878. (6) 'The Flying Dutchman:' a burlesque by R. REECE, first performed at the Prince of Wales's Theatre, Liverpool, in 1883. (7) 'The Flying Dutchman:' a play by CHARLES HARBURY, performed in U.S.A. See LYING DUTCHMAN, THE.

Flying from Justice. A melodrama in five acts, by MARK MELFORD, first performed at Southampton, May 26, 1890; produced (in four acts) at Sadler's Wells, June 15, 1891.

Flying Scud (The); or, A Four-legged Fortune. A play by DION BOUCICAULT (*q.v.*), first produced at the Holborn Theatre, London, on October 6, 1866, with G. Blake as *Tom Meredith*, G. Neville as *Captain Goodge*, E. Garden as *Colonel Mulligan*, G. Belmore as *Nat Gosling*, J. Vollaire as *Mo Davis*, Westland as *Chouser*, Miss C. Saunders as *Bob Buckskin*, Miss F. Josephs as *Lord Woodbie*, Miss M. Fawsitt as *Ned Campo*, Miss J. Fiddes as *Julia Latimer*, and Miss B. Foote as *Katie Rideout*. Miss Ada Rehan has appeared in America as *Julia Latimer*. G. A. Sala suggests that Boucicault was indebted to Angus B. Reach's 'Clement Lorimer; or, The Book with the Iron Clasps.'

F. M. Julius Cnæsar; or, The Irregular Rum'un. An "operatic burlo-drama" in three acts, by F. C. BUR-NAND, first performed at the Royalty Theatre, London, September 7, 1870, with Miss Henrietta Hodson as *Calpurnia*, Miss R. Sanger as *Brutus*, Fred Sullivan as *Trombonius*, Alfred Bishop as *Smith* (a British beadle), A. Wood as *Bibulus*, C. P. Flockton as *Cassius*, and Oliver Summers in the title part. This piece is not a burlesque of Shakespeare's tragedy, but an extravaganza with a plot of its own, based on the bare fact of Cæsar's invasion of Britain, and setting forth the love affairs of *Cnæsar* and *Calpurnia* (also beloved by *Brutus*).

Foggerty's Fairy. A fairy comedy in three acts, by W. S. GILBERT (*q.v.*), first performed at the Criterion Theatre, London, on December 15, 1881, with C. Wyndham as *Frederick Foggerty*, Miss Rose Saker as the *Fairy Rebecca*, and other characters by G. Giddens, W. Blakeley, A. Maltby, H. H. Astley, A. W. Denison, Miss M. Rorke, Miss K. Rorke, Miss M. Daly, Mrs. Alfred Mellon, and Mrs. John Wood. "The idea is that of a man, who, by supernatural aid, overcomes the irrevocableness of the past. To avoid unpleasant consequences, he 'obliterates' a part of his past life. But in the process another set of events is substituted for those which actually occurred. He finds himself hampered as much as ever by the consequences of this new past, and from these difficulties the action is evolved."

Foggy Day (A). A comedieta in one act, by M. R. MORAND, Theatre Royal, Belfast, July 23, 1900.

Foible. Woman to *Lady Wishfort* in CONGREVE'S 'Way of the World' (*q.v.*).

Foigard. A French priest in FARQUHAR'S 'Beaux' Stratagem' (*q.v.*).

Foiled. (1) A drama in four acts, by O. W. CORNISH, performed at Birmingham, Conn., January 25, 1871. (2) A comedy-drama in three acts, by H. W. WILLIAMSON,

first performed in Ireland; produced at Portsmouth, May 4, 1882. (3) A drama in three acts, by W. BUCKLAND, St. George's Hall, London, October 25, 1890. (4) A "dramatic episode" by J. R. ALBERTON, Globe Theatre, London, October 10, 1891.—'Foiled by Fate': a drama in four acts, by JOHN DARLISON, West London Theatre, October 22, 1900.

Foist. A lawyer in 'The Apparition' (q.v.).

Foix, Gaston de, figures in BOUCICAULT'S 'Woman' (q.v.).

Folâtre, Count, in O'HARA'S 'April Day' (q.v.), is in love with and eventually marries *Cephisa*.

Folbach. The Governor in 'Falka' (q.v.).

Folle-Farine. A drama adapted by W. AVONDALE from Ouida's novel so named, and first performed at Bishop Auckland, March 10, 1884; produced at Sadler's Wells, October 18, 1884, with Miss Marie Forde in the title part.

Follies of a Day (The); or, The Marriage of Figaro. A comedy adapted by THOMAS HOLCROFT (q.v.) from Beaumarchais' 'Mariage de Figaro,' and first performed at Covent Garden on December 14, 1784, with the author as *Figaro*, Lewis as *Count Almaviva*, Mrs. Bates as *the Countess*, Miss Young as *Susan* (her maid), Mrs. Webb as *Marcellina*, and other parts by Edwin, Quick, Wewitzer, Mrs. Martyn, and Miss Wewitzer. On the second and subsequent nights, *Figaro* was represented by Bonner, for whom it had been designed. "This comedy is a sequel to the 'Spanish Barber' [q.v.]. It begins on the day in which *Figaro* and *Susan* are to be married. *The Count's* love for the *Countess* had abated. He wants to seduce *Susan*. *Marcellina* sues *Figaro* for a marriage contract. *Figaro* turns out to be the son of *Dr. Bartholo* and *Marcellina*. At the conclusion he marries *Susan*" (Genest). Not being able to obtain a copy of Beaumarchais' play, Holcroft attended several performances of it in Paris, and, with the help of a friend, "memorized" it, producing the adaptation within a month. See his 'Memoirs' (1810). Reduced to three acts, 'The Follies of a Day' was revived at Drury Lane in 1789; "it then became an excellent afterpiece."

Follies of a Night (The). A comedy in two acts, by J. R. PLANCHE, adapted (according to one authority) from "Charlot," and first performed at Drury Lane on October 5, 1842, with C. J. Mathews as *Pierre Paillot*, H. Compton as *Dr. Druggendraft*, Hudson as *the Duke de Chartres*, Miss Turpin as *Mdlle. Duval*, and Mdme. Vestris as *the Duchess de Chartres*. Planché's adaptation was made the basis of a piece by H. J. Byron and H. B. Farnie called 'Frolique' (q.v.), produced at the Strand in November, 1882. Fitted with lyrics by GEORGE MUDIE and music by Michael

Dwyer, it was performed at West Norwood in May and at the Parkhurst Theatre, London, in June, 1892, under the title of 'The Duke's Diversion,' and with Miss Leonora Braham in the principal female part. Reconstructed by SCOTT MARBLE, 'The Follies of a Night' has been played in America under the title of 'The Masquerade.'

Follies of Fashion (The). A comedy in five acts, by the Earl of GLENGALL, Drury Lane, November 29, 1829, with a cast including Wallack as *Lord Splashton*, Jones as *Sir Harry Lureall*, Miss Mordaunt as *Lady Splashton*, Miss Faucit as *Lady Mary Fretful*, Mrs. Glover as *Mrs. Counter*, and Mrs. Orger as *Jenny Trinket*.

Follies of the Day (The); or, Fast Life. A drama in four acts, by H. P. GRATTAN and JOSEPH ELDRRED, first performed at Bristol, October 16, 1832; produced at the Pavilion Theatre, London, July 9, 1833.

Folline. A comedy in four acts, adapted by AUGUSTIN DALY from Sardou's 'Maison Neuve,' and first performed at the First Avenue Theatre, New York, January 27, 1874, with Miss Ada Dyas in the title part, and other roles by D. H. Harkins, C. Fisher, Louis James, J. Lewis, W. Davidge, G. Parkes, Miss F. Davenport, Miss S. Jewett, and Mrs. G. H. Gilbert.

Follow the Leader. A comedietta by C. M. RAE (q.v.), first performed at the Charing Cross Theatre, London, on April 12, 1873.

Folly as it Flies. A comedy in five acts, by FREDERICK REYNOLDS, first performed at Covent Garden in October, 1801, with Lewis as *Tom Tick*, Munden as *Peter Postobit*, Sinmons as *Dr. Infalible*, and other parts by Murray, Miss Murray, H. Johnston, Whitfield, and Mrs. Gibbs. The folly is that of *Lady Melmoth*, whose extravagance has ruined her husband, and leads to other evils, all happily overcome at the end.

Folly figures in H. J. BYRON'S 'George de Barnwell' (q.v.).

Fond Husband (The); or, The Plotting Sister. A comedy by THOMAS D'URFEY (q.v.), performed at Dorset Garden in 1676, with Nokes as *Bubble*, Leigh as *Fumble*, Smith as *Rashley*, Harris as *Ranger*, Sandford as *Sir Roger Petulant*, Jevon as *Sneak* (his nephew), Mrs. Barry as *Emilia* (*Bubble's* wife), Mrs. Marshall as *Maria* (his sister), etc. *Bubble* is "the fond husband," to whom *Emilia* is unfaithful (with *Rashley*). *Maria*, who is in love with *Rashley*, plots with *Ranger* against *Emilia*.

Fondwife. An uxorious banker in CONGREVE'S 'Old Bachelor' (q.v.).

Fondlove, Sir William. An old baronet in KNOWLES'S 'Love-Chase' (q.v.), who prides himself upon his youthful vigour, and marries a widow of forty.

Fontainbleau; or, Our Way in France. A comic opera by JOHN O'KEEFE,

performed at Covent Garden in November, 1784, with Lewis as *Lackland*, Quick as *Lapoche* (a tailor), Edwin as *Sir Shenkin ap Griffin*, Wewitzer as *Colonel Epauvette*, etc. The piece satirized the then fashionable fondness for residing or travelling in France.

Fontainville Forest. A play in five acts, founded by JAMES BOADEN on Mrs. Radcliffe's novel, 'The Romance of a Forest,' and performed at Covent Garden in 1794, with Farren as the *Marquis of Montault*, Pope as *Lamotte*, Mrs. Pope as *Adeline*, etc.

Fontanges, Marie de. The heroine of TOM TAYLOR'S 'Plot and Passion' (*q.v.*).

Fontenelle. A play by HARRISON GREY FISKE and MINNIE MADDERN FISKE, performed in U.S.A.

Fontenoy. A play by H. G. DONNELLY, performed in U.S.A.

Fool and His Money (A). A comedy in three acts, by H. J. BYRON, first performed at the Globe Theatre, London, on January 17, 1878, with J. L. Toole as *Charles*, E. Righton as *Brabason Vandeleur*, W. Herbert as *Percival Ransome*, H. Westland as *Milligan*, Miss E. Meyrick as *Kate Vandeleur*, and Miss E. Johnstone as *Mary Draper*.

Fool (The). A farce by Captain TOPHAM, first performed at Drury Lane in February, 1785.

Fool (The), in 'King Lear,' is, in Professor Brandes' opinion, "the best of Shakespeare's Fools, mordantly witty, marvellously ingenious. He is the protest of sound common-sense against the foolishness of which Lear has been guilty, but a protest that is pure humour; he never complains, least of all on his own account. Yet all his foolery produces a tragic effect. And the words spoken by one of the knights, 'Since my young lady's going into France, sir, the fool hath much pined away,' atone for all his sharp speeches to Lear. Amongst Shakespeare's other master-strokes in this play must be reckoned that of exalting the traditional clown, the buffoon, into so high a sphere that he becomes a tragic element of the first order. In no other play of Shakespeare's has the Fool so many proverbial words of wisdom." See CLOWNS, and SHAKESPEARE'S FOOLS.

Fool of Fortune (A). A play by MARTHA MORTON, first performed at Louisville, Kentucky, November 14, 1896, with William H. Crane in the chief part; first produced in New York at the Fifth Avenue Theatre, December 1, 1896.

Fool of the Family (The). A comedy in three acts, by FERGUS HUME, first performed at the Duke of York's Theatre, London, January 30, 1896, with a cast including C. Cartwright, H. B. Irving, R. Pateman, Miss Gertrude Kingston, and Miss Lena Ashwell.

Fool turn'd Critick (The). A comedy by T. D'URFEY (*q.v.*), acted at the Theatre

Royal in 1678. *Trim* is the Fool turned Critic. "D'Urvey wrote this part as a satire on playhouse critics and pretended town wits" (Genest). Among the other characters are *Old Wineol* and *Small Wit*.

Fool would be a Favourite (The); or, The Discreet Lover. A tragic-comedy by LUDOWICK CARLELL, printed in 1657. The Fool is one *Gudgen*, a yeoman's son; the Discreet Lover is one *Philanthus*, enamoured of *Aurelia*, who, after pretending to slight him, marries him.

Fool's Errand (A). A play by LEO DIETRICHSTEIN, first performed at the Fifth Avenue Theatre, New York, June 6, 1895.

Fool's Mate. A play in one act, by F. W. BROUGHTON, first performed at Toole's Theatre, London, December 12, 1889; revived at the Avenue Theatre, February 1, 1890.

Fool's Opera (The); or, The Taste of the Age. By "Matthew Medley" (possibly ANTONY ASTON), printed in 1731.

Fool's Paradise. A comedy by PAUL MERIT and ALFRED MALTBY, first performed at West Hartlepool, January 20, 1879, with a cast including Miss Susan Rignold, Miss Georgina Robertson, Mark Moss Mellor, C. Cooper, etc.—'A Fool's Paradise,' a play in three acts, by SYDNEY GRUNDY, first performed on October 7, 1887, at Greenwich, under the title of 'The Mousetrap,' with E. Gurney as *Lord Normantower*, J. Beauchamp as *Sir Peter Lund*, Sidney Hayes as *Philip Selwyn*, R. Courtneidge as *Tom Verinder*, Miss Helen Forsyth as *Kate Derwent*, Miss Annie Irish as *Beatrice Selwyn*, and Miss Clara Jecks as *Mildred Selwyn*, and first performed in America, under the same title, at Wallack's Theatre, New York, on October 11, 1887, with Osmond Tearle as *Normantower*, Charles Groves as *Sir Peter*, E. D. Ward as *Philip*, Sam Sothern as *Verinder*, Miss Coghlan as *Kate*, Miss Gerard as *Beatrice*, and Miss Enid Leslie as *Mildred*. As 'A Fool's Paradise,' the play was produced at the Gaiety Theatre, London, on the afternoon of February 12, 1889, with E. W. Gardiner as *Normantower*, T. N. Wenman as *Sir Peter*, H. B. Conway as *Philip*, R. Saunders as *Verinder*, Miss Kate Rorke as *Kate*, Miss Gertrude Kingston as *Beatrice*, and Miss Mary Collette as *Mildred*; revived at the Garrick Theatre on January 2, 1892, with F. Kerr as *Normantower*, J. Hare as *Sir Peter*, H. B. Irving as *Philip*, Gilbert Hare as *Verinder*, Miss Olga Nethersole as *Beatrice*, Miss Beatrice Ferrar as *Mildred*, and Miss K. Rorke as *Kate*; produced in America at the Tremont Theatre, Boston, May 16, 1892, and at the Star Theatre, New York, December 12, 1892; revived in the London suburbs and the English provinces in the spring of 1901, with Miss Kate Rorke as *Beatrice Selwyn*.

Fool's Preferment (A). See NOBLE GENTLEMAN, THE.

Fool's Revenge (The). A play in three acts, by TOM TAYLOR (*q.v.*), suggested by Victor Hugo's 'Le Roi s'amuse,' and first performed at Sadler's Wells on October 18, 1859, with S. Phelps as *Bertuccio* (the fool), Miss C. Heath as *Fiordelisa* (his daughter), H. Marston as *Galeotto Manfredi* (Lord of Faenza), W. Belford as *Baldassare Torelli* (a noble), C. Seyton as *Bernardo Ascolti*, F. Robinson as *Serafino Dell' Aquila* (a poet and improvisatore), Mrs. H. Marston as *Brigitta* (*Bertuccio's* servant), Miss Atkinson as *Francesca Bentivoglio* (wife of *Manfredi*), and other parts by Miss C. Parkes, Miss C. Hill, T. C. Harris, etc. "Mr. Tom Taylor," wrote Henry Morley, "has transformed the nightmare story into a wholesome English-natured plot. The character of the jester is entirely altered." The drama is, in fact, "an original play, well designed and written with all care." The piece was first performed in America in 1860, with Edwin Booth as *Bertuccio*; making its first appearance in New York at Niblo's Gardens in March, 1864, with Booth as before and Miss Rose Eyttinge as *Fiordelisa*. It was revived at the Queen's Theatre, London, in December, 1869, with Wybert Rousby as *Bertuccio*, Mrs. Rousby as *Fiordelisa*, G. Rignold as *Manfredi*, Miss G. Pauncefort as *Francesca*, Mrs. H. Vandenhoff as *Brigitta*, and W. Belford and C. Seyton in their original parts; at the Princess's Theatre on December 27, 1880, with Edwin Booth as *Bertuccio*, Miss Gerard as *Fiordelisa*, Mrs. Hermann Vezin as *Francesca*, W. Redmund as *Manfredi*, J. Beauchamp as *Malatesta*, F. Charles as *Torelli*, C. W. Garthorne as *Ascolti*, C. Cartwright as *Dell' Aquila*, etc. The rôle of *Bertuccio* was written, in the first place, for F. Robson (*q.v.*). See the *Theatre* magazine for December, 1878.

Foole, Sir Amorous la, in BEN JONSON'S 'Epicene' (*q.v.*).

Fools, Shakespeare's. "The Fool of the Elizabethan drama," says A. W. Ward, "was the last representative of that figure of mere negation, the Vice of the moralities. The Fool had not necessarily any more real connexion with the plot of a play than his namesake at Court or in a nobleman's house had with the State or family counsels, which he had the privilege of subjecting to his perennial flow of criticism. Yet with how wonderful a skill is a place found for this hybrid element, half in and half out of the action in a wide variety of Shakspeare's plays! In 'King Lear' the Fool takes an integral part in the action, naturally representing the last remnant of the following of the ill-used King. In 'As You Like It,' 'Twelfth Night,' etc., we again have the Fools proper, fulfilling their function, which, according to Coleridge's expression, in some measure is that of the ancient Chorus, but which may be more directly defined as that of ironical commentators on the regular actors of the comedy of human life. But not one of Shakspeare's Fools—and hardly one of his Clowns—fails to reveal some-

thing at least of a human individuality of his own" ('English Dramatic Literature').

"Fools had ne'er less grace in a year." First line of the fool's song in act i. sc. 4 of 'King Lear.'

"Fools, they are the only nation." First line of a song in JONSON'S 'Volpone' (*q.v.*)—

"Your fool is your great man's darling,
And your ladies' sport and pleasure."

This song seems to have suggested the fool's ditty in SHIRLEY'S 'Bird in a Cage.'

Football King (The). A drama in four acts, by GEORGE GRAY, Elephant and Castle Theatre, London, July 13, 1896.

Foote, John S. Actor and theatrical manager, died 1862; some time lessee of the Rochdale Theatre.

Foote, Lydia Alice [real name, Legge]. Actress; born 1844 (?), died May, 1892; niece of Mrs. Keeley; made her professional *début* as a child at the Lyceum, London, on April 1, 1852, as *Edouard* in 'A Chain of Events.' In 1863 she appeared at the Victoria as *Richard* in 'The Vendetta,' and at the Olympic as *May Edwards* in 'The Ticket-of-Leave Man.' Her first original part (as an adult) appears to have been *Enid* in 'The Hidden Hand' at the Olympic in 1864. At the same theatre she was the first representative of *Miss Harrgrave* in 'The Settling Day' (1865) and *Clara* in 'The Frozen Deep' (1866). She was the original *Clara* in 'Hunted Down' at the Prince's, Manchester, in August, 1866. At the Prince of Wales's, London, she "created" *Minerva* in 'Prometheus' (1866), *Esther Eccles* in 'Caste' (1867), *Mrs. Nettletop* in 'How She Loves Him' (1867), and *Amanda* in 'Play' (1867). She was the first *Mildred* and *Alice* in 'Blow for Blow' at the Holborn in 1868. At the Globe she was the original of the heroines of 'Minnie' and 'Progress' (1869), and of the title character in 'Philomel' (1870). Other parts of which she was the first performer were those of the heroine in 'The Odds,' and *Madame D'Artignes* in 'Jezebel' (Holborn, 1870), *Ann Sylvester* in 'Man and Wife' (Prince of Wales's, 1873), *Smike* in Halliday's 'Nicholas Nickleby' (Adelphi, 1875), *Anna* in 'The Danischeffs' (St. James's, 1877), *Midge* in 'Rescued' (Adelphi, 1879), *Kitty* in 'The O'Dowd' (Adelphi, 1880), *Ellen* in 'Pluck' (Drury Lane, 1882), *Zaydee* in 'Freedom' (Drury Lane, 1883), *Mrs. Rivers* in 'The Opal Ring' (Court Theatre, 1885), and *Mrs. North* in 'Dark Days' (1885). Various revivals in London between 1865 and 1880 showed her successively as *Maria* in 'Twelfth Night,' *Mary Thornberry* in 'John Bull,' *Little Em'ly*, *Grace Harkaway*, *Helen* in 'The Hunchback,' *Amy Rowant*, and *Nelly O'Neill* in 'Green Bushes.' In 1865 Henry Morley described her as "Miss Lydia Foote, known to be apt for serious and earnest parts, who has sometimes mind in her voice and speech in her face." See his 'Journal of a London Playgoer'; also

D. Cook's 'Nights at the Play,' Pascoe's 'Dramatic List,' and E. L. Blanchard's 'Diary.'

Foote, Maria [Countess of Harrington]. Actress; born at Plymouth (where her father, Samuel T. Foote, an ex-army officer, was the manager of the theatre), June, 1793; died December, 1867. The daughter of an actress, Maria took early to the boards, her *début* being made at Plymouth in July, 1810, as *Juliet*. After some further experience, she made her first appearance in London at Covent Garden in May, 1814, figuring as *Amanthis* in 'The Child of Nature.' "Young, beautiful, intelligent, refined, yet unsophisticated, she was almost the creature she represented; her success was great" (Oxberry). With Covent Garden she remained associated for the next ten years. Then came appearances at Drury Lane. In 1825 it was written of her: "Her performances are more remarkable for talent than genius. She is perhaps only a second-rate actress, but she possesses the power of pleasing by a nameless charm, which it is as easy to feel as it is impossible to describe. She acts with ease, grace, and spirit; she sings pleasingly, dances delightfully." Her "genteel comedy," continues the writer, "is peculiar for elegance, but it wants force and humour; nor are her powers at all adapted to the higher walks of tragedy." In person Miss Foote was "about the middle size, with most expressive features; her hair is light brown; her figure is exquisite" (Oxberry). Genest says: "The fuss which at this time [1826] was made about Miss Foote was ridiculous. She was a very pretty woman and very pleasing actress, but would never have travelled about as a *Star*, if it had not been for circumstances totally unconnected with the stage" ('English Stage'). Her Shakespeare parts included *Ophelia*, *Desdemona*, *Imogen*, *Rosalind*, *Beatrice*, *Miranda*, *Helena* ('*Midsummer Night's Dream*'), and *Lady Percy* ('*Henry IV.*'); other "standard" rôles essayed by her were *Roxalana*, *Statira*, *Letitia Hardy*, *Violante* ('*The Wonder*'), *Juliana* ('*The Honey-moon*'), *Kate Hardcastle*, *Lady Teazle*, and *Maria Darlington* (in which character she was painted by Clint). She was the original *Isidora* in Procter's '*Mirandola*' (1821). As well known in the provinces as in London, she also paid a professional visit to Paris. She acted for the last time in March, 1831, at Birmingham, and in the following month married Charles Stanhope, fourth Earl of Harrington. See the 'New Monthly' for March, 1821, and Vandenhoff's '*Leaves from an Actor's Note-book*' (1860).

Foote, Samuel. Playwright, actor, and entertainer; born at Truro, January 27, 1720; died at Dover, October 21, 1777; was the son of Samuel Foote, mayor of Truro and M.P. for Tiverton, and was educated first at Worcester and then at Worcester College, Oxford (1737). He studied for the Bar, but, quickly spending the fortune he had inherited, drifted on to the stage, making

his first appearance, with other novices, at the Haymarket, on February 6, 1744, as *Othello*. This was followed, at the same theatre, by *Lord Foppington*, and then came a professional visit to Dublin (1744-5). At Drury Lane in the latter year Foote was seen as *Sir Harry Wildair*, *Tinsel*, *Sir Novelty Fashion*, *Bayes*, *Sir Courtly Nice*, etc. In 1747 he began at the Haymarket, with 'Divisions of the Morning' and 'Tea at 6.30,' that series of "entertainments" (written by himself, and full of social and personal satire) by which, as a performer, he became most noted. In 1748, at the same theatre, came 'Chocolate in Ireland' and 'An Auction of Pictures.' His first regular play, a comedy in two acts, entitled 'The Knights,' was produced in the spring of 1749 at the Haymarket, with the author as *Hartop*. At Drury Lane, in the season of 1753-4, he played *Fondlewife*, *Ben* ('Love for Love'), and *Brazen* ('Recruiting Officer'); in 1755-6, *Sir Paul Piyant* ('Double Dealer'); and in 1758-9, *Shylock*, in which he is said to have failed. At Dublin in 1760 he enacted *Fustian* in 'Tragedy à la Mode.' Among his original parts were young *Philpot* in 'The Citizen,' *Distress* in 'The Wishes,' *Francisco* in 'The Taylors,' and *Ailwood* in 'Dr. Last in his Chariot.' His greatest successes as an actor were, however, made in characters (of which he was the first representative) in his own dramatic pieces—i.e. as *Buck* in 'The Englishman Returned from Paris' (1756), *Cadwallader* in 'The Author' (1757), *Shift* in 'The Minor' (1760), *Peter Paragaph* in 'The Orators' (1762), young *Wilding* in 'The Liar' (1762), *Major Sturgeon* and *Matthew Mug* in 'The Mayor of Garratt' (1763), *Sir Thomas Lofty* and *Sir Peter Pepperpot* in 'The Patron' (1764), *Zachary Fungus* in 'The Commissary' (1765), *The Devil* in 'The Devil upon Two Sticks' (1768), *Sir Luke Limp* in 'The Lame Lover' (1770), *Flint* in 'The Maid of Bath' (1771), *Sir Matthew Mite* in 'The Nabob' (1772), *Sir Robert Riscounter* in 'The Bankrupt' (1773), *Aircastle* in 'The Cozeners' (1774), and *O'Donnovan* in 'The Capuchin' (1776). In 1776 Foote received, through the Duke of York, a patent to erect a theatre in the city of Westminster, with permission to present plays there between May 14 and September 14 in each year. Thereupon he bought the old playhouse in the Haymarket, and put up another in its stead, opening it in May, 1767. In January, 1777, he sold his patent to George Colman, who also purchased the right of producing his unpublished pieces. Foote's last appearance on the boards was on July 30, 1777. In October of that year he died at Dover, while *en route* for France for the benefit of his health. He was buried in the west cloister of Westminster Abbey. Foote's 'Dramatic Works' were collected and published in 1778, and again in 1830 with a memoir by John Bee [Badcock]. Churchill says of Foote—

"By turns transform'd into all kinds of shapes.
Constant to none, Foote laughs, cries, struts, and
scrapes; . . .
His strokes of humour and his bursts of sport
Are all contain'd in this one word, distort."

In Boswell's 'Johnson' we read: "*Boswell*: 'Foote has a great deal of humour.' *Johnson*: 'Yes, sir.' *Boswell*: 'He has a singular talent for exhibiting character.' *Johnson*: 'Sir, it is not a talent, it is a vice; it is what others abstain from. It is not comedy, which exhibits the character of a species; it is farce, which exhibits individuals.'" T. Davies ('Life of Garrick') is severe upon Foote's performances in legitimate comedy, asserting that he "was a most despicable player in almost all parts but those which he wrote for himself." Colman, in his 'Random Records,' says of Foote that "The paradoxical celebrity he maintained upon the stage was very singular; his satirical sketches were scarcely dramas, and he could not be called a good legitimate performer. Yet there is no Shakespeare or Roscius upon record who, like Foote, supported a theatre for a series of years by his own acting, in his own writings, and for ten years of the time upon a *wooden leg!*" Genest ('English Stage') holds that "as a dramatic writer Foote stands very high. His comedies have little or no plot, which is a great deficiency; but his dialogue is superior to that of most other authors; it abounds with wit, humour, and satire. . . . He boldly attacked vice in the higher orders of life, and his plays contain a history of the follies, customs, and corruptions of the age in which he lived. . . . Though he sometimes turned an inoffensive person into ridicule, yet he seldom or never made a *severe* attack on any character that either met with public respect or deserved to do so." See the 'Memoirs of Samuel Foote,' by William Cooke (1808), Tate Wilkinson's 'Memoirs' (1790), and 'Wandering Patentee' (1795), O'Keefe's 'Recollections' (1826), Galt's 'Lives of the Players' (1831), Forster's 'Historical and Biographical Essays' (1858), and Lowe's 'English Theatrical Literature' (1888).

Footlights. A comedy-drama by J. SHENTON, Theatre Royal, Doncaster, September 25, 1872.

Footman (The). An opera, performed at Goodman's Fields in 1732.

Footmarks in the Snow. A drama in three acts, by E. TOWERS, City of London Theatre, October 14, 1867.

Foppington, Lord, the ennobled *Sir Novelty Fashion* (*q.v.*), figures successively in VANBRUGH'S 'Relapse' (*q.v.*), CIBBER'S 'Careless Husband' (*q.v.*), SHERIDAN'S 'Trip to Scarborough' (*q.v.*), and BUCHANAN'S 'Miss Tomboy' (*q.v.*).

For a Child's Sake. A domestic drama in four acts, by HENRY HERMAN and MONTAGUE TURNER, founded on the former's play called 'Caryswold' (*q.v.*), first performed at the New Theatre, Cambridge, January 2, 1899; Surrey Theatre, London, December 4, 1899.

For a Life. A drama in four acts, adapted by J. J. McCLOSKEY from Marcus Clarke's novel, 'His Natural Life,' and first

performed at the Queen's Theatre, Manchester, July 19, 1886.

For Auld Lang Syne. A drama in four acts, by SEYMOUR HICKS and FRED G. LATHAM, first performed at the Lyceum Theatre, London, October 6, 1900, with a cast including Leonard Boyne, W. Mollison, J. H. Barnes, W. L. Abingdon, Miss Fanny Brough, Miss Lily Hanbury, Miss Tilbury, etc.

For Better, for Worse. A drama in four acts, by M. E. BRADDON, suggested by the author's novel, 'Like and Unlike,' and first performed at Whitby, Yorkshire, September 6, 1890.—'For Better or Worse': a farce in one act, by C. A. MALTBY (*q.v.*), first performed at Croydon, Surrey, September, 1870.

For Bonnie Prince Charlie. A four-act romantic play, adapted by J. J. CLARKE from François Coppée's play 'Les Jacobites,' and first performed, "for copyright purposes," at the Shaftesbury Theatre, London, January 29, 1897; first performed in America at Pittsburg, Pa., February 4, 1897, with Miss Julia Marlowe and Robert Taber in the chief parts; Wallack's Theatre, New York, February 15, 1897.

For Bonnie Scotland. A drama "adapted and arranged" by ERNEST STEVENS, Grand Theatre, Glasgow, October 12, 1877.

For Charity's Sake. See OUR LOTTIE.

For Claudia's Sake. A three-act comedy-drama by MABEL FREUND-LLOYD, Vaudeville Theatre, London, afternoon of July 2, 1891.

For Congress. A play by D. D. LLOYD, performed at New York in January, 1884, with J. T. Raymond as *General Josiah Limber*.

For Dear Life. A drama in four acts, by W. MUSKERRY (*q.v.*), Victoria Theatre, London, June 2, 1873.

For England Ho! A "melodramatic opera" in two acts, words by ISAAC POCOCK, music by Sir H. R. Bishop, performed at Covent Garden in December, 1813, with a cast including Farley, Emery (as *Tom Tough*), Inledon, Sinclair, Miss Cooke, Mrs. H. Johnston, Mrs. Davenport, etc.—'For England': a drama in five acts, by SUTTON VANE, Queen's Theatre, Manchester, February 27, 1893; the Grand, Islington, June 5, 1893.

For Ever. A drama in seven acts, by PAUL MERITT (*q.v.*) and GEORGE CONQUEST (*q.v.*), first performed at the Surrey Theatre, London, on October, 2, 1882, with G. Conquest as *Zacky Pastrana*, and Miss B. Titheradge, Miss A. Raynor, Misses L. and H. Claremont, T. F. Nye, and P. Bell in other parts.

For Fair Virginia. See FOR OLD VIRGINIA and VIRGINIA.

For Freedom, Oh! A play by ISAAC POCOCK, performed at the Park Theatre, New York, in April, 1815.

For Gold. A drama in five acts, by ELLIOT GALER, Opera House, Leicester, April 10, 1882.

For Good or Evil. A play in three acts, by Mrs. A. J. MACDONNELL, Royalty Theatre, London, June 18, 1894.

For Her Child's Sake. A "dramatic episode" by Sir CHARLES YOUNG, performed by amateurs at Windsor, November 24, 1880; produced at Terry's Theatre, London, March 29, 1890.

For Her Sake. A play adapted from a novel so named, and first performed at Albany, New York, November 21, 1896.

For Honour's Sake. A drama in three acts, by C. H. HAZLEWOOD, Britannia Theatre, London, October 1, 1873.

For King and Country. A drama by EDMUND LEATHES, Gaiety Theatre, London, May 1, 1883.—'For Queen and Country:' a military drama in four acts, by EVELYN UNSWORTH, Neath, Ireland, December 26, 1890.

For Life. (1) A drama produced at the Theatre Royal, Bath, May 6, 1871. (2) A play in four acts, adapted by C. F. COGHLAN from 'La Morte Civile' (*g.v.*) of Paolo Giacometti, and first performed at the Grand Theatre, Leeds, on August 9, 1880, with C. F. Coghlan as *Corraão*, Arthur Dacre as *Don Fernando*, E. Price as the *Abbé*, J. D. Beveridge as *Doctor Palmieri*, Miss Amy Roselle as *Rosalina*, and Miss M. A. Giffard as *Agata*; produced, under the title of 'A New Trial,' at the Prince of Wales's Theatre (December 18, 1880), with C. F. Coghlan, J. Fernandez, and Miss Roselle as before, C. P. Flockton as the *Abbé*, Miss Sothorn as *Annetta*, and Mrs. Leigh Murray as *Agata*.

For Life through Thick and Thin. A drama in two acts, by J. G. TAYLOR, Alexandra Theatre, London, March 7, 1863.

For Love. A drama in three acts, by T. W. ROBERTSON (*g.v.*), first performed at the Holborn Theatre, London, October 5, 1867, with H. J. Montagu as *Lieutenant Tarne*, E. Price as *John Wyse*, Widdicombe as *Huggins*, Mrs. Stephens as *Mrs. Montflatherhault*, Miss Henrade as *Mabel Mardyn*, and other parts by Miss J. Willmore and Miss Charlotte Saunders.

For Love and Liberty. A play by MALCOLM WATSON, performed at the Union Square Theatre, New York.

For Love of Prim. A play in one act, by EDEN PHILLPOTTS, Court Theatre, London, January 24, 1899.

For Love or Money. A comedy in three acts, by ANDREW HALLIDAY (*g.v.*), first performed at the Vaudeville Theatre, London, on April 16, 1870, with Miss Ada Cavendish as *Mrs. Darlington*, Miss Amy

Fawsitt as *Jemima*, Henry Irving as *Alfred Skinnington*, H. J. Montagu as *George Anderson*, G. Honey as *Major Buncombe*, etc.

For Money. A play by AUGUSTUS THOMAS and CLAY M. GREENE, first performed at Cleveland, Ohio, November 28, 1891.

For Old Sake's Sake. A play in one act, by A. DEMAIN GRANGE, Pavilion Theatre, Edinburgh, May 7, 1898.

For Old Virginia. A play in one act, by HENRY HERMAN (*g.v.*), Grand Theatre, Islington, June 4, 1891. See *FOR FAIR VIRGINIA*.

For Queen and Country. (1) A play by J. A. FRASER, jun., performed in U.S.A. (2) A play by EVELYN UNSWORTH (Mrs. J. B. Ashley).

For Sale. A drama in three acts, by JOHN THOMAS DOUGLASS, jun., Standard Theatre, London, February 3, 1869.

For the Colours. A drama by W. A. BRABNER, Metropole Theatre, Manchester, August 14, 1890.

For the Cross; or, The Dawn of Christianity. A religious drama in three acts, words by JOHN LODEN, music by T. C. L. White, Navan, Ireland, July 16, 1898.

For the Crown. (1) A romantic drama in four acts, translated by CHARLES REINAULD from the 'Pour la Couronne' of François Coppée (Odéon, Paris, January, 1895), and first performed at Palmer's Theatre, New York, on February 11, 1896, with Edward Vroom as *Constantine*, Miss Rose Coghlan as *Bazilide*, and Miss Maud Harrison as *Militza*. (2) A play in four acts, translated (into blank verse and into prose) and adapted by JOHN DAVIDSON from the 'Pour la Couronne' of Coppée, and first performed at the Lyceum Theatre, London, on February 27, 1896, with J. Forbes Robertson as *Constantine*, Charles Dalton as *Prince Michael*, W. Mackintosh as *Ibrahim*, Ian Robertson as *Stephen*, Miss Winifred Emery as *Bazilide*, Miss Sarah Brooke as *Anna*, Mrs. Patrick Campbell as *Militza*, etc.

For the Czar. A tragedy in one act, by PERCIVAL H. S. SYKES, Strand Theatre, London, November 3, 1896.

For the Honour of the Family. A comedy-drama in three parts, adapted from Emile Augier's 'Mariage d'Olympe' (Paris Vaudeville, July 17, 1855), and produced at the Comedy Theatre, London, June 10, 1897.

For the Honour of Wales. An anti-masque, by BEN JONSON (*g.v.*); "a facetious intermixture of Welsh local patriotism and loyalty" (Ward).

For the King. An historical drama in four acts, by WALTER HOWARD and SYDNEY T. PEASE, Grand Theatre, Croydon, March 27, 1899; Elephant and Castle Theatre, London, February 26, 1900.

For the Old Love's Sake. A play in three acts, by STANLEY ROGERS and H. K., Hastings, March 17, 1884; Royalty Theatre, London, May 25, 1886.

For the Sake of a Woman. A melodrama in four acts, by J. HEWSON. Pavilion Theatre, London, September 24, 1900.

For Valour. A "love story" in one act, by CHARLES G. FAWCETT, York, October 16, 1891.

For Wife and State. A play in three acts, by ELLEN LANCASTER WALLIS and J. W. BOULDING, Lyceum Theatre, Edinburgh, October 19, 1883, with Miss Wallis as *Eva*, and other parts by Louis Calvert, W. H. Pennington, etc.

Forbes, Norman. Actor, born 1859; made his first public appearance at the Gaiety Theatre, London, in 1875, as *Sir Henry Guildford* in 'Henry VIII.' He went thence to Drury Lane, where he was in the original cast of W. G. Wills's 'England in the Days of Charles II.' (1877), and to the Court, where he was the first *Moses* in the same author's 'Olivia' (1878). In 1879 he began a connection with the Lyceum, which lasted till 1887, and during which he "created" the part of *Sir Aimeric* in 'Iolanthe' (1880), besides figuring as *Lorenzo*, *Gratiano*, *Wilford* in 'The Iron Chest,' *Fainwoudd* in 'Raising the Wind,' and *Winkle* in 'Pickwick.' In 1881, at the Court, he was the first *Pedro* in Wills's 'Juana;' in 1885, at the Prince of Wales's, the original *Gringoire* in W. G. Wills's adaptation so named (*q.v.*); and in 1888 the *Rev. Noel Ross* in Gilbert's 'Brantingham Hall' at the St. James's. In 1889 he was acting in America. In 1890 he was the *First Lord* in a revival of 'As You Have It' at the St. James's, London. He became, in January, 1891, lessee for a time of the Globe Theatre, where he brought out the American piece called 'All the Comforts of Home' (*q.v.*), himself figuring as *Alfred Hastings*. At the Lyceum, in 1896, he was one of the murderers in the revival of 'Richard III.' He began in March, 1899, a season at the Adelphi, during which he produced his 'Man in the Iron Mask' (*q.v.*), with himself in the title part. In a revival of 'Twelfth Night' at Her Majesty's in 1901, he was the *Sir Andrew Aguecheek*; and he was in the original cast of 'The Twin Sister' at the Duke of York's Theatre (1902). With the Hon. Stephen Coleridge, he wrote a dramatic version of Hawthorne's 'Scarlet Letter' (*q.v.*), in which he played *Roger Chillingworth* (1888).

Forbes-Robertson, Johnston. See ROBERTSON, J. FORBES.

Forbidden Fruit. (1) A drama in four acts, adapted by F. M. ABBOTTS from Augier's 'Paul Forestier,' and first performed at Liverpool, June 7, 1869; produced at the Lyceum Theatre, London, November 6, 1869, with C. F. Coghlan as *Adolphe de Beaubourg*, and other parts by Miss Beatrix Shirley, Brandon Ellis, etc. (2) A comedy in three acts, adapted by

DION BOUCAULT from 'Le Premier Coup de Canif,' and first performed at Wallack's Theatre, New York; produced at Liverpool, October 22, 1877; at the Adelphi Theatre, London, on July 3, 1880, with J. G. Taylor as *Sergeant Buster*, R. Pateman as *Cato Dove*, Miss Pateman as *Mrs. Dove*, Miss Helen Barry as *Mrs. Buster*, Miss Marie Williams as *Zulu*, and Miss C. Jecks as *Miss Julia Perkins*; revived at the Vaudeville Theatre, London, May 6, 1893. See MRS. PONDERBURY'S PAST.

Forbidden Love. A drama by WEST DIGGES, Duke's Theatre, London, May 21, 1877.

Force of Calumny (The). (1) A play translated from Kotzebue by ANNE PLUMPTRE, and printed in 1799. (2) A play adapted by W. DUNLOP from Kotzebue, and produced in New York, in February, 1809.

Force of Fashion (The). A comedy (from the French) attributed to H. MACKENZIE, performed at Covent Garden on December 5, 1789.

Force of Friendship (The). A tragedy by CHARLES JOHNSON (*q.v.*), acted at the Haymarket in 1710.

Force of Nature (The). A play in two acts, adapted by T. J. THACKERAY (*q.v.*), and brought out at the Haymarket in July, 1830, with a cast including W. Farren, Vining, Miss Mordaunt, and Mrs. Faucit; performed in New York in February, 1831.

Force of Ridicule (The). A comedy in five acts, by THOMAS HOLCROFT, performed at Drury Lane on December 6, 1796.

Forced from Home. A drama in four acts, by W. G. WILLS, first performed at the Duke's Theatre, London, on February 2, 1880, with Miss Fanny Brough as *Milly Smith*, and C. Holt, C. Wilmot, A. C. Calmour, and Miss Mary Holt in other parts.

Forced Marriage (The); or, The Jealous Bridegroom. A tragi-comedy, partly in rhyme, partly in blank verse, written by APHRA BEHN (*q.v.*), and acted at Dorset Garden in 1672, with a cast including Betterton, Smith, Otway (the dramatist), Mrs. Betterton, Mrs. Lee, etc. "Otway having an inclination to turn actor, Mrs. Behn gave him the part of the *King* in this play, but he, not being used to the stage, was put into a tremendous agony and spoiled for an actor" (Genest). (2) 'The Forced Marriage': a tragedy by Dr. JOHN ARMSTRONG, written in 1754, and printed among the author's *Miscellanies* (1770). (3) 'The Forced Marriage': a comedy, translated from Molière, and printed in 1762. 'Le Mariage Forcé' was also translated by Ozell. (4) 'The Forced Marriage; or, The Return from Siberia': a drama in two acts, by Mrs. T. P. COOKE, Surrey Theatre, London, December 5, 1842, with T. P. Cooke as *Ivan Daniloff*, and other parts by R. Honner, Mrs. Honour, and Miss E. Terry.

Forced Physician (The). A translation by OZELL of Molière's 'Médecin Malgré Lui.'

Forceps, Mr. A character in G. ABBOTT A BECKETT'S 'Siamese Twins' (q.v.).

Ford. "A gentleman" in 'The Merry Wives of Windsor' (q.v.). "Ford," writes G. H. Lewes, "is a creation. If you wish to appreciate the art manifested in it, compare Ford's jealousy with that of *Othello*, or that of *Leontes*; and it will then become evident that Shakespeare's mastery lies in depicting *jealous men*, not abstract jealousy."

Ford, Ernest. Musical composer and orchestral conductor; wrote the score of 'Mr. Jericho' (1893), 'Jane-Annie' (1893), and 'Weather-wise' (1893), and contributed to those of 'The Wedding Eve' (1892) and 'The House of Lords' (1894).

Ford, John. Dramatic writer; baptized April 17, 1586; was admitted to the Middle Temple in November, 1602. The following is a list of his plays, in approximately chronological order:—'An Ill Beginning has a Good End' (acted 1613), 'The Lover's Melancholy' (printed 1629), 'Tis Pity She's a Whore' (printed 1633), 'The Broken Heart' (printed 1633), 'Love's Sacrifice' (printed 1633), 'The Chronicle History of Perkin Warbeck' (printed 1634), 'The Fancies Chaste and Noble' (printed 1638), 'The Ladies' Trial' (produced 1638), 'Beauty in a Trance' (registered 1653), and 'The London Merchant' and 'The Royal Combat' (registered 1660). Ford was part author also of the following:—'The Witch of Edmonton' (written probably in 1621), 'The Sun's Darling' (licensed 1623-4), 'The Fairy Knight' and 'The Bristow Merchant' (produced 1624), and 'A Late Murder of the Son upon the Mother' (licensed 1624). There are allusions to Ford in Heywood's 'Hierarchy of the Blessed Angels' (1635) and 'Choice Drollery' (1656). His dramatic works were collected and edited by Weber in 1811, by Gifford in 1827, by Hartley Coleridge in 1848, and by the Rev. Alexander Dyce in 1869. In Charles Lamb's view, "Ford was of the first order of poets. He sought for sublimity, not by parcels in metaphors or visible images, but directly where she has her full residence in the heart of man; in the actions and sufferings of the greatest minds" ('Specimens of Dramatic Poets'). On the other hand, Hazlitt held that "An artificial elaborateness is the general characteristic of Ford's style. In this respect his plays resemble Miss Baillie's more than any others I am acquainted with, and are quite distinct from the exuberance and unstudied force which characterized his immediate predecessors. There is too much of scholastic subtlety, an innate perversity of understanding or predominance of will. . . . He does not draw along with the reader; he does not work upon our sympathy, but on our antipathy or our indifference" ('The Age of Elizabeth'). Ford's plays seemed to

J. R. Lowell "chiefly remarkable for that filagree-work of sentiment which we call sentimentality. . . . He abounds especially in mock pathos. . . . Even in that single play of Ford's which comes nearest to the true pathetic, 'The Broken Heart,' there is too much apparent artifice. . . . His diction is hackneyed and commonplace, and has seldom the charm of unexpected felicity, so much a matter of course with the elder poets. Especially does his want of imagination show itself in his metaphors. The strong direct thrust of phrase which we cannot parry, sometimes because of very artlessness, is never his" ('The Old English Dramatists'). See, also, Swinburne's 'Essays and Studies.'

Ford, John T. Theatrical manager, born at Baltimore, U.S.A., 1829; died March, 1894.

Forecast, Sir Samuel, is a character in SEDLEY'S 'Mulberry Garden.'

Foregone Conclusion (A). A play by E. M. ALFRIEND, performed in U.S.A.

Foreign Affairs; or, The Court of Queen Anne. A play by BENJAMIN WEBSTER (q.v.), performed at the Bowery Theatre, New York, in September, 1842, with Mdme. Celeste in the principal rôle.

Foreign Airs and Native Graces. A burletta by MONCRIEFF (q.v.), performed in New York in December, 1839, with Mrs. Fitzwilliam in the chief female part.

Foreign Policy. A one-act play by CONAN DOYLE, first performed at Terry's Theatre, London, June 3, 1893, with Miss Achurch, C. Charrington, and E. Maurice in the cast.

Foreman of the Works (The). A drama in four acts, adapted by GEORGE MANVILLE FENN from his novel, 'The Parson o' Dumford,' and first performed at the Standard Theatre, London, March 8, 1886.

Foresight, uncle of *Angelica* in CONGREVE'S 'Love for Love' (q.v.), is an ignorant and superstitious student of the stars.

Forest Keeper (The). A drama in two acts, by H. HOLL (q.v.), first performed at Drury Lane, February 15, 1860, with C. Dillon in the title part, and other parts by H. Mellon, R. Roxby, Tilbury, Harley, and Miss Page.

Forest of Bondy (The); or, The Dog of Montargis. A melodrama in three acts, adapted by HENRY HARRIS from 'Le Chien de Montargis' of Guilbert de Pixérécourt, and first performed at Covent Garden on September 30, 1814, with Abbott as *Captain Aubri*, Farley as *Lieut. Macaire*, Miss S. Booth as *Florio*, Miss Foote as *Lucille*, Mrs. Davenport as *Dame Gertrude*, Liston as *Blaise*, etc. *Macaire* hates *Aubri*, and murders him one night as he is crossing the Forest of Bondy. *Florio* is accused of the crime; but *Aubri's* dog *Dragon*, by his marked intelligence, is enabled to fix the guilt upon *Macaire*.

Lucille is in love with *Florio*; *Dame Gertrude* is an innkeeper, and *Blaise* is her servant. The dog who first represented *Dragon* was, says Genest, "very clever." The piece was revived at Covent Garden in November, 1823, with Abbot, Farley, Miss Foote, and Mrs. Davenport as before, Meadows as *Blaise*, and Mrs. Vining as *Florio*. It was performed at the Marylebone Theatre in March, 1867. It was always a favourite with suburban and provincial audiences.

Forest of Hermanstadt (The); or, Princess and no Princess. A melodrama in two acts, adapted by T. DIBDIN from the French, and performed at the Opera House, Haymarket, in October, 1808. The story is that of the personation of a princess by the sister of one of her officers. The same subject is treated in 'The Mysterious Bride' (*q.v.*).

Forest Maiden (The). An opera, music by J. H. Tully, performed at the Surrey Theatre.

Forest Oracle (The). An operatic drama in three acts, by M. CAMPBELL (music by Nicholson), performed at Sadler's Wells, November 9, 1829.

Forest Rose (The); or, American Farmers. A pastoral opera, words by SAMUEL WOODWORTH, music by John Davies, produced at the Chatham Theatre, New York, in October, 1825, with Alexander Simpson as *Jonathan* (*q.v.*).

Foresters (The). (1) A play translated from the German of Iffland by BELL PLUMPTRE, and printed in 1799. (2) A play in three acts, ascribed to T. J. SERLE, and produced at Covent Garden Theatre in October, 1838, with music by Loder, and with a cast including Vandenhoff, Harley, Miss Rainsforth, and Mrs. Warner. The scene is a forest just outside the territory of Hesse Darmstadt, and the plot consists of the adventures of three runaways who take refuge there at different periods and for different reasons. (3) A poetic comedy in four acts, by ALFRED, Lord TENNYSON, first performed, with music by Sir Arthur Sullivan, at Daly's Theatre, New York, on March 17, 1892, with George Clarke as *Richard Cœur de Lion*, John Drew as *Robin Hood*, Herbert Gresham as *Little John*, Miss Cheatham as *Kate*, Miss Ada Rehan as *Maid Marian*; performed on the same day ("for copyright purposes") at the Lyceum Theatre, London; revived at Daly's Theatre, New York, January 24, 1893, with the cast as before, save that Arthur Boucherier was the *Robin*; produced at Daly's Theatre, London, on October 3, 1893, with A. Boucherier, G. Clarke, and Miss Rehan as before, and Miss Catherine Lewis as *Kate*.

Forge Master (The). A drama adapted by G. M. WOOD from Georges Ohnet's novel, 'Le Maître de Forges,' Theatre Royal, Lynn, October 23, 1884.

Forgery (The); or, The Reading of the Will. A domestic drama by J. B.

BUCKSTONE (*q.v.*), first performed at the Adelphi Theatre, London, on March 5, 1832, with the author as *Jack Sprat*, and other parts by O. Smith, J. Reeve, Mrs. Yates, etc.—'The Forger:' a drama in four acts, Elephant and Castle Theatre, London, November 13, 1836.

Forget and Forgive. (1) A comedy in five acts, by JAMES KENNEY (*q.v.*), performed at Drury Lane in 1827, with a cast including Wallack, Liston, Mrs. Davison, Mrs. W. West, Mrs. C. Jones, and Miss Ellen Tree. In the following year the title was altered to 'Frolics in France.' (2) A comedy-drama in three acts, by JOHN DALY BESEMERES, first performed at the Charing Cross Theatre, London, January 5, 1874, with W. Creswick as *Tyrrill*, Lin Rayne as *Lord Self*, C. E. Creswick as *Edmund Gray*, A. Wood as *Enoch*, Miss Louise Carlyle, etc. See FORGIVE AND FORGET.

Forget-me-Not. A drama in three acts, by H. C. MERIVALE (*q.v.*) and F. C. GROVE (*q.v.*), first performed at the Lyceum on August 21, 1879, with Miss Genevieve Ward as *Stephanie de Mohrvarit*, Miss Louise Willes as *Alice Verney*, Mrs. Leigh Murray as *Mrs. Foley*, Forbes Robertson as *Sir Horace Welby*, S. Calhaem as *Prince Malleotti*, F. Tyars as *Barrato*; revived at the Prince of Wales's Theatre, London, in February, 1880, with Miss Ward and Mrs. Leigh Murray as before, Miss Kate Pattison as *Alice Verney*, John Clayton as *Sir Horace*, J. G. Shore as *Malleotti*, and C. P. Flockton as *Barrato*; at the Olympic Theatre in January, 1883, with Miss Ward and Mrs. Leigh Murray as before, W. H. Vernon as *Sir Horace*, D. Fisher as *Malleotti*, P. Beck as *Barrato*, and Miss Lucy Buckstone as *Alice*; played in the English provinces in 1887, with Miss Ward and W. H. Vernon as before, Miss A. Measor as *Alice*, Miss J. St. Ange as *Mrs. Foley*, J. C. Buckstone as *Malleotti*, and A. Gilmour as *Barrato*; at the Avenue Theatre, London, in June, 1892, with Miss Achurch as *Stephanie*, Miss Marion Lea as *Alice*, Miss K. Hodson as *Mrs. Foley*, Sant Matthews as *Malleotti*, and C. Charrington as *Sir Horace*; at the Standard Theatre, London (and elsewhere), in 1896, with Miss Fortescue as *Stephanie*, Julius Knight as *Sir Horace*, and Miss Kate Hodson as *Mrs. Foley*; revived in London suburban theatres in May, 1900, by a company including Miss Elliott Page as *Stephanie* and Ivan Watson as *Malleotti*; first produced in New York at Wallack's Theatre, with Miss Rose Coghlan in the chief female part.

Forgive and Forget. A play produced at the Olympic Theatre, London, October 22, 1838, with T. Green, J. Vining, Oxberry, Granby, Miss Murray, and Mrs. Nisbett in the cast. See FORGET AND FORGIVE.

Forgive us our Trespases. A drama, in prologue and three acts, by NAOMI HOPE, Gaiety Theatre, Brighton, June 1, 1836.

Forgiven. (1) A comedy in four acts, by JAMES ALBERY (*q.v.*), first performed at the Globe Theatre, London, on March 9, 1872, with Miss Carlotta Addison as *Rose Cudlipp*, Miss L. Moore as *Lady Maude*, Miss Sophie Larkin as *Mrs. Creamer*, Miss N. Harris as *Laura Creamer*, H. J. Montagu as *Claude Redruth*, H. Compton as *Paul Cudlipp*, D. Fisher, sen., as *Dick Fallow*, C. P. Flockton as *Lord Dart*, E. W. Garden as *Chatham Pole, M.P.*; produced at the Bijou Theatre, New York, in 1833. (2) A play by CLAY M. GREENE, performed in U.S.A.

Forgiveness. A four-act comedy by J. COMYNS CARR (*q.v.*), first performed at the St. James's Theatre, London, December 30, 1891, with George Alexander as *Edward Hamilton*, Miss Marion Terry as *Nina Ferrars*, and other parts by F. Everill, Nutcombe Gould, E. W. Gardiner, A. Bourchier, H. H. Vincent, Miss Dolores Drummond, and Miss Fanny Coleman.

Forgotten. A play in four acts, by F. FRANKFORD MOORE (*q.v.*), performed at the Grand Theatre, London, in July, 1889, with Miss Genevieve Ward as *Agnes Mowbray*, Miss E. Robins as *Grace Hargrove*, and W. H. Vernon as *Arthur Clare*.

Forlorn Hope (A). A melodrama in four acts, by KATHERINE F. RAND, first performed in U.S.A.; Regent Theatre, Salford, England, April 8, 1901.

Forlorn Hope (The). A drama in three acts, by C. H. HAZLEWOOD, Britannia Theatre, London, May 8, 1871.

Formal. (1) *Roger Formal* is clerk to *Justice Clement* in JONSON'S 'Every Man in his Humour' (*q.v.*). (2) *Mr. James Formal*, in WYCHERLEY'S 'Gentleman Dancing Master,' is a rich Anglo-Spanish merchant, uncle to *Paris*. (3) *Mrs. Formal* is a character in 'All's Right' (*q.v.*).

Forman, Simon. Quack-doctor and astrologer, born 1552, died 1611; bequeathed to his "scholar," Richard Napier, a number of manuscripts which are now in the Ashmolean Collection in the Bodleian Library. One of them is entitled "The Boeke of Plaies and notes thereof per Formans for common pollicie," wherein are given (*inter alia*) the earliest extant accounts of representations of 'Macbeth,' 'The Winter's Tale,' and 'Cymbeline.' These were printed by J. P. Collier in his 'New Particulars' (1836), and facsimiled by J. O. Halliwell-Phillips in his *Folio Shakespeare* (1853-65).

Formosa; or, The Railroad to Ruin. A drama in four acts, by DION BOUCCAUT, first performed at Drury Lane on August 5, 1869, with J. B. Howard as *Tom Burroughs*, H. Irving as *Compton Kerr*, D. Fisher as *Major Jorum*, Brittain Wright as *Bob Sanders*, Barrett as *Dr. Doremus*, J. Rouse as *Sam Boker*, Mrs. Billington as *Mrs. Boker*, Miss K. Rodgers as *Jenny Boker*, and Miss Maggie Brennan as *The Earl of Eden*; transferred to the Princess's

in February, 1870, with W. Rignold as *Tom*, Lin Rayne as *Kerr*, Ashley as *Jorum*, J. G. Taylor as *Sanders*, and R. Phillips as *Doremus*; revived at the Adelphi in October, 1877, with Miss M. Leighton in the title part and Emery as *Boker*; played in the English provinces in 1886, with J. Rouse in his original part and Miss M. Rhodes as *Jenny*; revived at Drury Lane in May, 1891, and at the Lyric, Hammersmith, in March, 1894.

Forrest, Edwin. Actor, born at Philadelphia, March 9, 1806, died December 12, 1872; was the son of William Forrest, a Scotch emigrant, and Rebecca Lauman, a lady of German parentage. He early displayed a liking for the stage, becoming member of a juvenile dramatic club before he was ten, and making an appearance at one of the local theatres before he was eleven. On November 27, 1820, he appeared at the Walnut Street Theatre as young *Norval* in 'Douglas,' and made a success, which was followed in 1821 by appearances as *Frederick* in 'Lovers' Vows,' *Octavian* in 'The Mountaineers,' and *Richard III.* Then came his first regular engagement—to play "juvenile lead" at Pittsburg, Cincinnati, and Lexington. At the first named he opened in October, 1822, again as young *Norval*. His *début* at Cincinnati was made in February, 1823, as young *Malfort* in 'The Soldier's Daughter.' While working this circuit Forrest endured many hardships. However, in February, 1824, he began an engagement at New Orleans, where he was seen as *Jaffier*, *Iago*, and *Brutus* in Howard Payne's drama. In the autumn of the same year he acted at Albany with Edmund Kean, playing *Iago* to his *Othello*, *Titus* to his *Brutus*, and *Richmond* to his *Richard III.* "To his last hour," Laurence Barrett says, Forrest "never wearied of singing the praises of Kean." After enacting *Othello* at the Park Theatre, New York, and triumphing in the *role*, Forrest began with this assumption, in November, 1826, a year's engagement at the Bowery, "then a very different theatre from what it afterwards became." "His salary was raised at once from 28 dollars to 40 dollars per week. From this success," says Barrett, "may be traced the first absolute hold made by Edwin Forrest upon the attention of cultivated auditors and intelligent critics." At the end of the engagement he was re-engaged for eighty nights at 200 dollars a night. This was the beginning of his career as a "star," though he had only just completed his twenty-first year. After this, he played "in every city in the land," gaining both fame and fortune. In 1829 he went to the Park Theatre, New York, where he played *Metamora* and *Spartacus* respectively at the first performances of Stone's 'Metamora' (1829) and Bird's 'Gladiator' (1831). In July, 1834, he paid a non-professional visit to Europe, returning in September, 1836, when he made his *réunion* at Philadelphia as *Damon*. Going thence to New York, he was seen as *Lear*, *Hamlet*, *Rolla*, and *Virginius*. His first appearance in London took

place in the following month, the exact date being October 17. The theatre was Drury Lane, and the part *Spartacus* in 'The Gladiator' (*q.v.*). During the engagement, which closed on December 19, Forrest played *Othello* nine times, *Lear* eight, and *Macbeth* seven. He was unquestionably well received both by press and public. "He is a tall, rather robust man," wrote the *Times*, "not remarkably handsome, but with expressive features and that cast of countenance which is well suited for theatrical effect. His voice is remarkably powerful, his figure rather vigorous than elegant, and his general appearance prepossessing." At the Park Theatre, New York, in 1841, he "created" the rôle of *Aylmere* in Conrad's 'Jack Cade' (*q.v.*). In 1845 he was in London again, but "was met on the night of his opening [at the Princess's] with a storm of hisses, and was compelled after a few nights to give up his engagement and retire." He "at once charged the violence of his reception upon Macready, and declared that by his means John Forster and a clique of London critics had joined together to write and hiss him down." Macready had acted in America in 1843, where many of the newspapers had pitted him against Forrest, and *vice versa*, thus engendering a good deal of partisanship among playgoers. One night in March, 1846, Forrest was present at Edinburgh at a performance of *Hamlet* given by Macready, whom he hissed at a point in the play scene. "This act, opposed to good taste," as Forrest's biographer, Barrett, himself says, "was at once reported in the newspapers, and led to letters of crimination and recrimination, which made the quarrel an open scandal, not only in England but in America." In 1848 Macready was again acting in the States, and, being hissed in Philadelphia, alluded publicly to Forrest's incident in Edinburgh. Forrest replied in the press, and Macready published a rejoinder. "The honours in this wordy squabble," says Barrett, "were all with Macready, who preserved his dignity while defending his cause." The more or less immediate result was the riot outside the Astor Place Opera House on May 7, when Macready, who was acting there, "barely escaped with his life." Forrest, we are told, at once lost the support of the "upper classes" of his own country, while he became more than ever an idol of the "common people," who "saw in him, or fancied they did, a champion of American resistance to English assumption." Forrest had married in June, 1837, Miss Catherine Sinclair, whom he had met in London in the preceding year. The union, beginning happily, ended unfortunately, and after divorcing her husband, in 1850, Mrs. Forrest took to the stage, figuring at Brougham's Lyceum in 'Much Ado About Nothing,' 'Love's Sacrifice,' 'The Lady of Lyons,' and 'The Patrician's Daughter.' She afterwards acted in California, where she also went into management. She died in 1891. "From 1852," says William Winter, the story of Forrest's life "concerns itself with a long

series of professional engagements in different cities of the Union; with the piling up of immense wealth; with the eliciting of extravagant praises and of equally extreme vituperation; with his castle of Fonthill on the banks of the Hudson, his palace in Philadelphia, his theatrical library, his reclusive habits of living, his misanthropy, his frequent illness, and his gradual decline out of active professional labour and the fashion of the passing age." His last appearance on the boards was at the Globe Theatre, Boston, on April 2, 1872, as *Riche-lieu*. His last dramatic "reading" was given in the same place on December 7, 1872. Five days later, he died. "He had imagination," says Winter, "though it was seldom informed by fine intelligence and never by spirituality; and he had passion and tenderness. . . . That which marred his acting, to the judicious, was that which marred his character. He was utterly selfish. He did not love dramatic art for its own sake, but because it was tributary to himself. The motives of his conduct were vanity, pride, self-assertion, and avarice of power, praise, and wealth. Aided by great physical strength, manly beauty, and natural talent, they impelled him—over many obstacles and much hardship—to prosperity and precarious eminence. But they did not conduct him to real greatness. His nature fulfilled itself, and for that reason his life was a failure. . . . He was a vast animal, bewildered by a grain of genius" ('Shadows of the Stage,' 1893). For biography, see Laurence Barrett's 'Edwin Forrest,' and 'Actors and Actresses of Great Britain and America' (1886); see, also, G. Vandenhoff's 'Actor's Note-Book' and J. Forster's 'Dramatic Essays.'

Forrester, Henry. Actor, born 1797, died June 25, 1840; "a very excellent performer of my boyish days" (J. A. Cave, 'Dramatic Life and Incident,' 1892).

Forrester, Henry [real name, Frost]. Actor, born 1827, died 1882; joined the profession in 1855, and made his London *début* in 1858 at the Marylebone Theatre as *Hassan* in 'The Castle Spectre.' He was the original representative of *Charles Darney* in 'A Tale of Two Cities' (Lyceum, 1860), *Captain Pericles* in 'The Brigand and his Banker' (Lyceum, 1860), *Lieutenant Herbert* in 'Paul's Return' and *Paul Fairweather* in 'The Streets of London' (Princess's, 1864), *Dr. Cleveland* in 'Lamed for Life' (Royalty, 1871), *Sprott* in Reece's 'Friendship' (Alexandra, 1873), etc. At the Lyceum in 1861 he enacted *Jason* in 'Medea in Corinth;' at the Princess's in 1867, *Octavius Cæsar* in 'Antony and Cleopatra;' and at the St. James's in 1877, *Joseph Surface*. At the Lyceum, between 1873 and 1879, he was seen as *Iago*, *Claudius*, *Horatio*, *Antonio*, and *Banquo*; also as *Beauseant*, *Baradas*, and *Cromwell* ('Charles I.'). Among his other parts were *Richard III.*, *Othello*, *Jaques*, *Shawn the Post*, and *Dan'l Druce*. "He was an excellent actor, and especially distinguished himself as *Iago*" (E. L. Blanchard)

Forsaken. A drama by FREDERICK MARCHANT, Victoria Theatre, London, March 27, 1860.

Forster, John. Miscellaneous writer, born 1812, died 1876; became in 1832 the dramatic critic of the *True Sun* (London), joining in the following year the staff of the *Examiner*, to which he contributed, between 1834 and 1838, a number of theatrical notices, some of which (mainly on Macready and Forrest) have been printed, with an introduction by W. Archer, in 'Dramatic Essays' (published in 1896). As an amateur actor, Forster was noted for his *Ford* in the 'Merry Wives' and his *Kitely* in 'Every Man in his Humour.'

Forsyth, Helen. Actress; was in the original casts of 'Dark Days' (1835), 'Jim the Penman' (Agnes, 1836), 'Sophia' (*Molly Seagrim*, 1836), 'The Amber Heart' (*Cesta*, 1837), 'Jess' (1890), 'Lady Barter' (1891), 'Richard Savage' (*Betty Steele*, 1891), 'Nadia' (*Princess Adine*, 1892), and many others.

Fortescue, May. Actress; made her professional debut as the *Lady Ella* in 'Patience' at the Opéra Comique in April, 1831, her next original part being that of *Celia* in 'Iolanthe' at the Savoy in November, 1832. She was afterwards the first representative of *Mina* in 'The Bluebells of Scotland' (Novelty, 1837), *Priscilla* in 'The Mayflower' (Opéra Comique, 1832), *Diana* in 'The Fortune-Hunter' (Birmingham, 1837), the *Duchess of Strood* in 'The Gay Lord Quex' (Globe, 1839), and *Evelyn* in 'Little Mother' (Brixton, 1902). She has been seen in London, also, as *Lady Amanthis* in 'Broken Hearts' (1832), *Dorothy* in 'Dan'l Druce' (1834), *Gretchen* in W. S. Gilbert's play (1836), *Vera* in 'Moths' (1836), *Julia* in 'The Hunchback' (1838), *Selene* in 'The Wicked World' (1839), *Juliet* (1891), *Constance* in 'The Love-Chase' (1891), *Clarice* in 'Comedy and Tragedy' and *Mrs. Goring* in 'The Honourable Herbert' (1892), and *Stéphanie de Mohrkrantz*. She has enacted in the suburbs or the provinces *Rosalind*, *Hermia*, *Kate Hardcastle*, *Lady Teazle*, *Pauline Deschappelles*, *Galatea*, *Iolanthe* ('King René's Daughter'), *Gilberte* ('Frou-Frou'), *Fédora*, *Hypatia*, etc. She toured in America in 1836-7, and again more recently.

Fortescue, Miss (Lady Gardner). Actress; is best remembered, perhaps, as the representative of *Barnaby Rudge* in the dramatic arrangement of Dickens's story presented at the English Opera House, London, in the summer of 1841. Edmund Yates ('Reminiscences') says that Dickens used to 'dwell with a thorough liking' upon this performance of *Barnaby*. During the same season, at the same house, Miss Fortescue was the first performer of the title part in 'The Robber's Sister,' besides appearing in 'The Climbing Boy' and 'The Corsair's Revenge.'

Forte Thieves (The). Played Piano. A burlesque by BRUCE SMITH, first performed in London in 1880.

Fortinbras. The *Prince of Norway* in 'Hamlet.' He figures in act iv. sc. 4, and in act v. sc. 2.

Fortinbrasse. The princess in BOUCICAULT'S 'Babil and Bijou' (q.v.).

Fortress (The). A melodrama in three acts, adapted by THEODORE HOOK from the French, and performed, with music by Hook, sen., at the Haymarket in July, 1807.

Fortunate Isles (The) and their Union: "celebrated in a masque designed for the Court on Twelfth Night, 1626," by BEN JONSON (q.v.). This, written in 1624, was originally entitled 'Neptune's Triumph for the Return of Albion' (as personified in Prince Charles). For the performances in 1626 Jonson wrote an introduction to 'Neptune's Triumph' and an anti-masque, entitling the whole as above. (2) 'The Fortunate Isles; or, The Triumphs of Britannia:' a masque by J. R. PLANCHÉ, produced at Covent Garden on February 12, 1840, in honour of the marriage of Queen Victoria. The music was from the pen of Sir H. R. Bishop. "I am enabled to congratulate you," wrote Leigh Hunt to Mrs. Planché, "upon the success of your husband's 'masque,' in which he has made all the prominent parts of English history leap with such brief force and sufficiency out of the canvas, and give us victorious knocks on the head—a happy thought and capitally well seconded by the scene-painter and machinist."

Fortunate Peasant (The). A comedy adapted by BENJAMIN VICTOR from the 'Paysan Parvenu' of Marivaux, and printed in 1776.

Fortunatus. A character in G. ABBOTT À BECKETT'S 'Ambadress' (q.v.).

Fortunatus, Old. See OLD FORTUNATUS.

Fortunatus and His Sons. See OLD FORTUNATUS.

Fortunatus and the Magic Wish-cap. A pantomime produced at the Olympic Theatre, London, in 1845-6.

Fortune. (1) A comedy in five acts, by JAMES ALBERY, first performed at the Fifth Avenue, New York, December 3, 1873, with a cast including Miss F. Davenport, Miss S. Jewett, Miss Minnie Conway, Mrs. Gilbert, C. Fisher, G. Clarke, D. H. Harkins, J. Lewis, G. De Vere. (2) A play adapted by FRED HORNER from 'Le Testament de César Girodot' of A. Belot and E. Villelard (Paris, 1859), and first performed at the Lyceum Theatre, New York, in April, 1895, with a cast including Herbert Kelcey, W. L. Le Moynes, and Miss Isabel Irving.

Fortune. (1) A decayed merchant in MASSINGER'S 'City Madam' (q.v.). (2) A character in PLANCHÉ'S 'Love and Fortune' (q.v.).

Fortune by Land and Sea. A tragi-comedy by THOMAS HEYWOOD (*q.v.*) and WILLIAM ROWLEY (*q.v.*), printed in 1655, and edited by Barron Field for the Shakespeare Society in 1854. The "fortune" of which the title speaks is made by a young fellow named *Forrest*, who, after gaining wealth over-seas, returns to marry a rich young widow who has befriended him in the past. "A good homespun yarn, such as Heywood knew how to spin" (A. W. Ward).

Fortune Hunters (The). (1) A comedy by JAMES CARLISLE, first acted at the Theatre Royal in 1689. (2) A farce by CHARLES MACKLIN (*q.v.*), acted in 1748. (3) A comedy by HEWLETT, performed at the Haymarket in July, 1812. (4) A play produced at Fifth Avenue Theatre, New York, in 1888.—'The Fortune Hunter': a play in three acts, by W. S. GILBERT, first performed at the Theatre Royal, Birmingham, September 27, 1897, with Miss Fortescue as *Diana Caberel*, Miss Cicely Richards as the *Duchess of Dundee*, Luigi Lablache as *Armand de Breville*, Edmund Maurice as *Sir Cuthbert Jameson*, and other parts by Ivan Watson, G. P. Hawtreay, Compton Courts, etc.; produced at Opera House, Crouch End, London, October 18, 1897.

Fortune in Her Wits. A comedy by CHARLES JOHNSON (*q.v.*), printed in 1706, and described as "but an indifferent translation of Cowley's 'Naufragium Jocularium.'"

Fortune Mends. A play adapted by FANNY HOLCROFT from Calderon, and printed in 1805.

Fortune of War (The). (1) A farce in two acts, by JAMES KENNEY (*q.v.*), first performed at Covent Garden in May, 1815. (2) A play by LESTER WALLACK (*q.v.*), first performed at Brougham's Lyceum, New York, May 14, 1851. (3) A sketch by F. C. PHILLIPS, Criterion Theatre, London, May 19, 1896. (4) A one-act piece by COSMO HAMILTON, performed at the St. James's Theatre, London, on July 2, 1901. See OLD CRIMEA.

Fortune Teller (The). (1) A farce in two acts, performed, with music by Reeve, at Drury Lane in 1808. (2) A play adapted by JOHN COLEMAN from 'La Bonne Aventure' of D'Ennery, and first performed at Sheffield. (3) A comic opera in three acts, written by H. B. SMITH, composed by Victor Herbert, and first performed, September, 1897, at the Opera House, Toronto; performed at New York in the same month; produced at the Shaftesbury Theatre, London, on April 9, 1901, with Miss Alice Nielson in the title part.

Fortune Theatre. See LONDON THEATRES.

Fortune's Fool. (1) A comedy in five acts, by FREDERIC REYNOLDS, first performed at Covent Garden in October, 1796. The Fool's name is *Ap-Hazard* (played by Lewis), and among the other *personæ* is a *Sir Bamber Blackletter*, "a great admirer

of Chaucer" (enacted by Quick). (2) A drama in five acts, adapted by CHARLES HARBURY from the French; Stratford, E., July 28, 1890. (3) A "dramatic episode" (monologue) by HENRY HAMILTON, first presented at the Haymarket Theatre, London, on March 23, 1895, by Lewis Waller. (4) A play in four acts, by ESPY WILLIAMS, Los Angeles, California, December 5, 1899.

Fortune's Frolic. A farce in two acts, by J. T. ALLINGHAM (*q.v.*), first performed at Covent Garden in May, 1799, with Fawcett as *Robin Roughead*, a labourer, who turns out to be the son of *Lord Lackwit*. Other parts were taken by Emery, Knight, Mrs. Martyn, and Mrs. Davenport.

Fortune's Wheel. A "musical entertainment," performed at the Haymarket Opera House in May, 1793.

Fortune's Whims. See BARNFY THE BARON.

Fortunes of Nigel (The). (1) An adaptation by E. FITZBALL of Sir Walter Scott's novel so named was brought out at the Surrey Theatre on June 25, 1822, with Burroughs as *Nigel* and Gomersal as *Heriot*. It appears to have been successful. (2) Another version, by ISAAC POCOCK, called 'Nigel; or, The Crown Jewels' (*q.v.*), was produced at Covent Garden on January 28, 1823, its non-success preventing the production of an adaptation by Terry which had been prepared for Drury Lane.—A play called 'The Fortunes of Nigel' was performed at the Park Theatre, New York, in June, 1824.—See KING JAMIE and KING O' SCOTS.

Fortunes of Smike (The); or, A Sequel to Nicholas Nickleby. A drama in two acts, by EDWARD STIRLING (*q.v.*), first performed at the Adelphi Theatre, London, March 2, 1840, with Mrs. Keeley as *Smike*, Fosbroke as *Mrs. Mantalini*, Paul Bedford as *Crummles*, Wilkinson as *Squeers*, Buckstone as *Newman Noggs*, Beverley as *John Brodie*, Yates as *Mantalini*, and Saville as *Nicholas*.

Fortunes of War (The). A play by ARTHUR TRELOAR, performed in U.S.A.

Fortunio and Harlequin. A pantomime produced at Covent Garden in 1815, with Joseph Grimaldi the younger as *Crittique*, "a little-footed Chinese Empress with a big body."

Fortunio and his Seven Gifted Servants. An extravaganza by J. R. PLANCHÉ, based on Mdme. D'Aulnoy's 'Belle-Belle, ou Le Chevalier Fortuné,' and produced at Drury Lane at Easter, 1843, with a cast including Miss Priscilla Horton (*Fortunio*), Hudson as *King Alfavourite*, Selby as *Matapas*, Mrs. C. Selby as the *Princess Vindicta*, etc.; revived at the Marylebone Theatre in 1849, and at Sadler's Wells in 1851, with Miss Fanny Huddart.

Forty and Fifty. A comedietta by T. HAYNES BAYLY, first performed on

March 3, 1836, with Liston as *Lilywhite*, J. Vining as *Fitzwhite*, Mrs. Orger as *Mrs. Lilywhite*, and Mrs. Keeley as *Jessy*; produced at New York in 1842; revived at the St. James's Theatre, London, in 1876, with Clifford Cooper as *Lilywhite* and Miss Lavis as *Mrs. Lilywhite*.

Forty Thieves (The). This famous 'Arabian Night Entertainment' has supplied the subject and title of many dramatic pieces:—(1) A musical romance in two acts, by G. COLMAN the younger, first performed, with music by Kelley, at Drury Lane on April 8, 1806, with Bannister as *Ali Baba*, Kelly as *Ganem*, Mathews as *Mustapha*, H. Siddons as *Abdallah* (Captain of the Thieves), De Camp as *Hassarac*, Miss De Camp as *Morgiana*, and Mrs. Bland as *Cogia*. (2) A burlesque written by members of the Savage Club, and performed by them at the Lyceum Theatre, London, March 7, 1860, with H. J. Byron as *Ali Baba*, L. Brough as *Ganem*, F. Talfourd as *Cogia*, R. Brough as *Morgiana*, A. Halliday as *Cassim*, W. Brough as *Hassarac*, J. Hollingshead as *Menza*. The prologue was by J. R. Planché, and was "so brilliant and so admirably delivered by Leicester Buckingham that it nearly obtained the extraordinary honour of an encore." The piece was first performed on the regular stage at the Lyceum Theatre, London, in April, 1860, with J. Neville as *Ali Baba*, S. Calhaem as *Morgiana*, Miss Lydia Thompson as *Abdallah*, and Miss Eliza Travers as *Cogia*. (3) A pantomime at Covent Garden, 1866-7. (4) A pantomime by F. W. GREEN, Surrey Theatre, London, December 24, 1874. (5) A pantomime by E. L. BLANCHARD, Drury Lane Theatre, December 26, 1876. (6) A pantomime by H. J. BYRON, W. S. GILBERT, F. C. BURNAND, and ROBERT REECE, produced for the benefit of the Royal General Theatrical Fund at the Gaiety Theatre, London, on the afternoon of February 13, 1878, with Miss Helen Barry as *Abdallah*, Miss Eleanor Bufton as *Cogia*, Miss Lydia Thompson as *Morgiana*, Miss Lucy Buckstone as principal fairy, W. S. Gilbert as harlequin, and other amateurs in male rôles. (7) A burlesque in three acts, by ROBERT REECE, first performed at the Gaiety Theatre, London, on December 24, 1880, with Edward Terry as *Ali Baba*, E. W. Royce as *Hassarac*, J. J. Dallas as *Cogia*, Miss E. Farren as *Ganem*, Miss Connie Gilchrist as *Abdallah*, Miss K. Vaughan as *Morgiana*, and other parts by T. Squire, W. Warde, and Miss Phyllis Broughton. (8) A pantomime by WEMORE, Sadler's Wells Theatre, London, December 24, 1879. (9) A pantomime by OSCAR BARRETT and W. R. OSMAN, Crystal Palace Theatre, December 21, 1882. (10) A pantomime by E. L. BLANCHARD (*q.v.*), Drury Lane Theatre, December 27, 1886, with Harry Nicholls as *Ali Baba*, Herbert Campbell as *Cogia*, R. Pateman as *Cassim*, Miss C. Gilchrist as *Morgiana*, Miss E. Bruce as *Ganem*, Miss M. A. Victor as *Mrs. Cassim*. (11) 'The Forty Thieves Down to Date: a burlesque, in two acts and six scenes, by G. V. KEAST, Plymouth, June 16, 1890. (12)

A pantomime by M. BYAM and A. MELVILLE, Standard Theatre, London, December 26, 1890. (13) A pantomime by HORACE LENNARD, Crystal Palace, December 24, 1891. (14) 'The Naughty Forty Thieves: a pantomime by GEOFFREY THORN, Grand Theatre, Islington, December 26, 1892. (15) A pantomime by FRED LOCKE and J. W. HEMMING, Clapham Junction, London, December 26, 1896. (16) A pantomime by CHARLES ROGERS, Stratford, London, December 26, 1896. (17) A pantomime by ARTHUR STURGESS and ARTHUR COLLINS, Drury Lane Theatre, December 26, 1898. (18) A pantomime by F. BOWYER, Grand Theatre, Islington, December, 1899. See, also, ALI BABA; FORTE THIEVES; OPEN SESAME.

Forty Winks. (1) An operetta, words by H. B. FARNIE, music by Offenbach, first performed at the Haymarket, November 2, 1872. (2) A comedieta adapted by G. ROBERTS from the French, and produced at St. James's Theatre, London, June 2, 1862.

Forward, Mrs. "Woman" to *Lady Absent* in TAVERNER'S 'Artful Wife' (*q.v.*).

Fosbrooke, William. Actor, born 1835; died October 26, 1898.

Foscari. A tragedy by MARY RUSSELL MITFORD (*q.v.*), first performed at Covent Garden in November, 1826, with Young as the elder *Foscari* (Doge of Venice), Charles Kemble as *Francesco* (his son), Warde as *Erizzo*, Serle as *Cosmo*, Egerton as *Donato*, Fitzharris as *Celso*, Mrs. Sloman as *Camilla*, etc.; performed in New York, March, 1827, with Conway in the title part. See TWO FOSCARI.

Folsco, Count. A character in WILKIE COLLINS'S 'Woman in White' (*q.v.*).

Foss, Corporal. Servant to *Lieut. Worthington* in COLMAN'S 'Poor Gentleman' (*q.v.*).

Fosse (La). A character in MOORE'S 'M.P.; or, The Blue Stocking' (*q.v.*).

Foster, Charles. American actor and dramatic writer; author of 'Actors by Daylight,' 'A Bad Lot,' 'Bertha, the Sewing Girl,' 'Cell 201,' 'The Gold Belt,' 'Marriage by Moonlight,' 'Neck and Neck,' 'The Old Strawman,' 'The Prince is here,' 'The Rebel's Last Shot,' 'The Swamp Angels,' 'The Turf-cutter,' 'Under Cover,' and other plays.

Foster Sisters (The). See ERNESTINE.

Foster, Tony, appears in the various adaptations and burlesques of Scott's 'Kenilworth' (*q.v.*).

Fou d'Enfance (Le). See HE'S A LUNATIC.

Fouché, minister of police, figures in PLANCHÉ'S 'Secret Service' (*q.v.*), TOM TAYLOR'S 'Plot and Passion' (*q.v.*), SARDOU'S

'Madame Sans-Gêne' (*q.v.*), and KESTER'S 'Mdlle. Mars' (*q.v.*).

Foul Deeds will Rise. A musical drama in two acts, by J. S. ARNOLD, founded on 'The Traveller's Story' in the Misses Lee's 'Canterbury Tales,' and first performed at Theatre Royal, Haymarket, in July, 1804. The title, of course, is taken from 'Hamlet' (act i. sc. 2).

Foul Play. A drama in four acts, by DION BOUCICAULT and CHARLES READE, based on their novel so entitled, and produced at the Holborn Theatre, London, on May 28, 1868, with G. Neville as *Arthur Wardlaw*, W. M'Intyre as *Wardlaw, sen.*, J. Irving as *Joe Wylie*, E. Price as *Robert Penfold*, Parselle as *Penfold, sen.*, Miss Henrade as *Helen Rolleston*, Miss Fanny Josephs as *Nancy Rouse*. The piece, rearranged and revised by JOHN COLEMAN, was produced in a prologue and five acts at the Theatre Royal, Leeds, June 1, 1868, with Miss Henrietta Simms as *Helen*, Mrs. C. Horsman as *Nancy*, C. Horsman as *Wylie*, John Coleman as *Penfold*, Johnson Towers as *General Rolleston*, and James Edwards as *Wardlaw*. Later in the same month there appeared at the Queen's Theatre, London, a burlesque of the Holborn version, called 'Fowl Play' (*q.v.*). Some years afterwards the original play was re-handled by Charles Reade, and produced at the Olympic Theatre, London, on April 2, 1877, under the title of 'The Scuttled Ship,' with J. Forbes Robertson as *Wardlaw*, Henry Neville as *Penfold*, R. Pateman as *Wylie*, Miss B. Pateman as *Helen*, and Mrs. Seymour as *Nancy*.

Foul Weather. A drama in five acts, by C. W. SOMERSET, Royalty Theatre, Glasgow, May 30, 1881.

Found. A drama in four acts, by FREDERICK HAWLEY, first performed at Nottingham in April, 1869; produced at the Gaiety Theatre, London, November 14, 1883.

Found at Last. A drama in four acts, by A. B. WISE, Morton's Theatre, Greenwich, March 6, 1899.

Found Brummy. A farce by ALFRED MALTY (*q.v.*), Princess's Theatre, London, September 21, 1874.

Found Dead in the Street. A drama, in prologue and two acts, by W. R. WALDRON, first performed at Cheltenham in August, 1869; produced at the Grecian Theatre, London, April 14, 1873.—'Found dying in the Streets:' a drama by M. WARDHAUGH, Barnsley, March 21, 1870; Elephant and Castle Theatre, London, May 21, 1877.

Found Drowned. A drama in four acts, based by GEORGE FAWCETT ROWE upon Dickens's 'Our Mutual Friend,' and produced at the Opéra Comique Theatre, London, December 26, 1870, with a cast including Charles Warner, J. Nelson, Miss

Ernstone, Mrs. Manders, W. M'Intyre, and the author. See GOLDEN DUSTMAN.

Found in a Four-Wheeler. A farce by T. J. WILLIAMS, Royalty Theatre, London, April 24, 1866.

Founded on Facts. (1) A farce by J. P. WOOLER (*q.v.*), produced at the Strand Theatre, London, in 1849, with H. Compton as *Mr. Septic*; revived at the Haymarket in September, 1863. (2) A drama in five acts, by H. C. TURNER, Queen's Theatre, Keighley, February 14, 1890.

Foundered Fortune (A). A drama by W. E. MORTON, performed at the Elephant and Castle Theatre, London, in December, 1890.

Foundling (The). (1) A comedy by EDWARD MOORE (*q.v.*), first acted at Drury Lane on February 13, 1748, with Mrs. Cibber in the title part (*Fidelia*), Barry as her father (*Sir Charles Raymond*), Yates as *Sir Roger Belmont*, Garrick as his son (*Charles*), Peg Woffington as his daughter (*Rosetta*), Macklin as *Faddle*, and Sparks as *Villiard*. (2) A farce in three acts, by W. LESTOCQ and E. M. ROBSON, first performed at Terry's Theatre, London, August 30, 1894, with a cast including Charles Groves, Sidney Brough, Huntley Wright, Miss Ellis Jeffreys, Miss Emmeline Orford, and Miss Susie Vaughan; first acted in America at Chicago, February 12, 1895; first performed in New York at Madison Square Theatre, February 25, 1895.

Foundling of Fortune (The). A play by F. G. CHEATHAM, Victoria Theatre, London, April 22, 1867.

Foundling of the Forest (The). A play in three acts, with songs, by WILLIAM DIMOND, first performed at the Haymarket on July 10, 1809, with Jones as *Florian* (the Foundling), and other parts by Mrs. Glover, Mrs. Davenport, Mrs. Gibbs, Young Liston, and Farley.—'The Foundling of the Sea:' a play by SAMUEL WORDSWORTH, performed in New York in May, 1833.—'The Foundling of Fortune:' a drama in prologue and three acts, by F. G. CHEATHAM, Victoria Theatre, London, April 22, 1867.—'The Foundling of Notre Dame:' a drama in three acts, by W. BANKS, Theatre Royal, Liverpool, August 7, 1876.

Foundlings (The). (1) A comic drama adapted by J. B. BUCKSTONE (*q.v.*) from the French, and first performed at the Haymarket on June 16, 1852, with the author and H. Howe in the title parts (*Timothy Dixon* and *Edward Jackson*), Keeley as *Moleskin* (the man who reveals the foundlings' identity), Mrs. Fitzwilliam as *Pamela Pattens* (*Timothy's* sweetheart), Parselle as *Lord George Moonshine*, Leigh Murray as *Greatrake*, and other parts by Mrs. L. S. Buckingham, Mrs. Leigh Murray, etc. (2) A drama in seven tableaux, adapted by LEOPOLD LEWIS from the 'Dames de la Halle' of Bourgeois and Masson (*q.v.*), and first performed at Sadler's Wells Theatre, London, on October 8, 1882, with a cast

including Miss Rose Leclercq, Miss Maud Howard, Miss S. Booth, Edward Price, W. M'Intyre, H. Procter, F. Barsby, etc. See CHAIN OF EVENTS and QUEEN OF THE MARKET.

Fountain, Bellamore and Harebrain. Suitors to *Lady Hartwell* in FLETCHER'S 'Wit without Money' (*q.v.*).

Fountain of Beauty (The). A fairy extravaganza by JOHN M. KINGDOM, produced at Drury Lane, September 5, 1853, with Miss Featherstone as *King Pretty*.

Four Cousins (The). A comic drama in two acts, by AUGUSTUS MAYHEW (*q.v.*) and SUTHERLAND EDWARDS (*q.v.*), first performed at the Globe Theatre, London, May, 1871.

Four in Hand (The). A play by Mrs. C. A. DOREMUS, performed in U.S.A.

Four Kings (The); or, **Paddy in the Moon.** A burlesque by C. H. HAZLEWOOD, Britannia Theatre, London, April 14, 1873.

Four-leaved Shamrock (The). A play by WILLIAM TRAVERS.

Four-legged Fortune (A). See NOWADAYS.

Four Little Girls. A farce in three acts, by WALTER STOKES CRAVEN, Criterion Theatre, London, July 17, 1897.

Four Musketeers (The). A play by LESTER WALLACK (*q.v.*), founded on Dumas' famous stories, and first performed at the Bowery Theatre, New York, December 24, 1849. This is a sequel to the same writer's 'Three Guardsmen' (*q.v.*).

Four P's (The): "A merry Interlude of a Palmer, a Pardoner, a Potycary, and a Pedlar," by JOHN HEYWOOD (*q.v.*), printed between 1543 and 1547. This piece is written in metre, and not divided into acts. "It is very curious," says Hazlitt, "as an evidence both of the wit, the manners, and opinions of the time." "It has a considerable share of harmony, but is mere dialogue, without the shadow of a plot, or the slightest incident" (Genest). "The Palmer and the Pardoner begin by a contest as to the superior efficacy of the processes of salvation which they respectively practise; the 'Potycary asserts that if *they* teach men how to prepare for death, *he* can facilitate death itself; while the task of the Pedlar is to judge which is the greatest liar of the three. The competition consists in the telling of two stories by the Palmer and the Pardoner, and the outbidding of their lies circumstantial by a monstrously extravagant assertion on the part of the 'Potycary'" (A. W. Ward)—

"Of all the women that I have seen,
I never saw or knew in my conscience
Any woman out of patience."

Four Plays, or Moral Representations, in One, by BEAUMONT and FLETCHER, printed in 1647. These pieces (which are preceded by an induction) are

entitled as follows:—(1) 'The Triumph of Honour,' founded on a tale told both by Boccaccio and by Chaucer, and performed, for a benefit, at the Haymarket in August, 1783, with Bannister, jun., Edwin, Mrs. Edwin, and Mrs. Bulkeley in the cast. (2) 'The Triumph of Love,' founded on a tale by Boccaccio. (3) 'The Triumph of Death,' founded on a novel by Bandello. (4) 'The Triumph of Time.' "The plot of this seems to be entirely the invention of the author." "The two first may properly be called tragic comedy, the third a tragedy, and the last an opera." "The evidence of versification would certainly assign to Fletcher the latter two of the 'Four Plays;' and this would naturally leave to Beaumont the first two, in which, as in the induction, there is a considerable admixture of prose" (A. W. Ward). For the plots, see Genest, vol. vi.

Four 'Prentices of London (The), with the Conquest of Jerusalem. An historical play by THOMAS HEYWOOD (*q.v.*), acted at the Red Bull about 1600, and printed in 1615. "It is founded on the exploits of the famous Godfrey of Bulloigne, who released Jerusalem out of the hands of the Infidels in 1099." The Four 'Prentices are *Godfrey, Guy, Charles,* and *Eustace*—sons of the old Earl of Bulloigne, who had apprenticed them to different trades in London. The play recounts their adventures, and those of their sister—*Bella Franca*—on the way to Jerusalem, of which, after its capture, *Guy* becomes king. The piece is burlesqued in 'The Knight of the Burning Pestle' (*q.v.*).

Four Seasons (The); or, **Love in Every Age.** An interlude, written by P. A. MOTTEUX, composed by Jeremy Clarke, and printed in 1699.

Four Sisters. A farce by BAYLE BERNAND (*q.v.*), performed at the Strand Theatre, London, in 1831, with Mrs. Waylett in the cast.

Four Stages of Life (The); or, **The Youth, the Lover, the Husband, and the Father.** A drama translated by J. VOLLAIRE from 'L'Aveugle' (*q.v.*), adapted to the English stage by W. SHEPHERD, and performed at the Surrey Theatre in April, 1862, with a cast including Voltaire, Shepherd, W. Creswick, Miss G. Pouncefort, Miss Eliza Johnstone, etc.

Fourberies of Scapin (Les). See CHEATS OF SCAPIN, THE.

Fourchambaults (Les). A comedy by Emile Augier (1878), adapted by J. ALBERY under the title of 'The Crisis' (*q.v.*). Another adaptation, by DALZIEL, was performed at the Broadway Theatre, New York, in 1879, with Mrs. Lingard as *Mlle. Letellier*.

Fournier. The 'Tiridate, ou Comédie et Tragédie' of this writer has been adapted to the English stage under the titles of 'Actress by Daylight,' 'Art,' and 'Tragedy Queen,' all of which see.

Fourteen Days. A farcical comedy in three acts, adapted by H. J. BYRON from the 'Voyage d'Agrement' of Gondinet and Bisson (Vaudeville, Paris, June 3, 1881), and first performed at the Criterion Theatre, London, on March 4, 1882, with Charles Wyndham as *Peregrine Porter*, and other parts by H. Standing, W. Blakeley, G. Giddens, L. Sothorn, A. M. Denison, Misses M. and K. Rorke, and Miss E. Vining; played in the United States in 1882-3 by Charles Wyndham and his company; revived at the Criterion in February, 1892.

Fowl Play; or, A Story of Chicken Hazard. A burlesque of Reade and Boucicault's 'Foul Play' (*q.v.*), written by F. C. BURNAND (*q.v.*), and produced at the Queen's Theatre, London, on June 20, 1868, with C. Wyndham as *Arthur Waddler*, Gaston Murray as *General Rollingstone*, W. H. Stephens as *Michael Penfold*, Lionel Brough as *Wylie*, J. L. Toole as *Robert Penfold*, Miss E. Farren as *Nancy*, and Miss H. Hodson as *Helen*.

Fowler. A wild young gentleman in SHIRLEY'S 'The Witty Fair One' (*q.v.*).

Fowler, Emily. Actress; made her London debut in 1868 at the Royalty, in Burmand's 'Black-Eyed Susan.' She appeared subsequently at the Gaiety, Charing Cross, Olympic, Queen's, Royalty, Drury Lane, and other theatres. She was the first representative of *Florestein* in 'The Merry Zingara' (1868), *Alice* in 'Robert the Devil' (1869), *Paraquita* in 'Columbus' (1869), *Mephistopheles* in 'Very Little Faust' (1869), *Hans* in 'The Gentleman in Black' (1870), *Kate* in 'Sour Grapes' (1873), *Suzanne* in 'The School for Intrigue' (1873), *Lady Betty Noel* in 'Lady Clancarty' (1874), *Louise* in 'The Two Orphans' (1874), *Deborah* in 'The Spendthrift' (1875), *Nell Gwynne* in W. G. Wills's play so named (1878), and the *Viscountess Liddesdale* in 'Scandal' (1878). She was also seen in London as *Beatrice* in 'Much Ado' (Olympic, 1874), *Katherine of Valois* in 'Henry V.' (Queen's, 1876), *Perdita* in 'The Winter's Tale' (Drury Lane, 1878), *Emilie de l'Esparre* in 'The Corsican Brothers' (Lyceum, 1880), etc. She was manager for a time of the Charing Cross Theatre (1869) and Royalty Theatre (1878).

Fox and the Goose (The); or, The Widow's Husband. A comic operetta in one act, written by BENJAMIN WEBSTER and DION BOUCICAULT, composed by Ambrose Thomas, and first performed at the Adelphi Theatre, London, October 2, 1844, with Paul Bedford as *Robichon*, S. Cowell as *François*, and Mrs. Fitzwilliam as *Angélique*.

Fox and the Grapes (The). A pantomime produced at the City of London Theatre at Christmas, 1855.

Fox and Wolf. A farce performed at the Gaiety Theatre, London, October 5, 1875.

Fox Chase (The). A comedy by

BRECK, acted in America, where it was printed in 1808. See FOX HUNT, THE.

Fox, George. Vocalist and musical composer, died 1902; wrote the music of operas entitled 'The Jackdaw of Rheims,' 'Nydia,' 'Macaire,' etc.

Fox, George L. American actor, born 1825, died 1877; made his first appearance on the stage at the Tremont Street Theatre, Boston, in 1830, in 'The Children of the Alps;' his New York debut took place at the National Theatre twenty years later, and he made his last professional appearance at Booth's Theatre on November 25, 1875. He was the original *Phineas Fletcher* in 'Uncle Tom's Cabin' at the National Theatre in 1853-4, and created the rôle of *Sundown Bowse* in 'Horizon' (*q.v.*). Among his favourite characters were *Bottom*, *Hamlet* (travesty), *Jacques*, *Strop*, *Trip* (in 'The School for Scandal'), *Mark Meddle* in 'London Assurance,' *Box* and *Cox*, and *Humpty Dumpty* (pantomime). "Bottom," says Laurence Hutton, "was his most finished assumption, *Hamlet* probably his most amusing, and *Humpty Dumpty* his most successful."

Fox Hunt (The); or, Don Quixote the Second. A play by DION BOUCICAULT (*q.v.*), suggested (it is said) by the French piece, 'Sullivan,' and first performed at Burton's Theatre, New York, on November 23, 1853, with a cast including Burton, C. Fisher, G. Barrett, and G. Jordan; produced in London, at the St. James's Theatre, on May 11, 1864, as 'The Fox Chase,' with J. Clarke as *Twining* (alias "The Fox").

Fox versus Goose. A farcical comedy by WILLIAM BROUGH and J. D. STOCKTON, first performed at the Strand Theatre, London, May 8, 1869, with J. S. Clarke as *Young Gosling*.

Foxall, Simon. A character in SULLIVAN'S 'Beggars on Horseback' (*q.v.*).

Foxchase, Sir Harry. A character in FIELDING'S 'Pasquin' (*q.v.*).

Foxcraft, Simon. A character in 'A Woman of Business.'

Foxer, Tom. A character in CRAVEN'S 'One Tree Hill' (*q.v.*).

Foxglove. A character in (1) DIBDIN'S 'Family Quarrels' (*q.v.*) and (2) BROUGHAM'S 'Flies in the Web' (*q.v.*).

Foxy Quiller. A three-act comic opera, libretto by HARRY B. SMITH, music by Reginald De Koven, first performed at New Haven, Connecticut, October 17, 1900; Broadway Theatre, New York, November 5, 1900.

Fra Angelo. A play in five acts, by W. CLARK RUSSELL (*q.v.*), produced at the Haymarket Theatre in August, 1865, with J. Vollaire in the title character (a hunchback), and other rôles by J. Fernandez, Miss Louisa Moore, Miss Katherine Rodgers, etc.

Fra Diavolo. An opera, words by SCRIBE, music by Auber (Opéra Comique, Paris, 1830), performed, with English libretto by ROPHINO LACY, at Drury Lane Theatre in November, 1831. Sims Reeves appeared in an English version at the Haymarket in 1855. This work has been burlesqued several times:—(1) 'Fra Diavolo; or, The Beauty and the Brigands,' by H. J. BYRON, first performed at the Strand Theatre, London, April 5, 1858, with Miss Swanborough in the title part, Miss M. Ternan as *Zerlina*, Miss M. A. Victor as *Lady Allcash*, Charles Young as *Beppo*, and Poynter, H. J. Turner, and F. Charles in other rôles; revived at the same theatre in 1860; first performed in New York in October, 1858, with Miss E. Germon as *Zerlina*. (2) 'Young Fra Diavolo' (*q.v.*). (3) 'Fra Diavolo the Second,' by J. T. DENNY (*q.v.*), Philharmonic Theatre, London, August 28, 1882.

Fra Diavolo the Second. See FRA DIAVOLO.

Frail Mrs., in CONGREVE'S 'Love for Love' (*q.v.*), is "a woman of easy character."

Frailty and Hypocrisy. A drama by JAMES WILD, printed in 1804. It is taken from Beaumarchais' 'L'Autre Tartuffe,' and forms a sequel to 'The Spanish Barber' and 'The Follies of a Day.'

France, La. Servant to Lord Falbridge in COLMAN'S 'English Merchant' (*q.v.*).

Frances. Daughter of Vandunke in FLETCHER'S 'Beggars' Bush.'

Francesca. The duchess in TOM TAYLOR'S 'Fool's Revenge' (*q.v.*).

Francesca, a Dream of Venice. A drama in five acts, by EDMUND FALCONER (*q.v.*), first performed at the Lyceum Theatre, London, on March 31, 1859, with Mrs. Charles Young as the heroine, the author as *Gradenigo*, and other parts by H. Vandenhoff, Gaston Murray, etc.

Francesca da Rimini. (1) A dramatic poem by J. H. LEIGH HUNT, published in 1816. (2) A tragedy in six acts, by G. H. BOKER, first performed in New York at the Broadway Theatre, September 26, 1855, with E. L. Davenport as *Lanciotto*, D. N. Whiting as *Malatesta*, C. Fisher as *Pépé*, and M^{me}. Ponisi as *Francesca*; played at the Chestnut Street Theatre, Philadelphia, in 1882, with Laurence Barrett as *Lanciotto*. Revised and altered, it was revived at the Star Theatre, New York, in 1883; and at Montreal in 1885, with Barrett as *Lanciotto*, and Miss Wainwright and Louis James in other rôles. In 1901-2 it was performed in the U.S.A., with Otis Skinner as *Lanciotto*.—A play by MARION CRAWFORD, entitled 'Francesca da Rimini,' was translated into French and performed, with M^{me}. Bernhardt in the title part, at Paris in April, 1902, and in London in June, 1902. See PAOLO and FRANCESCA.

Franchi, Louis and Fabian dei. The "Corsican Brothers" in the dramas and burlesques so entitled (*q.v.*).

Francillon. A comedy in three acts, "arranged" from the French of Alexandre Dumas *fils*, and first performed at the Duke of York's Theatre, London, September 18, 1897, with Mrs. Brown Potter in the title part, Miss Vane as the *Baronne Smith*, Miss Grace Noble as *Annette*, Kyrie Bellew as *Lucien de Riverolles*, etc.

Francine. The name of characters in 'Grist to the Mill' and DALY'S 'Two Widows' (*q.v.*).

Francis I. (1) A play by FRANCES ANN KEMBLE, first performed at Covent Garden on March 15, 1832, with the authoress as *Louise of Savoy*. (2) An opera, music by E. J. Loder, performed at Drury Lane Theatre in November, 1838. The plot deals with the king's unlawful love for the *Countess Chateaubriant*.

Francis. Servant to "The Stranger," in the play so named (*q.v.*).

Francis, Philip. Chaplain of Chelsea Hospital, translator and miscellaneous writer, died 1773; author of two tragedies—'Eugenia' (1752) and 'Constantine' (1754).

Francis, Virginia. The *nom-de-guerre* used by Virginia Bateman, now Mrs. Edward Compton (*q.v.*), during the earlier portion of her career as an actress. Under this name she appeared as *Maddalena* in 'Leah' at the Haymarket in 1868, and as *Milly Rigg* in 'Mary Warner' at the Olympic in 1870, afterwards "creating" the parts of *Glaucæa* in Willis's 'Medea in Corinth' (1872), *Madame de Privoisin* in 'Philip' (1874), *Princess Elizabeth* in Tennyson's 'Queen Mary' (1876), and *Rosamond* in 'The Dead Secret' (1877). She also figured at the Lyceum as *Mrs. Racket* in 'The Belle's Stratagem' (1876), and *Marie* in 'Louis XI.' (1878), and at Sadler's Wells as *Helen* in 'The Hunchback' (1879).

Francesca. (1) A nun in 'Measure for Measure.' (2) Sister of *Antonio* in MIDDLETON'S 'Witch' (*q.v.*).

Francisco. (1) Favourite of *Ludovico Sforza* in MASSINGER'S 'Duke of Milan' (*q.v.*); brother of *Eugenia* and husband of *Mariana*. (2) A musician in BEAUMONT and FLETCHER'S 'Chances' (*q.v.*). (3) Son of *Valentine* in BEAUMONT and FLETCHER'S 'Monsieur Thomas' (*q.v.*). (4) Brother of *Valentine* in BEAUMONT and FLETCHER'S 'Wit without Money' (*q.v.*). (5) A character in HOLCROFT'S 'Tale of Mystery.'

Franciscus. A "counterfeit madman" in MIDDLETON'S 'Changeling' (*q.v.*).

Francklin, Thomas. Dramatic and miscellaneous writer, born 1721, died 1784; professor of Greek at Cambridge, 1750-1759; author or adapter of the following plays:—'The Earl of Warwick' (1766), 'Matilda' (1775), 'The Contract' (1776), and 'Mary Queen of Scots' (printed 1837); author, also, of translations of the tragedies of Sophocles (1759), Voltaire's 'Orestes' (1769) and 'Electra' (1774), and Lucian's

'Tragopodagra' (1780); and author of 'A Dissertation on Ancient Tragedy' (1760). Churchill has some uncomplimentary references to him in 'The Rosciad.' See the 'Biographia Dramatica' and Genest's 'English Stage.'

François. The page in LYTTON'S 'Richardieu' (*q.v.*).

François the Radical. A comic opera, based (with alterations by G. Jacobi) on 'François les Bas Bleus' (libretto by Dubreuil, Humbert, and Burani, music by Bernicat and Messager, Brussels in 1882, Paris in 1883); adapted by J. HUNTLEY MCCARTHY, and produced at the Royalty Theatre, London, April 4, 1885, with Deane Brand as *François*, Miss Kate Santley as *Fanchon*, and other rôles by H. Ashley, L. Kelleher, H. Hallam, etc. *François* is a revolutionary song-writer, in love with *Fanchon*, a ballad-singer, and beloved by *Fanchon's* aunt. See FANCHETTE.

Frank. Sister of *Frederick* in BEAUMONT and FLETCHER'S 'Captain' (*q.v.*).—*Black Frank* is a character in the adaptations of 'The Heart of Midlothian' (*q.v.*).

Frank Fox Phipps, Esq. A farce in one act, by CHARLES SELBY, first performed at the Victoria Theatre, London, February 18, 1834, with Forester in the title part, and Miss P. Horton as *Miss Caroline Popkins*; played in New York in the same year.

Frankenstein; or, The Modern Prometheus. A tale by Mrs. SHELLEY, first published in 1818, and the basis of several dramatic pieces:—(1) 'Presumption' (*q.v.*); or, *The Fate of Frankenstein*: a romantic drama by R. B. PEAKE (1823). This is probably the piece called 'Frankenstein' which was produced at the Park Theatre, New York, in January, 1825. (2) 'Frankenstein; or, The Man and the Monster': a romantic melodrama in two acts, by H. M. MILNER, founded partly on 'Le Magicien et le Monstre,' and first performed at the Coburg Theatre, London, July 3, 1826, with "O." Smith as the *Monster*, and other parts by Frank Rowbotham, Mrs. Young, Mrs. Rowbotham, etc. In this piece the *Monster* whom Frankenstein has manufactured kills the young son of the *Prince of Piombino*, and afterwards Frankenstein himself. Hemmed in by a party of soldiers, he rushes up the side of Mount Etna, and throws himself into the crater.—In 1827 Sir Walter Scott witnessed at Edinburgh a performance of 'Frankenstein,' and wrote in his Journal: "'Frankenstein' is entertaining for once—considerable art in the man that plays the *Monster*, to whom he gave great effect. Cooper is his name." N. T. Hicks played the *Monster* at the Victoria Theatre, London, in November, 1838; and one or other of the above dramas was revived at the Lyceum in 1839, and at Sadler's Wells in 1843. Henry Irving played the *Prince of Piombino* at Edinburgh, 1856-59.—At least two burlesques have been

based upon Mrs. Shelley's story:—(1) 'Frankenstein; or, The Model Man,' by the Brothers BROUGH, first performed at the Adelphi Theatre, London, December 26, 1849, with E. Wright as *Frankenstein*, Paul Bedford as the *Monster*, "O." Smith as *Zaniel*, Miss Woolgar as *Otto of Rosenberg*, J. C. Smith as the *Baron*, Miss E. Harding as *Undine*, and other parts by Miss Ellen Chaplin and Miss Turner. (2) 'Frankenstein,' by "RICHARD HENRY," first performed at the Gaiety, London, December 24, 1887, with Miss E. Farren as *Frankenstein*, F. Leslie as the *Monster*, G. Stone as the *Model*. Miss Marion Hood as *Tartina*, Miss Sylvia Grey as *Tamburina*, Miss Camille D'Arville as *Il Capitano Maraschino*, and other parts by Miss Emily Cross, Miss J. McNulty, Miss E. Gwynne, Miss S. Grey, E. J. Lonnen, Cyril Maude, and Frank Thornton.

Frankford, Mrs. The "Woman Killed with Kindness" in HEYWOOD'S drama so named (*q.v.*).

Franklin. A drama in five acts, by JOHN BROUGHAM (1868).

Franklin. Friend to *Arden* in LILLO'S 'Arden of Feversham' (*q.v.*).—*Lady Franklin* is the widow in LYTTON'S 'Money' (*q.v.*).

Franklin, Andrew. Author of 'The Hypochondriac' (1785), 'The Mermaid' (1792), 'The Wandering Jew' (1797), 'Gander Hall' (1799), and other dramatic pieces.

Frankly. (1) A character in MOTTEUX' 'Love's a Test' (*q.v.*). (2) *Frankly*, in HOADLY'S 'Suspicious Husband,' is attached to *Clarinda*.

Franval, Madame. An aristocratic dame in HOLCROFT'S 'Deaf and Dumb' (*q.v.*).

Fraser, Marie. Actress; made her first appearance in London at the Comedy Theatre in 'Sister Mary' (1836). In 1891 she enacted *Nora* in 'A Doll's House' at Terry's, and was the original *Lady Yuill* in Barrie and Marriott-Watson's 'Richard Savage' at the Criterion. She was also in the first casts of 'Queen's Counsel' (*q.v.*) and 'The Bride of Love' (*q.v.*).

Fraser, Winifred. Actress; represented *Hedvig* in the English version of Ibsen's 'Wild Duck' (Royalty Theatre, London, June, 1893), and was also in the original casts of 'Her Own Witness' (1889), 'My Daughter' (1892), 'The Man in the Street' (1894), 'Thyrza Fleming' (1895), 'The Rise of Dick Halward' (1895), 'In Mary's Cottage' (1896), 'The Fantasticks' (1900), etc.

Frasquita. A comic opera in two acts, music by Meyer Lutz, Gaiety Theatre, London, May 29, 1893.

Fraternal Discord. A play adapted by W. DUNLOP from 'The Reconciliation' (*q.v.*), and brought out in New York in October, 1800.

Fraternal Enmity. See BIRTHDAY, THE; FRATERNAL DISCORD; RECONCILIATION.

Fraud and its Victims. See STREETS OF LONDON.

Fraunce, Abraham. Lawyer. temp. Queen Elizabeth; author of 'Amyntas' (1591), a translation of Tasso's 'Aminta.'

Freaks and Follies. A farce performed at the Park Theatre, New York, in September, 1832.

Freaks of Fortune. A play by C. M. GREENE and S. THOMPSON, performed in U.S.A.

Freda. A play in three acts, by BERNARD BUSSY and W. T. BLACKMORE, Strand Theatre, London, July 19, 1837.

Frederic and Basilea. A play performed at the Rose Theatre, London, in June, 1597. The plot was printed by Halliwell in 1860.

Frederic Lemaitre. A play by W. CLYDE FITCH, first performed at the Tremont Theatre, Boston, U.S.A., December 1, 1890; produced in New York at Daly's Theatre, April 22, 1891, with Felix Morris as *Lemaitre*.

Frederick. (1) The usurping Duke in 'As You Like It' (*q.v.*). (2) Brother of *King Alphonso* in FLETCHER'S 'Wife for a Month' (*q.v.*).

Frederick, Duke of Brunswick. A tragedy by Mrs. ELIZABETH HAYWOOD, performed at Lincoln's Inn Fields in March, 1723.

Frederick the Great; or, The Heart of a Soldier. An "operatic anecdote" in three acts, by S. J. ARNOLD, performed, with music by T. Cooke, at the Lyceum Theatre in August, 1814, with a cast including T. Cooke, Raymond, Pyne, Liston, Fawcett, J. Wallack, Mrs. Orger, and Miss Kelly. (2) 'The Youthful Days of Frederick the Great:' a play by WILLIAM ABBOTT (*q.v.*). (3) 'Frederick the Great; or, The King and the Deserter:' a melodrama in two acts, by J. M. MADDOX, first performed at the Coburg Theatre, London, September 15, 1824, with H. Beverley as *Frederick*, and T. P. Cooke as *Adelbert* (the deserter). (4) 'Frederick of Prussia; or, The King and the Comedian:' a drama in one act, by CHARLES SELBY (*q.v.*), first performed at the Queen's Theatre, July, 1837, with Tilbury as *Frederick*, T. Green as *Stolbach* (a comedian), and other parts by H. Howe, W. Davidge, etc.; revived at the Strand Theatre in December, 1838, with W. Bennett as *Frederick*, W. J. Hammond as *Stolbach*, Forester and W. Vining in other parts. See COURT OF OLD FRITZ.

Fred Frolic, his Life and Adventures. A drama by CHARLES PITT (*q.v.*), Britannia Theatre, London, June 17, 1863.

Fredolfo. A tragedy in verse by C. R. MATUREN, acted at Covent Garden on May

12, 1819, with Young as the hero (a Swiss patriot), Yates as *Berthold* (his vassal), Miss O'Neill as *Uridla* (his daughter), Charles Kemble as *Adelmar* (her lover), and Macready as *Wallenberg* (Austrian Governor of Switzerland). *Wallenberg* captures *Fredolfo*, who is about to be executed, when he is rescued by *Adelmar*. In the end, *Adelmar* is killed by *Wallenberg*, who is in turn slain by *Fredolfo*. *Uridla* dies. The play was produced in New York in 1832.

Free and Easy. (1) A comic opera in two acts, libretto by S. J. ARNOLD, music by Addison, performed at the English Opera House, London, in September, 1816. (2) A farce performed at New York in 1838 with C. J. Mathews as *Sir Charles Freeman*, Miss Cushman as *Eugenia*, and other parts by Richings and Mrs. Chippendale.

Free Knights (The); or, The Edict of Charlemagne. A romantic drama in three acts, by FREDERIC REYNOLD (*q.v.*), performed, with music by Mazzinghi at Covent Garden in February, 1810.

Free Labour. See PUT YOURSELF IN HIS PLACE.

Free Lance (The); or, Who Wins A drama in three acts, by CHARLES HORSMAN, Alfred Theatre, London, August 2, 1869.

Free, Micky. A character in FAUCONER'S 'Galway go Bragh' (*q.v.*).

Free Pardon (The). A domestic drama in four acts, by F. C. PHILIPS and LEONARD MERRICK, Olympic Theatre, London, January 28, 1897.

Free Will. A "moral-play," translated by HENRY CHEEKE from the Italian of F. Negri (or Neri) of Bassano, and printed (it is thought) about 1560, the original having appeared in 1546. Herein, according to the title-page, is "set forth, in manner of a tragedie, the devylish Deuise of the Popish Religion."

Freear, Louie. Actress and vocalist born 1872; appeared in pantomime at Sanger's Theatre, London, in 1832; in 1838 figured as *Trenitz* in representations of 'La Fille de Madame Angot' by children; was seen in the provinces as *Mopsa* in 'Winter's Tale,' and in London suburbs as *Puck* in 'A Midsummer Night's Dream' played *Ruth* in 'The Gay Parisienne' at the Duke of York's Theatre, London, in 1838 and *Fi-Fi* in 'A Chinese Honeymoon' at the Strand Theatre, in 1902. She made her American debut at the New York Theatre, New York, April 24, 1899, in 'The Man and the Moon.'

Freebooters (The). An opera by PAER, performed at the Lyceum Theatre, London, in August, 1827, with Miss Betts as *Isabella*.

Freedom. A play in four acts, by F. ROWE and AUGUSTUS HARRIS, first performed at Drury Lane Theatre, London, August 4, 1833, with a cast including t

authors, J. Fernandez, E. F. Edgar, H. L. Jackson, H. Nicholls, Miss Sophie Eyre, Miss Nellie Bromley, Miss Fanny Enson, Miss Lydia Foote, and Miss M. A. Victor.

Freedom. Son of *Mistress Lucre* in MIDDLETON'S 'Trick to catch the Old One' (q.v.).

Freelove, Lady. A woman of the world in COLMAN'S 'Jealous Wife' (q.v.). (2) *Colonel* and *Lady Elizabeth Freelove* are among the *personæ* in Mrs. C. KEMBLE'S 'A Day after the Wedding' (q.v.). (3) There is a *Walter Freelove* in SAUNDERS' 'Love's Martyrdom' (q.v.).

Freeman, in WYCHERLY'S 'Plain Dealer' (q.v.), is *Munby's* lieutenant, a gentleman of broken fortune. (2) *Sir Charles Freeman*, in FARQUHAR'S 'Beaux' Stratagem' (q.v.), is brother to *Mrs. Sullen*. (3) *Charles Freeman*, in 'High Life Below Stairs,' is a friend of *Lovel*.

Freeman, Sir Ralph (died 1655), was the author of 'Imperiale,' a tragedy, which, printed in an inaccurate and unauthorized form in 1639, was issued by the writer himself in 1655.

Freeman's Honour (The). A play by WENTWORTH SMITH, acted (prior to 1615) "by the servants of the King's Majesty."

Freemason (The); or, The Secret of the Lodge Room. A domestic drama in two acts, by J. P. HART, first performed at the Queen's Theatre, London, June 3, 1839, with the author, W. Davidge, Mrs. Power, Mrs. Kirby, etc., in the cast; performed in New York in April, 1840. (2) 'The Freemason:' a play by C. E. HAVERLY, performed in U.S.A.

Freeport. The "English Merchant" in COLMAN'S comedy so named (q.v.).

Freer, Charles. Actor, born at Malta, died December 23, 1857; appeared at Sadler's Wells in 1830 as *Sir Giles Overreach*. In May, 1839, he made, at New York, his American *début*, figuring as Richard III. "He possessed considerable melodramatic ability, and started with success at many minor American theatres" (Ireland). He came to be known as 'The Kean of the East' [of London]. "As a melodramatic actor," writes H. Turner, "especially in such characters as *Buridan* in 'The Tower of Nesle,' and the *Gypsy King*, he certainly deserved his fame. Some time in the forties I saw him play at the Victoria Theatre the chief part in 'The Bohemians of Paris,' and followed by 'Macbeth' as an afterpiece (!), wherein he enacted the ambitious thane. . . . He was also an admirable sailor and a suave and elegant *Mercutio*" (*The Theatre* for September, 1885).

Freezing a Mother-in-Law. A farce by T. EDGAR PEMBERTON (q.v.), first performed at Leeds, September 6, 1880.

Freischutz (Der). An opera in three acts, words by KIND, music by Weber,

originally produced at Berlin in 1821. It was first performed in England as 'Der Freischutz; or, The Seventh Bullet,' at the Lyceum Theatre, London, on July 22, 1824, with Braham as *Rudolph*, Bennett as *Caspar*, Bartley as *Kuno*, Baker as *Ottocar*, Tayleure as *Killian*, Henry Phillips as *Rollo*, T. P. Cooke as *Zamiel*, Miss Noel as *Agnes*, Miss Povey as *Ann*, and Mrs. Bryan as the *Witch of the Wolf's Glen*. The opera was also produced at Covent Garden in October, 1824, with an English libretto by J. R. PLANCHÉ. It was first heard in America, with an English "book," at the Park Theatre, New York, in March, 1825. With a libretto by JOHN OXENFORD, it was produced in April, 1866, at Astley's Theatre, London, with Henry Haigh as *Rudolph*, Corri as *Kuno*, C. Lyall as *Ottocar*, Aynsley Cook as *Caspar*, G. Honey as *Killian*, Basil Potter as *Zamiel*, Mdme. Haigh-Dyer as *Agnes*, and Miss Leffer as *Ann*.—'Freischutz; or, Zamiel, the Spirit of the Forest:' a legendary drama in three acts, by J. KERR, was performed at the Lyceum Theatre, London, with T. P. Cooke as *Zamiel*, Mrs. Stanley as *Agnes*, and other rôles by Widdicombe, Gomersal, Mrs. Davidge, etc.—A burlesque of the opera was produced at the Olympic Theatre on October 4, 1824, but without success. Another travesty ['Der Freischutz; or, A Good Cast for a Piece'], written by F. C. BURNAND (q.v.), was brought out at the Strand Theatre, London, on October 8, 1866, with Miss Raynham as *Zamiel*, Miss Ada Swanborough as *Agnes*, Miss E. Johnstone as *Killian*, Miss Fanny Hughes as *Anne*, C. Fenton as *Caspar*, D. James as *Rudolph*, T. Thorne as *Madame von Stuckup*, and F. Robson [the younger] as *Catspaw*. Two nights later there was produced at the Prince of Wales's Theatre another burlesque of the opera, this time by H. J. BYRON (q.v.), in which Miss Lydia Thompson appeared as *Max* (*Rudolph*), Miss Lydia Maitland as *Killian*, Miss Louisa Moore as *Agatha*, J. Clarke as *Caspar*, F. Younge as *Zamiel*, H. W. Montgomery as *Kuno*, and Miss B. Goodall, Miss A. Wilton, and F. Glover in other parts; revived at the Gaiety Theatre in April, 1884. See FRIED SHOTS.

French, Samuel. Theatrical publisher; began to issue 'The Standard and Minor Drama' in New York in 1854. In 1872 he bought T. H. Lacy's business, and settled in London. He died in 1898.

French, Sydney. Dramatic writer; author of burlesques on 'Rob Roy' and 'Lucrezia Borgia' (1867), and of 'Lord Bateman,' an extravaganza (1875).

French Comedy (The). A play performed at the Rose Theatre, London, in February, 1595.

French Conjuror (The). A play by 'T. P.,' performed at Dorset Gardens in 1677, with a cast including Anthony Leigh, Jevon, Norris, Mrs. Hughes, etc. It was founded, Langhorne says, on two stories in the romance of 'Guzman the Spanish Rogue.'

French Dancing-Master (The). A "droll" extracted from the Duke of Newcastle's play called 'Vanity,' and performed in May, 1662, with Lacy in the title part. Pepys describes "Lacy's part" as "the best in the world."

French Doctor (The). A play performed at the Rose Theatre, London, in October, 1595.

French Exhibition (The). A farce by FREDERICK HAY, Strand Theatre, London, April 1, 1867.

French Flats. An adaptation by AUGUSTIN DALY of Chivot and Duru's 'Locataires de M. Blondet,' first performed at the Union Square Theatre, New York, in 1880. See FLATS.

French Flogged (The); or, The British Sailors in America. A two-act farce, ascribed to G. A. STEVENS, and printed in 1767; it had been performed at Covent Garden on March 30, 1761, as 'English Tars in America.'

French Girl's Love (A). A drama by C. H. HAZLEWOOD, Britannia Theatre, London, February 12, 1872.

French Lady's Maid, Our. See OUR FRENCH LADY'S MAID.

French Libertine (The). A comedy in five acts, first performed at Covent Garden in February, 1826, with Charles Kemble as the *Duke de Rougemont*, and other parts by Warde, Cooper, Mrs. Chatterley, Mrs. Sloman, and Mrs. Glover.

French Maid (The). A musical comedy in two acts, words by BASIL HOOD, music by Walter Slaughter, Theatre Royal, Bath, April 4, 1896; Metropole, Camberwell, London, May 6, 1896; Terry's Theatre, April 24, 1897, with Miss Kate Cutler in the title part (*Suzette*), Miss Louie Pounds as *Dorothy*, Miss Lillie Pounds as *Mdme. Camembert*, Miss K. Talby as *Lady Hawser*, Joseph Wilson as *Jack Brown*, Eric Lewis as *M. Camembert*, Herbert Standing as *Paul Lecuire*, Richard Green as *Harry Fife*, H. O. Clarey as *Admiral Hawser*, and W. Guise as *General Fife*; transferred to the Vaudeville, February 11, 1893.

French Spy (The); or, The Siege of Constantina. A military drama in three acts, by J. T. HAINES, performed at the Adelphi Theatre, London, December 4, 1837, with Mdme. Celeste in three characters—*Henri St. Alme*, the spy; *Hamet*, an Arab boy; and *Mathilde de Meric*. "O." Smith represented *Mohammed*, an Arab of the desert.

Frenchified Lady never in Paris (The). See COMICAL LOVERS.

Frenchman in London (The). A comedy, translated from Boissy's 'François à Londres,' and printed in 1755.

Frere, John Hookham. Diplomatist and miscellaneous writer, born 1769, died 1846; published translations in metre of

the works of Aristophanes—'The Frogs,' (1339), and 'The Acharnians,' 'The Knights,' and 'The Birds' (1840). See Morley's 'Universal Library' (1886).

Frères Corses (Les). A play adapted by GRANGÉ and MONTEPIER from Dumas, and first performed at the Théâtre Historique, Paris, in August, 1850; adapted to the English stage under the title of 'The Corsicans' and 'The Corsican Brothers,' both of which see.

Fresh, the American. A play by A. C. GUNTER (*q.v.*), first performed at the Park Theatre, New York, with J. T. Raymond in the principal rôle.

Freshman (The). A play by C. BRADLEY and W. R. WILSON, performed in U.S.A.

Fretful Porcupine (A). A farce adapted by LEICESTER BUCKINGHAM from the French, and first performed at the Adelphi Theatre, London, on April 20, 1867, with J. Clarke and J. G. Taylor in the cast.

Fretleigh, Theodore, in J. OXENFORD'S 'Billing and Cooing' (*q.v.*), marries *Clarissa Tantrum*.

Frey's Gift. A masque, written by JOHN OXENFORD, composed by Sir G. A. Macfarren, and performed at Covent Garden in 1863 (in celebration of the marriage of the Prince of Wales).

Friar (The). An operetta, words by J. COMYNS CARR, music by Alfred J. Caldicott, St. George's Hall, London, December 15, 1886.

Friar Bacon and Friar Bungay. The heroes of an "honourable historie," "made by ROBERT GREENE," "plaid by her Majestie's servants," and printed in 1594. Dr. A. W. Ward thinks that this play dates from 1589. He also considers the internal evidence strong, though not irresistible, that its composition was due to the success achieved by Marlowe's 'Faustus' (*q.v.*). "The magic of *Friar Bacon* and his brother practitioner with the Suffolk patronymic are," says Dr. Ward, "hardly to be regarded as constituting the essential subject of the plot. So far as this part of Greene's 'Historie' is concerned, it is founded on a prose tract of his own age, entitled 'The Famous Historie of Friar Bacon, containing the wonderful things that he did in his life, also the Manner of his death, with the Lives and Deaths of the two Conjurers, Bungye and Vandermast.' . . . The more attractive part of the action, however, is that concerned with the love of Edward Prince of Wales (afterwards King Edward I.) for Margaret, the fair Maid of Fressingfield" ('English Dramatic Literature').—A "droll" called 'Friar Bacon' was performed at Bartholomew Fair in 1699.—'Friar Bacon; or, Harlequin's Adventures in Lilliput,' is the title of a pantomime by J. O'KEEFE, performed at Covent Garden in 1783-4.

Friar Fox and Gillian of Brentford. A play by Thomas Downton and Samuel Rowley, acted, apparently, in London in 1592-3 and 1593-9.

Friar Francis. A play performed at the Rose Theatre, London, in January, 1593. See Heywood's 'Apology for Actors' (1612).

Friar Spendleton [or Pendleton]. A play performed at the Rose Theatre, London, in October, 1597.

Fribble. (1) A character in SHADWELL'S 'Epsom Downs.' (2) An effeminate coxcomb in GARRICK'S 'Miss in her Teens' (q.v.). (3) There is an *Adonis Fribble* in 'Harlequin and Friar Bacon.'

Fribble, Fopling. See BATTLE OF THE POETS.

Fridberg, Ernest de. The "Prisoner of State" in E. STIRLING'S play so named (q.v.).

Fridolin, Prince. The hero of 'Le Roi Carotte' (q.v.).

Fried Shots. A burlesque of 'Der Freischutz' (q.v.), produced at Mitchell's Olympic, New York, in 1844.

Friedensfest. A play by GERHART HAUPTMANN, translated by Janet Achurch and C. E. Wheeler, and performed, under the title of 'The Coming of Peace,' at the Vaudeville Theatre, London, June 10, 1900, before the members of the Stage Society. 'The Coming of Peace' was published in the same year.

Friend and Foe. A play by BARTLEY CAMPBELL, performed in U.S.A.

Friend at Court (A). A two-act comedy by J. R. PLANCHÉ (q.v.), produced at the Haymarket Theatre, London, in 1831, with Miss Taylor (Mrs. Walter Lacy) in the chief female part.

Friend Fritz. A dramatization by STANISLAUS STRANGE of Erckmann-Chartrian's 'L'Ami Fritz,' first performed at Herrmann's Theatre, New York, January 26, 1893.

Friend in Need is a Friend Indeed (A). A comedy by D. O'BRIEN, performed at the Haymarket Theatre in July, 1783.—'A Friend in Need' is the title of (1) a musical piece in two acts, from the French, words by PRINCE HOARE, music by Kelly, performed at Drury Lane in February, 1797; (2) a comedy in two acts, by S. FRENCH and W. J. SORRELL, produced at the St. James's Theatre, London, in April, 1860; (3) a comedieta by FRANK RUNCIMAN, Novelty Theatre, London, April 19, 1897.—'Friend Indeed!' was the name given to a musical entertainment produced at Covent Garden in November, 1817, with Liston, Emery, Miss Stephens, Miss S. Booth, etc., in the cast.

Friend of the Family (The). (1) A comedy by HENRY SIDDONS, performed at the Theatre Royal, Edinburgh, in 1810.

(2) A play by MAURICE DREW, performed in U.S.A.

Friend Waggles. A farce in one act, by J. MADDISON MORTON, first produced at the Strand Theatre, London, on April 15, 1850, with Compton as *Iloratio Waggles*, and Miss Mabel Adams as *Mrs. Waggles*.

Friendless, Miss, in GAY'S 'Distressed Wife,' marries *Lord Courtlove* (q.v.).

Friendly. (1) *Sir John Friendly* is a character in VANBRUGH'S 'Relapse' (q.v.). (2) *Friendly*, in BICKERSTAFF and FOOTER'S 'Dr. Last in his Chariot,' is brother-in-law to *Ailwoud*. (3) *Sir Thomas, Lady, Frank,* and *Miss Dinah Friendly* figure in MONCRIEFF'S 'Bashful Man' (q.v.). (4) *Mrs. Friendly*, in Mrs. SHERIDAN'S 'Duple' (q.v.), is "a great talker." (5) There is a *Friendly* in ROWE'S 'Biter' (q.v.).

Friends (The). (1) A tragedy by MARC ANTONY MEILAN (1771). (2) A musical interlude by THOMAS BELLAMY, Haymarket, August, 1789. (3) A comedy-drama by ALFRED D. PARKER, St. James's Hall, Lichfield, February 17, 1837. (4) A comedy in two acts, by MARY SEYMOUR. (5) A play by E. MILTON ROYLE, performed in U.S.A.

Friends or Foes. A comedy by HORACE WIGAN, adapted from Sardou's 'Nos Intimes' (q.v.), and first performed at the Olympic Theatre, London, on March 8, 1862, with G. Vining as *Mr. Union*, W. H. Stephens as *Mr. Meanly*, F. Dewar as *Dr. Blaud*, F. Charles as *Frederick Ferrid*, Miss Herbert (followed by Miss Kate Terry) as *Mrs. Union*, Mrs. F. Matthews as *Mrs. Meanly*; performed in the English provinces in 1871, with H. Wigan as *Union*, Miss Sophie Young as *Mrs. Union*, T. N. Wenman as *Meanly*, Frank Harvey as *Ferrid*, etc. This version was performed in America and the English provinces as 'Bosom Friends.'

Friendship; or, Golding's Debt. A drama by ROBERT REECE (q.v.), first performed at the Alexandra Theatre, London, on May 31, 1873, with T. Swinbourne as *Golding*, and other parts by H. Forrester, C. Harcourt, and Miss Carlisle.

Friendship à la Mode. See FALSE FRIEND.

Friendship in Fashion. A comedy by THOMAS OTWAY, acted at the Duke's Theatre in 1678, with Betterton and Smith as *Goodvile* and *Truman*, two "fashionable friends," the latter of whom intrigues with the former's wife (Mrs. Barry); Mrs. Gibbs as *Victoria*, who has been seduced by *Goodvile*; Mrs. Price as *Camilla*, who is in love with *Valentine* (Harris); Underhill as *Sir Noble Clumsey*, who marries *Victoria*; Nell Gwyn as *Lady Squeamish*, Jevon as *Caper*, and Bowman as *Saunter*; revived at Drury Lane in January, 1750.

Friendship Improved; or, The Female Warrior. A tragedy in rhymed verse by CHARLES HOPKINS, performed at Lincoln's Inn Fields in 1699, with Betterton

as *Zoilus* (Usurper of Sicily), Verbruggen as *Maherbal* (his general), Mrs. Barry as *Semanthe* (his wife), Mrs. Bracegirdle as *Locris* (his daughter, "the female warrior"), etc. *Locris*, who has been brought up as a man, is in love with *Maherbal*. The general discovers her sex, and "his Friendship is immediately Improved into Love" (Genest).

Friendship, Love, and Truth. A drama in three acts, by HENRY LESLIE, Surrey Theatre, London, March 14, 1868.

Friendship, The Force of. See FORCE OF FRIENDSHIP.

Frighten'd to Death. A farce in two acts, by W. C. OULTON, performed, with music by T. Cooke, at Drury Lane in February, 1817. See PHANTOM.

Frightful Hair (The). A burlesque of Lytton's 'Rightful Heir' (*q.v.*), written by F. C. BURNAND (*q.v.*), and first performed at the Haymarket Theatre, December 26, 1868, with W. H. Kendal as *Fyvyan*, H. Compton as *Sir Grey de Malpas*, Weathersby as *Falkner*, Buckstone, jun., as *Wreckcliffie* ("a melodramatic piratical villain, with a grudge against everybody"), Miss Fanny Gwynne as *Lord Beaufort*, and Miss Fanny Wright as *Eveline*.

Fripped Petticoats. A comic drama in two acts, by LEWIS CLIFTON LYNE, Gaiety Theatre, London, October 28, 1871.

Fringes of Society (The). A play in four acts, adapted from Alexandre Dumas the younger's 'Le Demi Monde' (Gymnase, Paris, 1855), and first performed at the Criterion Theatre, London, April 30, 1892, with Charles Wyndham as *Sir Charles Hartley* (*Olivier de Jalis*), Cyril as *the Duke of Mayfair*, Mrs. Langtry as *Mrs. Josephine Eve-Allen*, and other parts by Miss Mary Moore, Miss Ellis Jeffreys, Miss Carlotta Addison, E. H. Vanderfelt, W. Blakeley, etc. *Mrs. Eve-Allen* was played, later in the "run," by Miss Janette Steer. Another version of 'Le Demi Monde,' by JOHN STETSON, was produced at the Union Square Theatre, New York, on December 27, 1892. See FROTH OF SOCIETY.

Fripson, Count. A swindler in ODINGSELL'S 'Bath Unmasked' (*q.v.*).

Frippery, Lord. A beau in OXFORD'S 'Idol's Birthday' (*q.v.*).

Friscobaldo, Orlando, father of *Bellafront*, figures in the second part of Dekker's 'Honest Whore' (*q.v.*).

Frisette. See BOX AND COX.

Frissac. The "Barber Baron" in T. J. THACKERAY'S farce of that name (*q.v.*).

Fritellini, Prince. A fop in AUDRAN'S 'Mascotte' (*q.v.*).

Frith, Walter. Dramatic writer; author of 'Ensnared' (an adaptation, 1833), 'In the Olden Time' (1838), 'Brittany Folk' (libretto, 1839), 'Locked in' (libretto, 1839), 'The Home Feud' (1890), 'The Verger'

(libretto, 1890), 'Molière' (1891), 'Midsummer Day' (1892), 'Flight' (1893), 'Her Advocate' (1895), 'Not Wisely but Too Well' (1893), 'The Man of Forty' (1898).

Fritz. A gardener in E. STIRLING'S 'Prisoner of State' (*q.v.*).

Fritz, Our Cousin German. A drama in three acts, originally played in America; revised by ANDREW HALLIDAY (*q.v.*), and performed at the Adelphi Theatre, London, on November 30, 1872, with J. K. Emmett as *Fritz* (a Dutch emigrant), A. Glover as *Colonel Crafton* (an adventurer), Miss Marston Leigh as *Katrina* (in love with *Fritz*), and Miss Hudspeth as *Moppy* (a drudge).—*Fritz in Prosperity*: a play by SYDNEY ROSENFELD, first performed at Binghamton, U.S.A., September 18, 1893; produced in New York at the Grand Opera House, October 23, 1893.—*Fritz in Love*: a play by A. D. HALL, first performed at Elizabeth, New Jersey, March 23, 1896, with J. K. Emmett, jun., as *Fritz*; produced in New York at Sanford's Theatre, April 13, 1896.

Fritz the Outlaw; or, The Wife of Two Husbands. A melodrama, performed at the Pavilion Theatre, December 17, 1833, with Mrs. W. West as *the Countess Belflor*.

Frivoli. A comic opera in three acts, libretto by W. BEATTY-KINGSTON, music by Louis Hervé, first performed at Drury Lane Theatre, June 29, 1836, with Mme. Rose Hersee in the title part, and other rôles by H. Nicholls, R. Pateman, Victor Stevens, Miss Marie Tempest, Miss Kate Munroe, and Miss Emily Soldene.

Frivolity. A farcical comedy by MARK MELFORD, Alexandra Theatre, Liverpool, August 6, 1883.

Frizzle. A character in BURNAND'S 'Snowed up' (*q.v.*).

Frocks and Frills. A comedy in four acts, by SYDNEY GRUNDY (*q.v.*), founded on Scribe and Légouvé's 'Les Doigts de Fée,' and first performed at the Haymarket Theatre on January 2, 1902, with Cyril Maude as *Sir Richard Kettle*, Eric Lewis as *Earl Athelstan*, Mrs. C. Calvert as *Lady Athelstan*, Miss Ellis Jeffreys as *Lady Pomeroy*, Miss Lottie Venne as *Mrs. Martinez*, and Miss Grace Lane as *Olive*.

Frodsham, Bridge. Actor, born at Frodsham, Cheshire, 1734, died 1763; entered Westminster School in 1746; joined a company of actors at Leicester, and afterwards went to York, where he stayed for the remainder of his life, becoming a great local favourite. See Tate Wilkinson's 'Memoirs' and 'Wandering Patentee.'

Frog he would a Woing go (A). The title of pantomimes by (1) OSWALD ALLEN, Marylebone Theatre, London, December 24, 1875; (2) J. A. CAVE, Aquarium Theatre, London, December 22, 1877; (3) FRANK HALL, Elephant and Castle Theatre, London, December 24, 1884.

Frogs (The). A comedy by ARISTOPHANES (*q.v.*), translated into English by C. DUNSTER (1812), J. H. FRERE (1839), etc.

Frohman, Daniel. Theatrical entrepreneur; became manager of the Maddison Square Theatre, New York, in 1879, and of the Lyceum Theatre, in the same city, in 1885.—CHARLES FROHMAN became lessee of the Duke of York's Theatre, London, in 1897.

Frolic, King. See KING FROLIC.

Frolic, Sir Frederick, in ETHEREGE'S 'Comical Revenge' (*q.v.*).

Frolic (The). A farce, intended as a sequel to 'The Romp' (*q.v.*), performed at Dorchester in 1792.

Frolick. A character in SHADWELL'S 'Humourist' (*q.v.*). (2) *Miss Frolick* figures in BICKERSTAFF'S 'Absent Man' (*q.v.*).

Frolick (The). A comedy by ELIZABETH POLWHELE (1671).

Frolics of an Hour (The). A musical piece in one act, performed at Covent Garden on June 13, 1795.

Frolicsome Fanny. A farce in three acts, by ALFRED C. CALMOUR, first performed at the Gaiety Theatre, London, on the afternoon of November 25, 1897, with a cast including Miss Sophie Larkin, Miss Emily Thorne, Miss Nina Boucicault, Arthur Williams, etc.

Frolique. A burlesque by H. J. BYRON (*q.v.*) and H. B. FARNIE (*q.v.*), based upon Planché's 'Follies of a Night' (*q.v.*), and first performed at the Strand Theatre, London, on November 18, 1882, with J. S. Clarke as *Pierre Coquillard*, and a cast including F. Mervin, T. P. Haynes, E. Desmots, F. Gaillard, Mdlle. Sylvia, and Miss Vere Carew.—*Frolique* is the name of a character in 'Rothomago' (*q.v.*).

Frollo, Claude, figures in the various adaptations and burlesques of Hugo's 'Notre Dame' (*q.v.*).

From Bad to Worse. A play founded by F. HOLCROFT upon the 'Peor está que Estaba' of Calderon (1805).

From Cross to Crown. A play in four acts, adapted from Cardinal Wiseman's novel, 'Fabiola,' by the Rev. FREDERICK OAKLEY, M.A., and revised by CLARKE CLAYPOLE, produced at the Royalty Theatre, Chester, on April 7, 1897; performed at the Surrey Theatre, London, in August, 1898, under the title of 'The Christian's Cross.'

From Father to Son. A drama, adapted by ARTHUR A BECKETT and PALGRAVE SIMPSON from the former's novel, 'Fallen among Thieves,' and first performed at Liverpool, October 2, 1882.

From Grave to Gay. A comedy in three acts, adapted by BENJAMIN WEBSTER, jun., from the 'Feu Lionel' of Scribe and Potron (François, Paris, 1858), and produced

at the Olympic Theatre, London, December 4, 1867, with Mrs. Stirling as *Lady Diver Kidd*, and Miss L. Moore, C. J. Mathews, H. Wigan, and H. Neville in other parts.

From Gulf to Gulf. A play, in a prologue and four acts, by HENRY JOHN SMITH (originally produced in Germany at Bremen under the title of 'Am Abgrund'), Avenue Theatre, London, November 29, 1892.

From Inn to Inn. A comic piece in three acts, translated by James Wild from 'D'Auberge en Auberge,' and printed in 1804.

From Scotland Yard. A drama, in a prologue and four acts, by JOHN DOUGLASS and FRANK BATEMAN, Accrington, August 16, 1897; Parkhurst Theatre, London, September 27, 1897.

From Shore to Shore. (1) A drama by PERCY EDWIN, Wolverhampton, April 30, 1891. (2) A drama, in prologue and four acts, by ALFRED ENGLAND and CHARLES RIDER-NOBLE, Northampton, June 6, 1892.

From Stern to Stern. A nautical drama by FREDERICK HAY, Surrey Theatre, London, April 15, 1876.

From Village to Court. A comic drama in two acts, by J. MADDISON MORTON, first performed at the Princess's Theatre, London, on June 5, 1854, with Miss C. Heath as *Rose Walstein*.

Front-de-bœuf, Sir Reginald, figures in adaptations of SCOTT'S 'Ivanhoe' (*q.v.*).

Frost, Francisco. A *nom-de-guerre* of E. L. BLANCHARD (*q.v.*).

Frost and Thaw. A farce in two acts, words by J. G. HOLMAN, music by Cooke, performed at Covent Garden in February, 1812.

Frost of Youth (The). A drama by JOHN WILKINS (*q.v.*), produced at the City of London Theatre in 1856.

Froth. (1) "A foolish gentleman" in 'Measure for Measure' (*q.v.*). (2) Wife to *Tapwell* in MASSINGER'S 'New Way to Pay Old Debts' (*q.v.*). (3) *Nicholas Froth* is an innkeeper in 'The Cornish Comedy' (*q.v.*). (4) *Lord and Lady Froth*, in CONGREVE'S 'Double Dealer' (*q.v.*), are devoted respectively to fashion and learning.

Froth of Society (The). An adaptation by Mrs. FRANK LESLIE of the younger Dumas' 'Le Demi Monde,' first performed at Norfolk, Va., March 9, 1893; produced in New York at Union Square Theatre, April 24, 1893. See FRINGE OF SOCIETY.

Frou-Frou. A drama in five acts, by MEILHAC and HALÉVY (Gymnase, Paris, October, 1869), of which the following English adaptations have been produced:—(1) 'Frou-Frou; or, Fashion and Passion' (in five acts), by BENJAMIN WEBSTER, jun., at Brighton on March 14, 1870, with Mdlle. Beatrice as *Gilberte*, Mrs. Nye Chart as

Louise, H. Sinclair as *Henri de Sartorys*, Reginald Moore as *Paul de Valreas*, Horace Wigan as *Brigard*, etc.; produced at the St. James's Theatre, London, on April 14, 1870, with Mdle. Beatrice as before, Miss Henrade as *Louise*, J. G. Shore as *De Valreas*, Barton Hill as *De Sartorys*, W. Farren as *Brigard*, Miss Larkin as the *Baroness de Cambri*. (2) 'Frou-Frou': a comedy in five acts, adapted by AUGUSTIN DALY, first performed in New York at the Fifth Avenue Theatre on February 15, 1870, with Miss Agnes Ethel as *Gilberte*, Miss Kate Newton as *Louise*, Mrs. Gilbert as the *Baroness*, Miss F. Davenport as *Pauline*, G. Clarke as *De Sartorys*, G. Parkes as *De Valreas*, W. Davidge as *Brigard*, J. Lewis as *De Cambri* [this piece was burlesqued in 'Frow-Frow' (*q.v.*)] at the St. James's Theatre, London, on May 25, 1870, with Miss Hazlewood as *Gilberte*, Miss Sarah Thorne as *Louise*, A. W. Young as the *Baron de Cambri*, and Miss Larkin, B. Hill, J. G. Shore, and W. Farren as above; revived at the same theatre in March, 1852, with D. H. Harkins as *De Sartorys*; on June 3, 1876, with Miss F. Davenport as *Gilberte*, Miss G. Drew as *Louise*, and M. Barrymore as *De Valreas*; at Daly's, New York, October 29, 1881, with Miss Ada Rehan, Miss Agnes Leonard, Mrs. G. H. Gilbert, H. M. Pitt, J. Lewis, and W. J. Lemoine in the cast. (3) 'Frou-Frou,' by H. SUTHERLAND EDWARDS, at the Olympic Theatre, London, on April 16, 1870, with Miss Plessy Mordaunt as *Gilberte*, Miss Mattie Reinhardt as *Louise*, Miss M. Elsworth as the *Baroness*, David Fisher as *Brigard*, John Nelson as *De Sartorys*, and Charles Warner as *De Valreas*. (4) 'Butterfly' (*q.v.*), by Mrs. COMYNS CARR (1879). (5) 'Frou-Frou,' by J. COMYNS CARR, at the Princess's Theatre, London, on June 4, 1881, with Mdme. Modjeska as *Gilberte*, Miss Ada Ward as *Louise*, G. W. Anson as *Brigard*, Wilson Barrett as *De Sartorys*, Forbes Robertson as *De Valreas*, and E. Price, Norman Forbes, Miss Eugénie Edwards, Miss Dora Vivian, and Miss M. A. Giffard in other parts. (6) 'Frou-Frou,' by JANET ACHURCH and CHARLES CHARRINGTON, at the Comedy Theatre, Manchester, December 9, 1886, with Miss Achurch as *Gilberte*, C. Charrington as *De Sartorys*, H. V. Esmond as *Brigard*, etc. (7) 'Frou-Frou,' a new version in four acts, first performed at the Comedy Theatre, London, March 17, 1894, with Miss Winifred Emery as *Gilberte*, Miss Marie Linden as *Louise*, Miss Lena Ashwell as *Pauline*, Miss Vane as the *Baroness*, Brandon Thomas as *De Sartorys*, H. B. Irving as *De Valreas*, Will Denis as the *Baron*, and Cyril Maude as *Brigard*; placed in the evening bill on March 31.—'Frou-Frou' was performed in English at the Globe Theatre, London, on July 26, 1888, with Miss Edith Woodworth as *Gilberte*, Miss Sophie Eyre as *Louise*, W. Farren as *Brigard*, Fred Terry as *De Valreas*, H. Neville as *De Sartorys*, and Miss H. Lindley as the *Baroness*; at the St. James's Theatre, on the afternoon of July 10, 1890, with H. Neville as *De Sartorys*, A. Bouchier

as *Brigard*, Miss G. Kingston as *Louise*, Miss Edith Chester as *Pauline*, and Miss F. Brough as the *Baroness*.

Frow-Frow. A burlesque of DALY's version of 'Frou-Frou' (*q.v.*), produced at Lina Edwin's Theatre, New York, in April, 1870.

Frowde, Philip (died 1738). Author of two tragedies—'The Fall of Saguntum' (1727), and 'Philotas' (1731).

Frozen Deep (The). (1) A drama by WILKIE COLLINS, first performed, in private, at Tavistock House, the London residence of Charles Dickens, on January 6, 1857, with Dickens as *Richard Wardour*, Wilkie Collins as *Frank Aldersley*, Mark Lemon as *Lieutenant Crayford*, etc.; first performed, in public, at the Gallery of Illustration, Regent Street, by the same amateur players, by command and in presence of the Queen; afterwards performed there and in the provinces with professional actors for the benefit of the family of Douglas Jerrold; produced at the Olympic Theatre, London, on October 27, 1866, with H. Neville as *Wardour*, H. J. Montagu as *Frank*, H. Wigan as *Crayford*, Miss Lydia Foote as *Clara Vernon*, and other parts by Dominic Murray, Mrs. St. Henry, Miss Amy Sheridan, and Miss Alliston. (2) An adaptation by SAMUEL CHARLES of Wilkie Collins' novel was first performed at Waukegan, Ill., June 26, 1891.

Frozen Lake (The). An 'operatic entertainment' produced at Covent Garden in November, 1824, with a cast including Bartley, Keeley, Miss Love, Miss M. Tree, etc.

Frozen Stream (The); or, The Dead Witness. A drama in three acts, by A. COATES, Britannia Theatre, London, March 4, 1872.

Frugal, Sir John and Lady. A merchant and his wife in MASSINGER'S 'City Madam' (*q.v.*). *Luke Frugal* is *Sir John's* brother.

Frugi, in CUMBERLAND'S 'Banishment of Cicero' (*q.v.*), is beloved by *Clodia*.

Frutti-Porto. A lieutenant of guerrillas in FARNIE'S 'Intimidat' (*q.v.*).—*Don Prolixio da Frutti Porto* is a character in GENÉE'S 'Naval Cadets' (*q.v.*).

Fryer, Mrs. Peg. Actress; appeared at Lincoln's Inn Fields in January, 1720, as the *Widow Rich* in Griffin's 'Half-pay Officers' (*q.v.*). She was then, Whincop says, eighty-five, and had not trodden the boards since the reign of Charles II. She seems to have figured on the bills as 'Mrs. Vandervelt.' See Genest, iii. 36.

Fryers, Austin. Dramatic writer; author of 'A Lesson in Acting' (1833), 'An Old Scapegoat' (1884), 'Eulalie' (libretto, 1890), 'Beata' (1892), 'Who is Sylvia?' (1892), 'Gentle Ivy' (1894), 'A Burnt Offering' (with J. M. Fisher, 1894), 'A Human Sport' (1895), 'The Dead Past' (1895), 'The

Japanese Girl' (libretto, 1897), 'The Radical Candidate' (1899), 'Oh 'Liza' (1899).

Fugitive (The). (1) A dramatic pastoral by THOMAS SHRAPTER, printed in 1790. (2) A musical piece in two acts, taken partly from O'KEEFE'S 'Czar,' and performed at Covent Garden in November, 1790. (3) A comedy by JOSEPH RICHARDSON, performed at the Haymarket Opera House in April, 1792. (4) A drama in four acts, by TOM CRAVEN, Barrow-in-Furness, August 1, 1887.—'The Fugitives:' a comedy by W. ROBERTS, printed in 1791.

Fuimus Troes, the True Trojans. A play by JASPER FISHER, printed in 1633, and reprinted in Dodsley's Old Plays. It is described on the original title-page as "a story of the Britons' valour at the Romans' First Invasion; publicly represented by the Gentlemen students of Magdalen College, in Oxford." The author acknowledges his indebtedness to Cæsar's 'Commentaries' and Geoffrey of Monmouth's Chronicle.

Fulcinus. A character in MASSINGER'S 'Roman Actor' (q.v.).

Fulda, Ludwig. A German dramatist, two of whose plays have been translated into English and produced in London, under the titles of 'The Lost Paradise' (q.v.) and 'Once upon a Time' (q.v.).

Fulgentio. Minion to *Roberto* in MASSINGER'S 'Maid of Honour' (q.v.).

Fulgius and Lucretia. A play mentioned by Langhorne, Jacob, Gildon, Whincop, and Kirkman in his catalogue (1661).

"Full fathom five thy father lies,"
First line of a song sung by *Ariel* in act i. sc. 2 of 'The Tempest.'

Full Hand. A play adapted by Mrs. C. A. DOREMUS and Miss M. F. STONE from Maurice Ordonneau's 'Les Petites Godins,' first performed at the Madison Square Theatre, New York, January 23, 1894.

Fullwords, Mr. A character in T. W. ROBERTSON'S 'Breach of Promise' (q.v.).

Fuller, Loie. Actress and dancer; born at Chicago; figured on the stage as an infant, and afterwards played child-parts with 'Buffalo Bill,' W. J. Florence, etc. Later she appeared in her own piece, 'Larks' (q.v.), and studied singing. Then came appearances as *Little Jack Sheppard* at the Bijou Theatre, Broadway, New York; in 'The Arabian Nights,' first at Chicago and afterwards through the States; as the American original of *Ustane* in 'She' (q.v.), at New York; and on tour in 'Romeo and Juliet' and 'The Lady of Lyons.' Her *début* in England was made at the Globe Theatre, London, on October 22, 1889, as the heroine of H. P. Taylor's 'Caprice' (q.v.). In 1890 she figured as the heroine in 'His Last Chance' (q.v.) at the Gaiety. In 1891

she was seen at the Avenue in 'Two or One' and 'Zephyr,' at Terry's in 'Charlie' and 'That Woman in Pink,' at the Opéra Comique in 'Betrayed by a Kiss,' and at the Gaiety (for a time) as *Mercedes* in 'Carmen Up to Date.'

Fullerton, William. Musical composer, died 1833; writer of the score of 'The Miser' (1834), and 'The Lady of the Locket' (1835).

Fulmer, in CUMBERLAND'S 'West Indian' (q.v.), has tried many occupations, without success. "Here," he says, "I set up as a bookseller, but men leave off reading; and if I were to turn butcher, I believe they'd leave off eating." Compare with *Graves* (in Lytton's 'Money'), who says: "If I had been bred a hatter, little boys would have come into the world without heads." Lytton ascribes this "melancholy jest" to a poor Italian poet.

Fulvia. Wife of the Emperor in D. FRANCIS'S 'Constantine.'

Fulvius, Titus Quintus. A character in GRIFFIN'S 'Gisippus' (q.v.).

Fulwell, Ulpian (born 1556), became, in 1586, a commoner of St. Mary's Hall, Oxford; was the author of the moral piece in rhymed verse, entitled "'Like will to Like' [q.v.], quoth the Devil to the Collier' (1568).

Fumble, in D'URFEY'S 'Fond Husband' (q.v.), is "an amorous old fellow, so deaf that he answers quite contrary to what is said to him."

Fun. A "parodi-tragi-comical satire," by Dr. KENRICK, printed in 1752. It is sarcastic at the expense of Fielding, Hill, and other contemporary writers.

Fun in a Fog. A farce produced by the Vokes family at Drury Lane on October 5, 1872; revived at the Imperial Theatre in 1878.

Fun on the Bristol; or, A Night at Sea. A musical farce by GEORGE FAWCETT ROWE, first performed in the United States; produced at the Theatre Royal, Manchester, on May 15, 1882; brought out at the Olympic Theatre, London, on August 27, 1882, with J. F. Sheridan as the *Widow O'Brien*, Miss May Livingstone as *Bella* (a black servant), E. C. Dunbar, R. Waldron, etc., in other parts; revived at the Gaiety Theatre, London, in November, 1887, with J. F. Sheridan, F. Darrell, Miss E. Vane, Miss L. Harcourt, etc. A sequel to 'Fun on the Bristol,' written by F. LYSTER and J. F. SHERIDAN, and entitled 'Bridget O'Brien, Esq.,' was produced at the Opéra Comique, London, October 29, 1887.

Funeral (The); or, Grief à-la-Mode. A comedy in five acts, by Sir RICHARD STEELE, written in the summer of 1701, and first printed between December 18 and 20 of that year, "as it is acted at the Theatre Royal in Drury Lane." The music

to the songs, composed by William Croft, had been published between December 16 and 18. The day on which the play was first performed is not known; the original cast presented Cibber as *Lord Hardy*, Pinkethman as *Trim* (his servant), Wilks as *Campley*, Thomas as *Lord Brumpton*, Mills as *Trusty* (his steward), Johnson as *Sable* (an undertaker), Bowen as *Puzzle* (a lawyer), Norris as *Mrs. Fardingale*, Bullock as *Kate Matchlock*, Mrs. Verbruggen as *Lady Brumpton*, Mrs. Oldfield as *Lady Sharlot*, Mrs. Rogers as *Lady Harriot*, and Mrs. Kent as *Tattleaid* (*Lady Brumpton's* woman). "An old nobleman, *Lord Brumpton*, believed to be dead, although he is only in a fit, is persuaded by his servant *Trusty* to continue to feign death, in order to observe the effect of his loss upon the members of his household, in particular upon his young wife, who is by no means unwilling to become a young widow" (Dobson). *Lord Hardy* is son to *Lord Brumpton*, and in love with *Lady Sharlot*, who, like her sister, *Lady Harriot* (beloved by *Campley*) is *Lord Brumpton's* ward. The comedy was revived on at least nine occasions between 1739 and 1799. "The plot and the style," says T. Dibdin, "are unquestionably the author's own, and the last is so peculiar that nothing can be more difficult to get by heart" ('History of the Stage'). "The opening scene, where *Sable* arranges his men for the funeral, has often been quoted, and Thackeray and Sydney Smith have left on record their admiration of its humour. The dialogue between *Puzzle* and his clerk, too, is excellent, and Forster has called the character of the widow 'a masterpiece of comedy.' . . . Hermann Hartmann, in his 'Sir R. Steele als Dramatiker,' says that the title, 'The Funeral,' is misleading, for the play has for its main point the contrast between virtue and vice; the first represented by *Hardy*, *Campley*, the orphan ladies, and *Trusty*; the second, by *Lady Brumpton* and *Tattleaid*" (G. A. Aitken, 'Life of Steele'). See also 'A Comparison between the Two Stages' (1702), Thackeray's 'English Humourists,' Forster's 'Biographical Essays,' A. Dobson's 'Richard Steele,' etc.

Funeral of Richard Cœur de Lion (The). A play by ROBERT WILSON, HENRY CHETTEL, ANTHONY MUNDAY, and MICHAEL DRAYTON, acted in 1598.

Funeral Pile (The). See GALLIC GRATUITE.

Fungoso. Son of *Sordido* and brother of *Pallace*, in JONSON'S 'Every Man out of his Humour.'

Fungus. (1) *Zachary Fungus* is the "Commissary" in FOOTE'S play so named (*q.v.*). (2) *Fungus* is valet to *Sir George Swarder* in JONES'S 'Green Man' (*q.v.*). (3) *Alderman Fungus*, in WATTS PHILLIPS'S 'Paper Wings' (*q.v.*), is a bank director.

Funk. The name of a married couple in DUBOIS'S 'Deeds of Dreadful Note.'

Funnibone's Fix. A farce by ARTHUR WILLIAMS (*q.v.*), first performed at the Surrey Theatre, London, March 27, 1880.

Furibond; or, Harlequin Negro. A pantomime performed at Drury Lane in December, 1807, with J. Wallack as the negro boy.—*Furibond* is the name of a character in PLANCHÉ'S 'Invisible Prince' (*q.v.*).

Furies (The). (1) A masque performed at Court about 1624. (2) A tragedy translated from Æschylus by R. POTTER (1777).

Furioso, Bombastes. See BOMBASTES FURIOSO.

Furlong, Mr. A character in 'Handy Andy' (*q.v.*).

Furlough, Captain, in MONCRIEFF'S 'Adventures of a Ventriloquist' (*q.v.*), is in love with a *Miss Pilbury*.

Furnace. Cook to *Lady Allworth* in MASSINGER'S 'A New Way to Pay Old Debts' (*q.v.*).

Furness, Horace Howard. American writer; editor of the 'New Variorum Shakespeare,' the issue of which began in 1871, and which includes 'Romeo and Juliet,' 'Macbeth,' 'Hamlet,' 'King Lear,' 'Othello,' 'The Merchant of Venice,' 'As You Like It,' 'The Tempest,' 'A Midsummer Night's Dream,' 'The Winter's Tale,' and 'Love's Labour's Lost.'

Furnish. Maid to *Lady Constant* in MURPHY'S 'Way to Keep Him' (*q.v.*).

Furnished Apartments. See ICI ON PARLE FRANÇAIS.—'Furnished Rooms:' a play by SCOTT MARBLE, first performed in U.S.A.

Furnival, Mr. A lawyer in ALBERY'S 'Two Roses' (*q.v.*).

Furnivall, Frederick James. Miscellaneous writer, born 1825; has written introductions to Gervinus's 'Shakspeare Commentaries' (1877), 'The Leopold Shakspeare' (1877), 'The School of Shakspeare' (1878), 'The Royal Shakspeare' (1880), 'Shakspeare and Holy Writ' (1881), 'The Double-Text Dallas-type Shakspeare' (1895), and reprints of the following Shakespeare plays: 'Hamlet,' first and second quartos (1880), 'Love's Labour's Lost,' first quarto (1880), 'The Merchant of Venice,' first quarto (1881), 'King Henry VI., Parts 1 and 2,' third quarto (1886), 'The Taming of the Shrew,' first quarto (1886), 'The Merchant of Venice,' second quarto (1887), and 'King John,' first quarto (1888). He has also edited 'Fresh Allusions to Shakspeare' (1886), and has contributed to the transactions of the New Shakspeare Society.

Furst, William. American playwright; author of 'Fleur-de-Lis,' 'Fleur-rette,' 'The Little Trooper,' etc.; co-author, with C. A. Byrne, of 'Princess Nicotine,' and, with W. Gillette, of an operatic version of 'She.'

Furtado, Teresa Elizabeth (Mrs. John Clarke). Actress, born 1845, died 1877; made her first appearance in London at the Royalty Theatre on February 8, 1864, as *Mercury* in Burnand's 'Ixion' (*q.v.*). Among characters of which she was afterwards the first representative were *Helen*, in Burnand's burlesque so named (1866), *Fantine* and *Cosette* in 'The Yellow Passport' (1868), *Eve* in an adaptation from Augier so named (1869), *Rose Fielding* in 'The Willow Copse' (1869), *Florence Bristowe* in 'The Prompter's Box' (1870), *Esmeralda* in Halliday's 'Notre Dame' (1871), *Hilda* in Halliday's play so named (1872), and *Mabel* in Byron's 'Mabel's Wife' (1872). She also appeared in London in W. S. Gilbert's 'Harlequin Cock Robin' (1867), as the *Marquise d'Epimay* in 'Narcisse' (Lyceum, 1868), and as *Mabel Vane* in 'Masks and Faces' (Olympic, 1869).

Fusbos. Minister of State to *Artaxa-*

minous in RHODES'S 'Bombastes Furioso' (*q.v.*).

Fusile, Lieutenant. A character in PARRY'S 'P.P.'

Fussle-Bussle. The baillie in T. HIGGIE'S 'Belphegor the Buffoon.'

Fusleton, Finnikin. A character in WILLIAMS'S 'Cure for the Fidgets' (*q.v.*).

Fuz, Sir Toby. A theatrical amateur in GARRICK'S 'Peep behind the Curtain.'

Fuzee. One of the "Bold Dragoons" in BARNETT'S opera so-named (*q.v.*).

Fyles, Franklin. American playwright; author of 'Cumberland 61,' 'The Governor of Kentucky,' 'The Overlook,' 'Three Days,' etc.; also, with David Belasco, of 'The Girl I left behind Me' (1895), and, with E. W. Presbrey, 'A Ward of France' (1897).

G

Gabblewig. A character in W. T. MONCRIEFF'S 'All at Coventry' (*q.v.*).

Gaberlunzie Man (The). A "Scottish operatic drama" in two acts, by W. LEMAN REDE, first performed at the Lyceum Theatre, London, September 26, 1836, with a cast including Wilson in the title part, Oxberry, Bannister, Miss Sheriff, Mrs. F. Matthews, Mrs. Serle, etc.

Gabor, Bethlehem. See BETHLEHEM GABOR.

Gabor. An Hungarian in BYRON'S 'Werner' (*q.v.*).

Gabriel, Virginia (Mrs. March). Musical composer, born 1825, died 1877; wrote the music for 'Widows Bewitched' (1867), 'Lost and Found,' 'A Rainy Day,' 'The Shepherd of Cornuailles,' 'Who's the Heir?' and other operettas.

Gabriel's Plot. A drama, produced at Richmond, Surrey, April 17, 1871.—'Gabriel's Trust:' a drama in one act, by ALFRED C. CALMOUR, Vaudeville Theatre, London, July 4, 1891, with the author as the chief character, an old rustic.

Gabiella. An opera in one act, libretto by C. A. BYRNE and Fulvio Fulgonio, English version by MOWBRAY MARRAS, St. George's Hall, London, November 25, 1893 ("copyright performance").

Gabrielle. (1) A play by EMILE AUGIER (1849), adapted to the English stage under the titles of 'The Barrister' (*q.v.*), 'Eve' (*q.v.*), 'Home Truths' (*q.v.*), and 'What could She do?' (2) A romantic drama in four acts, by SYDNEY HODGES, Gaiety Theatre, London, March 5, 1884. (3) A play adapted by ETTIE HENDERSON and MA-

THILDE ESTVAN from the French novel, 'Germaine,' and acted at Johnstown, Pa., September 22, 1891. See NOTASQUA.

Gaby. A character in MAYHEW and BAYLIS'S 'But However' (*q.v.*).

Gad-about, Mrs., in GARRICK'S 'Lying Valet,' is a friend of *Gayless*.—A *Major Gadabout* figures in J. M. MORTON'S 'Kiss and be Friends.'

Gadderley, Lord. A character in 'Fine Feathers' (*q.v.*).

Gadfly, Gossamer and Edwin Vere. The "Brothers" in T. E. WILKS'S burletta of that name (*q.v.*).

Gadfly (The). A four-act play, adapted by EDWARD E. ROSE from Mrs. Voynich's novel of the same name, and originally produced at Providence, R.I., September 11, 1899, by Stuart Robson and company; first performed in New York at Wallack's Theatre, September 18, 1899.

Gaff, Shandy, in T. J. WILLIAMS'S 'Pipkins' Rustic (or Rural?) Retreat.'

Gaffer Jarge. A "rustic study" in one act, by ALICIA RAMSEY, Comedy Theatre, London, January 11, 1896.

Gager, William. Chancellor of the diocese of Ely; entered Christ Church, Oxford, in 1574, and is heard of as vicar-general to Bishop Andrewes so late as 1618. He was the author of several Latin plays, all performed at Christ Church; 'Meleager' (1581), 'Rivales' (1583), 'Dido' (1583), 'Ulysses Redux' (1591-2), and 'Œdipus.' 'Ulysses' and 'Meleager' were printed in 1592. Meres, in his 'Palladis Tamia,' speaks of "Dr. Gager of Oxford" as among "the best poets

for comedy." Anthony à Wood expresses the opinion that "he was an excellent poet, especially in the Latin tongue." In 1592-3 (Gager entered into a discussion with Dr. John Rainolds, of Queen's College, on the propriety of performing plays in the University. This brought about, in 1599, the publication by Rainolds of 'Th' Overthrow of Stage-Plays by the way of controverſie betwixt D. Gager and D. Rainolds, wherein all the reasons which can be made for them are notably refuted.' See 'Biographia Dramatica' and 'Dictionary of National Biography.'

Gahagan. See AIRCASTLE.

Gaieté. An opera bouffe by JOSEPH ELDTRE, and H. AYLEN, produced at Sheffield, October 26, 1874.

Gaiety Girl (A). A musical comedy—construction and dialogue by "OWEN HALL," lyrics by HARRY GREENBANK, and music by Sidney Jones, first performed at the Prince of Wales's Theatre, London, October 14, 1893, with Miss Maud Hobson in the title part (*Alma Somerset*), Miss Lottie Venne as *Lady Virginia Forest*, Miss Decima Moore as *Rose Brierly*, Eric Lewis as *Sir Alfred Grey*, Harry Monkhouse as *Rev. Montagu Brierly*, Hayden Coffin as *Charles Goldfield*, Miss J. Nesville as *Mina*, Mrs. E. Phelps as *Lady Grey*, and other parts by F. Kaye, L. Bradley, L. D'Orsay, Miss K. Cutler, Miss L. Pountis, Miss M. Studholme, and Miss Violet Robinson. The piece was transferred from the Prince of Wales's to Daly's on September 10, 1894, with Rutland Barrington as *Brierly* (now a doctor), and Miss Kate Cutler as *Rose*. It was produced at Daly's Theatre, New York, September 18, 1894, and revived at Daly's Theatre, London, June 5, 1899, with Huntley Wright as *Brierly*, Scott Russell as *Goldfield*, Miss Hilda Moody as *Rose*, Miss Studholme as *Alma*, Miss Homfrey as *Lady Grey*, Miss D'Orme as *Mina*.

Gaiety Theatre. See LONDON THEATRES.

Gain. (1) A drama in three acts, by HENRY SARGENT, Elephant and Castle Theatre, London, June 14, 1880. (2) A drama, performed at the Theatre Royal, Leeds, June 29, 1885.

Gainlove, Lord. A character in 'The Rose' (*q.v.*).

Gainsborough, Monta. Actress; after some experience in the provinces, appeared in London, at the Victoria Theatre, in May, 1872, as *Julia* in Wigan's 'Rag Fair.' At the Queen's in 1872 she was the original boy *Amos* in 'Amos Clarke,' and at the Court in 1873 the first *Muriel* in Daly-Besemeres' 'Marriage Lines.' At the Opera Comique she figured in revivals of 'Milky White' and 'Miriam's Crime.' Later she was seen in London as *Pauline Deschappelles* (Haymarket, 1873), *Roveena* in Halliday's 'Rebecca' (Drury Lane, 1875), *Ophelia* (Standard, 1875), and *Lady Teazle* (Alexandra

Palace, 1875). In the provinces she appeared as *Juliet* (1874), *Myrrha* in 'Sardanapalus' (1877), *Hero* in 'Much Ado' (1878), etc.

Gaiters. A character in SELBY'S 'Bonnie Fishwife' (*q.v.*).

Galatea. (1) A lady attending the *Princess* in BEAUMONT and FLETCHER'S 'Philastr' (*q.v.*). (2) A sea-nymph, who figures in MOTTEUX'S 'Acis and Galatea' (*q.v.*), GAY'S 'Acis and Galatea' (*q.v.*), and BURNARD'S 'Acis and Galatea' (*q.v.*). (3) The heroine in W. BROUGH'S 'Pygmalion' (*q.v.*). (4) The animated statue in GILBERT'S 'Pygmalion and Galatea' (*q.v.*). (5) A sculptress in STEPHENS'S 'Galatea' (*q.v.*).

Galatea; or, Pygmalion Reversed. An extravaganza in one scene, by H. P. STEPHENS (*q.v.*), first performed at the Gaiety Theatre, London, on the afternoon of December 26, 1883, with Miss E. Farren as *Galatea*, Miss C. Gilchrist as *Myrrine*, Miss Maud Taylor as *Daphne*, E. Terry as *Pygmalion*, W. Elton as *Cyniscos*, E. J. Henley as *Chryisos*, and Miss Phyllis Broughton as *Leucippe*. In this travesty of Gilbert's 'Pygmalion and Galatea,' *Galatea* is the sculptor and *Pygmalion* the statue, whilst *Cynisca* becomes a man named *Cyniscos*. (2) 'Galatea:' an opera by VICTOR MASSÉ, performed (for the first time in England) at the Prince's Theatre, Bristol, October 8, 1887. See BEAUTIFUL GALATEA, GANYMEDE and GALATEA, and MISS GALATEA.

Galatea of Oregon, Miss. See MISS GALATEA OF OREGON.

Galba the Gladiator. A tragedy adapted by L. S. OUTRAM from Soumet's 'Le Gladiateur,' and performed at the Windsor Theatre, New York, in January, 1887, with Frederick Ward in the title part. See FIAT OF THE GODS and GLADIATOR.

Gale Breezley; or, The Tale of a Tar. A drama in two acts, by J. B. JOHNSTONE (*q.v.*), first performed at the Surrey Theatre, with N. T. Hicks in the title part, the author as *Valentine Basil*, and other characters by Neville, S. Cowell, Mrs. Daly, Mrs. Vining, etc.

Galer, Elliot John Norman. Vocalist, theatrical manager, and dramatic writer; born 1828, died 1901; made his first metropolitan appearance as a singer at the St. James's Theatre, October 29, 1853, as *Elvino* in 'La Sonnambula.' After a successful career as a tenor much in request both on the stage and on the concert platform, he became proprietor of the Opera House, Leicester, where he produced his drama called 'A True Story' (*q.v.*), which was afterwards seen at Drury Lane.

Galigantus. A musical entertainment, based on Brooke's 'Jack the Giant Killer' (*q.v.*), printed in 1758, and acted at the Haymarket (1759) and Drury Lane (1760). *Galigantus* is the name of the giant whose wife and daughter fall in love with Jack.

Gallant Moriscoes (The); or, Robbers of the Pyrenees. A drama in prose and verse, printed in 1795.

Gallantry; or, Adventures in Madrid. A comedy performed at Drury Lane on January 15, 1820.

Gallathea. A comedy by JOHN LYL (q.v.), an early version of which was, it is believed, produced at Court in 1584, the existing version (which was printed in 1592) being first performed in 1588. "The plot, which involves the disguise of two maidens [*Gallathea* and *Phyllida*] as boys, and their consequent passion for one another, may have been suggested by an inversion of a lascivious tale in Ovid [that of Iphis and Ianthe]; but in the play little is made either of the pathetic or of the comic side of the situation. On the other hand, there is some pretty toying with the fancy of the capture of Cupid by Diana's nymphs, who subject him to a series of penalties in revenge for his misdeeds" (A. W. Ward). The scene is in Lincolnshire, on the banks of the Humber. Among the characters are *Tyterus* (the father of *Gallathea*) and *Raffe* (a punning jester).

Gallery of Illustration. See GERMAN REED ENTERTAINMENT.

Galley Slave (The); or, The Blind Boy and his Dog. A play by EDWIN BLANCHARD, performed in New York in 1871. (2) 'The Galley Slave;' a drama, in a prologue and five acts, by BARTLEY CAMPBELL, first performed in England at the Theatre Royal, Hull, in November, 1880; produced in London on February 8, 1886, at the Grand Theatre, Islington, with Luigi Lablache and Miss Emmerson in the chief parts.

Galliard, in Mrs. BEHN'S 'Feigned Courtezans' (q.v.), is in love with, and marries, *Cornelia*. (2) *Philippe Galliard* in 'The Legion of Honour' (q.v.) is a veteran of a hundred and two, whose son, grandson, and great-grandson also figure in the drama.

Galliard, John Ernest. Musical composer, born 1687 (?), died 1749; wrote the score for the following dramatic pieces: 'Calypso and Telemachus' (1712), 'Pan and Syrinx' (1717), 'Jupiter and Europa' (1723), 'The Necromancer' (1723), 'Harlequin Sorcerer' (1725), 'Apollo and Daphne' (1726), 'The Rape of Proserpine' (1727), and 'The Royal Chase' (1736).

Gallic Gratitude; or, The Frenchman in India. A comedy in two acts, adapted by J. S. DODD from Lafont's 'Le Naufrage,' and first performed at Covent Garden in April, 1779, with L'Estrange as *Sir Thomas Callico* (Governor of Madras), Miss Leeson as *Harriet* (his wife), Wewitzer as *La Bronze* (his valet), etc. *Harriet*, shipwrecked on an East Indian island, has to choose a husband. She pretends to be married to *La Bronze*, who seeks a husband's privileges, whereupon *Harriet* feigns to be dead, and, according to "the custom of the

country," *La Bronze* is condemned to be buried with her. The arrival of *Sir Thomas* on the scene puts everything right. The aforesaid custom has been made the basis of several pieces. See BICKERSTAFF'S BURIAL; BROWN AND THE BRAHMINS; ILLUSTRIOUS STRANGER; LOVE IN A BLAZE; and YOU MUST BE BURIED.

Gallipot. An apothecary in MIDDLETON'S 'Roaring Girl.'—*Gallipots* is the royal physician in REECE'S 'Brown and the Brahmins' (q.v.)—"a *copper* who pretends to be a *sorcerer*."

Gallopade (The). See QUADRILLE, THE.

Galsuinda. The princess in 'Chilperic' (q.v.).

Galway go Bragh; or, Love, Fun, and Fighting. A play by E. FALCONER (q.v.), adapted from Charles Lever's 'Charles O'Malley,' and first performed at Drury Lane on November 25, 1865, with the author as *Mickey Free* and Miss Rose Leclercq as *Lucy Dashwood*.

Gama, Vasco di, the famous discoverer, figures in BURNAND'S burlesque of 'L'Africaine' (q.v.).

Gambia. 'The Slave' in MORTON'S play so named (q.v.).

Gambler (The). A play in three acts, by J. W. BOULDING (q.v.), produced at the Royalty Theatre, London, December 5, 1891, with Leonard Outram, Madame de Naucaze, and Mrs. Bennett in the leading parts.

Gambler's Fate (The); or, A Lapse of Twenty Years. A play adapted by THOMPSON from the French, and first performed at Drury Lane, October 15, 1827, with a cast including Wallack, Cooper, Miss Pincott, Mrs. W. West, etc.—'The Gambler's Fate; or, The Hut on the Red Mountain;' a drama in three acts, by H. M. MILNER (q.v.)—"The Gambler's Life in London;" a play in three acts, by A. L. CAMPBELL, performed at Sadler's Wells.—'The Gamblers;' a play brought out at the Surrey Theatre in January, 1824, and notable for the fact that a sofa, a table, and a jug which had figured in connection with a recent murder, were all exhibited on the stage in the course of the piece.

Gambold, John. Minister, successively, of the Church of England and of the Moravians, died 1771; author of 'The Martyrdom of Ignatius,' a tragedy, written in 1740, and printed in 1773.

Game and Game. A dramatic piece by E. L. BLANCHARD, produced at the Olympic Theatre, London, between 1841-4.

Game at Chess (A). A play by THOMAS MIDDLETON, acted at the Globe Theatre in August, 1624. "In the Induction, Ignatius Loyola discovers *Errour* asleep. *Errour* had seen in a dream a Game at Chess ready to be begun. Ignatius expresses his anxiety to see the Game. After which the play

begins. The *dramatis personæ* are the Chess men. The Whites are Protestants, the Blacks are Papists. At the conclusion, the Blacks receive checkmate, and are put into the bag. This," says Genest, "is rather a satire divided into acts and scenes, than a regular play." It was, indeed, "a vigorous satire not only against the Spanish ambassador (Gondomar), but also against the Spanish marriage from which the nation was rejoicing that the Prince of Wales had escaped, and against Spain and Rome in general, which had never been more hated in England than at this moment" (A. W. Ward). No wonder, then, that, after the piece had been represented on nine successive days, the ambassador made official complaint against the players, who were duly called before the Privy Council, and ordered to cease altogether from performing "until His Majesty's pleasure be further known." This, in a few days, was softened down into a prohibition only against the enacting of this particular play, which, as the actors had pointed out, had been duly "seen and allowed" by the Master of the Revels. "There seems," says Dr. Ward, "no reason for crediting the story that Middleton in person suffered imprisonment for his authorship of this comedy, and that he was released on sending a humorous rimed petition to the King." For a full analysis of the play, see Ward's 'English Dramatic Literature'; see, also, Collier's 'English Dramatic Poetry' (1831-75), Dyce's and Bullen's introductions to their editions of the play (1840 and 1885); and the Shakspeare Society's Publications for 1845.

Game of Cards (A). A musical comedy-drama in three acts, words by FRANK CARLYON, music by George Dixon, Theatre Royal, Shrewsbury, January 10, 1898. See QUIET RUBBER, A.

Game of Chance (A). A play adapted by LOUIS LUDOVICI from the German, and performed at New York in May, 1857.

Game of Dominoes (A). A comedy by R. REECE, first performed at Ryde, Isle of Wight, in August, 1867.

Game of Life (The). (1) A play by JOHN BROUGHAM (*q.v.*), first performed at Wallack's Theatre, New York, in December, 1856, with the author as *Drake*, Lester Wallack as *Wolf*, and Mrs. Brougham as the *Widow Joybell*. (2) A melodrama in five acts, by W. HOWELL POOLE (*q.v.*), first performed at the Court Theatre, Liverpool, on August 15, 1887, with a cast including the author.

Game of Love (The). A play by JOHN BROUGHAM (*q.v.*), produced at Wallack's Theatre, New York, September 12, 1855, with the author as *Ted Murphy*, Lester Wallack as *Paul Weldon*, Placide as *Foxglove*, etc.; afterwards condensed into 'Flies in the Web' (*q.v.*) (Winter Garden, New York, 1865).

Game of Romps (A). A farce in one act, by J. MADDISON MORTON (*q.v.*), first

performed at the Princess's Theatre, London, March 12, 1855, with Harley as *Dr. Rhododendron*, and other parts by Mrs. Winstanley, Miss Ternan, Miss Heath, etc.; revived at the Olympic Theatre, London, in 1873, with Miss Marion Terry in the cast.

Game of Speculation (The). A comedy in three acts, by "Slingsby Lawrence" (G. H. LEWES), adapted from 'Le Faiseur' of Balzac, and first performed at the Lyceum Theatre, London, on October 2, 1851, with C. J. Mathews as *Affable Hawk*, Frank Matthews as *Earthworm*, Baker as *Prospectus*, Roxby as *Sir Harry Lester*, Mrs. Horn as *Mrs. Hawk*, and Miss Oliver as *Julia Hawk*. The piece is said to have been adapted and rehearsed in three days (see Hollingshead's 'My Lifetime,' i. 65). It was produced at the Broadway Theatre, New York, in September, 1857, and revived at the Gaiety, London, in November, 1872, and at the Opéra Comique in May, 1877, in each case with Mathews as *Affable Hawk*. The original of *Hawk* (Mercadet) was enacted first by Geoffrey and afterwards by Got.

Gamekeeper (The). A drama in four acts, by FLORENCE MARRYAT and HERBERT MACPHERSON, Aquarium, Brighton, May 16, 1898, with both authors in the cast; Theatre Royal, Kilburn, March 13, 1899.—'The Gamekeeper's Wife:' a comedy in one act, by ARCHIBALD and Mrs. HODGSON, Prince of Wales's Theatre, Southampton, September 22, 1890.

Gamester (The). (1) A comedy by JAMES SHIRLEY, acted at Drury Lane in 1634, and printed in 1637. The popularity of this play, says A. W. Ward, is probably to be accounted for by the ingenuity of the plot, by the striking vivacity of the action, and by the vigour of the composition. "As a comedy of manners the play deserves high praise." At the same time, "few of Shirley's other dramas are more obnoxious to the charge of lasciviousness of diction and general grossness of tone." On that point see Kingsley's 'Plays and Puritans' and S. R. Gardiner's 'History of England.' The piece was adapted by Charles Johnson in 1711, under the title of 'The Wife's Relief' (*q.v.*). Garrick afterwards remodelled it, producing it in 1757 under the name of 'The Gamesters' (*q.v.*). See, also, WIFE'S STRATAGEM, THE. (2) A comedy by Mrs. CENTLIVRE (*q.v.*), adapted from Regnard's 'Le Joueur,' first performed at Lincoln's Inn Fields on February 22, 1705, with Verbugden in the title part (*Valere*), Mrs. Bracegirde as *Angelica*, Betterton as *Lovewell*, Mrs. Barry as *Lady Wealthy*, etc. "Young *Valere*, in love with *Angelica*, repeatedly promises her to leave off gaming, but breaks his word. At the conclusion they are reconciled" (Genest). There were revivals of the comedy in 1709, 1717, 1727, and 1756. (3) A tragedy (mainly in prose) by EDWARD MOORE (*q.v.*), first performed at Drury Lane on February 7, 1753, with Garrick in the title part (*Beverley*), Davies as *Stukely*, Mossop as *Lewson*, Berry

as *Jarvis*, Mrs. Pritchard as *Mrs. Beverley*, and Miss Haughton as *Charlotte*. "As the 'Gil Blas' of this author had been forced upon the town several nights after the strongest public disapprobation of it had been expressed, it was thought by his friends that any piece acted under his name would be treated with vindictive severity. The Rev. Joseph Spence therefore permitted it, for the first four nights, to be imputed to him. Some part of this drama was originally composed in blank verse, of which several vestiges remain. We have heard that the interview between *Lawson* and *Stukely*, in the fourth act, was the production of Mr. Garrick's pen" ('*Biographia Dramatica*'). 'The Gamester' was performed in New York in 1754, with Rigby as *Beverley* and Mrs. Hallam as *Mrs. Beverley*. It was revived at Drury Lane in 1771, with Reddish as *Beverley* and Mrs. Baddeley as *Mrs. Beverley*; at Covent Garden in 1781, with Henderson as *Beverley*, Miss Young as *Mrs. Beverley*, and Mrs. Inchbald as *Charlotte*; at Drury Lane in 1783, with Kemble as *Beverley* and Mrs. Siddons as *Mrs. Beverley*; at Covent Garden in 1786, with Pope as *Beverley* and Mrs. Pope as *Mrs. Beverley*; at the same theatre in 1803, with Kemble and Mrs. Siddons as before, Cooke as *Stukely*, and C. Kemble as *Lawson*; at the same theatre in 1814, with Young as *Beverley* and Miss O'Neill as *Mrs. Beverley*; at Covent Garden in 1836, with C. Kemble as *Beverley* and Miss H. Faucit as *Mrs. Beverley*; at Drury Lane in January, 1842, with Samuel Phelps as *Stukely*; at Sadler's Wells in July, 1845, with Phelps as *Beverley*; at the Marylebone in 1847, with Mrs. Warner as *Mrs. Beverley*; at Drury Lane in February, 1861, with C. Kean and his wife as *Beverley* and *Mrs. Beverley*. The play was adapted to the French stage and produced at Paris in 1786, under the title of 'Beverley, ou le Joueur.' Its success, says Dutton Cook, was most remarkable. "The audience, we learn, returned to the performance again and again, notwithstanding *les frémissements convulsifs* they experienced by reason of the distresses of the story."

Gamester of Milan (The). A play in three acts, by T. J. SERLE (*q.v.*), first performed at the Victoria Theatre, London, April 21, 1834, with Abbott in the title part (*Count Ardeschi*), Mrs. Fisher as *Emma*, and other rôles by Miss P. Horton, J. Webster, Elton, etc.—'The Gamester of Metz,' a romantic drama in five acts, by CHARLES MARCH, Gaiety Theatre, West Hartlepool, July 31, 1897.

Gamesters (The). A play adapted by DAVID GARRICK from 'The Gamester' (*q.v.*) of Shirley, and first performed at Drury Lane on December 22, 1757, with Garrick as *Wilding*, Palmer as *Hazard*, Yates as *Barnacle*, Miss Macklin as *Penelope*, and Mrs. Gibber as *Mrs. Wilding*. "Garrick properly calls his play 'The Gamesters,' *Wilding* being as much a gamester as *Hazard*."

Gamin de Paris (Le). See ANDY

BLAKE, DUBLIN BOY, THE, and LITTLE SCAMP, THE.

Gamine (La). See GOOD FOR NOTHING.

Gammer Gurton's Needle. A comedy in five acts, attributed to JOHN STILL, afterwards Bishop of Bath and Wells (*q.v.*), and printed in 1575, with the assertion that it had been performed "not long ago in Christ's College, Cambridge." "Suppose that there is only one sewing-needle in a parish; that the owner, a diligent, notable old dame, loses it; that a mischief-making wag sets it about that another old woman has stolen this valuable instrument of household industry; that strict search is made everywhere indoors for it in vain, and that then the incensed parties sally forth to scold it out in the open air, till words end in blows, and the affair is referred over to the higher authorities, and we shall have an exact idea (though perhaps not so lively a one) of what passes in this authentic document between *Gammer Gurton* and her gossip *Dame Chat*, *Dickon the Bedlam* (the cause of these harms), *Hodge*, *Gammer Gurton's* servant, *Tyb* her maid, *Cock* her 'prentice boy, *Doll*, *Scapethrift*, *Master Bailie* his master, *Doctor Rat* the curate, and *Gib* the cat, who may be fairly reckoned one of the *dramatis personæ*, and performs no mean part" (Hazlitt).

Gammon. A comedy in three acts, founded by JAMES MORTIMER on 'La Poudre aux Yeux' of Eugène Labiche and Edouard Martin (Gymnase, Paris, October, 1861), and first performed at the Vaudeville, London, on the afternoon of July 13, 1882, with J. F. Young as *Humphrey Potts*, J. Maclean as *Dr. Sweetman*, and E. Price, J. R. Crauford, W. Lestocq, Mrs. W. Sidney, Mrs. Leigh, Miss Goldney, and Miss Lydia Cowell in other parts.

Gammon. The name of characters in 'The Writing on the Wall,' and in FALCONER'S 'O'Flahertys' (*q.v.*).

Gamp, Mrs., figures in the various adaptations of 'Martin Chuzzlewit' (*q.v.*).

Gamut, Fiasco di. A tenor in FARNIE'S 'Loo' (*q.v.*).

Ganaches (Les). See PROGRESS.

Gander. The King in PLANCHÉ'S 'Discreet Princess' (*q.v.*).

Gander Hall. A farce in two acts, by ANDREW FRANKLIN, performed at the Haymarket Theatre in August, 1799.

Gandillot, Leon. See JOSEPH.

Ganelon. A tragedy in blank verse and four acts, by WILLIAM YOUNG, produced with Laurence Barrett in the title part. *Ganelon* "is a young French soldier,—a noble, ardent, impetuous, chivalrous gentleman,—whose youth has been clouded, whose spirit has been embittered, whose life has been violently wrenched from its natural posture and prospect, by the monstrous and afflicting disgrace of his father's discovered, manifest, irrefutable, murderous treason."

Ganem; or, The Slave of Love. A burlesque by FRANK TALFOURD (*q.v.*), first performed at the Olympic Theatre, London, in June, 1852, with Miss Louisa Howard as *Ganem*, Miss Fielding as *Queen Zobeide*, Miss Maskell as *Fetnah*, Shalders as the *Caliph*, Sanger as *Mesroul*, etc.; produced at the Broadway Theatre, New York, in 1854.

Ganem figures in most dramatizations of 'The Forty Thieves' (*q.v.*). See also ALI BABA.

Gannon, Mary. American actress, born 1829; appeared in New York in 1835, and in 1837 was seen there as *Lady Flinnap* in Garrick's 'Gulliver.' In 1848 she figured at Mitchell's Olympic as *Sarah Blunt* in 'Poor Pillicoddy.' Between 1856 and 1866 she was a member of the stock company at Wallack's, enacting, with many other parts, *Gertrude* in 'The Little Treasure,' *Alice* in 'Jessie Brown' (of which she was the original), *Nerissa*, *Betty* in 'The Clandestine Marriage,' *Mrs. Scansdown* in 'Everybody's Friend,' *Madame Aubrey* in 'The Romance of a Poor Young Man,' *Prue* in 'Love for Love,' *Mrs. Loribond* in 'The Overland Route,' etc. See Ireland's 'New York Stage.'

Gant et l'Éventail (Le). See LOVE'S TELEGRAPH.

Ganymede. (1) A character in MARLOWE'S 'Dido, Queen of Carthage' (*q.v.*). (2) The cupbearer of the gods, in BURNAND'S 'Ixion' (*q.v.*).—*Sir Beauteous Ganymede* figures in MIDDLETON'S 'Roaring Girl' (*q.v.*).

Ganymede and Galatea. A comic opera—libretto adapted from the German, music by Franz von Suppé—produced at the Gaiety Theatre, London, on the afternoon of January 20, 1872, with Miss E. Farren as *Ganymede*, Miss C. Loseby as *Galatea*, F. Wood as *Pygmalion*, and F. Sullivan as *Midas*. In this piece, the animated statue, in the absence of *Pygmalion*, flirts with *Midas* and then falls in love with *Ganymede*.

Garcia; or, The Noble Error. A tragedy by F. G. TOMLINS, first performed at Sadler's Wells, London, on December 12, 1849, with Phelps as the hero, Miss Glyn as the *Countess of Vigeira*, and other rôles by H. Marston, Dickinson, Hoskins, etc. The scene is laid in Spain in the days of the Inquisition, and the "noble error" of *Garcia* consists in slaying a proscribed Morisco to whom the *Countess*, *Garcia's* mother, has given shelter, and whose testimony would put her in the power of "the dreaded tribunal." It turns out that the "error" was unnecessary, for the Crown had interfered to protect the *Countess*, who ultimately dies of grief, while *Garcia* is consigned to a dungeon.

Garcia. Son of *Gonsalez* in CONGREVE'S 'Mourning Bride' (*q.v.*).

Garon de chez Véry (Le). See WHITEBAIT AT GREENWICH.

Garden, Edmund. Actor, born 1822, died 1880; made his professional *début* at the Grecian Saloon, under Rouse; afterwards appeared successively at Covent Garden under Mdme. Vestris, the Adelphi under Webster, the Princess's under Harris, the Lyceum under Fechter (figuring in 'The Duke's Motto,' etc.), the Olympic under Vining (playing in 'The Woman in White'), and the Globe under Montagu (undertaking original parts in Albery's 'Oriana,' Marshall's 'False Shame,' and Byron's 'Fine Feathers'). He was also the original *Colonel Mulligan* in Boucicault's 'Flying Scud' (1866).

Garden, Edmund William. Actor, born 1845; son of Edmund Garden (*q.v.*); made his first professional appearance in London at the Olympic Theatre, on October 17, 1870, as *Uriah Heep* in 'Little Em'ly.' At this house he was the original representative of *George* in Byron's 'Daisy Farm' (1871). His other original parts include *Sir Archibald Dreincourt* in Byron's 'Partners for Life' (1871), *Chatham Pole* in Albery's 'Forgiveness' (1872), *Daniel Dole* in Byron's 'Fine Feathers' (1873), *Don Boléro* in an English version of 'Giroflé Giroflá' (1874), *Joe Barfield* in Pinero's 'Girls and Boys' (1882), *Joe Buzzard* in 'In the Ranks' (1883), *Tom Dossiter* in 'The Harbour Lights' (1885), *Reuben Armstrong* in 'The Bells of Haslemere' (1887), *Tom Bassit* in 'Hands across the Sea' (1888), *Jesse Pegg* in 'The Middleman' (1889), *William* in 'La Cigale' (1890), *Stodge, M.P.*, in 'The Babble Shop' (1893), etc. Of late years he has figured in the first casts of 'The Canary' (1899), 'The Fantastics' (1900), 'Mrs. Dane's Defence' (1900), and 'The Girl from Kay's' (1902). He was the original representative in the provinces of *Talbot Champneys* in 'Our Boys' and *Gibson Greene* in 'Married in Haste.'

Garden Party (The). A comedietta by J. MADDISON MORTON, first performed at the Haymarket Theatre on August 13, 1877, with a cast including Miss Emily Thorne, Miss Maria Harris, Kyrle Bellew, D. Fisher, jun., and W. J. Hill.—'A Garden Party': a dramatic sketch by C. S. CHELTONAM (*q.v.*).

Garden Theatre (The). See NEW YORK THEATRES.

Gardien (Le). See FLY AND THE WEB.

Gardiner, E. W. Actor, died 1899; made his professional *début* at the Crystal Palace in 1832. Among the parts "created" by him were those of *Narcisse* in 'The Excursion Train' (1895), *George Selby* in 'A Run of Luck' (1886), *Jack Lovel* in 'Pleasure' (1887), *Horace Milliken* in 'The Don' (1888), the *Alcade* in 'The Armada' (1888), *Travers* in 'Lord Anerley' (1891), *Tommy Muir* in 'Forgiveness' (1891) and *Viscount Wordsham* in 'Mr. Richards' (1892). He was also seen in London as the *Rev. J. W. Spooner* in 'The Jilt' (Prince's, 1886), *Gordon Hayne* in 'Held by the Enemy' (Princess's, 1887). *Talbot*

Champneys in 'Our Boys' (Criterion, 1890, and Vaudeville, 1892), *Jesse Pegg* in 'The Middleman' and *Juxon Prall* in 'Judah' (Shaftesbury, 1890), *Arthur Penwick* in 'The Girl I left behind me' (Adelphi, 1895), etc.

Gardner, Herbert (Lord Burghclere). Dramatic writer; author of 'Our Bitterest Foe' (1874), 'Second Thoughts' (1874), 'Time will Tell' (1882), 'Cousin Zackary' (1883), 'A Night in Snowdon' (1885), 'After Dinner,' and other pieces.

Gardner, Mrs. [*née* Cheney]. Actress; made her London *début* at Drury Lane in 1763, as *Miss Prue* in 'Love for Love' (*q.v.*), and was seen there in the following year as *Rose* in 'The Recruiting Officer' (*q.v.*). At the Haymarket between 1765 and 1782 she figured as the first representative of the following characters in plays by Foote (*q.v.*):—*Mrs. Mechlin* in 'The Commissary,' *Margaret* in 'The Devil on Two Sticks,' *Mrs. Circuit* in 'The Lame Lover,' *Mrs. Matchem* in 'The Nabob,' and *Mrs. Cadwallader* in 'The Author.' She was also the original *Fanny* in 'All in the Right' (Covent Garden, 1766). She was the author of two plays—'The Advertisement;' or, 'A Bold Stroke for a Husband' (*q.v.*) and 'The Female Dramatist' (*q.v.*). See the 'Biographia Dramatica' and Genest's 'English Stage.'

Gargery, Joe, in the adaptation of 'Great Expectations' (*q.v.*).

Gargle. An apothecary in MURPHY'S 'Apprentice' (*q.v.*).

Garibaldi. An equestrian drama by TOM TAYLOR, performed at Astley's Theatre, London, in October, 1859.—'The Garibaldi Excursionists:' a farce by H. J. BYRON (*q.v.*), performed at the Princess's Theatre, London, in November, 1860, with a cast including H. Widdicombe, Garden, R. Cathcart, J. G. Shore, Miss Murray, Mrs. Weston, Miss Ranoe, Miss R. Leclercq.—'Garibaldi in Sicily:' a musical drama in one act, libretto by W. SAWYER, performed at the Adelphi Theatre, London, April 22, 1867.

Garner, Arthur. Actor, born at Bath, 1851; was the original representative of *Tom Spirit* in Meritt's 'Stolen Kisses' (Amphitheatre, Liverpool, November, 1876). His first appearance in London was made at the Globe Theatre on June 25, 1877, as *Chandos Bellingham* in 'After Dark' (*q.v.*).

Garner, Ben and Michael. Characters in BYRON'S 'Dearer than Life' (*q.v.*).

Garnier, Robert. See ANTONIUS and CORNELIA.

Garrotters (The). A one-act play by W. D. HOWELLS, played in England by a company organized by W. Poel (*q.v.*).

Garret Angel (The). A burletta by CHARLES WEBB, Marylebone Theatre, London, August 10, 1867.

Garrett O'Magh. A comedy in four acts, by AUGUSTUS PIROU, produced in New

York at the Fourteenth Street Theatre, January 7, 1901, with Chauncey Olcott in the title rôle.

Garrick, David. Actor, theatrical manager, and dramatic writer; born at Hereford, February 19, 1716; died in London, January 20, 1779; son of Peter Garric, an army captain (himself the son of David de la Garrique, a French Huguenot), and of Arabella Clough, daughter of a vicar in Lichfield Cathedral, and of Irish extraction. David Garrick was educated in the first place at Lichfield Grammar School, and his histrionic tendency was shown in his appearance, locally, when only eleven years old, as *Sergeant Kite* in 'The Recruiting Officer.' He was in due course sent to his uncle David at Lisbon, to learn the details of the wine trade. Returning in 1735, he re-entered the Lichfield Grammar School, and, later, became one of the private pupils of Samuel Johnson, afterwards "the great Lexicographer." In March, 1736, both Johnson and Garrick went to London, where the latter entered at Lincoln's Inn, with a view to studying for the Bar. About this time his uncle David died, leaving him £1000, and then Garrick seems to have gone to a school at Rochester to complete his education. By-and-by he joined his brother Peter in a wine business in Durham Yard, and it was at this juncture that he made his first appearance, as an adult amateur, at Clerkenwell. In April, 1740, his dramatic piece, 'Lethe,' was produced (in its first form) at Drury Lane. In the following year he definitely eschewed commerce, and began his career as a professional actor, going to Ipswich as a member of the Goodman's Fields company, and making his *début*, under the name of "Lyddal," as *Aboan* in 'Oroonoko.' Other parts played by him at Ipswich were *Chamont* in 'The Orphan,' *Sir Harry Wildair* in Farquhar's sequel to 'The Jubilee,' and *Captain Brazen* in 'The Recruiting Officer.' The reception given to him was so encouraging that he made an effort to get employment at Drury Lane and Covent Garden. In this he was unsuccessful, and he had to fall back upon an engagement at Goodman's Fields, which, beginning in October, 1741, lasted till May, 1742. Described, mendaciously, as "a gentleman who never appeared on any stage," he opened as *Richard III.*, which was followed by *Clodio* in 'Love makes a Man,' *Jack Smatter* in 'Pamela' (his first original part), *Sharp* in his own 'Lying Valet,' *Lothario* in 'The Fair Penitent,' the Ghost in 'Hamlet,' *Fondlevise* in 'The Old Bachelor,' *Pearmain* in 'The Recruiting Officer,' *Witwoud* in 'The Way of the World,' *Bayes* in 'The Rehearsal' (with imitations of contemporary actors), *Master Johnny* in 'The Schoolboy,' *King Lear*, *Lord Foppington* in 'The Careless Husband,' *Duretête* in 'The Inconstant,' and *Pierre* in 'Venice Preserved.' His success, we are told, was immediate. He became the fashion, and was the talk of the town. Pitt was supposed to have said that he was

the best actor that the English stage had ever produced. Pope declared that he had no equal and would have no rival. Gray, on the other hand, while acknowledging his popularity, said he was "of the opposition," and Horace Walpole asserted that he saw "nothing wonderful" in Garrick's performances. Quin, speaking for "the profession," observed that if Garrick's manner of acting was right, theirs was wrong. Garrick's first appearance at Drury Lane—the theatre with which he was destined to be closely associated for nearly twenty consecutive years—was made before he left Goodman's Fields, namely, on May 11, 1742, when he represented *Chamont* at a benefit performance. Later in the month he was seen there in three of his most notable impersonations. In June he went to the Smock Alley Theatre, Dublin, where he appeared for the first time as *Hamlet* and as *Captain Plume* in 'The Recruiting Officer.' We read that the triumph he received "exceeded all imagination" (Hitchcock). In October he began an engagement at Drury Lane under the management of Fleetwood. During this season (1742-3) he played *Hastings*, *Abel Druggier* in 'The Alchemist,' and *Archer* in 'The Beaux' Stratagem,' besides "creating" the rôle of *Millamour* in Fielding's 'Wedding Day.' In January, 1744, he was seen for the first time as *Macbeth* in a conscientious revival of Shakespeare's tragedy. This was followed by *Lord Townley* in 'The Provoked Husband' and *Biron* in 'The Fatal Marriage,' with two original parts—*Regulus* in Havard's play and *Zaphna* in 'Mahomet.' Next season (1744-5) he added to his repertory *Sir John Brute* in 'The Provoked Wife,' *Scrub* in 'The Beaux' Stratagem,' *King John*, and *Othello*. In 1745-6 Garrick was at Dublin, figuring as *Iago*, *Faulconbridge* ('King John'), and *Orestes* in 'The Distressed Mother.' His first appearance at Covent Garden was made in May, 1746, as *Hotspur*, to which succeeded two new "creations"—*Fribble* in his 'Miss in her Teens' (January, 1747) and *Ranger* in 'The Suspicious Husband' (February, 1747).

On April 9, 1747, Garrick became partner, with Willoughby Lacy, in the leasehold of Drury Lane, a position which he retained till 1776, when he sold half of his interest in the theatre to R. B. Sheridan, Linley, and Ford, holding the other half till his death. In the season of 1747-8 he was seen at the Lane as *Chorus* in 'Henry V.' and as *Jaffier* in 'Venice Preserved,' his only "original" part being that of *Young Belmont* in 'The Foundling.' In 1748-9 he was the first *Demetrius* in Johnson's 'Irene,' and the first *Dorilas* in Hill's 'Aeroper,' besides enacting *Benedick*. The year 1749 was that of his marriage to Eva Maria Violetti, a young dancer who had captivated "the town." (The union was a happy one, and the lady lived till 1822.) In January and February, 1750, respectively, Garrick added to his original parts *Edward the Black Prince* in W. Shirley's play, and *Horatius* in 'The Roman Father.' September, 1750, witnessed

his production of 'The Merchant of Venice' and of 'Romeo and Juliet,' in which he played *Romeo*. At Christmas, 1750, he produced his first pantomime—'Queen Mab.' In 1751 he was the first *Gil Blas* in E. Moore's play so named, and the first *Alfred* in Mallet's masque thus entitled, besides undertaking *Kitely* in his own arrangement of 'Every Man in his Humour.' Another "original" part was that of *Mercour* in Dr. Francis's 'Eugenia' (1752); and in the same year Garrick was *Loveless* in a revival of 'Love's Last Shift.' Three "creations" belong to 1753—*Beverley* in Moore's 'Gamester' (in which he made a deep impression), *Demetrius* in Young's 'Brothers,' and *Dumnoriz* in Glover's 'Boadicea.' Garrick's still popular adaptation, 'Katherine and Petruchio,' was first performed in March, 1754—the year which saw the production of Crisp's 'Virginia' and Whitehead's 'Creusa,' in which Garrick was respectively the *Virginius* and the *Aletes*. In the same year came his adaptation of 'The Chances' (*q.v.*), in which he played *Don John*; his revival of 'Coriolanus,' and his production of Brown's 'Barbarossa,' in which he had the title part. In 1755 he brought out his adaptation of 'A Midsummer Night's Dream' called 'The Fairies' (*q.v.*). Of 1756 the chief incidents were his production of 'The Winter's Tale' (adapted by himself, and with himself as *Leontes*); his revival of 'The Tempest' (an amalgam of Shakespeare and Dryden); his revival of 'Lear' (*q.v.*); the production of his *Lilliput* (*q.v.*); his appearance as *Don Felix* in 'The Wonder,' and his "creations" of *Athelstan* in Dr. Browne's tragedy and of *Lord Chalkstone* in his own 'Lethe.' In 1757 he produced his 'Modern Fine Gentleman' (afterwards called 'The Male Coquette'), and appeared as *Biron* in his alteration of Southerne's 'Fatal Marriage' and as *Wilding* in his adaptation of Shirley's 'Gamester.' He next figured as the "original" *Lysander* in 'Agis,' and *Pamphlet* in 'The Upholsterer,' enacting also the *King* in 'Henry IV., Pt. II.,' *Antony* in an abridgment of Shakespeare's tragedy, and *Marplot* in 'The Busybody.' In 1759 he played *Heartly* in his adaptation of 'The Guardian,' and produced both 'High Life below Stairs' (*q.v.*) and his own pantomime, 'Harlequin's Invasion.' Among his "original" parts at this time were *Loemore* in 'The Way to Keep him' (1760), and *Oakley* in 'The Jealous Wife' (1761); among his "standard" rôles, *Mercutio*, and *Posthumus* in his adaptation of 'Cymbeline' (1761). He was the first *Sir John Dorilant* in 'The School for Lovers' and the first *Farmer* in his own 'Farmer's Return from London'—both in 1762. Early in 1763 he "created" *Alonzo* in Mallet's 'Elvira' and *Sir Anthony Branville* in Mrs. Sheridan's 'Discovery.' In March he was seen as *Sciolto* in 'The Fair Penitent.' From that date onward he essayed no new part.

In September, 1763, Garrick and his wife undertook (for the latter's health) a tour of the Continent, which included Paris, Turin, Rome, Naples, Parma, Venice,

Munich, Spa, and Paris a second time, and did not conclude till April, 1765. Everywhere he was lionized and fêted. He resumed direct control at Drury Lane in September, 1765, producing 'The Clandestine Marriage' (by himself and Colman) in the following February, and his 'Country Girl' (adapted from Wycherley) in the following October. His 'Cymon' (adapted from Dryden), his 'Linco's Travels,' and his 'Peep behind the Curtain' belong respectively to January, April, October, 1767; his production of Kelly's 'False Delicacy' and Bickerstaff's 'Padlock' to January and to October, 1768, respectively. The year 1769 is notable as that in which Garrick organized and conducted the Shakespeare Jubilee entertainments at Stratford-on-Avon (September 6, 7, and 8)—an enterprise which aroused rather more criticism and persiflage, especially on the part of Foote, than sympathy and commendation. Nothing daunted, the actor-manager put the entertainments in a compressed form upon the boards of Drury Lane under the title of 'The Jubilee' (October, 1769). This was a great popular success, running to nearly a hundred representations—much, we are assured, to the disgust of Foote. In the same year Garrick published his 'Ode upon dedicating a Building and erecting a Statue to Shakespeare at Stratford-on-Avon.' December, 1770, was marked by the production of an adaptation by Garrick of Dryden's 'King Arthur.' To 1771 belongs Garrick's 'Institution of the Garter' (founded on a poem by Gilbert West). In 1772 Garrick brought out his 'Irish Widow' and his arrangement of 'Hamlet.' His 'Bon Ton; or, High Life above Stairs' came out in 1775. This was the last of his dramatic pieces. His career was now drawing to a close. Between January and June, 1776, he reappeared in many of his old successes, ending with *Don Felix* in 'The Wonder' on June 10. This was his last appearance on the stage. "After the play was over," says Genest, "Garrick took leave of the public in a prose address, and, bowing respectfully to all parts of the house, withdrew." The profits of the performance were handed to the Theatrical Fund. After this, Garrick's contributions to the stage were confined to an occasional prologue or epilogue—a form of composition in which he was an adept. He continued to the end to take an active interest in the fortunes of Drury Lane as controlled by Sheridan. At Christmas, 1778, he fell ill at Althorpe with gout and stone, and was taken home to Adelphi Terrace, London, where he died early in the following month. He was buried on February 1 in Westminster Abbey, five peers being among the pallbearers, and Burke, Fox, and Johnson among the mourners.

In addition to the original pieces and the adaptations named above, Garrick is credited with the authorship of 'The Enchanter' (1760), 'Neck or Nothing' (1766), 'A Christmas Tale' (1773), 'May Day' (1775), 'The Theatrical Candidates' (1775), etc.

His 'Dramatic Works,' containing sixteen plays, appeared in 1768 and 1798; his 'Poetical Works' in 1785. For biography, see the Lives by Davies (1780), Murphy (1801), Percy Fitzgerald (1868), and Joseph Knight (1894); the 'Biographia Dramatica' (1812); the 'Garrick Correspondence' with Boaden's memoir (1831-2); the memoir by Austin Dobson in 'Actors and Actresses of Great Britain and the United States' (1886); Genest's 'English Stage' (1892), Hitchcock's 'Irish Stage' (1788), Lowe's 'English Theatrical Literature' (1838). Churchill wrote in 'The Rosciad' (1761)—

"If manly sense, if nature link'd with art;
If thorough knowledge of the human heart;
If powers of acting vast and unconfin'd;
If fewest faults with greatest beauties join'd;
If strong expression, and great powers which lie
Within the magic circle of the eye;
If feelings which few hearts like his can know,
And which no face so well as his can show,
Deserve the preference: Garrick, take the chair,
Nor quit it till thou place an equal there."

Goldsmith's mock epitaph on Garrick, in 'Retaliation' (1774), is well known—

"Here lies David Garrick, describe me who can,
An abridgment of all that was pleasant in man;
As an actor, contest without rival to shine;
As a wit, if not first, in the very first line;
Yet, with talents like these, and an excellent heart,
The man had his failings, a dupe to his art. . . .
On the stage he was natural, simple, affecting;
'Twas only that when he was off he was acting. . . .
Of praise a mere glutton, he swallowed what came,
And the puff of a dunce he mistook it for fame,
Till his relish grown callous, almost to disease,
Who peppered the highest was surest to please."

In 1776 Hannah More wrote of Garrick: "To the most eloquent expression of the eye, to the handwriting of the passions on his features, to a sensibility which tears to pieces the hearts of his auditors, to powers so unparalleled, he adds a judgment of the most exquisite accuracy, the fruit of long experience and close observation, by which he preserves every gradation and transition of the passions, keeping all under the control of a just dependence and natural consistency." Immediately after Garrick's death, Burke wrote for him an epitaph (which was not, however, used) in which he declared that the great actor had "raised the character of his profession to the rank of a liberal art." Sheridan, in the course of a 'Monody' on Garrick, delivered at Drury Lane in 1779, wrote—

"Where is the best memorial that ensures
Our Garrick's fame?—whose is the trust?—'Tis yours
And O, by every charm his art essay'd
To soothe your cares!—by every grief allay'd!
By the hushed wonder which his accents drew!
By his last parting tear, repaid by you! . . .
Still in your hearts' dead record bear his name;
Cherish the keen regret that lifts his fame."

In his 'Lives of the Poets' (1779) Johnson said that the death of Garrick had "eclipsed the gaiety of nations, and impoverished the public stock of harmless pleasure"—an utterance inscribed on Garrick's monument at Lichfield. Horace Walpole, writing in 1779 to Lady Ossory, said, "Garrick was a real genius in his way, and, I believe, was never equalled in both

tragedy and comedy. . . . His *Lear*, *Richard*, *Hotspur*, *Kiteley*, and *Ranger* were as capital and perfect as action could be. In declamation I confess he never charmed me; nor could he be a gentleman; his *Lord Townley* and *Lord Hastings* were mean, but then, too, the parts are indifferent. . . . What stuff was his Jubilee Ode! and how paltry his prologues and epilogues!" Kitty Clive once said of Garrick, admiringly, that he "could act a gridiron!" John Taylor, writing of Mrs. Siddons, says, "I told her that Mr. Sheridan had declared Garrick's *Richard* to be very fine, but did not think it terrible enough. 'God bless me!' said she, 'what could have been more terrible?' . . . She expressed her regret that she had only seen him in two characters, except when she acted *Lady Anne* to him,—and those characters were *Lear* and *Ranger*; that his *Lear* was tremendous, and his *Ranger* delightful" ('Records of My Life'). For further criticism and anecdote, see Boswell's 'Johnson,' Colman, jun.'s 'Random Records,' Davies' 'Miscellanies,' Fielding's 'Joseph Andrews' [Partridge at the play], Forster's 'Goldsmith,' Lichtenberg in 'Longman's Magazine' (August, 1885), O'Keefe's 'Recollections,' Rogers's 'Table Talk,' etc.

Garrick has been the principal figure in several dramatic pieces:—(1) 'Garrick in the Shades; or, A Peep into Elsyium:' a farce, printed in 1779. (2) 'The Garrick Fever:' a play by J. R. PLANCHÉ, adapted from the French, and produced at the Olympic Theatre, London, in April, 1839, with characters by Brougham, T. Green, Mrs. Macnamara, Miss Goward, etc. (3) 'David Garrick' (*q.v.*), by T. W. ROBERTSON (1864). (4) 'Doctor Davey' (*q.v.*), (1886). (5) 'Garrick; or, Acting in Earnest:' a comedy-drama in three acts, by A. G. DALY, Princess's Theatre, Edinburgh, August 22, 1874. (6) 'Garrick:' a three-act comedy, by W. MUSKERRY, Strand Theatre, London, August 9, 1886, with E. Compton as *Garrick*, and other parts by Mrs. Compton, Lewis Ball, and Sidney Valentine. (7) 'Garrick's Sacrifice:' a play in three acts, by FRANK LINDO and YOUNG CHARLES, Spa Theatre, Harrogate, September 9, 1897. Garrick is also one of the *dramatis personæ* in BUCHANAN'S 'Dick Sheridan' (*q.v.*), and in AUGUSTUS THOMAS'S 'Oliver Goldsmith' (*q.v.*).

Garrick Fever (The). See GARRICK, DAVID.

Garrick in the Shades. See GARRICK, DAVID.

Garrick Theatre. See LONDON THEATRES.

Garrick's Sacrifice. See GARRICK, DAVID.

Garryowen; or, The Belles of the Shannon. A drama in four acts, by J. LEVEY, Victoria Theatre, London, May 21, 1877.

Garter, The Order of the. See INSTITUTION OF THE ORDER OF THE GARTER.

Garthorne, Charles Warhouse [real name, Grimston]. Actor, died February, 1900; made his professional *début* at the Theatre Royal, Edinburgh, in December, 1869, as *Adolphus* in 'The Bachelor of Arts,' and his first appearance in London at the Vaudeville Theatre on April 16, 1870, as the original *Tom Duncombe* in Halliday's 'For Love or Money.' He was also in the first cast of 'L. S. D.' (Royalty, 1872), and was afterwards engaged successively at the Olympic, Opéra Comique, and Vaudeville Theatres (1875). At the last-named he was the original *Lord Aspland* in Byron's 'The Girls' (1879). At the Haymarket in 1881 he was *Dupoulet* in 'Gibraltar' (*q.v.*), at the Vaudeville in 1889 *Major Dashwood* in 'The Old Home' (*q.v.*), at the same theatre in 1891 *John Baldwin* in 'A Gay Widower' (*q.v.*), and at the Shaftesbury in 1892 *Wolf Aylward* in 'The Maelstrom.' He was also seen as *Jack Poyntz* in 'School' (Garrick, 1891). He sustained a large number of parts on tour in the provinces.

Gascoigne, George. Poet, dramatist, and miscellaneous writer, born 1577; son of Sir John Gascoigne of Cardington, Bedfordshire; studied at Trinity College, Cambridge, and afterwards entered the Middle Temple and Gray's Inn, where he presented in 1566 his prose adaptation from Ariosto, 'The Supposes' (*q.v.*), and likewise his 'Jocasta' (*q.v.*), an adaptation from Euripides, of which F. Kinwelmersh wrote acts i. and iv. These were both reproduced in 'The Posies of George Gascoigne' in 1575, in which year he also published 'A Glass of Government,' a 'tragical comedy' chiefly in prose. In 1575, also, Gascoigne, at Leicester's request, wrote masques for the entertainment of Queen Elizabeth; these were published in 1576 in 'The Princely Pleasures at the Court of Kenilworth' (reprinted 1821). Gascoigne's works were collected by Abel Jeffer in 1587, and by W. C. Hazlitt (with a memoir) in 1868-9. See Whetstone's 'Remembrance of the Well-employed Life and Godly End of George Gascoigne' (1577); also the references to him in Webbe's 'Discourse' and Puttenham's 'Art' of English Poetry; also the 'Athenæ' of Wood and of Cooper, Warton's 'English Poetry,' Collier's 'Dramatic Poetry,' Symonds's 'Shakspere's Predecessors,' etc.

Gascoigne, Henry. Actor, playwright, and theatrical manager; lessee of the Marylebone Theatre from 1886 to 1893; author of 'Denounced,' a drama; best remembered as a player by his *Richard III.*, *Mephistopheles* in 'Faust,' and *Wilfred Denver* in 'The Silver King.'

Gascon (The); or, Love and Loyalty. A romantic drama in six tableaux, adapted by W. MUSKERRY (*q.v.*) from the French of T. Barrière and L. Davyl (Gaiété, Paris, 1873), and first performed at the Olympic Theatre, London, on February 21, 1876, with H. Neville in the title part (*Chevalier Artaban de Puycedac*), W. H.

Fisher as *Chastelard* (the poet), Lytton Sothorn as *Lord Henry Darnley*, Mrs. Rousby as *Queen Mary*, Miss Fanny Josephs as *Mary Carmichael*, Mrs. Stephens as *Dame Briggita*, etc.

Gasconade, Captain, in 'The Mysterious Stranger.'

Gasconado the Great. A "tragi-comico-political-whimsical" opera, written by JAMES WORSDALE, the painter; printed in in 1759, and intended as a travesty of French politics during the war of 1758. *Gasconado the Great* represented the King of France.

Gasman (The); or, Fight against Fate. A drama in three acts, by HENRY BRADFORD, Oriental Theatre, London, April 14, 1873.

Gaspar. The "Bastard" in MANUCHE'S play so named (1652).

Gaspard. The miser in PLANQUETTE'S 'Cloches de Corneville' (q.v.).

Gaspardo the Gondolier. A drama in three acts, by GEORGE ALMAR, first performed at the Surrey Theatre, London, July 2, 1833, with Warde as *Gaspardo*, and other parts by E. F. Savile, Mrs. H. Vining, etc.; produced in New York in the same year.

Gasparo. A rich heir, city-bred, in MASSINGER'S 'Maid of Honour.'

Gasper. (1) The name assumed by *Camillo Ferneze* in JONSON'S 'Case is Altered' (q.v.). (2) A character in Mrs. COWLEY'S 'Bold Stroke for a Husband' (q.v.).

Gassitt, Bob. A character in H. J. BYRON'S 'Dearer than Life' (q.v.).

Gaston Codal. A play adapted from the French by CELIA LOGAN, and performed at Boston, U.S.A., in 1887-8.

Gatherwool, Mr. See OUT OF SIGHT OUT OF MIND.

Gattie, A. W. See HONOURABLE MEMBER, THE.

Gattie, Henry. Vocalist and actor, born near Bath, 1774; died 1844; was apprenticed to wig-making, but, being musically inclined, drifted on to the local stage, first of all in "singing parts," afterwards as the representative of old men, Frenchmen, and so forth. "He played second to Lovegrove, and that gentleman's interference got him an offer from the metropolis." His London *début* was made at the Lyceum, in July, 1813, when he represented *La Fosse* in the first performances of 'M.P.; or, the Blue Stocking' (q.v.). In the following September he began a connection with Drury Lane which lasted for twenty years. He opened as *Moses* in 'The School for Scandal,' which was followed in October by *Vortex* in 'A Cure for the Heartache.' 'The Maid and the Magpie' was produced at the Lyceum in 1815, and Hazlitt wrote that "Mr. Gattie played the 'Justice of the Peace' with good emphasis and discretion. His humour, if not exceed-

ingly powerful, is always natural and easy." In September, 1821, at Drury Lane, he was the original *Monsieur Morbleu* in Moncrieff's 'Monsieur Tonson' (q.v.). After 1833 he settled down to shop-keeping at Oxford. See Oxberry's 'Dramatic Biography' and Genest's 'English Stage.'

Gaulantus. A tragedy by BANNISTER, first performed at the Franklin Theatre, New York, February 9, 1839.

Gauntlet (A). A play in three acts, translated by OSMAN EDWARDES from the Norwegian of Bjornstjerne Bjornson, adapted by G. P. HAWTREY, and first performed at the Royalty Theatre, London, on January 20, 1894, with Miss Annie Rose as *Svara*, Miss L. Moodie as *Mrs. Ries*, W. G. Elliot as *Ries*, Miss Katherine Stewart as *Mrs. Christensen*, G. P. Hawtreay as *Christensen*, Gaston Mervale as *Alf Christensen*, and A. Bucklaw as *Hoff*. O. Edwarde published his translation in 1894.

Gaveston. A character in MARLOWE'S 'Edward the Second' (q.v.).

Gavot. A music-master in CONGREVE'S 'Old Bachelor' (q.v.).

Gavotte (The). A comedietta, adapted by MINNIE BELL from the French, Steinway Hall, London, April 1, 1890.

Gawky, Jacob, in SOPHIA LEE'S 'Chapter of Accidents' (q.v.).

Gay Cadets (The). A musical comedy, written by N. PRESCOTT, J. THOMSON, etc., composed by Basil Davies and others, produced at Birmingham, January, 1901, with Miss P. Rankin as *Cara Luna*; Fulham Theatre, London, March 31, 1902, with Miss Decima Moore as *Luna*.—"A Gay Cavalier" an operetta in one act, words by ERNEST CUTHBERT, music by A. A. Nicholson, Theatre Royal, Manchester, September 15, 1879, with Miss Lucy Franklein as *Catherine*.—"The Gay Chaperon" a comedy in three acts, by SHIRLEY HOWLETT, Bootle, November 22, 1894.

Gay City (A). A farce produced at the Royalty Theatre, London, June 12, 1871.—'The Gay City:' a farcical comedy by G. R. SIMS (q.v.), first performed at the Theatre Royal, Nottingham, on September 8, 1881, with Lionel Rignold as *Zachariah Wiffin*, Ramsey Danvers as *Augustus Green*, Charles Majilton as *Hyacinthe*, and Miss Louisa Crecy as *Eulalie*; afterwards converted into a musical piece under the title of 'Skipped By the Light of the Moon' (q.v.).

Gay Deceivers (The). A musical farce in two acts, taken by G. COLMAN, jun., from 'Les Evénemens Imprevus,' and performed at the Haymarket in July, 1804.—There have been several dramatic pieces entitled 'A Gay Deceiver:' (1) a farcical comedy in three acts, by JAMES MCRTIMER, adapted from Sardou's 'La Papillonne,' and first performed at the Royalty Theatre, London, on February 3, 1879, with a cast including Miss Emily Fowler, J. Billington,

and Leonard Boyne. See BUTTERFLY FEVER. (2) An adaptation by CHARLES T. VINCENT of 'Le Voyage d'Agrement,' first performed at Hooley's Theatre, Chicago, November 29, 1891. See FOURTEEN DAYS. (3) A three-act farcical comedy, by PAUL WILSTACH and JOSEPH GRISMER, Amphion Theatre, Brooklyn, New York, January 24, 1893; Harlem Opera House, New York, February 21, 1893.

Gay Grisette (The). A musical comedy in two acts, words by GEORGE DANCE, music by Carl Kiefert, first performed at the Theatre Royal, Bradford, on August 1, 1898; produced at Camberwell, London, December 5, 1898.

Gay Husband (A). A play in three acts, translated from the 'Julie' of Octave Feuillet, and first performed at Eastbourne on May 31, 1886, with Miss J. Achurch as *Clemence de Fauvry*; produced at the Criterion Theatre, London, on the afternoon of June 15, 1886, with Miss Achurch in her original part.

Gay Lord Quex (The). A comedy in four acts, by ARTHUR W. PINERO, first performed at the Globe Theatre, London, on April 8, 1899, with John Hare as the *Marquis of Quex*, Gilbert Hare as *Sir Chichester Frayne*, C. Cherry as *Captain Bastling*, F. Gillmore as "Valma" (*Frank Pollitt*), Miss Fortescue as the *Duchess of Stroud*, Miss Fanny Coleman as the *Countess of Owbidge*, Miss M. K. Oram as *Mrs. Jack Eden*, Miss Mabel Terry-Lewis as *Muriel Eden*, and Miss Irene Vanbrugh as *Sophie Fullgarnery*; first performed in America at the Criterion Theatre, New York, November 12, 1900; revived at the Duke of York's Theatre, London, May, 1902, with J. Hare, G. Hare, Miss Fortescue, Miss Coleman, Miss Oram, and Miss Vanbrugh as before; played in the English provinces in the autumn of 1902, with J. Hare and Miss Fortescue as before, and Miss Mona K. Oram as *Sophie*; also represented in the provinces with Maurice Mancini as the gay lord and Miss Eily Malyon as *Sophie*.

Gay Lothario (A). A comedietta by ALFRED C. CALMOUR (*q.v.*), first performed at the St. James's Theatre, London, January 31, 1891, with George Alexander, Ben Webster, Miss Laura Graves, and Miss Maud Millett in the cast.

Gay Musketeers (The); or, All for Number One. A burlesque by JOSEPH ELDRED and HARRY PAULTON, Prince of Wales's Theatre, Liverpool, April 13, 1870.

Gay Parisians (The). A farce adapted from 'L'Hotel du Libre Echange' of Georges Feydeau and Maurice Desvallières (Théâtre des Nouveautés, Paris, 1894), and first performed at the Star Theatre, Buffalo, September 19, 1895; Hoyt's Theatre, New York, September 23, 1895. See NIGHT OUT, A.

Gay Parisienne (The). A musical comedy in two acts, words by GEORGE DANCE, music by Ernest Vausden, first per-

formed at the Opera House, Northampton, October 1, 1894; first performed in London (with music by Ivan Caryll) at the Elephant and Castle Theatre, March 23, 1896, with Miss Nellie Murray in the title part (*Julie Bon Bon*), G. P. Huntley as *Ebenezer Honeycomb*, Mdme. Alice Barth as *Mrs. Honeycomb*, F. Mervin as *Major Fosssdyke*, and E. Lewis as *Auguste Pompiere*; produced at the Duke of York's Theatre, London, on April 4, 1896, with Lionel Rignold as *Honeycomb*, Miss Lily Belmore as *Mrs. Honeycomb*, Miss V. Robinson as *Nora*, W. H. Denny as *Major Fosssdyke*, Edgar Stevens as *Tom Everleigh*, Miss Louie Freear as *Ruth*, Frank Wheeler as *Auguste*, and Miss Ada Reeve as *Julie*; produced in New York, at the Herald Square Theatre, as 'The Girl from Paris' (*q.v.*); afterwards revived there at Wallack's Theatre.

Gay Pretenders (The). A comic opera in two acts, words by GEORGE GROSSMITH, jun., music by Claude Nugent, first produced at the Globe Theatre, London, November 10, 1900, with John Coates and George Grossmith in the title parts (*Perkin Warbeck* and *Lambert Simnel*), R. Temple as *Henry VII.*, G. Grossmith, jun., as *Prince Harry*, F. Wyatt as *Earl of Oxford*, and other parts by Miss Jeanne Douste, Miss A. Delaporte, Miss A. Astor, and Miss Letty Lind (*Clotilde*).

Gay Soubrette (The). A three-act musical farce, words and music by TONY STANFORD, Academy of Music, Rochester, New York, January 10, 1898.

Gay Widow (A). An adaptation in three acts, by F. C. BURNAND (*q.v.*), of Sardou and Deslandes' farcical comedy, 'Belle-Maman,' produced at the Court Theatre, London, on October 20, 1894, with Miss Lottie Venne in the title part (*Mrs. Marbrook*), Charles Hawtreay as *Horace Dudley*, Miss Eva Moore as *Mrs. Dudley*, and other rôles by E. Righton, Gilbert Hare, F. Thorne, etc.

Gay Widower (A). A comedy in three acts, adapted by SYLVAIN MAYER from the German of Laufs Kneisel, and produced at the Vaudeville Theatre, London, on March 11, 1892.

Gayler, Charles. American playwright and actor, born 1820, died 1892; joined the stage in 1843. His first play was 'The Gold Hunters'; his last, 'Fritz,' written for J. K. Emmett.

Gayless. Sharp's master, attached to *Melissa*, in GARRICK'S 'Lying Valet' (*q.v.*).

Gaylove. A character in Mrs. PIX'S 'Adventures in Madrid' (*q.v.*).—*Lady Gaylove* is one of the "Different Widows" in the comedy so named, and there is a *Grace Gaylove* in 'The Review' (*q.v.*).

Gayman, in Mrs. BEHN'S 'Lucky Chance' (*q.v.*), is beloved by *Lady Fulbank*.

Gaythorne, Helen and Lilian, Sisters in H. J. BYRON'S 'Weak Woman' (*q.v.*).

Gayville, Lord and Lady Emily. Brother and sister in BURGoyNE'S 'Heiress' (*q.v.*).

Gazellus. Viceroy of Byron in MARLOWE'S 'Tamburlaine the Great' (Second Part).

Gazette Extraordinary (The). A comedy in five acts, by J. G. HOLMAN, first performed at Covent Garden on April 23, 1811.

Gazette, Sir Gregory. A simple knight in FOOTE'S 'Knights' (*q.v.*).

Gazza Ladra (La). See NINETTA.

Geisha (The): A Story of a Tea-house. A Japanese musical play in two acts, written by "OWEN HALL," with lyrics by Harry Greenbank, and music by Sidney Jones, first performed at Daly's Theatre, London, April 25, 1896, with Miss Marie Tempest as *O Mimosa San*, Miss Juliette Neville as *Juliette Diamant*, Miss Letty Lind as *Molly Seanore*, C. Hayden Coffin as *Reginald Fairfax*, Huntley Wright as *Wun H*, Harry Monkhouse as the *Marquis Imari*, and other parts by Miss M. Hobson, Miss L. Flopp, Louis Bradfield, L. Bantock, F. Rosse, etc.; first performed in America at Daly's Theatre, New York, September 9, 1896, with Miss D. Morton as *O Mimosa San*, Miss Violet Lloyd as *Molly*, and Edwin Stevens as *Imari*; produced in Paris in March, 1898.

Gemea. A drama in prologue and three acts, by EDGAR NEWBOUND, Britannia Theatre, London, March 29, 1880.

Genre (Le). See STILL WATERS RUN DEEP.

Genre de M. Poirier (Le). A comedy in four acts, by EMILE AUGIER and JULES SANDEAU (Paris, 1855); performed in London—Royalty, July, 1891; Drury Lane, June, 1893; Adelphi, July, 1899. For English adaptations, see ARISTOCRATIC ALLIANCE, AN; EQUALS; and OLD HOME, THE.

Genée. See NAVAL CADETS and NANON.

General (The). (1) A tragi-comedy, performed in 1664, and ascribed to the Earl of Orrery, but never acknowledged by him. Pepys (October 4, 1664) describes the piece as "so dull and so ill-acted that I think it is the worst I ever saw or heard in all my days." (2) A tragi-comedy by JAMES SHIRLEY, printed in 1853. Pepys mentions it under date April 24, 1669.

General Lover (The). An unacted comedy by THEOPHILUS MOSS, printed in 1749.

Generous Artifice (The). A comedy in five acts, freely translated from the French and printed in 'The Comic Theatre' (1762).—'The Generous Attachment:' a comedy by SMYTHE (1796).—'The Generous Choice:' a comedy by FRANCIS MANNING, acted at Little Lincoln's Inn Fields, and printed in 1700.

Generous Conqueror (The); or, The Timely Discovery. A tragedy by BEVIL HIGGONS, acted at the Theatre Royal in 1702, with Wilks in the title-character—*Almerick the Goth*, who has conquered Lombardy; Mills as *Rodomond* (his rival in his love for *Armida*), Mrs. Oldfield as *Amene* (his supposed daughter), and Cibber as *Malespine* (a minister who conspires against him). "In this poor play," says Doran, "Bevil illustrated the right divine and impeccable of his late liege sovereign, King James; denounced the Revolution, by implication; did in his only play what Dr. Sacheverell did in the pulpit, and made even his fellow-Jacobites laugh by his bouncing line—

'The gods and god-like kings can do no wrong.'

Generous Enemies (The); or, The Ridiculous Lovers. A comedy by J. COREY, performed at the Theatre Royal in 1671, with Cartwright in the chief rôle (*Don Bertran*), and other parts by Mohun, Kynaston, Mrs. Marshall, Mrs. Bowtell, etc. It is described as "one piece of plagiarism."

Generous Freemason (The); with the Humours of Squire Noodle and his Man Doodle. A tragi-comi-farce ballad opera in three acts, by WM. RUFUS CHETWOOD, produced at the Haymarket in 1731.

Generous Husband (The); or, The Coffee-house Politician. A comedy by CHARLES JOHNSON, first performed at Drury Lane in January, 1711.

Generous Impostor (The). A comedy adapted by the Rev. T. L. O'BEIRNE from 'Le Dissipateur' of Destouches, and acted at Drury Lane in November, 1780.

Geneva Cross (The). A drama in four acts, by GEORGE FAWCETT ROWE (*q.v.*), produced at the Union Square Theatre, New York, in 1873; first performed in London at the Adelphi Theatre on October 17, 1874, with a cast including W. M'Intyre, A. Glover, H. Sinclair, S. Calhaem, H. Russell, J. Fernandez, Miss Marie Henderson, Miss Edith Stuart, Mrs. Gaston Murray, Miss Hudspeth, etc.

Geneviève. See HOMESTEAD STORY.

Geneviève. An operetta, libretto adapted from the French by Mrs. CORNWELL BARON-WILSON, music by Sir G. A. Macfarren, produced at the Lyceum Theatre, London, in 1834. (2) 'Geneviève; or, The Reign of Terror:' a play by DION BOUTICAULT, adapted from MM. Dumas and Maquet's 'Chevalier de la Maison Rouge,' and first performed at the Adelphi Theatre, London, in June, 1853, with M^{me}. Celeste as the heroine, B. Webster as *Lorin*, Alfred Wigan as *Dismar*, Leigh Murray as *Maurice*, and Robert and Mrs. Keeley in other characters. (3) 'Geneviève; or, The Lost Wife:' a drama, in prologue and two acts, by G. CONQUEST, Grecian Theatre, London, April 22, 1872. (4) 'Geneviève:' a drama by M.

E. BRADDON, Alexandra Theatre, Liverpool, April 6, 1874. See *SISTER'S SACRIFICE*, A.

Geneviève de Brabant. An operabouffe, music by Offenbach, libretto adapted by H. B. FARNIE from the French, first performed at the Philharmonic Theatre, Islington, on November 11, 1871, with Miss Selina Dolaro as the *Duchess Geneviève*, John Rouse as *Corcorico Duke of Brabant*, Miss Clara Vesey as *Oswald* (the *Duke's* page), E. Marshall and Félix Bury as the *gens d'armes* (*Graburge* and *Pitou*), J. B. Rae as the *Burgomaster*, H. Lewens as *Golo*, C. Morton as the *Hermit*, Miss E. Cook as *Briquette*, Miss Ada Lee as *Philibert*, and Miss Emily Soldene as *Drogan*; revived at the same theatre in January, 1878, with Miss Alice May as *Drogan*, Miss Alice Burville as the *Duchess*, Miss Douglass Gordon as *Brigitte*, J. A. Shaw as the *Duke*, Loredan as *Charles Martel*, F. Bury again as *Pitou*, and W. G. Bedford as *Graburge*.

Genii (The). A pantomime by H. WOODWARD, acted at Drury Lane, 1753.

Genii of the Ring (The). A comediietta in one act, by ERNEST HENDRIE, Theatre Royal, Limerick, January, 1882.

Genius (The). A comedy-drama in one act, by H. W. WILLIAMSON, first performed at the Globe Theatre, London, January 26, 1881.

Genius of Nonsense (The). A "speaking pantomime," ascribed to COLMAN, and performed at the Haymarket Theatre in September, 1780.

Gennaro figures in the English versions and burlesques of '*Lucrezia Borgia*' (*q.v.*).

Genoese (The). A drama by EPES SARGENT, in which Susan Cushman made her *début* in New York in April, 1837.

Genzili, Giacomo, in DEKKER'S '*Wonder of a Kingdom*,' is described by Hazlitt as "that truly ideal character of a magnificent patron."

Genzilla. A character in PLANCHÉ'S '*Invisible Prince*' (*q.v.*).

Gentle Gertrude; or, Doomed, Drugged, and Drowned at Datchet. A "musical piece of absurdity" in one act, libretto by T. EDGAR PEMBERTON, music by T. Anderson, first produced at the Alexandra Theatre, Liverpool, February 21, 1881; produced at the Gaiety Theatre, London, May 14, 1884.

Gentle Ivy. A play in four acts, by AUSTIN FRYERS, Strand Theatre, London, on the afternoon of May 10, 1894, with Miss Frances Ivor in the title part.

Gentle Savage (The). A comic opera, words by ESTELLE CLAYTON and "NYM CRINKLE" (A. C. WHEELER), and music by E. J. Darling; Tivoli Opera House, San Francisco, February 3, 1896; originally produced as *BIG PONY* (*q.v.*).

Gentle Shepherd (The). A pastoral comedy in five acts, by ALLAN RAMSAY, printed in 1729. Reduced to one act, with the Scots dialect "translated," and some new songs introduced, by Theophilus Cibber, the piece was performed at Drury Lane in April, 1730, and again in May, 1731, under the title of '*Patie and Peggy*,' Mrs. Roberts and Miss Raftor undertaking the title parts on the latter occasion. It was presented at the Concert Hall, Edinburgh, in 1747, and at the Canongate Theatre in the same city in 1753, with West Digges as *Patie* and Mrs. Ward as *Jenny*. Under its proper name it was seen at Drury Lane in May, 1774, with J. Aikin as *Roger* and Mrs. Wrighton as *Peggy*. "Altered" by Cornelius Vanderstop, it was acted at the Haymarket in 1777; and "altered," again, by Richard Tickell, it was played at Drury Lane in 1781, with music by Linley. In May, 1789, it was performed at Drury Lane, with Kelly as *Patie*, Mrs. Crouch as *Peggy*, and Miss Romanzini as *Jenny*; it was revived there in May, 1794; and in June, 1817, "rendered into English," it was seen at Covent Garden, with Sinclair as *Patie*, Liston as *Bauldy*, and Miss Stephens as *Peggy*. The pastoral was "translated" into English in 1785 by W. Ward, and in 1790 by Margaret Turner. It was last seen on the stage at the Gaiety Theatre, Glasgow, in November, 1876, when it was played in two acts, and when the cast included A. Lindsay as *Patie*, J. B. Gordon as *Roger*, W. S. Vallance as *Sir William Worthy*, W. Mackintosh as *Gland*, W. Gourlay as *Bauldy*, Miss Juno as *Peggy*, and Miss Gourlay as *Jenny*.

'**Gentle Zitella.**' A song in PLANCHÉ'S '*Brigand*' (*q.v.*).

Gentleman Cit (The). A comedy translated from the '*Bourgeois Gentilhomme*' of Molière, and printed in Foote's '*Comic Theatre*' (1762)

Gentleman Cully (The). A comedy performed at Lincoln's Inn Fields in 1702, with Booth in the title part (*Townlove*), Cory as *Faithless*, Powell as *Flash*, Freeman as *Ruffle*, Verbruggen as *Censor*, Mrs. Leigh as *Lady Rakelove*, etc. "The Gentleman Cully comes up to London for the sake of enjoying the pleasures of the town, but, though not deficient in sense or spirit, is made a dupe by the women" (Genest).

Gentleman Dancing - Master (The). A comedy in five acts, by WILLIAM WYCHERLEY, based on an incident in Calderon's '*El Maestro de Danzar*,' and written, according to the author's own account, in 1661-2. The date of its first performance is not known. It was played at Dorset Gardens apparently in December, 1671, or January, 1672, the prologue spoken on that occasion opening thus—

"Our author (like us) finding 'twould scarce do
At 't' other end o' th' town, is come to you."

From this it is gathered (see W. C. Ward's edition of Wycherley) that the play had probably been produced previously by the same company at their old theatre in Lincoln's Inn Fields, and not very successfully.

At Dorset Gardens, Genest thinks, Nokes may have represented *Monsieur de Paris*, and Angel may have been the *Formal*. "*Mr. Formal*, or *Don Diego*, is a Spanish merchant, who had resided so long in Spain that he had adopted the manners of that nation. *Mr. Paris*, or *Monsieur de Paris*, had been some months in France, and had returned completely an English *Monsieur*. *Gerrard* and *Hippolita* are mutually in love. *Formal* and his sister *Mrs. Caution* surprise them together. *Gerrard*, at *Hippolita's* suggestion, pretends to be a Dancing-Master. This," Genest thinks, "is one of the worst of Wycherley's comedies, but on the whole a good play. It was not much liked, and was acted only six times." It was printed in 1673, without the names of the players. In Hazlitt's opinion, "'The Gentleman Dancing-Master' is a long, foolish farce, in the exaggerated manner of Molière, but without his spirit or whimsical invention" ('English Comic Writers').

Gentleman from Ireland (A). A comedy in two acts, by FITZJAMES O'BRIEN (*q.v.*), first produced at Wallack's Theatre, New York, with John Brougham as the hero.

Gentleman Gardener (The). A farce performed at Covent Garden in 1749; "seems to have been taken from 'The Village Opera'" (Genest).

Gentleman in Black (The). (1) A play by LEMAN REDE, performed at the New City Theatre, London, at Christmas, 1832. (2) An opera-bouffe in two acts, libretto by W. S. GILBERT, music by Frederick Clay, first produced at the Charing Cross Theatre, London, May 26, 1870, with C. P. Flockton in the title part, F. Robson as *Tintelstein*, E. Danvers as *Baron Otto*, Miss E. Fowler as *Hans Gopp*, Miss Emmeline Cole as *Bertha*, etc.

Gentleman Jack. A play in five acts, by C. T. VINCENT and W. A. BRADY, produced at the Grand Opera House, New York, November, 1892; first performed in England at Drury Lane Theatre, April 21, 1894.

Gentleman Jack. A character in 'Escaped from Portland' (*q.v.*).

Gentleman Jim. A comedietta by W. R. WALKES (*q.v.*), Prince's Theatre, Bristol, October 29, 1894.

Gentleman Joe, the Hansom Cabby. A musical farce, words and lyrics by BASIL HOOD, music by Walter Slaughter, Prince of Wales's Theatre, London, March 2, 1895, with Arthur Roberts in the title part, Miss Kitty Loftus as *Emma*, W. H. Denny as *Mr. Pilkington Jones*, Miss Aida Jenoure as *Mrs. Ralli-Carr*, and other parts by W. Philp, Eric Thorne, E. H. Kelly, Miss Clara Jecks, Miss Kate Cutler, Miss Audrey Ford, etc.; first performed in America at Miner's Theatre, Newark, N. J., December 25, 1895; first produced in New York, at Fifth Avenue Theatre, January 6, 1896.

Gentleman of Venice (The). A tragi-comedy by JAMES SHIRLEY (*q.v.*), acted at Salisbury Court, and printed in 1655. The "gentleman" is one *Cornari*, who, being childless, and disgusted with the nephew who will be his heir, endeavours to promote a *liaison* between his wife and one *Florelli*, an Englishman, in the hope that the result may be a boy-child whom he may announce as his own.

Gentleman Opposite (The). A comedietta, first performed at the Lyceum Theatre, London, in July, 1854.

Gentleman Usher (The). A comedy by GEORGE CHAPMAN (*q.v.*), printed in 1606, but "possibly produced some years earlier" (Ward). The title character ("a silly busy-body") is Gentleman Usher to the father of the heroine (*Margaret*), who is beloved both by the *Duke Alphonso* and his son *Vincenzio*. In the end, despite the machinations of the *Duke's* "creature" *Medice*, *Vincenzio* and *Margaret* are united.

Gentleman Whip (The). A play in one act, by H. M. PAULL, first performed at Eastbourne on February 1, 1894; first performed in London at Terry's Theatre on February 21, 1894.

"Gentry to the King's Head (The)." First line of a song of tavern signs in T. HEYWOOD'S 'Rape of Lucrece' (*q.v.*).

Gentylness and Nobylite (Of): "a Dialogue between the Merchaunt, the Knyght, and the Plouman, dysputyng who is a vrey Gentylman, and who is a Nobleman, and how Men should come to Auctoryte, compild in Manner of an Enterlude, with divers Toys and Gestis added thereto to make myri pastyme and disport." Written in metre, and printed in black letter; date unknown.

Georgaline, Sir, in PARKER'S 'Love in a Mist' (*q.v.*), is beloved by *Queen Eglamour*.

George-a-Greene, the Pinner of Wakefield. A comedy acted in 1593, and printed anonymously in 1599. The play (which has been ascribed to Shakespeare, Greene, Peele, Lodge, etc.) is founded partly on an old prose story, partly on one of the Robin Hood ballads. "The hero is the valiant yeoman who gives to it his name, and whose figure is to be found in the Robin Hood legends down to their latest notable English dramatic adaptation [see Jonson's 'Sad Shepherd']. He is the keeper of the pinfolds (or penfolds) belonging to the common lands about Wakefield in the West Riding, and the strongest and bravest man in England to boot" (Ward). "*King Edward* hears so much of *George-a-Greene* that he sets off in disguise to see him. . . . The last scene lies at Bradford. A shoemaker insists that, according to an old custom, no one should pass through the town with his staff upon his shoulder. The king submits to the custom, *George-a-Greene* fights

with the shoemakers and beats them. The king is discovered. He rewards *George-a-Greene* liberally, and prevails on *Grime* to give his daughter to *George* (Genest). Hazlitt describes the piece as "a pleasant interlude, in which kings and cobblers, outlaws and maid Marians, are 'hail fellow well met,' and in which the features of the antique world are made smiling and amiable enough. *Jenkin*, *George-a-Greene's* servant, is a notorious wag." Reduced to three acts by Wilkinson, the play was performed at Wakefield in 1775. *George-a-Greene* is mentioned in 'Hudibras' (pt. ii. canto 2), and a history of his life was published in 1706. See Dodsley's 'Old Plays' and Genest's 'English Stage.'

George Barnwell. The leading figure in a play by GEORGE LILLO (*q.v.*), which appears to have been produced originally — on June 22, 1731, at Drury Lane—under the title of 'The Merchant [or 'The London Merchant'], or The True History of George Barnwell.' The piece had been based by the writer on a ballad "printed at least as early as the middle of the seventeenth century" (Bishop Percy), and supposed to be founded on fact. "Lillo," says Genest, "follows the ballad till *Milwood* sends for the constable. In the ballad *George Barnwell* gets off by sea, and writes a letter to the Lord Mayor, acknowledging his own guilt and that of *Sarah Milwood*." The first cast of the play included T. Cibber as *George*, Roberts as his uncle, Mrs. Butler as *Milwood*, Bridgewater as *Thorowgood*, Mills as *Trueman*, R. Wetherhilt as *Blunt*, Mrs. Cibber as *Maria*, and Mrs. Charke as *Lucy*. 'The London Merchant' was revived later in the year at Goodman's Fields, at Lincoln's Inn Fields in 1732, at Covent Garden in 1740, and at Drury Lane in 1749 and 1796. In September, 1804, it was performed at the Haymarket as 'George Barnwell,' with Elliston in the title part, Mrs. Litchfield as *Milwood*, and Mrs. Gibbs as *Lucy*. It was revived at the Lyceum in 1811, with Putnam as *George* and Mrs. Glover as *Milwood*; at the Marylebone Theatre in 1837; at Albany, New York, in 1860, with Adah Isaacs Menken in the title rôle; at the Gaiety Theatre, London, on the afternoon of April 21, 1880, with Crawford as *George*, J. L. Shine as his uncle, J. Maclean as *Thorowgood*, C. Fawcett as *Trueman*, T. Squire as *Blunt*, Miss Wadman as *Lucy*, and Miss Louise Willes as *Milwood*. *George Barnwell* was one of Barry Sullivan's parts. The drama was praised by Prévost in his 'Pour et Contre,' and translated into French by Clément de Genève (1748). "This play," says Hazlitt, "is a piece of wretched cant; it is an insult on the virtues and the vices of human nature; it supposes that the former are relinquished and the others adopted without common sense or reason, for the sake of a Christmas catastrophe, of a methodistical moral. The account of a young unsuspecting man being seduced by the allurements of an artful prostitute is natural enough, and something might have

been built on this foundation, but all the rest is absurd, and equally senseless as poetry or prose." The play has been twice travestied—by MONTAGU CORRI, in the piece called 'George Barnwell; or, The Unfortunate London Apprentice: a tragic-conical, operatic, historical burlesque,' in one act, first performed at the Surrey Theatre, London, on May 27, 1884, with Vale as *Barnwell*, Miss E. Terry as *Milwood* ("a man catcher"); and by H. J. BYRON, in the piece called 'George de Barnwell,' produced at the Adelphi Theatre, London, in 1862-3, with Miss Woolgar as *Folly* (afterwards *Barnwell*), Miss Kate Kelly as *Maria*, J. L. Toole as *Milwood*, Miss Seaman as *Fancy*, Miss Wright as *Romance*, Miss Vining as *Claptrap*, Paul Bedford, etc.

George Dandin; or, The Wanton Wife. A comedy, translated by OZELL from Molière's 'George Dandin.' Another translation was acted at Drury Lane in 1747, with Shuter, Kitty Clive, and Mrs. Macklin in the cast. See AMOROUS WIDOW, THE; BARNABY BRITTLE; MAY AND DECEMBER.

George Darville. A play by DION BOUCCICAULT (*q.v.*), first performed at the Adelphi Theatre, London, on June 3, 1857.

George de Barnwell. See GEORGE BARNWELL.

George Geith; or, The Romance of a City Life. A play in four acts, adapted by WYBERT REEVE from Mrs. J. H. Riddell's novel of the same name, and first performed at Scarborough, August 6, 1877; produced at the Crystal Palace, October 30, 1883, with F. H. Macklin in the title part, and other rôles by A. Chevalier, E. W. Gardiner, Miss H. Coveney, and Mrs. Macklin.

George Scanderbeg, The True History of. A tragedy based on the life of George Castriot, and entered on the Stationers' Registers in 1601. F. G. Fleay suggests that Marlowe may have been the author.

Georgette, in the various versions of 'Fernande' (*q.v.*)

Georgiennes (Les). An opera bouffe, libretto by C. J. S. WILSON, music by Offenbach, produced at the Philharmonic Theatre, London, October 2, 1875.

Geraldi Duval; or, The Bandit of Bohemia. A drama in three acts, brought out at Drury Lane in 1721, with Cooper in the title part, and other rôles by Knight, Miss Smithson, Mrs. Egerton, etc.

Geraldine; or, The Lover's Well. A comic opera composed by M. W. Balfe, and first performed in England at the Princess's Theatre, London, in August, 1843, with Mme. Garcia in the title part. The opera had been performed in Paris in April, 1843, as 'Le Puits d'Amour.' (2) **Geraldine; or, The Master Passion:** a drama by Mrs. H. L. BATEMAN (*q.v.*), in which Matilda Heron played the title part; produced at the Adelphi Theatre, London, on June 12,

1865, with Miss Kate Bateman in the title part, her father (H. L. Bateman) as *David Ruthin* (an old Welsh harper), and G. Jordan as *Hubert de Burgh*.

Geraldine. (1) Wife of Connor O'Kennedy, in BUCKSTONE'S 'Green Bushes' (*q.v.*). (2) The heroine of DIMOND'S 'Foundling of the Forest.'

Geraldine, Young. The "English Traveller" in HEYWOOD'S tragi-comedy so named (*q.v.*).

Gerard, Florence. Actress; was in the cast of Reade's 'Jealousy' at the Olympic Theatre, London, in 1875, and of Boucicault's 'A Bridal Tour' at the Haymarket in 1880. Other original parts undertaken by her include *Nadia* in Byron's 'Michael Strogoff,' and *Kate Denby* in Pettitt's (?) 'Taken from Life,' both at the Adelphi in 1881. She was also seen in London as *Ophelia* and as *Fiordelisa* in 'The Fool's Revenge' (Princess's, 1880), as *Janet Pride* and as *Susan Merton* in 'It's Never too Late to Mend' (Adelphi, 1881), as *Mrs. Sebright* in 'The Overland Route' (Haymarket, 1882), as *Esther Eccles* and as *Bella* in 'School' (Haymarket, 1883), and as *Ruth Daybrooke* in Robertson's 'M.P.' (Toole's, 1883).

Germaine. The heroine of Planquette's 'Cloches de Corneville' (*q.v.*).

German, Edward. Musical composer; wrote original music for the production of 'Richard III.' at the Globe Theatre, London, 1889; of 'Henry VIII.' at the Lyceum, 1892; of 'The Tempter' at the Haymarket, 1893; of 'Romeo and Juliet,' at the Lyceum, 1895; of 'As You Like It' and 'Much Ado about Nothing' at the St. James's in 1896 and 1898; and of 'English Nell' at the Prince of Wales's Theatre in 1900. He completed the score of 'The Emerald Isle,' left unfinished by Sir Arthur Sullivan (1901), and is the composer, also, of 'The Rival Poets' (1886 and 1901), 'Merrie England' (1902), and 'A Princess of Kensington' (1903).

German Hotel (The). A comedy "taken from the German, attributed to Marshall, but probably written by HOLLICROFT" (Genest); produced at Covent Garden in November, 1791, with a cast including Quick, Farren, Holman, Aikin, Blanchard, Mrs. Pope, Mrs. Mattocks, etc. The title is derived from the building in which the action takes place.

German Princess (The). A play performed at Lincoln's Inn Fields in April, 1664, the title part being performed by a woman who had masqueraded in London under the above title—who had been tried for bigamy in June, 1663, and acquitted for lack of evidence. Pepys writes (April, 1664): "To the Duke's house, and there saw the 'German Princess' acted by the woman herself, but never was anything so well done in earnest worse performed in jest upon the stage." The play, Genest thinks, was "no doubt 'The Witty Combat,'" a drama founded by "T. P." on the woman's story, and acted and printed in 1663.

German Reed's Entertainment, Mr. and Mrs. This well-known institution had its rise in 1855, when Miss Priscilla Horton (*q.v.*), who had married German Reed, the musician, began to give, with his aid as pianist, a series of character sketches with songs at the St. Martin's Hall, Long Acre. Thence she and her husband removed, in February, 1856, to the Gallery of Illustration, Lower Regent Street, where they remained till July, 1873. In the interval, the entertainment gradually changed its nature and scope. Thus, in 1860, the German Reeds were joined by John Parry (*q.v.*), who gave musical monologues. In 1863 Miss Annie Sinclair was added to the party, and from that point onwards the programme became partly dramatic. In March, 1863, 'Our Quiet Chateau,' libretto by Robert Reece, and music by Virginia Gabriel, was produced, with all four artists in the cast. After this came in succession 'Inquire Within,' in which John Parry made his last appearance (1868), 'No Cards,' in which Arthur Cecil made his *début* (1869), 'Ages Ago,' in which Miss Fanny Holland made her *entrée* (1869), 'Beggars my Neighbour' (1870), 'Our Island Home,' in which R. Corney Grain made his histrionic beginning (1870), 'A Sensational Novel' (1871), 'Near Relations' (1871), 'A Peculiar Family' (1871), 'King Christmas,' in which Mr. Alfred Reed first figured (1871), 'Charity Begins at Home' (1872), 'My Aunt's Secret' (1872), 'Happy Arcadia' (1872), 'Very Catching' (1872), and 'Mildred's Well' (1873), all of which see. On April 20, 1874, the Entertainment was removed to St. George's Hall, Langham Place, where it remained (excepting provincial tours) till 1896. The first programme at the new home consisted of revivals of 'Ages Ago' and 'Charity Begins at Home' (with Arthur Law and Miss L. Braham for the first time with the German Reeds). R. Corney Grain gave his first musical sketch ('The School Feast') on May 16, 1870; his last in 1895. Mrs. German Reed retired in 1879. Alfred Reed (who had for some years been in partnership with Corney Grain) died in March, 1895, and with him the German Reed Entertainment came to an end. See GRAIN, CORNEY; REED, ALFRED; and REED, MRS. GERMAN.

German Silvery King (The). A burlesque by WALTER BURNOT of 'The Silver King' (*q.v.*); Elephant and Castle Theatre, London, March 24, 1883.

Germanicus. A tragedy by "a gentleman of the University of Oxford," printed in 1775.

Germans and French; or, Incidents in the War of 1870-71. A drama by JOHN DOUGLASS, jun., Standard Theatre, London, March 8, 1871.

Germanus. A monk in MIDDLETON'S 'Mayor of Queenborough.'

Germon, Mrs. G. C. [*née* Anderson]. granddaughter of Jefferson "the second;" appeared at the Walnut Street Theatre.

Philadelphia, in October, 1829, and at the Franklin Theatre, New York, in August, 1836. "She has had," says W. Winter, "a bright career on the stage, and is a superior representative of old women."

Geronio. A drunken actor in PAYNE'S 'Clari' (q.v.).

Gerrard. King of the beggars in BEAUMONT and FLETCHER'S 'Beggar's Bush' (q.v.).

Gerridge, Sam. A gas-fitter in ROBERTSON'S 'Caste' (q.v.).

Gerrish, Sylvia. Actress and vocalist; made her *début* at San Francisco, June 7, 1880, as *Isabella* in 'Boccaccio' (q.v.); afterwards appeared in the same city as *Hebe* in 'H.M.S. Pinafore'; at the Bijou, Boston, in 1882, as *Iolanthe* in the Gilbert-Sullivan opera; and in 1883 as *Constance* in 'The Sorcerer' and *Lady Angela* in 'Patience'; later at the Hollis Street Theatre, Boston, as *Pitti Sing* in 'The Mikado.' She played several original parts in America. In 1893 she figured at the Trafalgar Theatre, London, as *Mlle. Nitouche*.

Gertrude. (1) The Queen in 'Hamlet.' (2) A character in 'The Loan of a Lover' (q.v.). (3) A character in 'The Little Treasure' (q.v.).

Gertrude's Cherries; or, Waterloo in 1835. A play by DOUGLAS JERROLD (q.v.), first performed at Covent Garden on September 10, 1842, with A. Wigan as *Alcibiades Blague*.—'Gertrude's Money Box': a comedieta by HARRY LEMON, Sadler's Wells Theatre, January 9, 1869.

Gervaise. The wife of *Coupeau*, in the various adaptations of 'L'Assommoir' (q.v.). She figures also in the burlesque called 'Another Drink' (q.v.).

Gervinus, C. G. Author of 'Commentaries' on Shakespeare, published at Leipzig in 1848-9, and translated into English by F. E. Bunnell (1863, 1875).

Gesler, the Austrian tyrant in SHERIDAN KNOWLES'S 'William Tell' (q.v.), appears also in F. TALFOURD'S burlesque of that play (q.v.).

Gesta Grayorum; "or, The History of the High and Mighty Prince, Henry Prince of Purpoole . . . Together with a masque, as it was presented (by his Highness's Command) for the entertainment of Queen Elizabeth." An account of performances given by members of Gray's Inn, London, in 1594; published in 1688.

Gesture and Action, Practical Illustrations of Rhetorical. "Adapted to the English drama," and published in 1822. This book, which was edited by Henry Siddons, was based on a German work (by Engel) published in 1785.

"Get you hence, for I must go." First line of the song sung by *Autolykus*, *Mopsa*, and *Dorcas* in act iv. sc. 4 of 'The Winter's Tale.'

Geta. (1) Servant of *Antiochus* in MASSINGER'S 'Believe as you List.' (2) Servant of *Theophilus* in MASSINGER'S 'Virgin-Martyr.'

Gettall. A box-keeper in MASSINGER'S 'City Madam.'—*Sir Tristram Gettall* is a character in 'The Apparition' (q.v.).

Gewgaw, Lord. A character in MILLER'S 'Art and Nature' (q.v.).

Ghastly Manor. See MORE THAN EVER.

Ghetto (The). A drama in three acts, adapted by CHESTER BAILEY FERNALD, from the Dutch of Herman Heijermans, jun., produced in England at the Comedy Theatre, London, on September 9, 1899, with Kyrle Bellew and Mrs. Brown Potter in the leading parts; first produced in America at Syracuse, N.Y., September 13, 1899; first performed in New York at Broadway Theatre, September 15, 1899.—'The Children of the Ghetto,' a drama founded by ISRAEL ZANGWILL on his novel so named, was performed for the first time in England at the Adelphi Theatre, London, on December 1, 1899, with Wilton Lackaye as *Shemuel*, Robert Edeson as *Brandon*, W. Norris as *Pinchas*, Mdm. Cottrelly as *Mrs. Belovitch*, Miss Agnes Verity as *Widow Finklestein*, and Miss Rosabel Morrison as *Hannah Jacobs*.

Ghost (A). A "spirited sketch, not by Ibsen," produced at the Criterion Theatre, London, June 23, 1892, with a cast including Cyril Maude.

Ghost (The); or, The Woman wears the Breeches. An anonymous comedy, written in 1640, and printed in 1653. See MAN'S BEWITCHED.

Ghost of Molière (The). A translation of Brecourt's 'L'Ombre de Molière.'

Ghost Story (The). A play by T. J. SERLE (q.v.), produced at the Adelphi Theatre, London, in 1833, with Mrs. Stirling in the cast; revived at the Marylebone Theatre, October 2, 1863.

Ghosts. Under this title, English versions of the 'Gengangere' of Henrik Ibsen have been produced as follows:—At the Royalty Theatre, London, under the auspices of the Independent Theatre, on March 13, 1891, with Mrs. Theodore Wright as *Mrs. Alving*, Mrs. Edith Kenward as *Regina*, Frank Lindo as *Oswald Alving*, Leonard Outram as *Pastor Manders*, and Sydney Howard as *Jacob Engstrand*; at the Athenæum Hall, Tottenham Court Road, London, on the afternoon of January 26, 1893, with Mrs. Wright and L. Outram in their former rôles, Miss Hall Caine as *Regina*, F. Norreys Connell as *Jacob*, and L. Waller as *Oswald*; at the Berkeley Lyceum, New York, on January 5, 1894, with Miss Ida Jeffreys Goodfriend as *Mrs. Alving*, Miss Eleanor Lane as *Regina*, Courtney Thorpe as *Oswald*, Arthur Lawrence as *Manders*, and G. H. Leonard as *Jacob* [by this company

the play was also performed in several other cities in U.S.A.]; at the Queen's Gate Hall, South Kensington, on June 24, 25, 26, 1897, with Mrs. Wright, L. Outram, C. Thorpe, and F. N. Connell as before, and Miss Alice Kingsley as *Regina*; at the Carnegie Lyceum, New York, on May 29, 1899, with Miss Edith Kenward as before, Miss Mary Shaw as *Mrs. Alving*, John Blair as *Oswald*, W. Beach as *Manders*, and Franz Reicher as *Jacob*.—English translations of 'Gengangere' (with introductory essays) have been published by Miss Henrietta Frances Lord (revised in 1890) and by William Archer (1888, revised in 1890 and 1900). 'Gengangere' was first published (at Copenhagen) in 1881, first acted (at Helsingborg, Sweden) in 1883. See IBSEN'S GHOST.

Ghosts (in English drama). The most notable of these are, of course, those which figure in the plays of Shakespeare—the ghost of *Hamlet's* father, the shade of *Banquo* (*q.v.*) and the apparitions in the cauldron scene (act iv.), the ghosts which appear to *Richard III.* in the tent scene (act v.), the shade of *Julius Caesar* as seen by *Brutus* (act iv.), and the spirit conjured up by *Bolingbroke* in 'King Henry VI., pt. ii.' (act i.). Among other ghosts in sixteenth-century drama may be named those of *Rusticus* and *Sura* in Massinger's 'Roman Actor,' of *Malefort* and his mother in the same writer's 'Unnatural Combat,' of *Andrugio* in Marston's 'Antonio's Revenge,' and of *Flores*' victim in Middleton and Rowley's 'Changeling.' Some notion of the Elizabethan manner of presenting ghosts may be gathered from the reference, in the induction to 'A Warning for Fair Women' (1599), to

"a filthy whining ghost
Lapt in some foul sheet or a leather pilch,"

which

"Comes screaming like a pig half stick'd, and cries
'Vindicta! Revenge, revenge!'
With that a little rosin flasheth forth
Like smoke out of a tobacco pipe or a boy's squib."

A distinguished ghost is that of *Laius* in the 'Edipus' (*q.v.*) of Dryden and Lee. The shades of *Pierre* and *Jaffier*, in the last scene of 'Venice Preserved' (*q.v.*), were for a long time extremely popular, but latterly were left to *Belvidera's* imagination. Addison wrote in 'The Spectator' (1711-4) that "There is nothing which delights and terrifies our English theatre so much as a ghost, especially when he appears in a bloody shirt. A spectre has very often saved a play, though he has done nothing but stalked solemnly across the stage, or rose through a cleft in it and sunk again without speaking a word." Robert Lloyd, in 'The Actor' (1755), has the following reference to the contemporary mode of representing the ghost of *Banquo* :—

"But in stage customs what offends me most
Is the slip-door, and slowly rising ghost.
Tell me—nor count the question too severe—
Why need the dismal powdered forms appear?
When chilling horrors shake the afflicted King,
And Guilt torments him with her scorpion sting,

When keenest feelings at his bosom pull,
And fancy tells him that the seat is full;
Why need the ghost usurp the monarch's place,
To frighten children with his mealy face?
The King alone should form the phantom there,
And talk and tremble at the vacant chair."

This view was taken by the management of Drury Lane when 'Macbeth' was performed there in 1794; but it is recorded that the play-going public preferred to see the chair occupied by *Banquo*. In 1730 Fielding had satirized, in the first draft of his 'Tom Thumb,' the stage ghost of his day, representing *Tom* as killing the shade of *Gaffer Thumb* (an episode omitted from the later version). In Fielding's 'Pasquin' (1736), *Trapwit* was made to observe that "a ghost is the soul of tragedy." In 1781-2 the title-character in 'Lun's Ghost' (a pantomime at Drury Lane) was garbed, Lamb tells us, in "a ghastly vest of white patchwork, like the apparition of a dead rainbow" ('My First Play'). In 1797 the ghost of *Evelina* gave the title to Lewis's 'Castle Spectre' (*q.v.*), one of the most popular and lasting of plays. During the latter half of the nineteenth century many efforts, some of them successful, were made to render the stage ghost genuinely impressive. Thus when 'Hamlet' was performed at the Queen's Theatre, London, in 1846, "the appearances of the Ghost on the battlements and in the Queen's chamber were made behind some cleverly worked transparent scenery," a powerful light being so well utilized that "the shade of *Hamlet's* father actually acquired the semblance of being seen through" (W. J. Lawrence). Then came, in 1852, the London productions both of 'The Corsican Brothers' and of Boucicault's 'Vampire' (*q.v.*). In the first of these some novelty was shown by the use, in the presentation of the ghost of *Louis dei Franchi*, of a sliding trap, by which the figure ascended laterally instead of perpendicularly. In 'The Vampire' two of the monster's victims appeared to him in the form of disembodied spirits. At the Lyceum in 1879, under the direction of Henry Irving, the Ghost in 'Hamlet' was provided with a "double," by whose aid some effective illusions were obtained. At the same theatre, a few years ago, in a revival of 'Macbeth' under the same auspices, *Banquo* did not appear corporeally in the banquet scene; his chair was supposed to be occupied by his shade. See Dutton Cook's 'Book of the Play' (1876), and W. J. Lawrence's article on 'Stage Ghosts' in the 'Gentleman's Magazine' for December, 1887.

Ghosts (The). A comedy by T. HOLDEN, acted at Lincoln's Inn Fields between 1662 and 1665. See Downes' 'Roscius Anglicanus.'

Giacometti, P. See ELIZABETH, QUEEN OF ENGLAND; MARIE ANTOINETTE; NEW TRIAL, A.; RENATA DI FRANCA.

Giafar. The "Barmecide" in MILNER'S romance of that name (*q.v.*).

Giana. The heroine of 'Ravenna' (*q.v.*).

Gianetta. The name of characters in W. S. GILBERT'S 'Dulcamara' (*q.v.*) and 'Gondoliers' (*q.v.*).

Giant of the Mountain (The); or, The Savage, the Shipwrecked, and the Belle of the Period. A pantomime by FREDERICK MARCHANT, Britannia Theatre, London, December 27, 1869.—'The Giant of the Mountains;' a pantomime by J. ADDISON, Britannia Theatre, December 26, 1894.

Gibbet. A highwayman in FARQUHAR'S 'Beaux' Stratagem' (*q.v.*).

Gibbs, Martha. A character in T. and J. M. MORTON'S 'All that Glitters is not Gold' (*q.v.*).

Gibbs, Mrs. [*née* Logan]. Actress, born 1770; daughter of an Irish actor; made her London *début* at the Haymarket on June 18, 1783, as *Sally* in the elder Colman's 'Man and Wife' (*q.v.*). In June, 1787, she appeared, as "Mrs. Gibbs," at the Royalty Theatre, in the rôle of *Miss Biddy* in 'Miss in her Teens.' "She played most of the characters in the serious pantomimes that were performed there, after the interdiction of regular pieces" (Oxberry). She was next engaged by the younger Colman for the Haymarket, whence she went successively to Drury Lane and Covent Garden. It was, however, at the Haymarket and in the younger Colman's pieces that she made most mark. Colman, to whom she was eventually married, is said to have written for her the rôles of *Cicely* in 'The Heir at Law' (1797), *Annette* in 'Blue Devils' (1798), *Grace Gaylove* in 'The Review' (1800), and *Mary* in 'John Bull' (1803)—of all of which she was the original interpreter. William Robson wrote of her, in 1842 ('The Old Playgoer,' 1846): "I allow your Mrs. Gibbs to be a very fine woman, and an excellent actress—but when she was *Mary* [in 'John Bull'] she might have gone into the 'thundering' of the lady you know. She was one of the most interesting and beautiful women on the stage, and the naïve simplicity, pathos, and tenderness with which she filled the character were fully in keeping with the great talent that surrounded her." "Next to Mrs. Jordan," says Oxberry's Dramatic Biography (1826), "Mrs. Gibbs was decidedly the best actress in her line." Among her notable parts were *Katherine* in 'Katherine and Petruccio,' *Nell* in 'The Devil to Pay,' *Miss Sterling* in 'The Clandestine Marriage,' *Kate Hardcastle*, and *Mrs. Candour*. See Genest's 'English Stage,' and Peake's 'Colman Family' (1841).

Gibbs, Mrs. [*née* Graddon]. Vocalist and actress, born near London, 1804; first sang in public at Vauxhall in 1821; was heard in Dublin in 1823; appeared at Drury Lane in October, 1824, as *Susanna* in 'The Marriage of Figaro'; made her American *début* in 1835 at New Orleans; sang at New York in 1836. She gave entertainments in the last-named city in 1855.

Gibby. Footman to Colonel Briton in Mrs. CENTLIVRE'S 'Wonder' (*q.v.*).

Gibney, Somerville. Dramatic writer; author of 'Peggy's Plot' (1893), 'Missing' (1894), 'A Jack of All Trades' (1896), etc.

Gibraltar; or, The Spanish Adventure. A comedy by JOHN DENNIS (*q.v.*), performed at Drury Lane in February, 1705. (2) 'Gibraltar;' a comic opera by ROBERT HOULTON, acted at Dublin in 1784. (3) 'Gibraltar;' an opera bouffe in three acts, founded upon 'La Reine des Halles,' and first performed, with English libretto by ALFRED MURRAY and music by Louis Varney, at the Haymarket Theatre, London, August 6, 1881, with a cast including John Howson, C. W. Garthorne, Loredan, Lytton Grey, Stewart Dawson, Morton Selten, E. Smedley (Yates), T. H. Friend, Miss Emily Thorne, and Miss Kathleen Corri.

Gibson, James Rhind. Actor, born at Aberdeen, 1842, died 1887; made his professional *début* in 1862; played prominent parts at the Prince's, Manchester, 1866-9; was leading actor at Edinburgh (1869-70), Glasgow (1871), and Aberdeen (1872); "starred" in Scotland, 1875-7; made his first appearance in London at the Duke's Theatre, April, 1878, as *Jock Howieson* in 'Cramond Brig;' engaged at the Lyceum, December, 1878.

Giddens, George. Actor, born 1845; after experience in the provinces and America, appeared for the first time in London at the Folly Theatre in August, 1878, as *Jenk* in 'The Idol' (*q.v.*). In the following year he became a member of the company at the Criterion Theatre, where he figured in the original casts of 'Jilted' (1879), 'Betsy' (*Richard Talbot*, 1879), 'Where's the Cat?' (1880), 'Brave Hearts' (1881), 'Butterfly Fever' (1881), 'Flats' (1881), 'Fourteen Days' (1882), 'Little Miss Muffit' (1882), 'Featherbrain' (1884), 'The Candidate' (*Alaric Balfin*, 1884), 'The Man with Three Wives' (1886), 'The Circassian' (*Schamyl*, 1887). During the same period he was seen at the same theatre as *Sim* in 'Wild Oats' (1886), *Squire Chivey* in 'David Garrick' (1886), *Talbot* in 'Our Boys' (1887), and *Caleb Deecie* in 'Two Roses' (1887). Since then he has played in London the following (and other) original parts: *Filippo* in 'Fennel' and *Fred* in 'Nita's First' (Novelty, 1888), *Dr. Glynn* in 'The Balloon' and *Esop* in 'Esop's Fables' (Strand, 1889), *Bracebridge* in 'The Headless Man' (Criterion, 1889), *Mr. Serious* in 'Pamela's Prodigy' (Court, 1891), *Greenwood* in 'The Passport' (Terry's, 1895), *Oliver Brown* in 'Cheer, Boys, Cheer' (Drury Lane, 1895), *Joseph Pinglet* in 'A Night Out' (Vaudeville, 1896), *Terence O'Hagan* in 'The Noble Lord' (Criterion, 1900), *Amos Bloodgood* in 'Are You a Mason?' (Shaftesbury, 1901), and *Simpson* in 'Sporting Simpson' (Royalty, 1902). Other parts which he has played in London are *Dunbilk* in 'Still Waters' (1889),

Tony Lumpkin (1890), *Paragon* in 'Welcome, Little Stranger' (1890), *Grandier* in 'Delicate Ground' (1890), *Spanker* in 'London Assurance' (1890), *Careless* in 'The School for Scandal' (1891)—all at the Criterion:

Giddy Galatea. An "operatic trifle," in one act, written by HENRY EDLIN, composed by Edward Jones, and produced at the Duke of York's Theatre, London, November 15, 1895.

Giddy Goat (The). A farceal play, in three acts, adapted by AUGUSTUS MOORE from Léon Gandillot's 'Ferdinand Le Nocœur' (Théâtre Déjazet, Paris, December 19, 1890); first performed at the Opera House, Weymouth, August 12, 1901, and at Terry's Theatre, London, August 22, 1901, with a cast including James Welch, Miss Beatrice Ferrar, Miss Fanny Brough, etc. See JOSEPH.

Giddy Godiva; or, The Girl that was sent to Coventry. A burlesque by H. CHANCE NEWTON, first performed at Sanger's Amphitheatre, London, October 13, 1883. See GODIVA; LADY GODIVA; LITTLE LADY GODIVA.

Giddy Miss Carmen. A burlesque of Bizet's opera, written by SIDNEY LESTER, with music by A. Austin, J. Crook, J. M. Glover, Scott Gatty, Sidney Jones, M. Lutz, and May Ostlere; Aquarium, Brighton, August 27, 1894.

Giddy Ostend; or, The Absent-minded Millionaire. A vaudeville written by H. CHANCE NEWTON, composed by G. Jacobi, and produced at the London Hippodrome, January 1, 1900.

Giffard, Mary Agnes. Actress; made her London *début* at the Princess's Theatre, December 5, 1871, as *Clara* in 'On the Jury' (*q.v.*). She was in the original casts of Byron's 'Courtship' (1879), Wingfield's 'Mary Stuart' (1880), Calmour's 'Amber Heart' (1887), Jerome's 'Woodbarrow Farm' (1891), etc. She was *Emilia* in 'The Comedy of Errors' at the Strand in 1883.

Gifford, William. Miscellaneous writer, born 1756; died 1826; published annotated editions of the works of Massinger (1805 and 1813), Ben Jonson (1816), and John Ford (1827). His notes to the dramas of James Shirley were utilized by Dyce in his edition of Shirley's works (1833). In his satire, 'The Meviad,' Gifford discusses some of the players of his day.

Gifted Lady (The). A play in three acts, written by ROBERT BUCHANAN in burlesque of Ibsen's dramas, and produced at the Avenue Theatre, London, June 2, 1891, with a cast including W. H. Vernon, H. Paulton, Miss Cicely Richards, Miss Lydia Cowell, and Miss Fanny Brough.

Gil Blas. A comedy by EDWARD MOORE (*q.v.*), founded on the story of Aurora in Le Sage's novel, and first performed at Drury Lane on February 2, 1751, with Garrick in the title part, Mrs. Pritchard as

Aurora, Woodward as *Don Lewis*, Palmer as *Don Felix*, and Yates, Shuter, etc., in other rôles. *Gil Blas* is servant to *Aurora*, who, loving *Don Lewis*, follows him to Salamanca, where she assumes male attire and the name of her brother *Don Felix*. Hence the complications of the plot. An altered version of this play was performed at Covent Garden under the title of 'The Female Adventure' (*q.v.*). See IT IS WELL IF IT TAKES. 'Gil Blas' was the title of a "pantomimic drama" produced at New York in 1802, with Jefferson in the title part. (2) 'Gil Blas at Seventeen, Twenty-Five, and Fifty-Two:' an opera in five acts, produced at the Lyceum Theatre, London, in 1822, with Miss Kelly as *Gil Blas* at seventeen, Pearman as *Gil Blas* at twenty-five, and Bartley as *Gil Blas* at fifty-two. (3) 'Gil Blas:' a play performed at the Victoria Theatre, London, in December, 1838, with Mrs. Hooper in the title part and N. T. Hicks as *Orlando*. See BOY OF SANTILLANE and LITTLE GIL BLAS (Farnie, 1870).

Gilbert, John [real name, Gibbs]. Actor, born at Boston, U.S.A., February 27, 1810; died there, June 17, 1889; began life in a dry-goods store, but in his nineteenth year made successful public appearances in his birthplace at the Tremont Theatre as *Jaffier* and *Sir Edward Mortimer*. This led to his joining the histrionic profession, opening in *Shylock*; but he soon discovered that he had to begin at the beginning. Acting small parts for some time in the Tremont stock company, he next went to the Camp Street Theatre, New Orleans, where he made a hit as an old man in 'The May Queen'—a triumph which decided the general trend of his career. For five years he toured through the States, then returning (in 1834) to the Tremont, Boston, where he remained for another five, playing a large variety of parts. Next he went to the Old Bowery, New York, there appearing in a series of leading characters, after which he was again seen in Boston, successively at the Tremont and the National. In April, 1846, Gilbert went for a change and rest to London, where he was persuaded to appear at the Princess's Theatre, making his *début* as *Sir Robert Bramble* in 'The Poor Gentleman.' He was so much liked that he was engaged for the following season, during which he played many of the old-men rôles in English comedy. His next appearance was at the Park Theatre, New York, where he remained till the burning of the house in 1848. Next came more work at the Old Bowery; then a five years' stay at Philadelphia, followed in 1854 by a return to Boston, at whose new theatre he was employed till 1857. Again he spent five years in Philadelphia, re-appearing in New York in 1862 at Wallack's on Broadway, to which theatre he continued to be attached till 1888. Of his most notable impersonations J. Ranken Towse wrote (in the 'Century' magazine):—"The fame of his *Sir Anthony Absolute* entitles it to be placed at the head of the list. It is difficult to believe that the

choleric old Englishman ever had a better representative. His *Sir Peter Teazle* is a companion piece of almost equal merit, but is distinctly inferior. It is a little deficient in polish. Take *Old Dornton* in the 'Road to Ruin': no more perfect picture of probity, benevolence, and tenderness could be imagined. What a wealth of humour he infused into *Lord Duberty*! His *Lord Ogletby* is another instance of his wide versatility, as is his *Sir Francis Gripe* in the 'Busy-body.' Even more striking is the contrast between his *Master Walter* in the 'Hunchback' and his *Mr. Hardcastle* in 'She Stoops to Conquer.' His *Sir Harcourt Courtly* is as finished a modern portrait as any of the old ones just enumerated. Who would suppose this exquisite was identical with the ruffianly *McKenna* in 'Rosedale,' the fussy old *Brisemouche* in 'A Scrap of Paper,' or the jealous old husband in 'The Guv'nor'?" "He gave," writes William Winter in 'Shadows of the Stage,' "the best performance of *Caliban* that ever was seen in America. One of the best of his achievements was the embodiment of the *Abbé Constantin*, which he gave when his days were nearly ended. . . . He was sometimes a great actor; he was always a correct one." See the "Life" of Gilbert by Howard Carroll.

Gilbert, Mrs. G. H. [Ann Hartley]. Actress, born 1822, at Rochdale, Lancashire; began her career at Bury St. Edmunds as a dancer. In 1846 she married G. H. Gilbert, who was also a dancer on the Norwich Circuit, and in October, 1849, went to America with her husband (who died in New York in 1866). Her *entrée* in the States was made as a dancer at Chicago in 1851. Her *début* as an actress was made at the Cleveland Theatre in the spring of 1857. Later she began at Louisville an engagement, as "first old woman," which lasted till November, 1861, when she went to Wood's Theatre, Cincinnati. Among her parts during this apprenticeship "out West" were *Lady Creamily*, *Mrs. Toodles*, *Mrs. Hardcastle*, *Lady Macbeth*, and small rôles in 'Pocahontas.' Her first appearance in New York was made as the *Baroness* in 'Finesse' (q.v.) in September, 1864, at the Olympic Theatre. There she remained for two seasons, playing such characters as *Mrs. Gamp* and *Betsy Trotwood*, and then migrating to the Broadway Theatre, where she was seen in 1867 as the original representative in America of the *Marquise* in 'Caste' (q.v.). Her membership of Augustin Daly's "company of comedians" began in August, 1869, at the Fifth Avenue Theatre, New York, and continued till Daly's death in 1899. Under his management she sustained the following (and other) original parts:—*Baronne de Cambri* in Daly's 'Frou-Frou' (1870), *Mrs. Vanderpool* in 'Saratoga' (1870), *The Infant Phenomenon* in 'The Savage and the Maiden' (1871), *Mrs. Kemp* in 'Divorce' (1871), *The Todd* in 'Diamonds' (1872), *Margaretta* in 'Madeline Morel' (1873), *Bastienne* in 'Folline' (1874), *Carolina Carval-*

lader in 'The Big Bonanza' (1875), *Dame Elsie* in 'The New Leah' (1875), *Aunt Dorothy* in 'Pique' (1875), *Elizabeth Stark* in 'Lemons' (1877), *Mrs. Bull* in 'Blue Glass' (1877), *Septia* in 'Vesta' (1877), *Mother Hundreds* in 'The Dark City' (1877), *Mrs. Baygiss* in 'Seven-Twenty-Eight' (1883), *Mrs. Lamb* in 'Dollars and Sense' (1883), *Eudoxia Quattles* in 'Love on Crutches' (1884), *Zantippe Babbitt* in 'A Night Off' (1885), *Mrs. Dangery* in 'Nancy and Co.' (1886), *Mrs. Laburnum* in 'The Railroad of Love' (1887), and *Mrs. Sherramy* in 'The Lottery of Love' (1888). While with Daly, Mrs. Gilbert was the first representative in America of *Mrs. Kinpeck* in 'Play,' *Frau Von Harfthal* in 'Dreams,' *Hester Dethridge* in 'Man and Wife,' *Mrs. Mould* in 'Not such a Fool as he Looks,' *Miss Garth* in 'No Name,' *Mrs. Howard* in 'False Shame,' *Miss Champneys* in 'Our Boys,' *Mrs. Gunn* in 'Weak Woman,' etc. Among the other parts in which she figured at the Fifth Avenue may be named *Countess Pompion* in 'Old Heads and Young Hearts,' *Lady Allworth* in 'A New Way to pay Old Debts,' *Mrs. Croaker* in 'The Good-natured Man,' *Lady Duberty* in 'The Heir at Law,' *Lady Wronghead* in 'The Provoked Husband,' *Widow Warren* in 'The Road to Ruin,' *Dame Quickly* in 'The Merry Wives of Windsor,' *Mrs. Candour* in 'The School for Scandal,' *Mrs. Rackett* in 'The Belle's Stratagem,' *Mme. Deschappelles* in 'The Lady of Lyons,' and *Curtis* in 'The Taming of the Shrew.' Mrs. Gilbert accompanied Daly on all his visits to London. See her 'Stage Reminiscences' in *Scribner's* for 1901.

Gilbert, William. Novelist and miscellaneous writer, born 1804, died 1890; was the author of a tragedy in blank verse called 'Morna,' and of an English version of the old libretto of 'Lucia di Lammermoor,' both privately printed ('Dictionary of National Biography'); also of a novel entitled 'Margaret Meadows' (1859), dramatized by Tom Taylor. See MARY WARNER.

Gilbert, William Schwenk. Dramatic writer, born November 18, 1836; author of the following pieces, details of which are given elsewhere in this volume:—'Dulcamara' (1866), 'Allow me to Explain' (1867), 'Highly Improbable' (1867), 'Harlequin Cock Robin' (1867), 'The Merry Zingara' (1868), 'La Vivandière' (1868), 'Robert the Devil' (1868), 'No Cards' (1869), 'The Pretty Druidess' (1869), 'An Old Score' [afterwards 'Quits'] (1869), 'Ages Ago' (1869), 'The Princess' [see 'Princess Ida'] (1870), 'The Gentleman in Black' (1870), 'Our Island Home' (1870), 'The Palace of Truth' (1870), 'A Medical Man' (a comedietta contributed to a book of 'Drawing-room Plays' in 1870), 'Randall's Thumb' (1871), 'A Sensation Novel' (1871), 'Creatures of Impulse' (1871), 'Great Expectations' (1871), 'On Guard' (1871), 'Pygmalion and Galatea' (1871), 'Thespis; or, The Gods Grown Old' (1871), 'Happy Arcadia' (1872), 'The Wicked World' (1873), 'The Realms of

Joy' (1873), 'The Wedding March' [see 'Haste to the Wedding'] (1873), 'Ought We to Visit Her' (1874), 'Charity' (1874), 'Committed for Trial' [see 'On Bail'] (1874), 'Topsy-turvydom' (1874), 'Sweethearts' (1874), 'Trial by Jury' (1875), 'Tom Cobb' (1875), 'Eyes and No Eyes' (1875), 'Broken Hearts' (1875), 'Dan'l Druce' (1876), 'Princess Toto' (1876), 'On Bail' [see 'Committed for Trial'] (1877), 'Engaged' (1877), 'The Sorcerer' (1877), 'The Ne'er-do-weel' [afterwards 'The Vagabond'] (1878), 'H.M.S. Pinafore' (1878), 'Gretchen' (1879), 'The Pirates of Penzance' (1879), 'Patience' (1881), 'Foggerty's Fairy' (1881), 'Iolanthe' (1882), 'Princess Ida' [see 'The Princess'] (1884), 'Comedy and Tragedy' (1884), 'The Mikado' (1885), 'Ruddigore' (1887), 'Brantingham Hall' (1888), 'The Yeomen of the Guard' (1888), 'The Brigands,' a translation (1889), 'The Gondoliers' (1890), 'Rosencrantz and Guildenstern' (1891), 'Haste to the Wedding' [see 'The Wedding March'] (1892), 'The Mountebanks' (1892), 'Utopia, Limited' (1893), 'His Excellency' (1894), 'The Grand Duke' (1896), 'The Fortune-Hunter' (1897), and 'The Fairy's Dilemma' (1904); author, also, with G. A. A. Beckett, of 'The Happy Land' (1873), and, with H. J. Byron, F. C. Burnand, and R. Reece, of 'The Forty Thieves' (1878). Twenty-six of the above-named pieces are included in the three series of 'Original Plays' published in 1876, 1881, and 1895 respectively. To the first of these volumes 'Iolanthe' has since been added (1902). 'Original Comic Operas,' containing eight of the libretti, was published in 1890, in which year the author's 'Songs of a Savoyard' also saw the light. W. S. Gilbert was at one period dramatic critic of the *Illustrated Times*. See the autobiography contributed by him to the *Theatre* magazine for April, 1883; also 'Illustrated Interviews' (1893), 'The Savoy Opera,' by Percy Fitzgerald (1894), Lawrence's 'Sir Arthur Sullivan' (1899), and W. Archer's 'English Dramatists of To-Day' (1882), and 'Real Conversations' (1904). See, further, MR. MIKADO and WRECK OF THE PINAFORE.

Gilberte. The heroine of the various versions of MEILHAC and HALÉVY'S 'Frou-Frou' (*q.v.*).

Gilchrist, Constance. Actress; born 1865; made her professional *début* in 1873 at Drury Lane as *Princess of the Mushrooms* in 'Jack in the Box.' In 1874 at the Adelphi Theatre she played Harlequin in the pantomime by juveniles called 'The Children in the Wood' (*q.v.*). She was afterwards engaged at the Gaiety Theatre, where she was the original representative of *Tiddy-widdi* in 'Gulliver' (1879), *Montgiron* in 'The Corsican Brothers and Co.' (1880), *Abdallah* in 'The Forty Thieves' (1880), *Polly* in 'Bubbles' (1881), *Maid Marian* in 'Little Robin Hood' (1882), *Anne* in 'Blue Beard' (1883), *Miranda* in 'Ariel' (1883), etc. She was also seen there as *Libby* in 'The Mighty Dollar' (1880), and as *Florence* in 'Captain Cuttle' (1880).

Gilded Age (The). A play by GEORGE DINSMORE, adapted from the story so named by Mark Twain and C. Dudley Warner, and first performed at the California Theatre, San Francisco, in 1873, with J. T. Raymond as *Colonel Mulberry Sellers*. Miss Ada Rehan has played *Laura Hawkins* in this piece in America.

Gilded Fool (A). A play by HENRY GUY CARLETON, Opera House, Providence, September 1, 1892; Fifth Avenue Theatre, New York, November 7, 1892.

Gilded Youth. A drama in four acts, by Sir CHARLES YOUNG, first performed at Brighton, September 30, 1872.—'A Gilded Youth:' a play by CHARLES TOWNSEND, performed in U.S.A.

Gilderoy. (1) A play by WILLIAM BARRYMORE, produced at the Coburg Theatre, London. (2) A drama in two acts, by W. H. MURRAY (*q.v.*), first performed at Edinburgh on June 25, 1827, with Pritchard in the title part, Denham as *Walter Logan*, J. R. Anderson as *Carbine*, Mackay as *Jock Muir*, Miss M. Murray as *Janet*, etc.; produced at New York in 1828, with H. Wallack in the title part and Mrs. Wallack as *Jessy Logan*; revived at the Marylebone Theatre in 1871.—A play called 'Gilderoy, the Bonnie Boy' was performed at Bath in May, 1829.—'Gilderoy' is said to have been a notorious freebooter in the Highlands of Perthshire, who, with his gang, for a considerable time infested the country, committing the most barbarous outrages on the inhabitants. He was at last hanged" (Genest).

Gildon, Charles. Dramatic and miscellaneous writer, born 1665, died 1724; author of the following plays:—'The Roman Bride's Revenge' (1697), 'Phaethon' (1698), 'Love's Victim' (1701), and 'The Patriot' (1703), all of which see; author, also, of an adaptation of 'Measure for Measure' (*q.v.*) (1700), and of 'The New Rehearsal; or, Bays the Younger, containing an Examen of Mr. Rowe's Plays' (1714-15); part author, with John Dennis (*q.v.*), of 'A New Project for Regulating the Stage' (1720). To Gildon are attributed an edition, brought down to date, of Langbaine's 'Dramatick Poets' (1698-9), 'A Comparison between the Two Stages' (1702), and a 'Life of Mr. Thomas Betterton' (1710). See Cibber's 'Apology,' 'Biographia Dramatica' (1812), Genest's 'English Stage' (1832), and Lowe's 'Theatrical Literature' (1888).

Giles. The name of characters in BICKERSTAFF'S 'Maid of the Mill' (*q.v.*) and REYNOLDS' 'Blind Bargain' (*q.v.*).

Giles Corey, Yeoman. A drama by E. W. PRESBREY and MARY E. WILKINS, first performed at the Hollis Street Theatre, Boston, U.S.A., by the Theatre of Arts and Letters, April 1, 1893; first represented in New York at Palmer's Theatre, April 18, 1893, with Mrs. Agnes Booth and Eben Plympton in the principal parts—those of a woman and a man accused of, and sentenced to death for, witchcraft.

Giles Scroggini. A dramatic piece by MARK LEMON (*q.v.*), produced at the Olympic Theatre, London, in 1841-4.

Gilfert, Charles. Musical composer, executant, and conductor; born 1787, died 1829; began life in the orchestra at the Park Theatre, New York; in 1813 became one of the managers of the Commonwealth Theatre in that city; was the first director of the Bowery Theatre (October, 1826), but failed to conduct it with pecuniary success.—His wife, a daughter of J. G. Holman (*q.v.*), after figuring at the Haymarket Theatre, made her American *début* at the Park Theatre, New York, in October, 1812, as *Lady Townley*. Her last appearance took place in New York in July, 1831, when she was seen as *Constance* and *Mrs. Haller*. She died a few months later. "With every grace of mind and person, she for many years ranked as the first actress in America in high comedy, and her merit in tragedy was nearly as great" (J. N. Ireland).

Gilflory, Mrs. Gen'l. A character in WOOLF'S 'Mighty Dollar' (*q.v.*).

Gill, William. American dramatic writer; author of 'A Fatted Calf' (1895), afterwards 'My Boys', 'Miss Blythe of Duluth', 'The New Humpty Dumpty', 'Our Goblins', 'Our Governess', 'The Rising Generation', 'The Seven Ages', 'That Sister of his', etc.; also, part author, with F. G. Maeder (*q.v.*), of 'My Sweetheart' (*q.v.*); with R. Fraser, of 'Six of One and Half a Dozen of the Other' and 'Such is Life'; with H. A. Dixey, of 'Adonis', 'The Alderman', and 'Arcadia'; and, with R. Fraser and H. G. Donnelly, of 'By the Sad Waves' (1898).

Gillette. A comic opera in three acts, music by Audran, libretto by MM. Chivot and Duru, first performed at the Bouffes Parisiennes in November, 1882; first played in England, with libretto by H. SAVILE CLARKE, at the Royalty Theatre, London, on November 19, 1883, with Walter Browne as *Count Raymond*, F. Kaye as *King René*, W. J. Hill as *Griffard*, Miss Kate Santley as *Gillette*, Miss Kate Munroe as *Rosita*, and Miss Maud Taylor as *Oliver*. The story is founded, like 'All's Well that Ends Well' (*q.v.*), upon Boccaccio's tale of Gillette de Narbon.

Gillette, William. Actor and dramatic writer, born at Hartford, Connecticut, 1857; joined the histrionic profession in 1877. His first play, apparently, belongs to 1879—'The Professor's Wooing.' That was followed by 'Esmeralda' (with Mrs. Hodgson Burnett, 1882), 'Held by the Enemy' (1886), 'A Legal Wreck' (1888), 'All the Comforts of Home' (with H. Duckworth, 1891), 'Ninety Days' (1893), 'The Secret Service' (1896), 'Because She Loved Him So' (1898), and 'Sherlock Holmes' (with Sir A. C. Doyle, 1901). William Gillette is the author, also, of a libretto founded on Haggard's 'She,' and of adaptations from the French and German. As an actor he has been seen in England in his own productions—

'Secret Service' (1897), 'Too Much Johnson' (1898), and 'Sherlock Holmes' (1901).

Gillian. The students' landlady in FLETCHER'S 'Chances' (*q.v.*). See LANDLADY.

Gillies, Robert Pearse. Miscellaneous writer, born 1788, died 1853; translated a play named 'Guilt; or, The Anniversary,' from the German of A. G. A. Muellner (1819).

Gilliflower, Adonis. The hero of PHIPPS'S 'My Very Last Proposal' (*q.v.*).

Gilliland, Thomas, published in 1804 'A Dramatic Synopsis, containing an essay on the political and moral use of a theatre; involving remarks on the dramatic writers of the present day, and strictures on the performers of the two theatres;' also, in 1803, 'The Dramatic Mirror' (*q.v.*). See LOWNDES' 'Bibliographer's Manual' and Lowe's 'Theatrical Literature.'

Gilmore, Frank. Actor; was in the original casts of 'Joseph's Sweetheart' (1888), 'Captain Swift' (*Harry Seabrook*, 1888), 'That Doctor Cupid' (1889), 'Miss Tomboy' (*Tom Fashion*, 1890), etc.

Gimblet. A character in SELBY'S 'Ask no Questions' (*q.v.*).

Gin. A dramatic version by GEORGE ROBERTS of Zola's 'L'Assommoir' (*q.v.*), Victoria Theatre, London, March 27, 1880.

Gin, Queen. See DEPOSING AND DEATH OF QUEEN GIN.

Ginger, Captain. The leading male character in H. J. BYRON'S 'Weak Woman' (*q.v.*).

Gioconda (La). An opera, music by Ponchielli, libretto by Boito, Covent Garden Theatre, May 31, 1883; Metropolitan Opera House, New York, December 20, 1883; performed, with libretto translated and adapted by HENRY HERSEE, Grand Opera House, New York, June 1, 1893.—*La Gioconda*; or, 'The Actress of Padua': a "revised version" of VICTOR HUGO'S 'Angelo [*q.v.*]; or, The Actress of Padua,' first acted under this title, New Orleans, January 21, 1894.

Giordano. A tragedy by JAMES LAWSON, produced at New York in November, 1828.

Giovanna, The Lady. The heroine of TENNYSON'S 'Falcon' (*q.v.*).

Giovanni, Don. See DON GIOVANNI and LITTLE DON GIOVANNI.

Giovanni in London; or, The Libertine Reclaimed. An operatic extravaganza in two acts, by W. T. MONCRIEFF, first performed at the Olympic Theatre, London, December 26, 1817, with Mrs. Gould as the *Don*, and R. Keeley as *Leporello*. Later, the *Don* was played by Mme. Vestris, who made a great success in the character. The piece was first performed in America at New York in March, 1827, with Mrs. Hackett as *Giovanni*. It was

played so lately as 1844 at the Victoria Theatre, London. Among the characters are *Finikin, Popinjay, Squalling Fanny, Mrs. Leporello, Mr. and Mrs. Drainemdry, and Mr. and Mrs. Porous*. 'Giovanni in New York' was seen in that city in 1841, with Mrs. Thorne as the *Don*. 'Giovanni in Gotham' was brought out in New York in 1842, with Mrs. Timm as the *Don*.

Gip. A character in READE'S 'Wandering Heir' (*q.v.*).

Gipsies (The). A comic opera in two acts, adapted by C. DIBDIN from Favart's 'La Bohémienne,' and first performed at the Haymarket Theatre in August, 1778. — 'Gipsies': an operetta in one act, words by BASIL HOOD, music by Wilfred Bendall, Prince of Wales's Theatre, London, October 25, 1890.

Gipsy (The). A play in one act, by CHARLES HANNAN, Theatre Royal, Kidderminster, May 6, 1901.

Gipsy Earl (The). A drama in four acts, by GEORGE R. SIMS, first performed at the Adelphi Theatre, London, August 31, 1898, with Fred Terry in the title part (*Pharaoh Lee*, really *Lord Trevannion*), Miss Julia Neilson as *Naomi Lovell* (really *Miss Roy*), and other parts by G. Hipplesley, E. Maurice, H. Nicholls, W. Mollison, Miss Keith Wakeman, Miss S. Fairbrother, Mrs. Henry Leigh, Miss Marriott, etc.

Gipsy Farmer (The). A drama in two acts, by J. B. JOHNSTONE (*q.v.*), performed at the Surrey Theatre in 1844.

Gipsy Gabriel. A comic opera in three acts, libretto (founded on the opera of 'Guy Mannering') by WALTER PARKE and WILLIAM HOGARTH, music by Florian Pascal, Bradford, November 3, 1887.

Gipsy Jack. (1) An extravaganza by W. T. MONCRIEFF, performed at the Coburg Theatre, London. (2) A drama in four acts, by HENRY BEDFORD, first performed at the Victoria Theatre, Burnley, August 5, 1899, with the author in the title part; Morton's Theatre, Greenwich, January 22, 1900.

Gipsy King (The); or, The Perilous Pass of the Cataract. A romantic drama in three acts, by J. BOSWORTH, first performed at the Queen's Theatre, London, May 25, 1837.

Gipsy Prince (The). A comic opera in two acts, words by THOMAS MOORE, music by Kelly, first performed at the Haymarket Theatre in July, 1801.

Gipsy Queen (The). A play in one act, founded on 'The Hunchback of Notre Dame,' West London Theatre, June 23, 1838.

Gipsy's Vengeance (The). The title given to an English version of 'Il Trovatore,' produced at New York in 1858.

Gipsy's Warning (The). An opera in three acts, libretto by LINLEY and PEAKE, music by Jules Benedict (*q.v.*), Drury Lane Theatre, April 19, 1838; performed in New York in 1841.

Giralda; or, The Siege of Harlech. A tragedy by JOHN JACKSON, performed at Dublin in 1777, and at Covent Garden in May, 1778 (under the title of 'The British Heroine').

Giralda, ou la Nouvelle Psyche. An opera, libretto by SCRIBE and music by Adolphe Adam (Opéra Comique, Paris, 1850), of which several dramatic adaptations have been produced in England: (1) 'Giralda; or, The Invisible Husband,' produced at the Olympic Theatre, London, September 12, 1850, with Mrs. Stirling as *Giralda*, Leigh Murray as *Don Manuel* (her husband), W. Farren as *Don Phillip*, G. Cooke as *Don Japhet*, Mrs. Leigh Murray as the *Princess of Arragon*, H. Compton as *Piquillo* (the miller), etc. (2) 'Giralda; or, The Miller's Wife,' written by BENJAMIN WEBSTER, and produced at the Haymarket Theatre, September 16, 1850, with Miss Fitzwilliam as the heroine, E. Wright as *Gil* (the miller), P. Bedford as *Don Japhet*, etc. (3) 'Gerald; or, The Invisible Husband,' performed at the City of London Theatre, October 19, 1850, with Miss E. Clayton as the heroine, E. F. Saville as *Pillan*, W. Searle as *Don Japhet*, etc. (4) 'Giralda; or, Which is my Husband?' produced at the Grecian Saloon, October 25, 1850.—Adam's opera, with an English libretto by ARTHUR BAILDON, was produced by Carl Rosa at the Lyceum Theatre, London, September 21, 1876, with Miss Ida Corani as the heroine, Miss Josephine Yorke as the *Queen*, H. Nordblom as *Don Manuel*, F. H. Celi as the *Prince of Arragon*, C. Lyall as *Ginés*, and Aynsley Cook as *Don Japhet*.—'Giralda; or, Love and Mystery,' was produced at New York, with Mrs. Skerratt as *Giralda*, George Jordan as *Don Manuel*, W. E. Burton as *Gil*, and Lester Wallack as the *King*. See also DARK NIGHT'S WORK; MAID OF THE MILL; MANTEAUX NOIRS.

Girardin, Madame de. See ANGEL OR DEVIL; BETTY MARTIN; KERRY.

Girl from Chili (The). A three-act farcical comedy, by WM. L. ROBERTS, originally produced at Burt's Theatre, Toledo, O., December 25, 1898.—'The Girl from Frisco,' a musical comedy in three acts, written by MYRON LEFFINGWELL, Ballston Spa, New York, October 4, 1897.

Girl from Kay's (The). A musical comedy in three acts, written by "OWEN HALL," "ADRIAN ROSS," etc., and composed by Cecil Cook and others; produced at the Apollo Theatre, London, November 15, 1902, with Miss Ethel Irving in the title part (*Winnie Harborough*), and other characters by Miss Kate Cutler, Miss Letty Lind, Miss M^{rs} Wellington, Miss E. Snyder, Miss K. Gordon, W. Garden, Louis Bradford, Aubrey, W. Cheesman, F. Emney, and *duo* of *duo*in.

Girl of the Mill (The). A farce in three acts, written by Miss F. de la *Princesse* of *Princesse* Feydeau (Paris, 1838), and produced at the Lyceum Theatre, New York, October 4, 1897.

Haven, Ct., August 24, 1899; Criterion Theatre, New York, August 29, 1899; Criterion Theatre, London, March 20, 1902, with Miss Beatrice Ferrar in the title part (*Praline*), H. Standing and E. W. Garden as *General* and *Dr. Petitpont*, Miss R. Erskine as *Madame Petitpont*, and other parts by Mrs. E. Saker, E. M. Robson, W. Wyes, etc.

Girl from Paris (The). A musical farce in two acts, book by GEORGE DANCE, music by Ivan Caryll, and orchestration by George Hayes, performed in America at the Herald Square Theatre, New York, December 8, 1896. See GAY PARISIENNE.

Girl from Up There (The). An extravaganza in three acts, libretto by HUGH MORTON, music by Gustav Kerker, produced in New York at the Herald Square Theatre, January 7, 1901, with Miss Edna May in the title part (*Olya*), Miss Virginia Earle as *Phrynette*, and other parts by Farren Soutar, H. Davenport, etc.; produced at the Duke of York's Theatre, London, April 23, 1901, with Miss May, Miss Earle, F. Farren, and H. Davenport in their original rôles.

Girl Graduate (A): an Idyll of Commem. A comediotta in one act, by EDWARD ROSE, New Theatre, Oxford, June 28, 1886.

Girl he Left Behind him (The). A "variety" in one act, "conveyed from the French by Delacour Daubigny" (G. R. SIMS), the music by Max Schroeter, first performed at the Vaudeville Theatre, London, on November 28, 1881, with J. R. Craufurd as *Tom Tarpaulin*, Thomas Thorne as *Peter Popcorn*, and W. Lestocq and Miss Kate Phillips in other parts.—'The Girl he Left Behind him' is the sub-title of BURNAND'S 'On the Rink' (*q.v.*).

Girl I Left Behind me (The). (1) A play by JOHN OXENFORD, first performed at the Olympic Theatre, London, on November 2, 1864. See FIRST AFFECTIONS. (2) A play by DAVID BELASCO and FRANKLIN FYLES, first performed January 6, 1893, Sadler's Wells, London; produced at the National Theatre, Washington, January 16, 1893; produced at the Empire Theatre, New York, January 23, 1893; produced at the Adelphi Theatre, London, April 13, 1895, with W. Terriss as *Lieutenant Hawkesworth*, Miss Millward as *Kate Kennion*, and other parts by F. H. Macklin, C. Fulton, W. L. Abington, E. W. Gardiner, etc.

Girl I Love (The). A play by E. BARNES, performed in U.S.A.

Girl in Style (The). A farce by Mrs. SCOEN, first performed at Covent Garden on December 6, 1786.

Girl of my Heart (The); or, Jack Ashore. A drama in four acts, by HERBERT LEONARD, Surrey Theatre, London, December 21, 1896. *Billette is v.*

Girl up to Date (The). A play by EILIE NORWOOD, first produced at Schenectady, New York, by an actor he has been, 1895. See NOBLE A: his own productions—

Girl Wanted. (1) A farcical comedy in three acts, by R. N. STEPHENSON, Fourteenth Street Theatre, New York, January 6, 1895. (2) A play by FRANK BUSH, performed in U.S.A.

Girl with a Temper (A). A play by ALFRED HENNEQUIN and JOSEPH A. JESSEL, Pottsville, Pa., May 4, 1893; People's Theatre, New York, May 17, 1893.

Girl's Way (A). A play by Miss MARSDEN, performed in U.S.A.

Girls (The). A comedy in three acts, by H. J. BYRON (*q.v.*), first performed at the Vaudeville Theatre, London, on April 19, 1879, with Miss Kate Bishop as *Mabel Clench*, Miss M. Illington as *Clara Merton*, Miss S. Larkin as *Mrs. Clench*, Miss Cicely Richards as *Jane*, H. Howe as *Josiah Clench*, D. James as *Plantagenet Potter*, T. Thorne as *Tony Judson*, C. W. Garthorne as *Lord Aspland*; played in the English provinces in 1879, with J. C. Cowper as *Potter* and Pitt as *Judson*.

Girls and Boys: a Nursery Tale. A comedy in three acts, by A. W. PINERO (*q.v.*), first performed at Toole's Theatre, London, on October 31, 1882, with J. L. Toole as *Solomon Prothero*, J. Billington as *Josiah Papworth*, E. D. Ward as *Mark Avory*, Miss Ely Kempster as *Jenny Kibble*, Miss Myra Holme as *Gillian West*, and other parts by Miss E. Johnstone, E. W. Garden, G. Shelton, and Miss Nelly Lyons. *Mark* and *Gillian* fall in love, but, *Papworth* (who has adopted *Mark*) disapproving of the alliance, *Gillian* agrees to marry *Solomon*. In the end *Mark* and *Gillian* come together again, and *Solomon* marries *Jenny*. The comedy was first performed in America at Daly's Theatre, New York, November 5, 1883, with J. Lewis as *Prothero*, C. Fisher as *Papworth*, and Miss Ada Rehan as *Jenny Kibble*.

Girls of the Period (The). A "musical folly" by F. C. BURNAND, produced at Drury Lane, February 25, 1869.

Girls will be Girls. A musical comedy in three acts, written by FLORENCE LYNDALE, composed by Arthur Gatburn and Herbert Sydney; Royalty Theatre, Llanelly, March 19, 1900.

Giroflé - Giroflá. An opera bouffe, libretto by Leterrier and Vanloo, music by C. Lecocq (Brussels, March, 1874), produced at the Opéra Comique Theatre, London, June 6, 1874; performed, with an English libretto by CLEMENT O'NEIL and CAMPBELL CLARKE, Philharmonic Theatre, London, October 3, 1874, with Miss Julia Mathews in the title rôles, Miss Jenny Pratt as *Paquita*, Miss Everard as *Aurora*, W. H. Fisher as *Marasquin*, E. Rosenthal as *Mourzouk*, E. W. Garden as *Don Bolero*, etc.; performed in the English provinces in 1879, with Miss Catherine Lewis in the title part, Miss Alice Cooke as *Paquita*, M. Robson as *Bolero*; revived at the Garden Theatre, New York, with libretto revised by M. C. WOODWARD and J. C. GOODWIN,

and with Miss Lillian Russell and C. Hayden Coffin in the cast.

Girola. The heroine of PAULTON and BUCALOSSI'S 'Manteaux Noirs' (*q.v.*).

Girouette. A musical comedy in three acts, adapted by ROBT. STOEPEL and FRED WILLIAMS from Coedes, D'Ennery, and Bocage, and first performed in New York at Daly's, April 13, 1882, with Signor Montegriffe, Miss May Fielding, etc., in the cast.

Giselle, ou les Willis. A ballet with a plot adapted by THÉOPHILE GAUTIER from Heinrich Heine, and music by Adolphe Adam, Grand Opera, Paris, July, 1841; Olympic, New York, November, 1841; Her Majesty's Theatre, London, March, 1842. See **WILIS (THE)**; OR, **THE NIGHT DANCERS.** (2) 'Giselle and the Phantom Night Dancers:' a pantomime by F. FENTON and W. R. OSMAN, first performed at the Victoria Theatre, London, on December 26, 1863, with Miss Ada Harland as *Giselle*, Miss R. Farren as *Hymen*, Miss Elise Holt as *Cupid*, Miss Maria Daly as *Hilarion the Hunter*, J. B. Johnstone as *Minos*, G. Yarnold as *Peterkin*, etc. (3) 'Giselle; or, The Sirens of the Lotus Lake:' a burlesque by HENRY J. BYRON, produced at the Olympic Theatre, London, on July 22, 1871, with Miss E. Farren as *Giselle*, Miss Rose Behrend as *Albert*, Miss Marie O'Berne as *Bertha*, E. W. Garden as the *Duke of Silesia*, George Belmore as *Fridotin*, etc.

Giisippus. A drama by GERALD GRIF-FIN (*q.v.*), first performed at Drury Lane Theatre, London, on February 23, 1842, with W. C. Macready in the title rôle, J. R. Anderson as *Fulvius*, Miss Faucit as *Sophronia*, Elton as *Pheax*, and Hudson as *Chremes*; first performed in America at the Park Theatre, New York, September, 1844, with J. R. Anderson in the title part. It was revived at the City of London Theatre at Easter, 1852, with Charles Pitt in the title part; at the Surrey Theatre, London, in 1855, with Clarence Holt in the title part, W. H. Hallatt as *Fulvius*, and Miss Carrie Hope as the heroine. For accounts of the play and its production, see Macready's 'Diary,' Sir T. Martin's 'Helena Faucit,' and Anderson's 'An Actor's Life.' 'The play,' says Sir T. Martin, "was undoubtedly a work of youthful genius, which deserved a longer theatrical life."

Gismonda. A play in four acts, by VICTORIEN SARDOU, an English version of which was produced at the Fifth Avenue Theatre, New York (1894-5), with Miss Fanny Davenport in the title part.

Gitana (La). (1) A drama, in prologue and three acts, by EDWARD TOWERS, Pavilion Theatre, London, April 15, 1876. (2) An opera in two acts, libretto by LESLIE MORETON, music by Stephen Philpots, Theatre Royal, South Shields, November 22, 1895; Parkhurst Theatre, London, March 10, 1896.

Gitanilla (The); or, **The Children of the Zincali.** A drama in three acts,

by J. CRAWFORD WILSON, first performed at the Surrey Theatre, London, October 22, 1860, with Miss Page as *Camilla* (the Gitanilla), W. Creswick as *Pedro* (Count of the Zincali), and other parts by Charles Rice, J. F. Warden, Miss Jenny Bellair, etc.

Give a Dog a Bad Name. (1) A farce in one act, by G. H. LEWES (*q.v.*), first performed at the Lyceum Theatre, London, April 13, 1854, with Frank Matthews, Charles Mathews, and Miss M. Oliver in the chief parts. (2) A drama in two acts, by LEOPOLD LEWIS, first performed at the Adelphi Theatre, London, on November 18, 1876, with a cast including S. Emery, W. Terriss, Miss Cicely Nott, and Miss Rose Coghlan.

"Give Isaac the nymph who no beauty can boast." First line of a song in SHERIDAN'S 'Duenna' (*q.v.*)—

"And though in her cheeks I no dimples should see,
Let her smile—and each dell is a dimple to me."

Give me my Wife. A farce in one act, by W. E. SUTER (*q.v.*), first performed at the Grecian Theatre, London, June 13, 1859, with a cast including Miss H. Coveney.

"Give me the dear little creatures." First line of a song in 'Brother and Sister.'

Glad Tidings. A drama, in a prologue and five acts, by JAMES WILLING and FRANK STAINFORTH; Standard Theatre, London, August 29, 1883.

Gladiator (The). A tragedy by ROBERT M. BIRD, produced at the Park Theatre, New York, in September, 1831, with Forrest as *Spartacus*, T. Placide as *Florus*, and Mrs. Wallack as *Julia*; first performed in England at Drury Lane, October 17, 1836, with Forrest as before, Mrs. Hooper as *Julia*, Miss Huddart as *Senona*, Brindal as *Florus*, and other parts by Bartley, Duruset, Cooper, Warde, etc.—'The Gladiator' was the title of the Italian version of M. Soumet's play, in which Signor T. Salvini appeared at Drury Lane in May, 1875.—'The Gladiators:' a play adapted by T. B. BANNISTER, Theatre Royal, Cardiff, June 5, 1893.

Gladys. A comedy in three acts, by ARTHUR LAW, first performed at the Strand Theatre, London, December 1, 1886.

Glamour. A comic opera in three acts, libretto by H. B. FARNIE and ALFRED MURRAY, music by William Hutchinson; Theatre Royal, Edinburgh, August 30, 1886.

Glance at New York (A). See **NEW YORK** in 1848.

Glaphyra, in CUMBERLAND'S 'Arab,' loves *Herodian*, and is beloved by *Alcanor* (*q.v.*).

art.

Glaphorce of Henry. Dramatic writer; author of 'The Wits and Parthenia' and 'Albertus' acted 'on a plain,' printed in 1639; and of 's.' Miss Fæder, 'Wit in a Constablied her part, ies' Privilege,' printed

in 1640. Other plays ascribed to him in the Stationers' Register (1653 and 1660) are 'The Duchess of Ferrandina,' 'The Vestal,' 'The Parricide' (thought to be identical with 'Revenge for Honour'), and 'The Noble Trial' (probably the same as 'The Lady Mother'). Nothing is known of Glapthorne's life, save that he dedicated a play to Strafford and a poem to his "noble friend," Richard Lovelace. His 'Plays and Poems' were "first collected" and published, with a memoir, in 1874. See, also, Bullen's 'Old English Plays' and the tenth volume of 'The Retrospective Review.' "Glapthorne's metaphors, taken from the world of flowers and from natural phenomena in general, pleasingly relieve," says A. W. Ward, "the commonplace character of his ideas. In no other respect is he worthy of being singled out from the crowd of contemporary dramatists" ('English Dramatic Literature').

Glaser, Lulu. Actress and vocalist; has played leading parts in America in 'The Merry Monarch,' 'Erminie,' 'The Devil's Deputy,' 'The Chieftain,' 'Half a King,' 'The Little Corporal,' etc.

Glasgow. The early history of the stage in this city was like that of the stage in all other Scottish communities—a continuous struggle against popular and official prejudice. So early as 1595 the local Kirk Session is found crusading against "vain plays," and in 1670 the local magistrates interdict the "running through the streets" of "strolling stage players." In 1752 a wooden booth was erected in the Castle Yard specially for theatrical performances, and among those who appeared in it was West Digges (*q.v.*). Before the year was out, however, the building was completely destroyed by a mob of fanatics, inspired by the eloquence of Whitefield. In 1764 a more substantial structure was erected in Grahamstown, just outside the city boundaries, and, though it was set fire to by some zealots—the stage properties and costumes being quite destroyed—it was nevertheless opened on the advertised day, with Mrs. Bellamy (*q.v.*) in 'The Citizen' and 'The Mock Doctor.' The managers were Beatt and Love, who held sway for four years, followed in 1768 by Williams, in 1772 by West Digges, and in 1773 by Ross, the comedian. Next came Tate Wilkinson (*q.v.*), who would have been succeeded in 1780 by Bland, Mills, and John Jackson (*q.v.*), had not the theatre been burned down in that year. The house was not rebuilt, the next theatre established in Glasgow being that which was set up by Jackson alone in St. Enoch's Croft (afterwards Dunlop Street) in 1782, at the cost of over £3000. Jackson was manager of the Edinburgh Theatre also, and for the first few years of his reign the Dunlop Street performances in billiard-rooms were furnished by the same band of players, by whom the travellers were supported. In 1785 came actor he L., and in 1790 King and his own products the

latter year Jackson became bankrupt, and Stephen Kemble took the reins, which he relinquished in 1799 to Jackson, who had meanwhile retrieved his ill fortunes and acquired a partner (Francis Aiken). In 1804 Master Betty came to Dunlop Street, which was destined, however, soon to have a serious rival—namely, a much larger and handsomer theatre erected in Queen Street, at the cost of over £18,000. This was opened in April, 1805, by Jackson and Aiken, who had been accepted as lessees. Jackson died shortly after, and the Dunlop Street house was then sold to Andrew Thomson, a merchant, for commercial purposes mainly. Aiken's place at Queen Street was taken by an actor named Rock, who was followed by one Beaumont, the resident company then including Fanny Kelly, Mrs. Glover, Mrs. Orger, Wewitzer, and Oxberry. Miss Davison had been seen here in 1805; in 1807 came George Frederick Cooke, Jack Bannister, and R. W. Elliston; and in 1808, Charles Mayne Young and Richard Jones. In 1810 Bartley and Trueman became managers, followed in 1812 by Montgomerie, under whose auspices Charles Kemble and W. C. Macready figured. Montgomerie was succeeded in 1814 by Harry Johnstone, who brought Edmund Kean there in 1815 and Miss O'Neil in 1818 (in which year the theatre was for the first time lighted with gas). All this time part of the Dunlop Street house had been used for miscellaneous performances, and in 1821 J. H. Alexander undertook its direction. In 1823 the Queen Street Theatre had two lessees in succession—Taylor and Byrne—and Liston was seen for the first time. A second theatre, called the Caledonian, was now opened in Dunlop Street, by one Kinloch. In 1825 it lacked a tenant, and Alexander offered himself. He had, however, been anticipated by Frank Seymour, stage manager at Queen Street. Nothing daunted, Alexander hired a large room in the basement of the building, and set up rival performances. Byrne, meanwhile, had had to leave Queen Street, and Seymour now took his place. It was not for long, for in January, 1829, the theatre was burned to the ground. Seymour thereupon opened a playhouse which had been built for him in York Street, and Alexander responded by drawing public attention to his considerable enlargement of the original Dunlop Street Theatre. Among the successive "stars" at that house were Vandenhoff, T. P. Cooke, and Mackay (1829), H. F. Lloyd (1830), Charles Mathews the younger (1836), Mrs. Nesbitt (1835), and Charles Kean (1842). In the last named year D. P. Miller began theatrical representations in a wooden building, called the Adelphi, which he had erected on the Green. Phelps played there in 1843. In that year Edmund Glover (*q.v.*) and Miss Faucit first appeared in Dunlop Street, where, in 1844, Miss Laura Addison was in the stock company. The following year saw both the opening and the destruction by fire of the City Theatre, which J. H.

Anderson, the Wizard of the North, had built in proximity to the Adelphi. During its short career its boards were trodden by Sims Reeves, Mrs. Fitzwilliam, and Barry Sullivan. The year 1845 was notable for the first appearance of a touring company in Glasgow. This was the Haymarket troupe, which included Holl, Brindal, Tilbury, Howe, Mrs. Humby, and Miss Julia Bennett. Miss Cushman also appeared in Dunlop Street in 1845. In 1848 the Adelphi was destroyed by fire, and Calvert, who had been its manager, built a brick theatre, which he called the Queen's. Yet another playhouse was opened in Glasgow in 1849, and that was the Prince's in West Nile Street, built by Edmund Glover out of the profits of his Jenny Lind concerts. Here Glover figured in a round of characters, Tom Powrie being the most prominent member of his company. In 1851 J. H. Alexander died, and the management of Dunlop Street was essayed by Mercer Simpson of Birmingham, who introduced J. B. Buckstone, E. Wright (of the London Adelphi), and Miss Glyn, to the local public. Simpson, however, soon gave up the business, making way, in October, 1852, for Edmund Glover, by whom the house was conducted with conspicuous success until his death in October, 1860. During those eight years he was seen in many parts, and under his *régime* first appearances in Glasgow were made by Mrs. Seymour (1855), J. L. Toole (1855), Miss Herbert (1855), Miss Carlotta Leclercq (1857), the Wigans (1859), B. Webster (1860), and Henry Irving (1860). Subsequent *débuts* of this kind were those of John Drew the elder (1861), John Brougham (1862), and Charles Calvert (1862). On January 31, 1863, the theatre was burned down, and with it ended the theatrical glories of Dunlop Street. In 1867 there was erected in the Cowcaddens a Colossus Music Hall, which, in June, 1869, was transformed into a "Theatre Royal," under the management of William Glover (*q.v.*) and E. J. Francis. This building, also, fell a victim to the "devouring element" in 1879. It was speedily rebuilt. Meanwhile, another theatre had been erected in the Cowcaddens, and christened the "Prince of Wales's;" it is now (1903) called the Grand. The Gaiety was built in 1873 by Charles Bernard (*q.v.*), who managed it for some years. It is now used as a music-hall. In addition to the Royal and the Grand, the Glasgow theatres now (1903) include a Royalty, a Princess's, a Lyceum (Govan), and a King's. For a sketch of the history of the Glasgow playhouses down to 1863, see 'The Glasgow Stage,' by Walter Baynham (*q.v.*) (1892). See also Jackson's 'Scottish Stage,' Wilkinson's 'Wandering Patentee,' Genest's 'English Stage,' and the various local Histories.

Glashen Glora; or, The Lovers' Well. A drama in three acts, by R. DODSON; Pavilion Theatre, London, September 25, 1875.

Glass Houses. A comedy in three acts, by F. W. BROUGHTON (*q.v.*), first per-

formed at the Prince of Wales's Theatre, Liverpool, on April 11, 1831.

Glass of Fashion (The). A comedy in three acts, by G. R. SIMS and SYDNEY GRUNDY, produced at the Grand Theatre, Glasgow, on March 26, 1833, with J. L. Shine as *John Macadam*, Owen Dove as *Prince Borowski*, Miss Florence Cowell as *Mrs. Trevanion*, and Miss Grace Huntley as *Peg O'Reilly*; first performed in London (in four acts and as "by Sydney Grundy" alone) at the Globe Theatre on September 8, 1833, with J. L. Shine as *Macadam*, H. Beerbohm Tree as *Prince Borowski*, H. J. Lethcote as *Colonel Trevanion*, Miss Alice Lingard as *Mrs. Trevanion*, Miss Lottie Venne as *Peg O'Reilly*, and Miss Carlotta Leclercq as *Lady Coombe*.

Glass of Government (The). A tragical comedy by GEORGE GASCOIGNE (*q.v.*), "so entitled because therein are handled as well rewards for Virtues, as also the punishment for Vices;" printed in 1755.

Glass of Water (A). A comedy in two acts, adapted by W. E. SUTER (*q.v.*) from the 'Verre d'Eau' of Scribe, and first performed at the Queen's Theatre, London, May 2, 1863. See QUEEN'S FAVOURITE.

Glass Slipper (The). See CINDERELLA.

Glastonbury, Mary. The heroine of a play so named.

Glaucæ. A character in WILLS'S 'Medea' (*q.v.*).

Glaucus. A "classical" burlesque by F. T. TRAILL, Olympic Theatre, London, July 5, 1865, with Miss E. Farren in the title part, and other rôles by Miss H. Lindley, Mrs. Stephens, G. Vincent, and W. H. Stephens.

Glavis. Friend of *Beauseant* in LYTTON'S 'Lady of Lyons' (*q.v.*).

Glenalvon. in HOME'S 'Douglas' (*q.v.*), pretends to be *Lord Randolph's* friend.

Glenarch. A play in four acts, by Sir CHARLES YOUNG (*q.v.*).

Glencoe (The Tragedy of); or, The Fate of the Macdonalds. A play by T. N. TALFOURD (*q.v.*), first performed at the Haymarket Theatre, London, on May 23, 1840, with Miss Helen Faucit as the heroine (*Helen Campbell*), Macready as *Halbert Macdonald*, Phelps as *Glenlyon*, Webster as *Maclean*, and Mrs. Warner as *Lady Macdonald*. The piece was produced anonymously, the author's name not being announced till after the fall of the curtain at the *première* (see Macready's 'Diary'). "In reading this play now," writes Sir Theodore Martin (1900), "one marvels at the patience of an audience which could have borne with so many long speeches." It was acted "only at intervals for twenty nights." Miss Faucit, her husband says, disliked her part, and never referred to it

with pleasure. The play was performed in New York in March, 1848, with J. R. Anderson as *Halbert*, and Miss F. Wallack as *Helen*.

Glendalough. A drama of Irish life in four acts, by EDMUND GURNEY; Queen's Theatre, Manchester, December 14, 1891; first acted in America, with the name of E. E. KIDDER as part-author, at Ford's Opera House, Baltimore, November 7, 1892.

Glendower, Owen, in SHAKESPEARE'S 'Henry IV.,' is, says Hazlitt, "a masterly character. It is as bold and original as it is intelligible and thoroughly natural."

Glenfillan, Lord. The "Earl of Poverty" in ALMAR'S play so named (*q.v.*).

Glegall, Lord. Author of 'The Irish Tutor' (*q.v.*).

Glenny, Charles. Actor, born 1857; made his London *début* at the Duke's Theatre in 1878. He was the original representative of the following (among many) parts: *Tom Jones* in 'Sophia' (1886), *Dr. Glynn* in 'The Balloon' (1888), *Leighton Buzzard* in 'The Bungalow' (1889), *Jack Carew* in 'The Bookmaker' (1890), and *Geoffrey St. Clair* in 'A Million of Money' (1890). He was in the first cast of 'A Sailor's Knot' (1891), 'The Black Domino' (1893), 'The Duchess of Coolgardie' (1896), etc., and played in the Lyceum revivals of 'Romeo and Juliet' (1882), 'Much Ado About Nothing' (1882), 'The Merchant of Venice' (1887), and 'Werner' (1887).

Glenny, T. H. Actor, died April, 1891.

Glenroy, Reuben. A character in MORTON'S 'Town and Country' (*q.v.*).

Gli Amori Marinari. See PIRATE OF GENOA.

Glib. An author in GARRICK'S 'Peep behind the Curtain' (*q.v.*).—*Gilbert Glib* is a character in BEAZLEY'S 'Cozening' (*q.v.*), in which F. Yates (*q.v.*) hit off the peculiarities of C. Mathews (*q.v.*).

Glimpse of Paradise (A). A farcical comedy in three acts, by JOSEPH DILLEY (*q.v.*), first performed at Ealing on January 1, 1887.

Glin Gath; or, The Man in the Cleft. A drama in four acts, by PAUL MERITT, first performed at the Grecian Theatre, London, on April 1, 1872.

Glinka. See VIE POUR LE CZAR (LA).

Glitter. A comedy in two acts, by GILBERT ARTHUR A BECKETT, first performed at the St. James's Theatre, London, on December 26, 1868, with a cast including Gaston Murray, C. P. Flockton, and Miss Maria Simpson.

Glitter, Mr. Felix. A character in J. M. MORTON'S 'Kiss and be Friends' (*q.v.*).

Gloamin' and the Mirk (The). A drama by A. D. MCNEILL (*q.v.*), Princess's Theatre, Edinburgh, February 8, 1869.

Globe Theatre. See LONDON THEATRES.

Gloire (La), in G. COLMAN jun.'s 'Surrender of Calais' (*q.v.*).

Gloriana; or, The Court of Augustus Cæsar. A tragedy in rhyme by NATHANIEL LEE (*q.v.*), founded (like Mrs Behn's 'Young King') on Calprenède's 'Cléopâtre,' and acted at the Theatre Royal in 1676, with Mrs. Marshall in the title part, Hart as *Cæsario*, Mohun as *Augustus*, Kynaston as *Marcellus*, Mrs. Corbet as *Narasia*, etc. *Gloriana* (daughter of *Pompey*) is in love with *Cæsario* (son of *Julius Cæsar* and *Cleopatra*), and essays to save him from *Augustus* (who is enamoured of *Gloriana*); but *Cæsario* is led to think her false with the emperor, and she kills herself. "This," says Genest, "is Lee's worst tragedy. It is quite contrary to history, and abounds in bombast." (2) 'Gloriana': a comedy in three acts, adapted by JAMES MORTIMER from 'Le Truc d'Arthur' of Chivot and Duru (a modern version of 'Le Feu de l'Amour et du Hasard,' by Marivaux), and first performed at the Globe Theatre, London, November 10, 1891; acted first in America at Hermann's Theatre, New York, February 15, 1892. 'Le Truc d'Arthur' was produced at the Palais Royal, Paris, October 14, 1882.

"Glories of our blood and state (The)." First line of a song in SHIRLEY'S 'Contention of Ajax and Ulysses' (*q.v.*)—

"Sceptre and crown
Must tumble down,
And in the dust be equal made
With the poor crooked scythe and spade."

"Glories, pleasures, romps, delights, and ease." First line of a song in FORD'S 'Broken Heart' (*q.v.*)—

"Youth may revel, yet it must
Lie down in a bed of dust."

Glory. A serio-comic drama in one act, by H. P. GRATTAN (*q.v.*), founded on a story by John Hollingshead, and first performed at Halifax, January 2, 1871; produced at the Charing Cross Theatre, London, on June 16, 1873.

Glory of Columbia (The). See ANDRÉ (Dunlap).

Glory's Resurrection, "being the Triumphs of London Revived for the Inauguration of the Right Honourable Sir Francis Child, Knight, Lord Mayor of the City of London." By ELKANAH SETTLE (*q.v.*); printed in 1698.

Gloster, Duke of. See GLOUCESTER, DUKE OF.

Gloucester, The Duke of, who figures in SHAKESPEARE'S 'Henry VI.' (*q.v.*) and 'Richard III.' (*q.v.*), reappears in the 'Jane Shore' of N. ROWE (*q.v.*) and of W. G. WILLS (*q.v.*). Of his share in 'Henry VI.' Hazlitt says: "The character of *Gloucester*, afterwards King Richard, is here very powerfully commenced, and his dangerous designs and long-reaching ambition are fully

described in his soliloquy in the third act, beginning, "Ay, Edward will use women honourably."

Glover, Augustus, actor, was in the original casts of 'Mabel's Life' (Adelphi, London, 1872), 'Round the World in 80 Days' (Princess's, 1875), 'England in the Days of Charles II.' (Drury Lane, 1877), etc.

Glover, Charles W. Musical composer and instrumentalist, born 1806, died 1863; became, in 1832, orchestral conductor at the Queen's Theatre, Tottenham Street, London.

Glover, Edmund. Actor and theatrical manager, born 1813 (?), died October, 1860; son of Mrs. Julia Glover (*q.v.*); went, after some experience at the Haymarket Theatre, to the Adelphi, Edinburgh, opening there in May, 1841, and maintaining his connection with the company till 1848. During this period he was seen, at Glasgow, as *Romeo* and *Petruchio* (1843); at Edinburgh, as *Othello* (1847), *Shylock* (1848), and *Joseph Surface* (1848). In 1847 he engaged Jenny Lind to sing in Edinburgh, Glasgow, and Perth, and cleared £3000 by the speculation (H. F. Lloyd, 'Life of an Actor'). With this sum as his capital, he was led to convert into a playhouse a large hall in West Nile Street, Glasgow, to which he gave the name of the Prince's Theatre. This he opened in January, 1849, in which year he appeared there as *Meg Merrilees* in 'Guy Mannering.' To 1851 belong his *Belphegor* and his *Robespierre*, and to 1852 his *Rob Roy*. In October of the latter year, Glover became lessee and manager of the Theatre Royal, Dunlop Street, Glasgow—a position which he held till his death. At this house he figured in a wide range of characters, including *Macbeth* (1853), *Henry VIII.* (1855), and *Bottom* (1857), the *Dei Franchi* (1853), *Lesurques* and *Dubose* (1854), *Roderick Dhu* in 'The Lady of the Lake' (1856), and so forth. His last stage appearance was made at the Theatre Royal, Edinburgh, in May, 1859, as *Triplet* in 'Masks and Faces.' He was at one time the lessee of theatres in Dunfermline, Paisley, and Greenock. "He was a man of exceptional talents—a sound capable actor, a capital dancer and pantomimist, an able fencer and swordsman, and a first-rate artist" (J. C. Dibdin, 'The Edinburgh Stage'). See, also, W. Baynham's 'The Glasgow Stage' (1892).—Mrs. Edmund Glover, actress, was seen in Glasgow as *Lady Teazle* (1852), *Katherine* in 'The Taming of the Shrew' (1853), *Helen* in 'The Hunchback' and *Mrs. Simpson* in 'Simpson and Co.' (1858), etc.—Three of Glover's children became connected with the stage—William (*q.v.*), Sam, and Phyllis (*q.v.*).

Glover, Frederick, actor, was the first representative of *Krux* in Robertson's 'School' (1869) and of *Mr. Gray* in the same writer's 'M.P.' (1870). He played *Moses* in 'The School for Scandal' at the Prince of Wales's Theatre, London, in 1874.

Glover, James M. Musical composer

and orchestral conductor; wrote the score of 'Ten Minutes for Refreshment' (1882), 'Kittens' (1887), 'The Poet and the Puppets' (1892), 'The King's Sweetheart'; or, Regina B. A.' (1898), 'The Rightful Heir' (1899), and 'Loloh' (1901); also, additional numbers for 'The Little Genius' (1896) and 'The Telephone Girl' (1896), besides writing and adapting the music for pantomimes at Drury Lane.

Glover, Julia [*née* Betterton]. Actress; born at Newry, January 8, 1781 (Oxberry); died July 15, 1850; was the daughter of an actor "of very considerable talent," who was said to be descended from the great Betterton, and was last seen in London at Sadler's Wells under Howard Payne. Julia made her first professional appearance as a child on the York Circuit, her first speaking part being that of the *Page* in 'The Orphan.' In 1795-6, as Miss Betterton, she was seen in Bath as *Desdemona*, *Lady Amaranth* ('Wild Oats'), *Millwood* in 'George Barnwell,' *Bellarion* in 'Philaster,' *Lady Macbeth*, etc. Her London *début* was made at Covent Garden on October 12, 1797, as *Elwina* in Hannah More's 'Percy' (*q.v.*). This was followed at the same theatre by her *Charlotte Rusport* ('West Indian'), *Lydia Languish*, *Lady Randolph* ('Douglass'), and *Letitia Hardy*; also, by her "creation" of *Emily* in Cumberland's 'False Impressions' (1797) and *Maria* in T. Dibdin's '£5000 a year' (1799). In 1800 she married Samuel Glover, and thereafter appeared on the bills as "Mrs. Glover." At Drury Lane in 1802-3 she appeared as *Mrs. Oakley* ('Jealous Wife'). Next came a four-years' stay at Covent Garden with John Kemble, followed by seasons at the Lyceum (1810) and Drury Lane (1813-14). At the latter in 1813 she was the original *Alhadra* in Coleridge's 'Remorse.' In 1816 she was again at Covent Garden, where, besides playing *Andromache* to Macready's *Orestes*, she was the first representative of *Mrs. Simpson* in 'Simpson and Co.' (*q.v.*). In this year Hazlitt, writing of her *Mrs. Oakley*, said, "She succeeds best in grave or violent parts, and has very little of the playful or delicate in her acting. If we were to hazard a general epithet for her style of performing, we should say that it amounts to the formidable; her expression of passion is too hysterical, and habitually reminds one of hartshorn and water. . . . Her *Quaker* in 'Wild Oats,' on the contrary, is an inimitable piece of quiet acting. The demureness of the character, which takes away all temptations to be boisterous, leaves the justness of her conception in full force, and the simplicity of her Quaker dress is most agreeably relieved by the *embonpoint* of her person" ('View of the English Stage'). It is to this period of her career that belong her appearances as *Mrs. Hardcastle* and the *Widow Warren*. In June, 1832, according to Walter Donaldson ('Recollections of an Actor'), Mrs. Glover played *Hamlet* on her benefit-night at the Lyceum, and Edmund Kean congratulated her on

the performance. At the Haymarket in 1837 she was the original *Widow Green* in 'The Love Chase,' and at the same theatre in 1840 the first *Lady Franklin* in 'Money.' Among other characters "created" by her were those of *Miss Tucker* in Jerrold's 'Time Works Wonders' (1845), the 'Maiden Aunt' in R. B. Knowles's comedy so named (*q.v.*), and *Mrs. Thompson* in Westland Marston's 'Borough Politics' (1846). Her last appearance on the stage was made at Drury Lane on July 12, 1850, as *Mrs. Malaprop*. Three days later she died. Of her daughters, one, named Phyllis, was an actress, to whose *Juliet* her mother played the *Nurse*. (See GLOVER, EDMUND, and GLOVER, HOWARD.) "Macready," says Lady Pollock, "spoke of Mrs. Glover as a rare thinking actress. She carefully thought out every part; she was very perfect; she had great powers" ("Macready as I knew him"). George Vandenhoff says, "Mrs. Glover was a great actress: good in everything, but greatest in a certain line of characters—the dashing, volatile widow (*Racket* or *Widow Green*), the affectedly good-natured but truly malignant ditto, *Mrs. Candour*, or the vulgar and ignorant ditto, as *Mrs. Malaprop* and *Mrs. Heidelberg*. . . Her manner in daily life smacked of her profession: it was large, autocratic, oracular" ('An Actor's Notebook'). Immediately after Mrs. Glover's decease, George Henry Lewes wrote, "Her loss will be felt in our impoverished dramatic world, for to the last she retained one quality which belongs to all fine actors, but which now becomes rarer and rarer—that, namely, of modulated elocution" (*The Leader*, July 20, 1850). "Mrs. Glover," says Westland Marston, "had an instinct for seizing traits and humours, a moderation in displaying them as just as her perception of them was lively, a wide range of appreciation, and an apparent unconsciousness which gave wonderful reality to her delineations" ('Our Recent Actors'). See, also, 'Oxberry's Dramatic Biography' (1826) and Genest's 'English Stage' (1832).

Glover, Phyllis [Julia]. Actress; daughter of Edmund Glover (*q.v.*), played *Angelique* in the first cast of Reade's 'Robust Invalid' (1870). She was the wife of T. Powrie (*q.v.*).

Glover, Richard. Poet and dramatic writer, born 1712, died 1785; author of 'Boadicea' (*q.v.*), a tragedy, performed in 1753; of 'Medea,' a tragedy, published in 1761 and thrice acted (in 1767, 1768, and 1776); and of 'Jason,' a sequel to 'Medea,' published in 1799. See the collections by Anderson and Chalmers, and Genest's 'English Stage.'

Glover, William. Scenic artist and theatrical manager; son of Edmund Glover (*q.v.*); became lessee of the Theatre Royal, Glasgow, in June, 1869.

Glover, William Howard. Musical composer, conductor, instrumentalist, and critic; born, London, 1819; died, New York, 1875; son of Mrs. Glover, the actress (*q.v.*);

wrote the scores of 'Ruy Blas' (1861), 'Once Too Often' (1862), 'Aminta' (*q.v.*), 'Palomita,' and other operas and operettas; also an overture to 'Manfred' (*q.v.*).

Glumdalca. Queen of the giants in FIELDING'S 'Tom Thumb' (*q.v.*).

Glyde, Sir Percival, in COLLINS'S 'Woman in White' (*q.v.*).

Glyn, Isabella [*née* *Gearns*]. Actress and Shakespearean reader; born at Edinburgh, May, 1823; died May, 1889; after some experience as an amateur, went to Paris to study for the French stage under Michelot at the Conservatoire. Returning to England, she became, in 1846, a pupil of Charles Kemble. Her professional *début* (as Miss "Glyn," her mother's maiden name) took place at the Theatre Royal, Manchester, on November 8, 1847, when she appeared as the *Lady Constance* in 'King John.' "Her appearance," says a local playgoer, "was very striking; with a tall and somewhat voluptuous figure, rather irregular but expressive features, black hair and remarkable eyes, and something quite unconventional about her, she arrested attention at once." She was first seen in London at the Olympic Theatre on January 26, 1848, when she played *Lady Macbeth*, figuring next month as *Juliana* in 'The Honeymoon.' A few performances on the York Circuit followed, and then came an engagement with Phelps, at Sadler's Wells, which lasted from September, 1848, to August, 1851. Her first rôle at the Wells was that of *Volunnia*, which was followed in the same year by *Hermione*, *Belvidera*, and *Queen Katherine*. In 1849 she appeared as *Margaret of Anjou* ('Richard III.'), *Portia* ('Merchant of Venice'), *Isabella* ('Measure for Measure'), *Emilia* ('Othello'), *Cleopatra* ('Antony and Cleopatra'), and *Julia* ('Hunchback'), besides being the original *Countess* in Tomlins' 'Garcia' (*q.v.*). In 1850 she was the first *Alice Raby* in G. Bennett's 'Retribution' (*q.v.*), besides adding to her repertory *Mrs. Beverley*, *Donna Anna* ('Calaynos'), *Isabella* ('Fatal Marriage'), *Bianca* ('Fazio'), *Lady Randolph* ('Douglas'), *Ginevra* ('Legend of Florence'), *Beatrice* ('Much Ado'), *Eradne* ('The Bridal'), and the *Duchess* in 'The Duchess of Malfi.' To 1851 belongs her *Katherine* in 'The Taming of the Shrew.' In the same year Miss Glyn gave the first of those "readings" in Shakespeare which brought her so much popularity both in Great Britain and in America. Later in 1851 and early in 1852 she was "starred" at Drury Lane. In 1854 at the St. James's she was the original *Miss Stewart* in Reade and Taylor's 'The King's Rival' (*q.v.*). In 1855 she played at the Standard, in 1859 at Sadler's Wells, in 1867 at the Princess's, and in 1868 at the Standard again, making her chief successes as *Lady Macbeth* and *Cleopatra*. In 1870 she gave her first Shakespeare readings in America. From this date till her death she confined herself exclusively to platform appearances. In 1853 she had married E. S. Dallas, the literary critic, and in 1874 she divorced him. Edward Stirling

in his 'Old Drury Lane,' says of her: "Possessing a fine person, and a melodious voice, with the advantages of Charles Kemble's instruction, she could scarcely fail. Her *Cleopatra* won favour with critics and public alike. *Antony* might well lose the world for such a woman. Her performance of the *Duchess of Malji* was much admired." See, also, Pascoe's 'Dramatic List' (1880), Phelps and Forbes-Robertson's 'Life of Samuel Phelps' (1886), and the *Manchester Courier* for March 23, 1889.

Gnatbrain, in DOUGLAS JERROLD'S 'Black-ey'd Susan' (*q.v.*), is in love with *Dolly Mayflower*.

Gnome (The); or, **Harlequin Underground**. A pantomime by R. WELITZER, performed at the Haymarket Theatre in 1788.

Gnome Fly (The). (1) A piece produced at the Victoria Theatre, London, January, 1839; performed at New York in 1840, with Harvey Leach in the title part. (2) A pantomime by G. CONQUEST and H. SPRY, Grecian Theatre, London, December 24, 1869.

Gnome King (The); or, **The Giant Mountains**. A "dramatic legend" performed at Covent Garden in October, 1819, with Terry in the title part (*Umbriel*), Miss Maria Tree as the *Princess Stella* (whom *Umbriel* steals), and other parts by W. Farren, Duruset, Mrs. Gibbs, etc. (2) 'The Gnome King; or, The Fairy of the Silver Mine:' an extravaganza by WILLIAM BROUGH (*q.v.*), first performed at the Queen's Theatre, London, on December 26, 1868.

Go-Bang. A "musical farcical comedy" in two acts, written by "ADRIAN ROSS," and composed by Osmond Carr, first performed at the Trafalgar Square Theatre, London, on March 10, 1894, with a cast including Miss Jessie Bond, Miss Letty Lind, H. Grattan, J. L. Shine, A. Playfair, and G. Grossmith, jun.

"**Go, happy heart, for thou shalt lie.**" First line of a song in FLETCHER'S 'Mad Lover' (*q.v.*)—

"Intombed in her for whom I die,
Example of her cruelty."

Go to Putney. A farce by HARRY LEMON, first performed at the Adelphi Theatre, London, April 6, 1868.

Gobbet on the Green. A person who is supposed to speak the prologue to the Chester play on the sacrifice of Isaac by Abraham. He is called "Preco" at the head of the scene.

Gobbo, Launcelot. Son of old *Gobbo*, and servant to *Shylock*, in 'The Merchant of Venice' (*q.v.*).

Goblin Bat (The). A pantomime by F. BOWYER, Britannia Theatre, London, December 27, 1886.

Goblins (The). A tragi-comedy in five acts, by Sir JOHN SUCKLING (*q.v.*), acted at Black Fryars, and printed in 1646. It

was revived at the Theatre Royal in 1667. Dryden, in a preface to 'The Tempest,' pointed out that *Reginella* is "an open imitation" of Shakespeare's *Miranda*, and that Suckling's "spirits, though counterfeit, yet are copies from *Ariel*." "The Goblins are *Tamoren* and his friends, who, having been defeated in a battle, retreat to the woods, turn thieves, and disguise themselves as Devils" (Genest). "The course of the action is utterly bewildering, but opportunity is found for much pretty writing—especially in the love-scenes of the innocent little *Reginella*—and for some smart touches of literary and social criticism" (A. W. Ward).

Gobo. The Bailie's clerk, in Planquette's 'Cloches de Corneville' (*q.v.*).

Gobrias. Lord-Protector, and father of *Arbaces*, in BEAUMONT and FLETCHER'S 'King and No King' (*q.v.*).

God: hys Promises. "A Tragedy or Interlude," by Bishop BALE (*q.v.*), "many-festyng the chefe Promyses of God unto Man in all Ages, from the Begynnyng of the Worlde, to the Deathe of Jesus Christe, a Mysterie," printed in 1538. Pater Celestis holds colloquies in successive "acts" with Adam Primus Homo, Justus Noah, Moses Sanctus, Esaias Propheta, Abraham Fidelis, David Rex Pius, and Joannes Baptista. "Each of the seven 'acts' concludes with an Antiphon sung by the particular interlocutor, and a prologue and epilogue are spoken by the author, Balens himself." The aim of the play is to exhort the hearer or reader

"To rejoice in God for your justyfyacyon,
And alone in Christ to hope for your salvacyon."

See Dodsley's 'Old Plays.'

God of War (The). A drama in four acts, by CHARLES WHITLOCK, Theatre Royal, Wigan, April 18, 1898; Theatre Royal, Stratford, London, February 27, 1899.

God save the Queen. A drama in five acts, by R. PALGRAVE and F. GOVER, first performed on April 24, 1886, at Prince's Theatre, Bristol; produced at Sanger's Theatre, London, on September 13, 1886.

God speed the Plough. A play acted at the Rose Theatre by the Earl of Sussex's company in 1593.

"**Goddess excellently bright.**" See "QUEEN AND HUNTRESS."

Goddess of Truth (The). A comic opera, words by STANISLAUS STANGE, music by Julian Edwards, originally produced at Baltimore, Md., February 7, 1896, with Miss Lillian Russell in the title part; first performed in New York at Abbey's Theatre, February 26, 1896.

Goddwyn. A tragedy "by Thomas Rowleie," written by THOMAS CHATTERTON, and printed in 1778.

Godefroi and Yolande. A play in one act, by LAWRENCE IRVING, first performed at Chicago in 1896, with Miss Ellen

Terry as *Yolande*, F. Cooper as *Godefroi*, Ben Webster as *Sir Sagranour*, and other parts by Miss Mary Rorke, Miss Julia Arthur, Miss May Whitty, Miss Ailsa Craig, S. Valentine, and F. Tyars; Abbey's Theatre, New York, May 4, 1896.

Godfrey, George William. Dramatic writer, born 1844, died April, 1897; author of the following plays:—'Queen Mab' (1874), 'The Queen's Shilling,' an adaptation (1877), 'Coralie,' an adaptation (1881), 'The Parvenu' (1882), 'The Millionaire,' an adaptation (1883), 'My Milliner's Bill' (1884), 'The Opal Ring,' an adaptation (1885), 'The Man that Hesitates,' an adaptation (1888), 'The Woman-Hater' [afterwards 'The Misogynist'] (1895), and 'Vanity Fair' (1895), all of which see.

Godfrey, Thomas. Miscellaneous writer, born Philadelphia, 1736; died 1763; author of 'The Prince of Parthia,' printed in 1765, and said to have been the first play written in America. See the memoir prefixed to his poems (1767), the 'Biographia Dramatica,' and Appleton's 'American Biography.'

Godfrey of Bulloigne. An interlude, entered on the Stationers' book in June, 1594; a "second part" was performed at the Rose Theatre in the following month.

Godiva; or, Ye Ladye of Coventry and Ye Exyle Fayrie. A "burlesque historic fancy" in one act, by the authors of 'The Princesses in the Tower,' first performed at the Strand Theatre, London, July 7, 1851, with Miss Marshall as *Godiva*, Mrs. C. Horsman as *Aditha*, Miss E. Romer as *Ignota*, Miss Maskell as *Dewdrop*, Norton as *Leofric*, W. Attwood as *Godwin*, J. Reeve as *Our Own Reporter*, Rogers as *Hubert*, R. Romer as *Ye Mayor of Coventrie*, Maskell as *Grumbletic*, and Craven as *Spigott*. See GIDDY GODIVA; LADY GODIVA; and LITTLE LADY GODIVA.

Godmond, Christopher. Dramatic writer; author of two historical plays—'The Battle of Crecy' (printed in 1836), and 'Vincenzo, Prince of Mantua, or The Death of Crichton' (printed in 1840).

Godolphin, the Lion of the North. A play in five acts, by B. THOMPSON, performed, with music by Horn, at Drury Lane in 1813.

Godpapa. A farcical comedy in three acts, by F. C. PHILIPS and CHARLES BROOKFIELD, first performed at the Comedy Theatre, London, October 22, 1891, with a cast including C. H. Hawtrej, C. Brookfield, W. F. Hawtrej, W. Wyes, Miss Annie Irish, Miss V. Featherston, and Miss Lottie Venne.

"Gods (The) and god-like kings can do no wrong." See GENEROUS CONQUEROR.

Godwin, Edward William, architect (born 1833, died 1886), devoted much time in his later years to the designing of scenery and costumes for the stage. In this con-

nection he published in 1883 'A Few Notes on the Architecture and Costume of the Period of the Play of "Claudian."' He also adapted more than one play, e.g. Tennyson's 'Becket' (*q.v.*), for open-air representation, and in 1885 published Fletcher's 'Faithful Shepherdess' as arranged by him for that purpose.

Godwin, William. Miscellaneous writer, born 1756, died 1836; author of two plays—'Antonio,' a tragedy in verse (Drury Lane, 1800), and 'Faulkener,' a tragedy in prose (Drury Lane, 1807). Hazlitt said of him: "His genius is wholly adverse to the stage. . . . His invention is not dramatic. He takes a character or a passion, and works it out to the utmost possible extravagance, and palliates or urges it on by every resource of the understanding, or by every species of plausible sophistry; but in doing this he may be said to be only spinning a subtle theory, to be maintaining a wild paradox." Godwin's prose fiction, 'Things as they are, or The Adventures of Caleb Williams,' was adapted to the stage by Colman, jun., as 'The Iron Chest' (*q.v.*). See Kegan Paul's 'William Godwin' (1876).

Goethe. See EGMONT, FAUST; GOETZ OF BERLICHINGEN; MODERN FAUST.

Goetz of Berlichingen with the Iron Hand. A tragedy translated by WILLIAM SCOT from the German of Goethe, and printed in 1799. Another translation, made by ROSE D'AGUILAR, and entitled 'Goetz of Berlingen,' was published in the same year.

Goffe, Thomas. Divine and dramatic writer, born 1591, died 1629; author of 'The Raging Turk, or Bajazet the Second' (printed 1631), 'The Courageous Turk, or Amureth the First' (printed 1632), 'The Tragedy of Orestes' (printed 1633), and 'The Careless Shepherdess' (printed 1656). The first three of these (which had been acted before 1616 by the students of Christ Church, Oxford) were published together in 1656 under the title of 'Three Excellent Tragedies.' See the 'Athene Oxonienses,' Langbaine's 'Dramatic Poets,' and the 'Biographia Dramatica.'

Gog. A netherid in POCOCK's 'Alfred the Great' (*q.v.*). In one of the scenes he speaks of his wife as "Mrs. Gog"—a "modern expression," "very improper," says Genest, "in such a piece as this."

Goggles. A play adapted by C. A. BYRNE from 'Les Petits Oiseaux,' and produced in U.S.A. in 1890. See PAIR OF SPECTACLES.

Going It. A farcical comedy in three acts, by J. MADDISON MORTON (*q.v.*), first performed at the Royalty Theatre, Glasgow, November, 13, 1885; produced at Toole's Theatre, London, December 7, 1885.

Going the Pace. An equestrian drama in four acts, by ARTHUR SHIRLEY and BEN LANDECK, Pavilion Theatre, London, October 24, 1898.

Going to Chobham; or, **The Petticoat Captains**. A farce in one act, by C. H. HAZLEWOOD, performed at the City of London and Grecian Theatres.

Going to the Bad. A comedy by TOM TAYLOR, first performed at Olympic Theatre, London, June 5, 1858, with F. Robson as *Peter Potts*, and other parts by G. Vining, F. Vining, Addison, G. Cooke, Gaston Murray, H. Wigan, Miss Herbert, and Miss Wyndham; produced in New York in the following November.

Going to the Derby. A farce by J. MADDISON MORTON (*q.v.*), first performed at the Adelphi Theatre, London, in May, 1848, with Wright and Mrs. Woolgar as *Mr* and *Mrs. Twiddle*, P. Bedford and Mrs. F. Matthews as *Mr* and *Mrs. Chucks*.

Going to the Dogs. A farce by W. BROUGH (*q.v.*) and A. HALLIDAY (*q.v.*), first performed at Drury Lane Theatre in March, 1865.

Gold. A drama in five acts, by CHARLES READE (*q.v.*), first performed at Drury Lane on January 11, 1853, with E. L. Davenport as *George Sandford*, Moorhouse as *William Sandford*, H. Lee as *Meadows*, Edward Stirling as *Isaac Levi*, Henry Wallack as *Tom Robinson*, Charles Selby as *Crawley*, Miss Fanny Vining as *Susan Merton*. It was on the basis of 'Gold' that Reade wrote his novel, 'It's Never too Late to Mend,' on which, again, he founded his well-known drama, similarly entitled (*q.v.*).

Gold Beater (The). A play by JOHN BROUGHAM (*q.v.*).

Gold Bug (The). A musical farce, words by GLEN McDONOUGH, and music by Victor Herbert; Casino Theatre, New York, September, 1896.

Gold Craze (The). A play in four acts, by BRANDON THOMAS (*q.v.*), first performed at the Princess's Theatre, London, November, 30, 1889, with a cast including W. Herbert, J. H. Barnes, R. Pateman, J. Beauchamp, Sant Matthews, Miss Amy Roselle, Miss A. Dairrolles, and Miss Fanny Brough.

Gold Diggers (The). A comic opera in three acts, written and composed by WALTER WADHAM PETRIE, Duchess Theatre, Balham, London, June 9, 1902.

Gold Dust. (1) A drama by J. RYMER, Montague Hall, Worthing, July 23, 1878. (2) A drama in five acts, by GEO. DE LARA, Winter Gardens, Blackpool, April 29, 1887.

Gold is Nothing—Happiness is All. A drama by JOHN LEVEY, Amphitheatre, Leeds, October 5, 1868; East London Theatre, November 29, 1869.

Gold Mine (The); or, **The Miller of Grenoble**. A drama in two acts, by EDWARD STIRLING, performed at Drury Lane Theatre in 1854.—'A Gold Mine:' a comedy in three acts, by BRANDER MATTHEWS (*q.v.*) and G. H. JESSOP (*q.v.*), first

performed at Memphis, U.S.A., in April, 1887, with J. T. Raymond in the principal part—that of *Silas K. Woolcott*, an eccentric American speculator, whose gold-mine gives the title to the drama. The play was produced at the Gaiety Theatre, London, on July 21, 1890, with Nat Goodwin as *Silas*, and other parts by W. Farren, C. Glenney, H. Eversfield, Miss Carlotta Leclercq, Miss Jennie McNulty, Miss Kate Forsyth, etc.

Gold Seekers (The); or, **The Dying Gift**. A play produced at the Victoria Theatre, London, in December, 1838, with Denvil, Hicks, and Mrs. J. Parry in the cast.—'The Gold Slave:' a drama in five acts, by T. G. BARCLAY; Theatre Royal, Longton, July 8, 1886.

Goldberg, Max [*nom-de-guerre*]. Dramatic writer; author of 'Kenilworth' (1895), 'Secrets of the Harem' (1896, revised in 1901), 'Soldiers of the Queen; or, Briton and Boer' (1898), 'The Three Musketeers' (1898), 'The Man in the Iron Mask' (1899), 'The Bank of England' (1900), 'Nell Gwynne' (1900), 'The Rich and Poor of London' (1900), 'The Hand of Justice' (1901), 'Divorce' (1902), 'Jane Shore,' 'Westward Ho!' etc.; part-author, with G. Comer, of 'The Tiger's Grip' (1898).

Golden, Richard. American actor and vocalist, born 1853; left the "variety" for the "regular" stage in 1872. In 1876 he appeared at Boston in 'Evangeline' (*q.v.*), in which he afterwards played the *Policeman* and *Le Blanc*. In 1881 he figured for the first time in operatic pieces. He was the first representative in America of *Biscotin* in 'Madame Favart,' *Gobo* in 'Les Cloches de Corneville,' *Rocco* in 'Mascotte,' the *Duke Della Volta* in 'La Fille du Tambour Major.' Among his other parts were *Florestein* in 'The Bohemian Girl,' *Dick Deadye* in 'H.M.S. *Pinafore*,' the *Major-General* in 'The Pirates of Penzance,' *Bunthorne* in 'Patience,' *Koko* in 'The Mikado,' *Coquelicot* in 'Olivette,' *José* in 'Manteaux Noirs,' *Captain Flapper* in 'Billee Taylor,' and the *Doge* in 'Estrella.' R. Golden appeared in the English provinces in 1873, and just ten years later paid another professional visit to England, figuring in London at the Avenue Theatre as the "dude" in 'A Dream.'

Golden Age (The); or, **The Lives of Jupiter and Saturn, with the Defining of the Heathen Gods**. A play by THOMAS HEYWOOD (*q.v.*), acted at the Red Bull, and first printed in 1611. It was the first of a "singular series of plays" (including 'The Silver Age,' 'The Brazen Age,' and 'The Iron Age,' all of which see) "which covers much the same ground as Caxton's immortal and delightful chronicle of the 'Histories' of Troy"—"a design which aims at making popular and familiar to the citizens of Elizabethan London the whole cycle of heroic legend from the reign of Saturn to the death of Helen" (Swinburne). It is "a delightful example of dramatic poetry in its simplest and most primary stage" (Swinburne). It

was edited by J. P. Collier in 1851.—'The Golden Age Restor'd': a masque by BEN JONSON (*q.v.*), performed at Court in 1615, and printed in 1616. "This piece," says A. W. Ward, "has a real poetic afflatus. . . . The poet introduces Chaucer, Gower, Lydgate, and Spenser as representatives of the Golden Age, with which they are to return with their 'better flames and larger light.'"—'The Golden Age; or, Pierrot's Sacrifice': a musical romance, libretto by HENRY BYATT, music by Florian Pascal, Savoy Theatre, London, July 5, 1897.

Golden Apple (The). A mythological opera by F. SYLVESTER, Public Hall, Godalming, April 11, 1891.

Golden Ass (The). A play by HENRY CHETTEL, THOMAS DEKKER, and JOHN DAY, performed in 1600.

Golden Axe (The). A pantomime by G. L. FOX, performed in New York in 1851.

Golden Bait (The). A comedy in three acts, by H. C. LUNN, Kilburn Town Hall, April 6, 1891.

Golden Band (The). A drama in four acts, by HENRY HERMAN (*q.v.*) and Rev FREEMAN WILLS (*q.v.*), first performed at the Olympic Theatre, London, June 14, 1887, with a cast including J. G. Grahame, Brandon Thomas, J. P. Burnett, G. Canninge, George Barrett, P. Cunningham, F. M. Wood, Miss Eugenie Edwards, Miss Agnes Hewitt, Miss Maud Milton, and Miss Kate Kearney; performed in the same year in the English provinces. The "golden band" is the wedding ring which *Captain Frank Weatherby* has placed on the finger of *Ellen Grandison*.

Golden Bough (The). A comic opera, adapted by DAVID SCOTT from the Countess D'Aulnois' 'Rameau d'Or,' and performed by amateurs, with music by Josef Pelzer, at Broughton Ferry, Scotland, January 27, 1887. See GOLDEN BRANCH.

Golden Branch (The). An extravaganza by J. R. PLANCHÉ, founded on 'Le Rameau d'Or' of the Countess D'Aulnois, and produced at the Lyceum Theatre, London, at Christmas, 1847, with a cast including M^{me}. Vestris, Miss Fitzwilliam, Miss Polly Marshall, Miss Louisa Howard, Mrs. Macnamara, Harley, and H. Holl. See GOLDEN BOUGH.

Golden Butterfly (The). See ÆSOP and DAWN OF LOVE.

Golden Calf (The). A comedy in three acts, by DOUGLAS FERROLD, first performed at the Strand Theatre, London, June 30, 1832, with Keeley as *Rags*, Selly as *Magnet*, Mrs. Macnamara as *Mrs. Heartsease*, and other parts by W. L. Rede, Mrs. Waylett, etc.; performed in the same year at New York, with Richings as *Lord Tares* and Mrs. Wallack as *Clara*.—'The Golden Calf; or, Dollars and Dimes': a drama in prologue and three acts, by G. H. COVENEY, Standard Theatre, London, June 18, 1833.

Golden Chance (The). A drama by ST. AUBIN MILLER, Theatre Royal, Gateshead, November 23, 1891; Standard Theatre, London, August 1, 1892.

Golden Cross (The). An opera in two acts, music by Ignaz Brüll, libretto by Herr Mosenthal; first performed, with English words by J. P. JACKSON, at the Adelphi Theatre, London, on March 2, 1878, with Joseph Maas, G. H. Snazelle, Aynsley Cook, Miss Julia Gaylord, and Miss Josephine Yorke in the cast.

Golden Daggers (The). A romantic drama in three acts, founded by CHARLES FECHTER and EDMUND YATES upon 'Les Couteaux d'Or' of Paul Féval, and produced at the Princess's Theatre, London, on April 19, 1862, with Fechter as *George Lester*, and other parts by G. Jordan, Basil Potter, J. G. Shore, H. Widdicomb, Miss Elsworthy, and Miss Carlotte Leclercq.

Golden Dream (The). A play by JOHN BROUGHAM (*q.v.*).

Golden Dustman (The). An adaptation by H. B. FARNIE of Dickens's 'Our Mutual Friend,' first performed at Sadler's Wells, London, on June 16, 1866, with T. Swinbourne as *John Harmon*, W. M'Intyre as *Rogue Riderhood*, C. Warner as *Bradley Headstone*, G. Belmore as *Silas Wegg*, W. Holland as *Radfoot*, F. Barsby as *Eugene Wrayburn*, Barrett as *Boffin*, Miss Fanny Gwynne as *Bella Wilfer*, Miss Ada Harland as *Lavinia Wilfer*, Mrs. Poynter as *Mrs. Wilfer*, and Miss Ada Dyas as *Lizzie Hexham*.

Golden Farmer (The). (1) A pantomime by J. C. CROSS, printed in 1802. (2) A melodrama in two acts, by BENJAMIN WEBSTER, first performed at the Coburg Theatre, London, December 26, 1832, with Cobham in the title-character—that of "a celebrated highwayman, who, under the guise of a corn-chandler, whilst exhibiting his pockets of barley and oats, made himself acquainted with the contents of the pockets of farmers and corn-dealers by day, of which he deprived them by night"—other parts being undertaken by Dibdin Pitt, John Webster, R. Honner, and Miss Watson (the "farmer's" wife). The play was revived at the Queen's, Sadler's Wells, and the Pavilion in 1833, and was first performed in America at New York in 1834. John Sefton made a great success in the States as *Jenny Twitcher*. Miss Ada Rehan has played the rôle of the farmer's wife (*Elizabeth*).

Golden Fetter (A). The title under which WATTS PHILLIPS'S drama, 'Fettlers' (*q.v.*), was first performed in America in 1871.

Gold Fiend (The); or, The Demon Gaster. A drama in three acts, by W. T. TOWNSEND (*q.v.*), first performed at the Queen's Theatre, London, May, 1850.

Golden Fleece (The). An extravaganza by J. R. PLANCHÉ (*q.v.*), based on the narrative of Apollonius Rhodius and on the 'Medea' of Euripides, and performed at the Haymarket on Easter, 1845. "The

Medea of Mdme. Vestris and the *Chorus* of Charles Mathews were," says Planché, "simply perfect." James Bland and Miss P. Horton were also in the cast. The work was revived at the Lyceum Theatre in October, 1852, with Mdme. Vestris and C. J. Mathews in their original parts, and Miss Julia St. George as *Jason*; and at Fifth Avenue Theatre, New York, May 29, 1871, with C. J. Mathews as *Chorus*, Mrs. Mathews as *Medea*, and W. Davidge as the two kings.

Golden Fruit. A drama in four acts, by HENRY PETTIT, first performed at the East London Theatre on July 14, 1873.

Golden Giant (The). A play produced at the Fifth Avenue Theatre, New York, March, 1883, with Miss Dorothy Dorr as *Ethel Gray*.

Golden Goose (The). A play produced in U.S.A., with R. Golden as *Giovanti*.

Golden Gulch (The). An American drama, performed at Dover in April, 1879.

Golden Harvest (The). A drama by G. BELLAMY, Queen's Theatre, Hull, August 17, 1868.—'A Golden Harvest:' a drama in four acts, by F. JARMAN, New Theatre Royal, Liverpool, May 26, 1890.

Golden Hearts. A comedy-drama in four acts, by GEORGE ROY, Athenæum, Shepherd's Bush, September 22, 1892.

Golden Ladder (The). A play by WILSON BARRETT and GEO. R. SIMS, first performed at the Globe Theatre, London, December 22, 1887, with W. Barrett as the *Rev. Frank Thornhill*, Miss Eastlake as *Lillian Grant*, and other parts by George Barrett, Austin Melford, H. Cooper Cliffe, T. W. Percyval, C. Fulton, S. Murray Carson, H. Dana, J. Welch, Mrs. Henry Leigh, Miss Alice Belmore, Miss Lillie Belmore, and Miss Phœbe Carlo; first acted in America at the New Park Theatre, New York, April 4, 1892.

"Golden lads and girls all must."
—'Cymbeline,' act iv. sc. 2. See "FEAR NO MORE."

Golden Leek (The). A romantic operatic drama in four acts, by FRANK E. WADE, Assembly Rooms, Tenby, March 5, 1891.

Golden Pippin (The). A burletta in three acts, by KANE O'HARA (*q.v.*), first performed at Covent Garden in February, 1773, and afterwards reduced to the dimensions of an afterpiece. See OLYMPUS IN AN UPROAR.

Golden Plough (The). See GRACE ROYAL.

Golden Plume (The). An extravaganza by C. E. HOWELLS, Alexandra Theatre, Walsall, May 14, 1883.

Golden Ring (The). A fairy spectacular opera, words by G. R. SIMS, music by Frederic Clay, first performed at the Alhambra Theatre, London, on December 3, 1883, with a cast including F. Gaillard, F. Mervin, Aynsley Cook, J. G. Taylor, Miss Constance Loseby, Miss Marion Hood, Miss Adelaide Newton, Miss Irene Verona, and Miss Sallie Turner.

Golden Serpent (The). A drama in four acts, by T. N. WALTER, Theatre Royal, Stratford, November 15, 1897.

Golden Silence (The). A play in four acts, by C. HADDON CHAMBERS (*q.v.*), first performed at the Garrick Theatre, London, September 22, 1903, with a cast including Arthur Bouchier, Frank Mills, Miss Jessie Bateman, Miss Violet Vanbrugh, etc.

"Golden slumbers kiss your eyes." First line of a lullaby in 'The Pleasant Comedy of Patient Grissell' (*q.v.*)—

"Sleep, pretty wantons; do not cry,
And I will sing a lullaby."

Golden Sorrow (A). A drama in three acts, by ALBERT E. DRINKWATER, Victoria Hall, Ealing, February 2, 1891; Globe Theatre, London, June 16, 1891.

Golden Web (The). A comic opera in three acts, libretto by B. C. STEPHENSON and F. CORDER, music by A. Goring Thomas, first performed at the Court Theatre, Liverpool, February 15, 1893; Lyric Theatre, London, March 11, 1893, with Miss Alice Esty as *Amabel*, and other parts by Miss Emmeline Orford, Madame Amadi, Furneaux Cook, Richard Temple, etc.

Golden Wedding (A). A comedietta in one act, by EDEN PHILLPOTS and CHARLES GROVES, Haymarket Theatre, London, November 30, 1893, with Cyril Maude, Sydney Valentine, and Miss Adela Measor.

Golden Widow (The). A comedy in three acts, by AUGUSTIN DALY, adapted from Sardou's 'Marquise,' and first performed at Daly's Theatre, New York, in October, 1889, with a cast including Miss Rehan (*Triphenia Macgilleuddy*), Mrs. Gilbert, J. Lewis, J. Drew, and Sidney Herbert.

Goldenbird. A character in STIRLING COYNE'S 'Woman of the World.'

Goldfinch, Charles, who figures in HOLCROFT'S 'Road to Ruin' (*q.v.*), reappears in the same author's 'Vindictive Man' (*q.v.*). "It was to the character of *Goldfinch*," as Hazlitt relates, "and to the method of its interpretation by Lewis, the comedian, that the popularity of 'The Road to Ruin' was mainly due. 'Nine persons out of ten who went to see the play went for the sake of seeing *Goldfinch*, though the best scenes are those in which he has no concern.' He is not intrusted with a line of wit, or even of sense; his language consists of a few cant phrases constantly repeated; but he is required to be incessantly animated, voluble, and busy."

Goldfinch, Lady. A character in C. J. RIBTON TURNER'S 'Handsome Is that Handsome Does' (*q.v.*).

Goldfish (The). A play in three acts, translated by A. TEIXEIRA DE MATTOS from the Dutch of W. G. Van Nohuys; Opéra Comique Theatre, London, July 8, 1892.

Golding, Arthur (died 1570), the translator of Ovid's 'Metamorphoses,' was the

translator also, from Theodore Beza, of 'The Tragedie of Abraham's Sacrifice,' published in 1577.

Goldsmith, Francis (died 1655), published a translation of Hugo Grotius' 'Sophompaneas.'

Goldsmith, Oliver. Poet, dramatist, and miscellaneous writer, born 1728, died 1774; author of 'The Good-Natured Man' (*q.v.*), a comedy (Covent Garden, 1768), 'She Stoops to Conquer' (*q.v.*), a comedy (Covent Garden, March, 1773), and 'The Grumbler' (*q.v.*), an adaptation (Covent Garden, May, 1773). See the Memoir prefixed to the Miscellaneous Works in 1801, and the biographies by James Prior (1837), John Forster (1848), Cunningham (1855), William Black (1878), and Austin Dobson (1888); also Boswell's 'Johnson,' Davies' 'Life of Garrick,' Colman's 'Random Records,' Genest's 'English Stage,' Macaulay's 'Biographical Essays,' etc. The 'Works' were published in 1780, and again in 1801; and they were edited by J. W. Gibbs in 1884-6. The plays have been reproduced in many forms. Goldsmith has figured on the stage as the leading character of plays written by Augustus Thomas (*q.v.*), Frankfort Moore (1892), and H. P. Priestley-Greenwood (1898). See OLIVER GOLDSMITH.

Goldstraw, Sally. A character in DICKENS' and COLLINS' 'No Thoroughfare' (*q.v.*).

Goldthumb, Felix. A character in DOUGLAS JERROLD'S 'Time works Wonders' (*q.v.*).

Goldwire, A gentleman in MASSINGER'S 'City Madam' (*q.v.*). His son is apprenticed to *Sir John Frugal*.

Golightly, Mr. The principal figure in MORTON'S 'Lend me Five Shillings' (*q.v.*).

Gollancz, Israel. Miscellaneous writer; has published annotated editions of Lamb's 'Specimens of the Dramatic Poets' (1894), of the plays of Shakespeare (the 'Temple' edition, 1894-6), of Marlowe's 'Dr. Faustus' (1897), and of Otway's 'Venice Preserved' (1899). He also contributed the introductory essay to 'Hamlet in Iceland, being the Icelandic Romantic Ambales Saga' (1898).

Gomersal, Alexander Edward. Actor and theatrical manager, born at Gomersal near Leeds in 1788, died October 1862; son of an officer in the army; began life as a bank clerk, but speedily drifted on to the stage, his first rôle being that of *Gondibert* in 'The Battle of Hexham' (*q.v.*). He was afterwards at Newcastle-on-Tyne under the management of the elder Macready, opening there as *Dumont* in 'Jane Shore' (*q.v.*). Among his other parts were *Romeo*, *Jaffier*, *Lewson* in 'The Gamester,' *Wilford* in 'The Iron Chest,' etc. But the assumption by which he was best known was that of *Napoleon I.* in 'The Battle of Waterloo' (*q.v.*), for which, it is said, he was selected on account of his personal resemblance to

the original. In this character he appeared not only at Astley's but at all the leading provincial playhouses. He was for many years co-manager, with B. O. Conquest, of the Garrick Theatre, E. See the 'Era' for October 26, 1862.

Gomersal, Actor; was seen in 1852 at Edinburgh, to which city, after a successful sojourn at Manchester, he returned in 1856, being engaged to fill the place in the stock company vacated by J. L. Toole (*q.v.*). He played such parts as *Jaquez* in 'The Honey-moon' and *Dougal* in 'Rob Roy.' J. C. Dibdin says he was "a fairly humorous comedian" ('The Edinburgh Stage').

Gomersall, Robert. Divine and miscellaneous writer, born 1602, died 1646 (?); author of 'The Tragedie of Lodovick Sforza, Duke of Milan,' published in 1623. See Langbaine's 'Dramatic Poets.'

Gomez, Don. The hero of G. H. LEWES'S 'Noble Heart' (*q.v.*).

Gondibert, in Mrs. COWLEY'S 'Albina' (*q.v.*), conspires with *Editha* against the heroine (*q.v.*). There is also a *Gondibert* in COLMAN'S 'Battle of Hexham' (*q.v.*).

Gondibert and Bertha. A tragedy by W. THOMPSON, based on Davenant's poem of 'Gondibert,' and printed in 1751.

Gondolier (The); or, A Night in Venice. An opera in two acts, in prose and verse, printed in 'The New British Theatre,' 1814.

Gondoliers (The); or, The King of Barataria. A comic opera in two acts, written by W. S. GILBERT (*q.v.*), composed by Arthur Sullivan, and first performed at the Savoy Theatre, London, December 7, 1889, with Courtice Pounds and Rutland Barrington in the title-parts (*Marco* and *Guiseppe Palmieri*), F. Wyatt as the *Duke of Plaza-Toro*, W. H. Denny as *Don Alhambra del Bolero*, W. Brownlow as *Luiz*, Miss G. Ulmar as *Gianetta*, Miss Jessie Bond as *Tessa*, Miss Decima Moore as *Casilda*, and Miss R. Brandram as the *Duchess of Plaza-Toro*; revived at the Savoy, July 18, 1898, with a cast including W. Elton, W. Passmore, H. Lytton, R. Evett, Miss Emmie Owen, Miss Ruth Vincent, and Miss R. Brandram.

Gone Away. A comedy in three acts, by EDWARD RIGHTON (*q.v.*) and DALTON STONE, Comedy Theatre, Manchester, August 9, 1886.

Gong Jack. The *factotum* of *Master Grinnidge* in BUCKSTONE'S 'Green Buses' (*q.v.*). See "I BELIEVE YOU, MY BOY."

Gonsalvo de Peralta, Don. The "young gentleman" with whom DRYDEN'S "Rival Ladies" (*q.v.*) are in love.

Gonzaga. A knight of Maita, and general to the Duchess of Sienna, in MASSINGER'S 'Maid of Honour.' — *Leonardo Gonzaga* is a character in S. KNOWLES' 'The Wife' (*q.v.*).

Gonzagues. The *Prince* in 'The Duke's Motto' (*q.v.*).

Gonzales. (1) Favourite of *Manuel* in CONGREVE'S 'Mourning Bride' (*q.v.*). (2) The scheming prime minister in ROSS NEIL'S 'Loyal Love' (*q.v.*).

Gonzanga. A drama in five acts, in prose and verse, printed in 'The New British Theatre,' 1814.

Good as Gold. (1) A drama in three acts, by C. H. HAZLEWOOD, Britannia Theatre, London, September 13, 1869. (2) A comedietta by C. F. COGHLAN, taken from the French, and produced at the Lyceum Theatre, London, on December 18, 1869. (3) A comedietta in one act, by MATTHEWS MONK, Imperial Theatre, London, August 13, 1883.

Good-Bye. (1) A play by JOHN BROUGHAM (*q.v.*). (2) A play in one act, by SEYMOUR HICKS, Court Theatre, London, November 25, 1893. (3) A play in one act, by HENRY T. JOHNSON, Strand Theatre, London, May 21, 1896.

Good Fight (The). A military drama of the Rebellion, by NEWTON GOTTHOLD and W. C. SMYTHE, Opera House, Pittsburg, U.S.A., April, 1871.

Good for Evil; or, A Wife's Trial. A "domestic lesson" in two acts, adapted from the French of Emile Augier, and published by T. H. Lacy. See BARRISTER, THE, and HOME TRUTHS.

Good for Nothing. A comic drama in one act, by J. B. BUCKSTONE (*q.v.*), founded on 'La Gamine' of Deslandes (Paris Variétés, 1850, with Mlle. Virginie Duclay as the heroine), and first performed at the Haymarket Theatre, London, on February 4, 1851, with Mrs. Fitzwilliam as *Nan*, J. B. Buckstone as *Tom Dibbles*, H. Howe as *Harry Collier*, and Parselle as *Charley*; first performed in America at New York in 1852, with Chippendale as *Tom Dibbles*; revived at the Adelphi, London, in December, 1858, with J. L. Toole as *Tom*, and Miss Woolgar as *Nan*; at the Globe in November, 1868, with Miss Clara Thorne as *Nan*; at the Gaiety in July, 1869, and November, 1871; at the Olympic in 1877, with Miss Gerard as *Nan*; at the Prince of Wales's in June, 1879, with Mrs. Bancroft as *Nan*; at the Gaiety in July, 1880; at the Haymarket in June, 1881, with Mrs. Bancroft as before, S. B. Bancroft as *Harry Collier*, A. Cecil as *Tom Dibbles*, and H. B. Conway as *Charlie*; at the Haymarket in May, 1885, with Mrs. Bancroft as before, C. Brookfield as *Harry*, E. Maurice as *Charles*, and H. Kemble as *Tom*; at the Criterion Theatre, London, on January 13, 1887 (*matinée*), with Mrs. Bancroft as before, A. Cecil as *Tom*, H. Ashley as *Harry*, G. Giddens as *Simpson*; at the Olympic in January, 1888, with Miss H. Leyton as *Nan*; at the Gaiety in April, 1891, with Miss E. Farren as *Nan*; at the Court in December, 1891, with Miss Rose Norreys as *Nan*, B. Thomas as *Tom*, and Weedon Grossmith as *Simpson*.

Good Fortune. A comedy adapted by C. F. COGHLAN from the 'Roman d'un Jenne Homme Pauvre' of Octave Feuillet, and first performed at the St. James's Theatre, London, on December 4, 1880, with W. H. Kendal, J. Clayton, T. N. Wenman, W. Mackintosh, W. H. Denny, Mrs. Kendal, Mrs. Gaston Murray, Miss Linda Dietz, and Mrs. Stephens in the chief parts.

Good Gracious! A comedietta by GEORGE HAWTREY (*q.v.*), first performed at the Court Theatre, London, January 21, 1885.

Good Hope (The). A play in four acts, by HERMANN HEIJERMANS (*q.v.*), translated by CHRISTOPHER ST. JOHN from the original Dutch, and first performed at the Imperial Theatre, London, April 26, 1903, with Miss R. Filippi as *Kniertje*, E. Lyall Swete and H. Granville Barker as *Geert* and *Barend*, her sons; Miss M. Halstan as *Jo*, *Geert's* sweetheart; and other parts by Miss L. Braithwaite, Miss Beryl Faber, Miss Irene Rooke, Miss Edith Craig, etc.

Good Husbands make Good Wives. A farcical comedy in two acts, by J. B. BUCKSTONE, first performed at the Haymarket Theatre, London, in August, 1832, with the author and Mrs. Humby as *Mr.* and *Mrs. Faithful*, and Vining and Miss Taylor as *Mr.* and *Mrs. Gadfly*.

Good Little Wife (A). A comedy in one act, translated and adapted from De Musset's 'Un Caprice,' and published by T. H. Lacy.

Good Luck. (1) A musical comedy in three acts, adapted by J. P. BURNETT from 'La Cigale' of Meilhac and Halévy, and first performed at the Strand Theatre, London, April 13, 1855. (2) A drama by O. SILVERSTONE, Horwich, February 10, 1902.

Good Mother (The). A comedy translated from M^{me}. de Genlis' 'Theatre of Education,' and printed in 1781.

Good Mr. Best. A musical farce in three acts, by JOHN J. MCNALLY, City Theatre, Brockton, Mass., April 17, 1897; Garrick Theatre, New York, August 23, 1897.

Good News. A drama in three acts, by HENRY J. BYRON (*q.v.*), first performed at the Gaiety Theatre, London, on August 31, 1872, with J. L. Toole as *Tom Larkin*, Miss Fanny Brough as *Lilian*, Miss Annie Tremaine as *Madeline*, Miss E. Farren as *Sal Slattery*, H. R. Teesdale as *Captain Ragley*, and other parts by J. Maclean, J. G. Taylor, R. Soutar, etc. *Tom* is a grocer's shopman, who for a time thinks himself heir to a fortune, and neglects his sweetheart *Lilian*, an actress, for *Madeline*, daughter of a baronet. But it turns out that he is not the heir, and he is glad to return to *Lilian*. *Sal* is a maid-of-all-work.

Good Night and Pleasant Dreams. See TWICE KILLED.

Good Night, Signor Pantaloon. A musical farce in one act, adapted from a

French musical version of 'Twice Killed' (*q.v.*) (Opéra Comique, Paris, February 19, 1851), and first performed at the Adelphi Theatre, London, May 29, 1851, with G. Honey as *Signor Pantaloon*, Miss Woolgar as *Lelio* (his son), Miss K. Fitzwilliam as *Columbine*, and P. Bedford as *Dr. Tititofolo*. See BON SOIR.

Good Night's Rest (A); or, Two in the Morning! A farce in one act, by Mrs. CHARLES GORE, first performed at the Strand Theatre, July, 1839.

Good Old Times (The). A drama in four acts, by HALL CAINE and WILSON BARRETT, first performed at the Princess's Theatre, London, February 12, 1859, with W. Barrett as *John Langley, J.P.*, Miss Eastlake as *Mary Langley*, Lewis Waller as *Crosby Grainger*, S. Murray Carson as *Parson Langley*, Austin Melford as *Amos Barton*, George Barrett as *Coldbath Joe*, R. Pateman as *Spot*, H. Cooper-Cliffe as *Rev. W. Moore*, J. A. Welch as *the Oysterman*, Miss Webster as *Lucy*, Miss L. Belmore as *Biddy*, etc.

Good Queen Bess. A burlesque by C. J. COLLINS, produced at the Strand Theatre, London, March, 1856, with James Rogers in the title-part.—'Good Old Queen Bess:' a burlesque in one act, words by WALPOLE LEWIN, music by William Robins, Vaudeville Theatre, London, June 3, 1891.—'Good Queen Bess:' an opera-burlesque in two acts, libretto by LEO and HARRY TREVOR, music by Burnham Horner and Harry Trevor; Theatre Royal, Richmond, May 1, 1895.

Good Run for It (A). A farce in one act, by T. V. BRIDGMAN (*q.v.*), Sadler's Wells Theatre, February, 1854.

Good Time (A). See GAY CITY, THE.

Good Woman in the Wood (The). An extravaganza founded by J. R. PLANCHE (*q.v.*) on Mille, de la Force's 'La Bonne Femme,' and produced at the Lyceum Theatre, London, in December, 1852, with Mme. Vestris in the title-part, and other rôles by Miss St. George, Miss Wyndham, Frank Matthews, etc.

Goodall. Father to *Valentine* in FIELDING'S 'Intriguing Chambermaid' (*q.v.*).

Goodall, Annie. Actress, born 1847, died March, 1877; made her professional *début* at the Surrey Theatre, London, December 26, 1865, as *Margery Daw* in 'Harlequin and King Chess.'—BELLA GOODALL, actress, born 1852, died February, 1884; made her first appearance at the Prince of Wales's Theatre, London, April 15, 1865, as *Coralie* in 'A Winning Hazard' (*q.v.*).

Goodall, Mrs. Charlotte. Actress; daughter of one Stanton, an itinerant actor-manager; appeared at Bath in 1784 as *Rosalind*, and acted for some time both in that city and in Bristol, where she married a merchant captain named Goodall, from whom she was divorced in 1813. Her London *début* was made in 1788, once more as *Rosalind*, and at Drury Lane, at which

theatre she was afterwards seen as *Flora* in 'She Would and She Would Not,' *Charlotte Rusport* in 'The West Indian,' *Clarinda* in 'The Double Gallant,' *Jacintha* in 'The Suspicious Husband,' *Mrs. Sullen* in 'The Beaux' Stratagem,' *Angelica* in 'Love for Love,' *Millamant* in 'The Way of the World,' *Viola* in 'Twelfth Night,' *Clarissa* in 'The Confederacy,' etc. In 1789 she figured at the Haymarket as *Sir Harry Wildair* in 'The Constant Couple.' She was at the King's Theatre in 1791-2, and at Drury Lane again in 1794. She acted at the Haymarket as late as 1803. Among her original parts were *Marcella* in 'The Pannel' (1788) and *Adeline* in 'The Battle of Hexham' (1789). A contemporary satirist (1798) describes her as having "a pretty lifeless face" ('The Druriad'). See Genest's 'English Stage' and 'Dictionary of National Biography.'

Goodfellow, Robin. See PUCK.

Good-looking Fellow (The); or, The Roman Nose. A farce in one act, by GEORGE ALMAR, performed at Sadler's Wells Theatre, April, 1834.

Goodman, Cardell. Actor, died 1699; son of a clergyman; entered St. John's College, Cambridge, and took his degree of B.A. in 1670. Having been expelled from the University, he became page of the back staircase to Charles I., from which place, after five years' service, he was dismissed. Next, after having run through a small fortune which he had inherited, he joined the King's Company of Players at Drury Lane, where he was first seen, apparently, as *Polysperchon* in 'The Rival Queens' (1677), afterwards (as Downes records) appearing as *Alexas* in 'All for Love,' *Pharnces* in 'Mithridates,' and *Valentinian* in the play so named (as adapted by Rochester, 1685). *Alexander the Great* and *Julius Cæsar* are said to have been his best parts. Convicted of having engaged in a highway robbery, he was pardoned by James II. In 1683 he left the stage, and got his living as a gamester. Latterly he was known and prosperous as the favourite of the Duchess of Cleveland. In 1696 he was concerned in a plot against the life of William III., but escaped to France, where he died. "By his enemies," we read, he was styled "Scum" Goodman, and under that name he forms one of the *personæ* in Tom Taylor's 'Lady Clancarty' (*q.v.*). See Bellchamber's edition of Colley Cibber's 'Apology' (1822), Doran's 'His Majesty's Servants,' etc.

Goodman. A character in MILNER'S 'Barmecide' (*q.v.*).

Goodman's Fields. See LONDON THEATRES.

Good-natured Man (The). A comedy in five acts, by OLIVER GOLDSMITH (*q.v.*), first performed at Covent Garden on January 29, 1768, with Powell in the title-part (*Honeywood*), Shuter as *Croaker*, Woodward as *Loity*, Bensley as *Leontine* (*Croaker's* son), Clarke as *Sir William Honeywood*,

Dunstall as *Jarvis* (*Honeywood's* servant), R. Smith as a bailiff, Quick as a post-boy, Mrs. Bulkeley as *Miss Richland*, Mrs. Mattocks as *Olivia*, Mrs. Pitt as *Mrs. Croaker*, and Mrs. Green as *Garnet* (*Olivia's* maid). "*Honeywood* is good-natured to excess. His generosity to unworthy persons reduces him to pecuniary distress. . . . *Sir William Honeywood*, on his return from Italy, keeps himself a concealed spectator of his nephew's actions. He buys up a debt of *Honeywood's* and arrests him for it. *Miss Richland* rescues him from the arrest, but enjoins her agent to observe the strictest silence. . . . *Honeywood* is in love with her, but had never owned more than a great friendship for her. . . . At the conclusion, *Honeywood* becomes sensible of his folly; his uncle is reconciled to him; *Miss Richland* gives him her hand" (Genest). The sub-plot has to do with the loves of *Leontine* and *Olivia*. Goldsmith began the play in 1766, and completed it in the following year. It was offered first to Garrick, but accepted in the end by Colman. Johnson wrote a prologue for it, but this, says Austin Dobson, "turned out to be dispiriting. Powell was, as the hero, cold and unsympathetic. On the other hand, Shuter proved inimitable in the part of *Croaker*, while Woodward was almost equally good as the charlatan *Lofty*. The success of the piece, however, was only qualified, and one scene of 'low' humour, in which some bailiffs were introduced, gave so much offence that it was withdrawn after the first representation." The comedy was performed for ten consecutive nights, and Goldsmith made about £400 out of the three "author's nights," with a further £100 out of the publication of the play (to which the suppressed scene was restored). "When I undertook to write a comedy," said Goldsmith in his preface, "I confess I was strongly prepossessed in favour of the poets of the last age, and strove to imitate them." "The Good-natured Man" was revived at the Haymarket on August 26, 1783, with Edwin as *Croaker*, Palmer as *Lofty*, Bannister, jun., as *Leontine*, and Mrs. Inchbald as *Olivia*; at Covent Garden on April 20, 1789, with Farren as *Honeywood*, Macready as *Leontine*, and Miss Brunton as *Miss Richland*; at the same theatre, April 22, 1800, with Pope as *Honeywood* and Munden as *Croaker* [in three acts]; at the Haymarket in 1804, with C. Mathews as *Croaker*, R. Palmer as *Lofty*, and Bartley as *Honeywood*; at Covent Garden in 1826, with Farren as *Croaker*, Warde as *Honeywood*, Jones as *Lofty*, Cooper as *Leontine*, Bartley as *Sir William*, Mrs. Chatterley as *Miss Richland*, and Mrs. Glover as *Mrs. Croaker*; at the Fifth Avenue Theatre, New York, on May 24, 1870, with W. Davidge as *Croaker*, J. Lewis as *Lofty*, D. H. Harkins as *Sir William*, G. Clarke as *Honeywood*, Miss F. Davenport as *Miss Richland*, and Mrs. Gilbert as *Mrs. Croaker* [D. H. Harkins spoke the prologue by Dr. Johnson, and a new epilogue by William Winter was spoken by the company. "One character, the immodest landlady, was omitted. The capital scene with the bailiffs

was restored. The incidents of act iv. were transposed so as to make *Croaker's* discovery of the letter, and characteristic misconstruction of its meaning, the climax"]; at the Gaiety Theatre, London, on February 2, 1881 (*matinée*), with Miss Litton as *Miss Richland*, Miss H. Cresswell as *Olivia*, J. H. Barnes as *Honeywood*, Lionel Brough as *Croaker*, F. Everill as *Lofty*, Clifford Cooper as *Sir William*, J. Y. Stephens as *Leontine*, J. Vollaire as *Jarvis*, E. F. Edgar as *Twitch*, Mrs. H. Leigh as *Mrs. Croaker*, and Miss M. Harris as *Garnet*; at the Vaudeville on the afternoon of November 16, 1886 [by the Dramatic Students], with Eric Lewis as *Honeywood*, W. Lugg as *Croaker*, Mark Ambient as *Lofty*, G. R. Foss as *Sir William*, Duncan Young as *Leontine*, H. H. Morell as *Twitch*, C. Dods-worth as *Flanigan*, Fuller Mellish as the post-boy, Bernard Gould as a servant, Miss Norreys as *Miss Richland*, Miss Neva Bond as *Olivia*, Miss M. Ayrton as *Mrs. Croaker*, etc. The comedy was played in the English provinces in 1882-3, with Edward Compton as *Croaker*.

Goodwill. Father of *Lucy* in FIELD-ING'S 'Virgin Unmasked' (*q.v.*).

Goodwin, J. Cheever. American dramatic writer; author of 'Aladdin, Jun.,' 'The Bellman,' 'Blue Beard,' 'A Daughter of the Revolution,' 'The Devil's Deputy,' 'Don Quixote, Jun.,' 'Dr. Syntax,' 'Evangeline,' 'Fleur-de-Lis,' 'Jacquette,' 'The Lion Tamer,' 'The Little Trooper,' 'Lost, Stolen, or Strayed' (afterwards 'A Day in Paris'), 'The Merry Monarch,' 'The Monks of Malabar,' 'Panjandrum,' 'The Pretty Perfumer,' 'A Quiet Evening,' '34-21,' and 'The Violin-Maker of Cremona'; author, also, of "books" of 'Giroflé-Giroflá,' 'The Little Duke,' and 'The Princess of Trebizonde'; part-author (with J. Braham) of 'Pippins' and 'William Tell,' (with E. E. Rice) of 'The Corsair,' (with C. A. Byrne) of 'Papa Gou-Gou' (afterwards 'A Normandy Wedding') (1897-8), (with L. Harrison) of 'Who killed Cock Robin?' (1899), etc.

Goody Goose. (1) A pantomime by C. H. HAZLEWOOD (*q.v.*), performed at the Marylebone Theatre, London, at Christmas, 1858, with J. A. Cave as *Greenheart*. (2) A pantomime by J. B. JOHNSTONE, produced at the same theatre.

Goody Two-Shoes. (1) A pantomime by C. DIBDIN, jun., performed at Sadler's Wells. (2) A pantomime by J. STRACHAN, Sadler's Wells Theatre, December 26, 1872. (3) A pantomime by GEORGE CONQUEST and HENRY SPRY, Surrey Theatre, London, December 26, 1899. See LITTLE GOODY TWO-SHOES.

Goose, Mother, figures in PLANCHÉ'S 'Discreet Princess' (*q.v.*). See MOTHER GOOSE.

Goose with Golden Eggs (The). A farce by AUGUSTUS MATHEW (*q.v.*) and SUTHERLAND EDWARDS (*q.v.*), first performed at the Strand Theatre on September

1, 1859, with J. Clarke as *Flickster*, Rogers as *Turby*, W. Mowbray as *Bonsor*, and Miss Ida Wilton as *Clara Turby*; revived at the Criterion Theatre, London, 1876, with J. Clarke as *Turby* and E. Righton as *Flickster*.

Gooseberry, Major. A character in DALY'S 'Lemons' (q.v.).

Goosequill. A character in C. SELBY'S 'Behind the Scenes' (q.v.).

Gorboduc. The first regular tragedy in the English language; performed on January 18, 1562, as part of a "grand Christmase" in the Inner Temple, London, and "after shewed before her Majestie." We are told that it was "never intended by the authors thereof to be published," but, an unauthorized text appearing in 1565, an authentic text was issued in 1570. The unauthorized version (reprinted in 1569, 1571, and 1590) was reproduced by the Shakespeare Society in 1847. It states that the first three of the five acts were written by Thomas Norton; in the authorized edition we read that the work was the joint product of Norton and of Thomas Sackville, afterwards Lord Buckhurst and Earl of Dorset, author of 'The Induction to the Mirror for Magistrates' (1599-63). Warton, in his 'History of English Poetry,' argues that Sackville wrote the whole. Sir Philip Sidney, in his 'Apology for Poetry' (1595), describes 'Gorboduc' (which is in blank verse throughout) as "full of stately speeches and well-sounding phrases, clymbing to the height of Seneca his stile, and as full of notable moralitie, which it doth most delightfully teach, and so obtaine the very end of poetry." Pope saw and praised in the work "a propriety in the sentiments, an unaffected perspicuity of style, and an easy flow in the numbers; in a word, that chastity, correctness, and gravity of style which are so essential to tragedy." "As a work of genius," says Hazlitt, "it may be set down as nothing, for it contains hardly a memorable line or passage; as a work of art, and the first of its kind attempted in the language, it may be considered as a monument of the taste and skill of the authors. Its merit is confined to the regularity of the plot and metre, to its general good sense, and strict attention to common decorum." Charles Lamb wrote: "The style of this old play is stiff and cumbersome, like the dresses of its time. There may be flesh and blood underneath, but we cannot get at it. . . . I am willing to believe that Lord Buckhurst supplied the more vital parts." The play is in five acts, and there is a "chorus" (of "four auuncient and sage men of Brittain") at the close of every act except the last. Each act opens with a masque or dumbshow, "shadowing by an allegorical exhibition the matter that was immediately to follow." The "argument of the tragedie" is thus set forth: "Gorboduc, King of Brittain, divided his realme, in his life-time, to his sonnes, *Ferrex* and *Porrex*. The sonnes fell to discention. The younger killed the elder. The mother, that

more dearly loved the elder, for revenge killed the younger. The people, moved with the crueltie of the fact, rose in rebellion, and slew both father and mother. The nobilitie assembled, and most terribly destroyed the rebels; and afterwards, for want of issue of the prince, whereby the succession of the Crowne became uncertain, they fell to civil warre, in which both they and many of their issues were slain, and the land for a long time almost desolate and miserably wasted." The Queen's name is *Videna*; and among other "speakers" are the Dukes of Cornwall, Albany, Leogris, and Cumberland, and characters named *Eubulus* (Secretary to the King), *Arostus*, *Dorcan*, *Philander*, *Hermon*, *Tyndar*, and *Marcella*. Here is a specimen of the versification, taken from a speech by *Eubulus*—

"Within one land, one simple rule is best;
Divided reigns do make divided hartes,
But peace preserves the country and the prince . . .
Your grace remembreth how in passed yeres,
The mightie Brute, first prince of all this lande,
Possessed the same, and ruled it well in one;
He thinking that the compass did suffice
For his three sonnes three kingdoms eke to make,
Cut it in three, as you would now in twaine;
But how much British blood hath since been spilt
To joyne again the sondred unthite!"

"Gorboduc" is to be found in Hawkins's 'Origin of the English Drama' and in 'The Ancient Drama;' see, also, the texts edited by W. D. Cooper (1847), and by L. Toulmin Smith (1883). See, also, Fleay's 'English Drama' (1891), and Ward's 'English Dramatic Literature' (1899).

Gorbrias. Father of *Arbaces* in BEAUMONT and FLETCHER'S 'A King and No King' (q.v.).

Gordian Knot (The). A play in three acts, by CLAUDE LOWTHER, first performed at His Majesty's Theatre, London, May 20, 1903, with H. Beerbohm Tree as *Roger Martens*, R. Taber as the *Vicomte de Selignac*, Miss Olga Nethersole as *Gabrielle Melville*, and other parts by Lionel Brough ("a Grand Duke"), Mme. de Nauceaz, Miss Helen Ferrers, Miss Lucy Franklein, etc.

Gordian Knot Unty'd (The). An anonymous comedy, performed in 1691.

Gordon, George Lash. Actor and dramatic writer, died March, 1895; author of 'Wedded Bliss' (1873), 'Backing the Favourite' (1875), 'The Brand of Cain' (1875), 'A Hornet's Nest' (1876), 'Bachelor's Hall' (1877), 'Salviniana' (1877), 'Millions in It' (1877), 'Auld Lang Syne' (1877), 'The Treaty of Peace' (1878), 'Broken Bail' (1878), 'Conspiracy' (1882), 'Tit Bits' (1883), 'Oughts and Crosses' (1884), 'Faust and Co.' (1886), 'The Grand Duke' (1886), etc.; part-author (with G. W. Anson) of 'Hamlet à la Mode' (1876), (with Joseph Mackay) of 'Night Birds' (1881) and 'London Pride' (1882), (with H. Lennard and W. Mackay) of 'The Delights of London' (1882), (with J. F. McArdle) of 'Fif' (1882), and (with B. Nash) of 'The Silly Season' (1892).

Gordon, Harriett. Actress; played *Titania* in 'A Midsummer Night's Dream'

at the Grecian Theatre, London, in 1851; *Don Giovanni* in Dibdin's burlesque at the Strand in 1854; *Westminster* in 'The Haymarket Spring Meeting' at the Haymarket in 1855; *Susan* in 'Black-eyed Susan' at Covent Garden, *Don Leander* in 'The Invisible Prince' at Sadler's Wells, and *Time Chorus* in Brough's 'Perdita' at the Lyceum, in 1856.

Gordon, L. S. Author of 'Keeper of the Seals.'

Gordon, Walter [real name, William Aylmer Gowing]. Actor and dramatic writer, born 1823, died 1892; made his London *début* at Drury Lane, November 10, 1856, as *Captain Littlepop* in 'Little Toddlekins.' He was in the original casts of 'The Light-house' (1857), 'The Red Vial' (1858), 'The Porter's Knot' (1858), 'Payable on Demand' (1859), 'The Chimney Corner' (1861), 'A Wild-geese Chase' (1867), etc. Among his contributions to stage literature were 'Dearest Mamma,' 'Duchess or Nothing,' 'Home for a Holiday,' 'My Wife's Relations,' 'An Odd Lot,' 'Old Trusty,' 'Pay to the Bearer—a Kiss,' and 'Through Fire and Water.'

Gordon the Gipsy. A melodrama produced at the Lyceum Theatre, London, in August, 1822. "In this the very unusual expedient was adopted of leaving the heroine at the end of the play without either lover or husband."

Gore, Catherine Grace Frances [*née* Moody]. Novelist and dramatic writer, born 1799, died 1861; author of the following stage pieces:—'The School for Coquettes' (Haymarket, 1831), 'Lords and Commons' (Drury Lane, 1832), 'The King's Seal' (1835), 'King O'Neill' (1835), 'The Queen's Champion' (1835), 'The Maid of Croissy' (1835), 'Dacre of the South, or The Olden Time' (1840), and 'Quid pro Quo, or The Day of Dupes' (Haymarket, 1844), all of which see. See also 'Dictionary of National Biography.'

Gore, Mrs. Charles. See BOND, THE, and GOOD NIGHT'S REST.

Goring, Mrs. and John. Mother and son in ALBERT'S 'Crisis' (*q.v.*).

Görner. See BROTHER SAM; also II. Morley's 'Journal of a London Playgoer.'

Gortz of Berlingen. See GOETZ of BERLICHINGEN.

Goshawk. A character in MIDDLETON'S 'Roaring Girl' (*q.v.*).

Gosling, Jack. A character in 'Fox versus Goose' (*q.v.*). A *Hon. Jack Gosling* figures in 'The Cynic' (*q.v.*), and there is a *Nat Gosling* in BOUCICAULT'S 'Flying Scud' (*q.v.*).

Gospel Shop (The). A comedy in five acts, by R. HILL, intended as a satire on the Methodists, and printed in 1778.

Gossamer. A character in REYNOLDS' 'Laugh when you Can' (*q.v.*).

Gosse, Edmund. Poet, critic, and miscellaneous writer; author of 'King Erik: a tragedy in verse' (1876), 'The Unknown Lover: a drama in verse for private acting, with an essay on the Chamber Drama in England' (1878), a Memoir of Thomas Lodge, prefixed to his 'Works' (1883), 'The Masque of Painters' (*q.v.*) (1885), an essay prefatory to 'Love's Graduate' [a comedy extracted by E. Gosse from Webster and Rowley's 'Cure for a Cuckold'] (1885), a monograph on Congreve [in 'Great Writers' series] (1888), an introduction to the plays of Shirley (1888), an introduction to Ibsen's 'Lady of the Sea' (1890), translations of poems by Ibsen (contributed to Jaeger's 'Life of Ibsen') (1890), a translation of Ibsen's 'Hedda Gabler' (1891), and a translation [with William Archer] of Ibsen's 'Master-Builder' (1893). See, also, the essays and passages on dramatic subjects in 'Northern Studies' (1879), 'Seventeenth-Century Studies' (1883), 'From Shakespeare to Pope' (1885), 'A History of Eighteenth-Century Literature' (1889), 'Gossip in a Library' (1891), 'Questions at Issue' (1893), 'Critical Kit-Kats' (1896), 'A History of Modern English Literature' (1897), and 'English Literature: an Illustrated Record' (1903). See IBSEN, HENRIK.

Gossip. (1) A comedieta in two acts, adapted by AUGUSTUS HARRIS and T. J. WILLIAMS (*q.v.*) from 'L'Enfant Terrible,' and first performed at the Princess's Theatre, London, in November, 1859, with a cast including J. Ryder, Meadows, J. G. Shore, E. Garden, and Mrs. C. Young. (2) A play adapted from the French of Scribe, and first performed in America at the Park Theatre, Philadelphia, February 13, 1892. (3) A comedy in four acts, adapted by CLYDE FITCH and LEO DIETRICHSTEIN from Jules Claretie's story, 'Monsieur le Ministre,' and first performed at Palmer's Theatre, New York, in March, 1895, with Mrs. Langtry as *Mrs. Barry*, and other parts by Miss Effie Shannon, Eben Plympton, W. T. Lovell, J. W. Pigott, etc.; first performed in England at the Grand Theatre, Islington, in June, 1895, with Mrs. Langtry as before, Miss B. Sitgreaves as *Mrs. Stanford*, J. W. Pigott as *Barry*, Oscar Abye as *Stanford*, and H. Flemming as *Count Marcy*; produced at the Comedy Theatre in February, 1896, with Mrs. Langtry as before.

Gossip, Dickey. A character in PRINCE HOARE'S 'My Grandmother' (*q.v.*).

Gosson, Stephen. Actor, cleric, and miscellaneous writer, born 1555, died 1624; took his B.A. at Oxford in 1576, and, going to London, became "noted for his admirable penning of pastorals" (Meres' 'Palladis Tamia'). According to Lodge ('Defence of Poesy'), he had experience as an actor, and we know that he wrote for the stage several pieces, such as 'Catiiline's Conspiracies,' 'The Comedie of Captain Mario,' and 'Praise at Parting.' His experience of the theatre must have been unfavourable, for in 1579 he attacked it in 'The Schoole of Abuse' (*q.v.*),

which was followed by two replies to his critics—'A Short Apologie of the Schoole of Abuse' (1579) and 'Plays Confuted in Five Actions' (1582) (*q.v.*). By 1584 he had taken orders and been appointed lecturer at Stepney; he was afterwards rector of Great Wigborough, Essex, and of St. Botolph's, Bishopsgate. See Wood's 'Athene Oxonienses,' Collier's 'History of English Dramatic Poetry,' Ward's 'English Dramatic Literature,' and the reprints of 'The Schoole of Abuse.'

Gossoon (The). A play by E. E. KIDDER, Opera House, Detroit, Mich., August 17, 1891; People's Theatre, New York, November 30, 1891.

Goswin, in BEAUMONT and FLETCHER'S 'Beggars' Bush' (*q.v.*), is the son of *Clause*.

Gotham Election (A). A farce in one act, by Mrs. CENTLIVRE (*q.v.*), printed in 1715, but never acted. It was "a dramatic illustration of a phase of English life to which the political events of the time were giving unprecedented prominence" (A. W. Ward).

Gotobed Tom! A farce in one act, by THOMAS MORTON, first performed at the Olympic Theatre, London, in November, 1852, with Compton in the title-part.

Gougenheim, Josephine. American actress; appeared at the Broadway Theatre, New York, in August, 1850. She made her English *début* at the Lyceum Theatre, London, in October, 1860, as *Norah Merriion* in Boucicault's 'Irish Heiress' (*q.v.*). She afterwards appeared as *Constance* in 'The Love Chase' (*q.v.*). J. N. Ireland says she "possessed both beauty and talent." See Morley's 'Journal of a London Playgoer.'

Goughe [or Goffe], Robert. Actor, died 1624; figures in the list of players given in the 1623 folio edition of Shakespeare's plays. Among his recorded parts are those of *Aspatia* in 'Sardanapalus' (1581) and the *Usurping Tyrant* in 'The Second Maiden's Tragedy' (1611). See Wright's 'Historia Histrionica,' Collier's 'English Dramatic Poetry,' and 'Dictionary of National Biography.'

Goujet. A character in CHARLES READE'S 'Drink' (*q.v.*).

Gould, Bernard [J. Bernard Partridge], Actor; appeared in 1836 in revivals of Dryden's 'Secret Love' and White's 'King of the Commons' by the Dramatic Students (*q.v.*). He was the original representative of *Sesostris* in 'Nitocris' (1837), *Clement Hale* in 'Sweet Lavender' (1838), *Edwin Honeydew* in 'New Lamps for Old' (1890), *Victor Broughton* in 'Linda Grey' (1891), the title character in 'Richard Savage' (1891), *Guasconti* in 'The Poison Flower' (1891), *Pierrot* in 'The Kiss' (1892), *Major Saranoff* in 'Arms and the Man' (1894), *Rivers* in 'Thyrza Fleming' (1895), and *Sir Douglas Thorburn* in 'The Squire of Dames' (1895). He was also in the first cast of

'The Pointsman' (1837), 'The Strike at Arlingford' (1893), 'A Comedy of Sighs' (1894), and 'Under the Red Robe' (1896). At the Opéra Comique in 1893 he played *Ulric Brendel* in 'Rosmersholm' (*q.v.*).

Gould, James Nutcombe. Actor, born 1849, died 1899; in 1884 joined T. C. King's Shakespearean company. His London *début* was made in 1887, at the Comedy, as the original *Rheinveck* in 'The Red Lamp' (*q.v.*). He was afterwards in the first cast of 'Brantingham Hall' (*Lord Sazmundham*) (1888), 'The Struggle for Life' (1890), 'Sunlight and Shadow' (1890), 'The Idler' (1891), 'Lady Windermere's Fan' (*Lord Darlington*) (1892), 'Liberty Hall' (1892), 'The Second Mrs. Tanqueray' (*Frank Misquith*), 'A Bunch of Violets' (*Viscount Mountsorrel*) (1894), 'John à Dreams' (*Rev. Stephen Wynne*) (1894), etc. Among his other parts were *Maleotti* in 'Forget Me Not' (1889) and *Philip Curzon* in 'The Greatest of These' (1896). At the Olympic in 1897 he appeared as *Hamlet* and *Shylock*.

Gould, Mrs. See GIOVANNI.

Gourlay, William. Actor, died 1882; made his professional *début* at the Adelphi Theatre, Edinburgh, in April, 1836, as *Young Norval*. Twelve years later he was the director of the Victoria Temple (afterwards "Theatre") in the same city, and figured there as the *Dougal* to Webster's *Bailie Nicol Jarvie*. He himself played the *Bailie* at the Adelphi, Edinburgh, in January, 1852, and was seen in that part for the last time at the Princess's, Edinburgh, just thirty years later. "Gourlay," says J. C. Dibdin, "was probably the best in the part after Mackay (*q.v.*). He had been trained, indeed, under the veteran" ('The Edinburgh Stage'). "Gourlay," says Walter Baynham, "was an imitator of Mackay, quaint, dry, and funny; but his *Bailie* was wanting in the delicacy of touch of his model" ('The Glasgow Stage'). Among other characters essayed by him were *Bauldy* in 'The Gentle Shepherd' and *Triplet* in 'Masks and Faces'—both at Edinburgh in 1853.

Governess (The). (1) A "comic opera," produced at the Crow Street Theatre, Dublin, in 1777, with men in the female and women in the male characters, Mrs. Jordan figuring as *Lopez*. It proved to be a pirated version of SHERIDAN'S 'Duenna' (*q.v.*), the dialogue having been taken down in shorthand, the names of the characters being changed, and the music being performed from the published copies. (2) A play printed in 1785. (3) A domestic drama, in a prologue and four acts, adapted from the 'Miss Multon' of Adolphe Belot, and produced at the Olympic Theatre, London, on October 21, 1836. See MISS MULTON.

Governor (The). A tragedy by Sir CORNELIUS FORMIDO, entered on the book of the Stationers' Company in September, 1653.

Governor of Cyprus (The). A tragedy by JOHN OLDMIXON, founded on a contemporary novel, performed at Lincoln's Inn Fields, and printed in 1703.

Governor of Kentucky (The). A play by FRANKLYN FYLES, Albaugh's Lyceum Theatre, Baltimore, Md., January 18, 1896; Fifth Avenue Theatre, New York, January 21, 1896, with W. H. Crane in the title-part.

Governor's Wife (The). A comedy in two acts, by THOMAS MILDENHALL, performed at the Lyceum Theatre, London, with a cast including Dildear, Keeley, F. Matthews, F. Vining, and Mrs. Keeley.

Governors. A farcical comedy in three acts, by FRED GIBBS, Port Huron, Mich., September 1, 1897; Hoyt's Theatre, New York, January 3, 1898.

Goward, Miss. See KEELEY, MRS.

Gowing, W. A. See GORDON, WALTER.

Gowrie Plot (The). See JAMES VI.

Gowry. A tragedy which appears to have been performed in London "by the King's Players" in 1604.

Grab. An attorney in G. ABBOTT A BECKETT'S 'Man with the Carpet Bag' (q.v.).

Grace. A comedy in three acts, by J. S. DUTCH, Theatre Royal, Sale, March 5, 1880; Prince's, Manchester, April 24, 1884.

Grace Darling; or, The Wreck at Sea. A drama in two acts, by EDWARD STIRLING, first performed at Adelphi Theatre, London, on December 3, 1838, with Mrs. Yates as the heroine, Mrs. Keeley as *Dolly Daisy*, Wright as *Daffodil Primrose* (a dandy valet), H. Beverly as *Timothy Seagull* (a cockney traveller), Lyon as *Old Darling* (the Fern lighthouse keeper), Saville as *Robert Darling*, J. Webster as *Harry Stannion*, and Wilkinson as *Sandy Doubleknock* (a postman).

Grace Holden. A drama by C. S. CHIELTNAM, Theatre Royal, Belfast, August 23, 1869.

Grace Huntley. A domestic drama in three acts, by HENRY HOLL (q.v.), first performed at the Adelphi Theatre, London, in 1833, with Mrs. Yates in the title part, Yates as *Joseph Huntley*, J. Reeve as *Simon Mealbag*, "O." Smith as *Sandy Smith*, and J. B. Buckstone as *Tibby Crasko*.

Grace Royal. A drama in four acts, by PAUL MERITT (q.v.), first performed at the Princess's Theatre, Edinburgh, on May 31, 1876; first performed in London, under the name of 'The Golden Plough,' at the Adelphi Theatre on August 11, 1877, with Miss Louise Willes as *Grace Royal*, and other parts by Miss Alma Murray, Miss Hudspeth, Emery, J. G. Shore, J. Billington, M'Intyre, and W. Terriss; played in the English provinces in 1881, with Miss Dolores Drummond as the heroine.

Graceful. The king's minstrel in PLANCHE'S 'Fair One with the Golden Locks' (q.v.).

Graceless, Gregory. A character in LUPTON'S 'All for Money' (q.v.).

Graciosa and Percinet. An extravaganza adapted by J. R. PLANCHÉ from the French, and produced at the Haymarket at Christmas, 1844, with Miss Julia Bennett as the *Princess Graciosa*, Miss P. Horton as the *Princess Percinet*, and J. Bland as the *King Uzoribus*.

Gradenigo. A senator of Venice, in FALCONER'S 'Francesca' (q.v.).

Gradus. A pedant in Mrs. COWLEY'S 'Who's the Dupe?' (2) The pedantic son of *Sir Samuel Sarcasm* in BOUCCICAULT'S 'Alma Mater' (q.v.).

Græme, Malcolm, figures in the dramatizations of Scott's 'The Lady of the Lake.'

Grafton, Sir Woodbine. A character in 'Peril' (q.v.).

Graham, H. See COUNTY COUNCIL-LOR.

Graham, J. M. See MARIANA.

Graham, Mrs. See YATES, MRS. RICHARD.

Grahame, Cissy. Actress; made her professional *début* at Hull in 1875. Her first appearance in London took place on January 4, 1849, when she played *Lucy Franklin* in 'A Scrap of Paper' at the Court Theatre, where she appeared subsequently as *Léonie* in 'The Ladies' Battle.' Her first original part was that of *Marguerite* in Val Prinsep's 'Monsieur Le Duc' (St. James's, 1879). She was afterwards the first representative of *Margaret Curl* in Wingfield's 'Mary Stuart' (1880), *Lise* in 'Annie-Mie' (1880), *Nellie Forrester* in 'The Colonel' (1881), *Eva Treherne* in 'Odette' (1882), *Lottie Fletcher* in 'Saints and Sinners' (1884), *Caroline Fareham* in 'Under Fire' (1885), *Myra Cayley* in 'Open House' (1885), *Mrs. Hope* in 'The Pickpocket' (1886), the title character in 'Barbara' (1886), *Mirabelle* in 'The Amber Heart' (1887), *Elizabeth Jane* in 'The Doctor' (1887), *Kate Curlife* in 'Lady Fortune' (1887), *Lois* in 'Sunset' (1888), *Nelly Marley* in 'Uncles and Aunts' (1888), and *Mrs. Vaughan* in 'The Bungalow' (1889). In 1890 Miss Grahame became the lessee of Terry's Theatre, producing there 'New Lamps for Old' (in which she played *Mrs. Honeydew*) and 'The Judge' (in which she was the *Daphne*). In 1891 she played *Clara Dexter* in 'The Maister of Woodbarrow' ['Woodbarrow Farm,' q.v.], in the English provinces, where, between 1882 and 1884, she had been seen as *Almida* in 'Claudian,' *Nellie Denver* in 'The Silver King,' and *Bess Marks* in 'The Lights o' London.'

Grahame, J. G. Actor; first figured on the boards at the Prince of Wales's Theatre, Liverpool, in 1870, as *Danby* in Robertson's 'Progress' (q.v.). After some provincial

experience, he made his London *début* in 1873 at the Charing Cross Theatre as *Arthur Wilson* in H. J. Byron's 'Time's Triumph' (*q.v.*), then first produced. He was afterwards in the first casts of 'Weak Woman' (1875), 'A Bridal Tour' (1880), 'Divorce' (1881), 'Punch' (1881), and 'The Half-Way House' (1881). His later original parts have included *Paul de Vigne* in 'Human Nature' (1885), *Percival Glenn* in 'Enemies' (1886), *Harry Copsley* in 'A Run of Luck' (1886), *Frank Weatherley* in 'The Golden Band' (1887), *Tom Lidstone* in 'The Pointsmen' (1887), *Johan Tönnessen* in 'The Pillars of Society' (1889), *Captain Sylvester* in 'The New Woman' (1894), *Alex. Fraser* in 'The Benefit of the Doubt' (1895), *Jack Uniacke* in 'The Late Mr. Costello' (1895), *Reginald Temple* in 'The Purser' (1897), etc. J. G. Grahame has also been seen in London as *Jack Fortinbras* in 'As in a Looking-Glass' (Opéra Comique, 1889), the title character in 'Dr. Bill' (Avenue, 1890), the butler in 'The Admirable Crichton' (suburban theatres, 1903), etc. He was the original *Marcus* in 'The Woman in the Law' (*q.v.*). He also supported Mrs. Langtry as "leading man" during her first American tour, and was for a time a member of the Madison Square Theatre company.

Grain, Richard Corney. Actor, vocalist, pianist, musical composer, born at Teversham, Cambs., October, 1844; died March, 1895; studied for the bar, to which he was called in 1866. He was, however, in much request as an amateur entertainer, and in May, 1870, appeared at the Gallery of Illustration, Regent Street, London, as a professional performer, his contribution to the programme ["Mr. and Mrs. German Reed's Entertainment"] being a musical sketch written and composed by himself, and called 'The School Feast.' In 1873 he went with the Reeds to St. George's Hall, Langham Place, and in 1877 became Alfred German Reed's partner in the management, which lasted till 1895. In the twenty-five years of his connection with the entertainment, Corney Grain prepared and interpreted about sixty-five musical sketches, besides figuring as actor and vocalist in many of the musical comediettas of which the performance mainly consisted. The last of these in which he performed was 'Melodramania' (1894); his last musical sketch was entitled 'Music à la Mode.' He, Alfred Reed, and Mrs. German Reed all died within a few days of each other. Corney Grain wrote the music for two burlettas—'That Dreadful Boy' (1882) and 'Carnival Time' (1890). See 'Corney Grain: by Himself' (1888), 'The German Reeds and Corney Grain' (1895), and GERMAN REED ENTERTAINMENT.

Grainger, Ethel. The heroine of BYRON'S 'Married in Haste' (*q.v.*).

Gramont. Younger son of *Count Roquelaurie* in Mrs. Cockburn's 'Fatal Friendship' (*q.v.*).

Grampus, The Widow. The leading character in PILON'S 'Erotation' (*q.v.*).—

Grampus is the name of an alderman and family in E. STIRLING'S 'Dandolo.'

Gran Galeoto (El). A play by Jose Echegaray, adapted to modern English life and character by MALCOLM WATSON, and performed under the title of 'Calumny' at the Shaftesbury Theatre, London, April 4, 1889. Translated by MAUDE BANKS, it was performed at the Berkeley Lyceum, New York, February 28, 1898. A translation by HANNAH LYNCH was published in 1895.

Grand Army (The); or, The Attack on Monterreau. A play performed at the City of London Theatre in October, 1838.

Grand Duchess of Gerolstein (The). An opera, music by Offenbach, produced (for the first time in England) with an English libretto by CHARLES LAMB KENNEY, at Covent Garden Theatre, November 18, 1867, with Miss Julia Mathews in the title-part, W. Harrison as *Fritz*, Aynsley Cook as *General Boom*, J. D. Stoye as *Prince Paul*, Frank Matthews as *Baron Puck*, E. J. Odell as *Baron Grog*, F. Payne as *Nepomuc*, and Miss Augusta Thomason as *Wanda*; revived at the Gaiety Theatre, London, in April, 1871 (with Beverley as *Fritz*), and in August, 1871 (with Miss Loseby as *Wanda*, C. Lyall as *Fritz*, and Furneaux Cook as *Puck*); revived at the Savoy Theatre, London, on December 4, 1897, with a new libretto by C. H. E. Brookfield and "Adrian Ross," and with a cast including Miss Florence St. John as the *Duchess*, Miss Florence Perry as *Wanda*, C. Kenningham as *Fritz*, H. A. Lytton as *Prince Paul*, W. Elton as *Puck*, W. Passmore as *Boom*, C. Brookfield as *Grog*, and other parts by Scott Fische, Jones Hewson, and Miss Ruth Vincent.

Grand Duke (The). (1) A musical extravaganza, libretto by G. L. GORDON, music by J. Gregory, Her Majesty's Theatre, Dundee, August 7, 1886. (2) 'The Grand Duke; or, The Statutory Duel;' a comic opera in two acts, written by W. S. GILBERT, composed by Arthur Sullivan, and produced at the Savoy Theatre, March 7, 1896, with Walter Passmore as *Rudolph*, C. Kenningham as *Ernest Dunkopf*, R. Barrington as *Ludwig*, Miss E. Owen as the *Princess of Monte Carlo*, Miss R. Brandram as the *Baroness von Krakenfeldt*, Mdlle. Ilka von Palmay as *Julia Jellicoe*, Miss Ruth Vincent as *Gretchen*, and other parts by Jones Hewson, Scott Russell, Scott Fische, Miss Florence Perry, etc.

Grand Mogul (The). A comic opera in three acts, music by Audran, libretto (after MM. Chivot and Duru) by H. B. FARNIE, first performed in London at the Comedy Theatre on November 17, 1884, with Miss Florence St. John as *Djemna*, Frederick Leslie as *Ayala*, Henry Bracy as *Prince Mignapour*, Frank Wyatt as *Capitaine Coquelouche*, and Arthur Roberts as *Jugginsee-Lal*. See GREAT MOGUL.

Grand National (The); or, The Sporting Youth from the Counting

House to the Hulks. A drama by JAMES ELPHINSTONE, Colosseum Theatre, Liverpool, March 29, 1869.

Grandfather Whitehead. A drama in two acts, by MARK LEMON (*q.v.*), first performed at the Haymarket Theatre, September 27, 1842, with W. Farren in the title-part, B. Webster as *Bob Lincoln*, and other parts by Tilbury, Stuart, Strickland, Mrs. E. Yarnold, and Mrs. Stanley; revived at the Aquarium Theatre, London, in November, 1878, with W. Farren in the title-part.

Grandfather's Clock. (1) A drama in three acts, by E. C. BERTRAND, Pavilion Theatre, London, August 30, 1879. (2) A farce by J. BARON, Sadler's Wells Theatre, December 17, 1883.

Grandison, Weathersby. An old fop in 'The Great Divorce Case' (*q.v.*).

Grandtête, Duke and Duchess, in BUCKSTONE'S 'Child of the Regiment' (*q.v.*).

Granna Walle and the Bridal Eve. An Irish drama by J. ARCHER, East London Theatre, December 26, 1874.

Grannet, Miss Pamela, in H. J. BYRON'S 'Cyril's Success' (*q.v.*), is the wife of *Matthew Pincher* (*q.v.*), but separated from him. On the subject of the separation she is made to say: "When it comes to the question of the man wanting more than his fair share of the thin part of the salmon, it is time to part. Share and share alike, thick and thin, say I—and I said it—and we parted upon a question of incompatibility."

Grant, Digby. Father of *Lottie* and *Ida* in ALBERTY'S 'Two Roses' (*q.v.*).

Granuffo. Lord-in-waiting in MARSTON'S 'Parasitaster' (*q.v.*). "The wit of this character," says Hazlitt, "consists in his not speaking a word through the whole play; he never contradicts what is said, and only assents by implication. He is a most infallible courtier, and follows the prince like his shadow."

Granville, Charlotte. Actress; made her professional *début* at the Avenue Theatre, London, in 1890, as *Mme. de Quincampoix* in 'The Struggle for Life' (*q.v.*). At the St. James's, in 1891, she figured in 'The Gay Lothario,' and played *Mrs. Glynn Stanmore* in 'The Idler' during the latter part of its run. Later in the same year she appeared at the Criterion in a revival of 'Brighton.' At the St. James's in 1893 she was seen, on occasion, as *Paula Tanqueray*, and, following Miss Amy Roselle, as *Mrs. Cortelyon* in 'The Second Mrs. Tanqueray.' Since then she has been the original representative of the following (and other) characters: *Helen Larondie* in 'The Masqueraders' (1894), *Viscountess Chokeblaney* in Godfrey's 'Vanity Fair' (1895), *Mrs. Doyle* in 'The Squire of Dames' (1895), *Lady Sybil* in 'The Sorrows of Satan' (1897), *Mrs. Alleyn* in 'Settled out of Court' (1897), *Mrs. St. Roche* in 'The Princess and the Butterfly'

(1897), *Gertrude Fairfax* in 'The Other Man's Wife' (1898), *Mrs. Portman* in 'The Man of Forty' (1898), the *Princess Vendramini* in 'The Ambassador' (1899), *Ada Wuthering* in 'The Wisdom of the Wise' (1900), *Dr. Arabella Walker* in 'The Bishop's Eye' (1900), *Mollie Prescott* in 'The Awakening' (1901), *Lady Sylvia* in 'A Country Mouse' (1902), *Lady Duncan* in 'Billy's Little Love-Affair' (1903). She appeared as the *Queen* in 'Hamlet' at the Lyceum in 1897.

Granville, George. See LANSDOWNE, LORD.

Granville, H. Such. Dramatic writer; author of 'Saved' (1868), 'Sardanapalus,' burlesque (1868), 'Æneas, or Dido Done' (1868), 'Twas All for Love' (1877), 'That's why she Loved him' (1878), 'Falsely Judged' (1880).

Grasping a Shadow. A comedietta in one act, by TOM CRAVEN, Theatre Royal, West Hartlepool, July 20, 1855.

Graspus. See GRIPUS.

Grass Widows. A comedy by J. L. WHITTAKER, Queen's Theatre, Dublin, September 19, 1879. This is also the title of an operetta for which Virginia Gabriel wrote the music.—'A Grass Widow': a play by C. T. VINCENT, produced in U.S.A. in 1887.—'The Grass Widow': a comedy in two acts, by FAWNEY FANE, Theatre Royal, Worthing, May 9, 1898.—'The Grass Widow': a farce in three acts, by MADELINE LUCETTE RYLEY, first performed at Devonshire Park Theatre, Eastbourne, May 26, 1902; produced at the Shaftesbury Theatre, London, June 3, 1902.

Grasshopper (The). (1) A dramatization of GEORGE SAND'S story 'La Petite Fadette,' first performed in America in three acts; adapted by B. WEBSTER, jun., and produced at the Olympic Theatre, London, on August 14, 1867, with Horace Wigan as *Barbeau*, J. Clayton as *Landry Barbeau*, Dominick Murray as *Beaucadet*, Miss Emma Webb as *Mère Fadet*, Miss Sheridan as *Madelon*, and Miss Ada Webb as *Fanchon*. (2) A comic drama in three acts, adapted by JOHN HOLLINGSHEAD from Meilhac and Halévy's 'La Cigale,' and first performed at the Gaiety Theatre, London, December 9, 1877, with Miss E. Farren in the title-part, Edward Terry as *Pygmalion Flippit*, J. H. Barnes as *Adonis Stipple*, R. Soutar as *Gyngall*, Mrs. H. Leigh as *Lady Buckram*, J. Maclean as the *Earl of Bogland*, and E. W. Royce as the *Hon. Sidney Morass*. The 'Grasshopper' is a persecuted circus girl who turns out to be a heiress, and in the end pairs off with *Flippit* (a painter); *Gyngall* is a showman; *Morass* is the girl's aristocratic suitor. (3) A duologue by WILTON HERIOT, Princess's Theatre, London, January 14, 1902. See FANCHETTE, FANCHON, and FANCHONETTE.

Grateful Fair (The); or, A Trip to Cambridge. A comedy by CHRISTOPHER SMART (*q.v.*), acted at Pembroke College, Cambridge, in 1747. See the 'Biographia Dramatica.'

Grateful Father (A). A farce by T. EDGAR PEMBERTON, Prince of Wales's Theatre, Birmingham, April 15, 1878.

Grateful Servant (The). A comedy by JAMES SHIRLEY (*q.v.*), acted at Drury Lane, and printed in 1630. "The theme of the action," says A. W. Ward, "is a noble one—the unselfishness of true love. . . . *Foscari*, the lover of *Cleona*, when he finds that the *Duke* is a snit for her hand, declares himself ready to renounce his aspirations to it. He has given himself out for dead, when a happier turn occurs in his fortunes. *Leonora*, the *Duke's* former love, who has assumed the disguise of a page in order to escape from another marriage, and has entered the service of *Foscari*, reveals her identity to him. The relations between *Foscari*, *Cleona*, the *Duke*, and *Leonora*, recall 'Twelfth Night' and its several analogues. One or two features of *Malvolio* reappear in *Cleona's* 'foolish ambitions' steward *Jacomo*" ('English Dramatic Literature'). See, also, the 'Biographia Dramatica.'

Gratiano. (1) Friend to *Antonio* and *Bassanio* in 'The Merchant of Venice.' (2) Brother to *Brabantio* in 'Othello' (*q.v.*).

Gratitude; or, A Battle for Gold. A drama in three acts, by W. H. PITT, Britannia Theatre, London, June 12, 1869.

Grattan, Henry. Actor; son of H. P. Grattan; played juvenile parts at the Adelphi and Princess's Theatres, London, in 1875-77, and at Drury Lane in 1879; was in the original casts of 'Bachelor's Quarters' (1859), 'Blue-Eyed Susan' and 'In Town' (1892), and 'Go-Bang' and 'All-my-Eye-vaanhoe' in 1894; has since played numerous parts at the old and new Gaiety Theatres. He is the author of 'A Silent Vengeance' (1901) and 'The M.I.' (1903), and part-author, with E. H. Paterson, of 'Merry Mr. Martin' (1895).—His sister Emily appeared at the Adelphi in juvenile parts in 1876-7, and was in the first cast of 'Incognito' (1885).

Grattan, H. P. [Henry Willoughby Grattan Plunkett]. Actor and dramatic writer, born 1808, died 1889; author of 'Glory' (1870), 'Nobody's Fortune' (1872), 'The Claimant' (1872), 'The White Days of Kerry' (1872), 'My Uncle's Card' (1873), 'Orson' (1876), 'The Omadhaun' (1877), 'Seven Years Ago' (1879), 'The Death-Warrant' (1879), 'Follies of the Day' (1882), 'Ye Legende' (1883), (with J. Eldred) 'Echoes of the Night' (1884) 'Lady Godiva' (1885), 'Wanted, an Enemy' (1886), 'The Rake's Will' (1889). Grattan was one of the earliest members of the staff of 'Punch'.—Mrs. H. P. Grattan (*née* Byron), beginning as a favourite in East End Theatres, played in burlesque at the Princess's about 1842. She died in New York in 1876.

Grave Burst (The); or, The Ghost's Piteous Tale of Horror, by W. Shakspeare, Esqr. The title under which 'Hamlet' was presented at Newcastle, Pennsylvania, in 1855, with Laurence

Barrett in the leading rôle. "The elaborate title," says Laurence Hutton, "was supposed to be more taking with the theatre-going population of this particular form than the simple name by which it was usually known to Shaksperian students."

Graveairs, Lady. A woman of intrigue in CIBBER'S 'Careless Husband.'—*Graveairs* is a deacon in 'The Americans Roused' (*q.v.*).

Graves, Alfred Percival. Miscellaneous writer; born 1846; author of 'Out of the Frying-Pan' (*q.v.*) and 'The Postbag' (libretto, 1901).

Graves, Clotilde. Dramatic and miscellaneous writer; author of the following plays:—'Nitocris' (1857), (with Yorke Stephens) 'The Skeleton' (1857), (with E. Rose and W. Sidney) 'She' (1858), 'Death and Rachel' (1890), 'Katherine Kavanagh' (with Mrs. Beringer, 1891), 'The Knave' (1893), 'Dr. and Mrs. Neill' (1894), 'A Mother of Three' (1896), (with Miss Gertrude Kingston) 'A Match-Maker' (1896), 'The Bishop's Eye' (1900), 'The Forest Lovers' (1901), (with Lady Colin Campbell) 'St. Martin's Summer' (1902), 'A Maker of Comedies' (1903), 'The Rape of the Lock' (1903), 'The Mistress of the Robes' (1903).

Graves. A middle-aged widower in Lord LYTTON'S 'Money' (*q.v.*).

Gray, John. Dramatic and miscellaneous writer; author of 'The Kiss,' adaptation (1892), 'Sour Grapes,' libretto (1894), and (with André Raffalovich), 'The Black-mailers' (1894).

Gray.—*Lady Elizabeth Gray* figures in 'The Earl of Warwick' (*q.v.*).—*Julian Gray* is the clerical hero of WILKIE COLLINS'S 'New Magdalen' (*q.v.*).—*Michael Gray* is the drunkard in T. MORTON'S 'Drunkard's Glass' (*q.v.*).—*Robin Gray* figures in ARNOLD'S 'Auld Robin Gray' (*q.v.*).

Gray Ladye of Fernlea (The). (1) A drama by E. TOWERS, City of London Theatre, August 31, 1867. (2) A drama by C. H. HAZLEWOOD, Britannia Theatre, London, September 9, 1867.

Grazebook, Hester. The heroine of TOM TAYLOR'S 'An Unequal Match' (*q.v.*).

Graziella. An opera, founded upon Sir Julius Benedict's cantata of that name (Birmingham Festival, August 29, 1882), and first performed (with libretto by HENRY HERSEE) at the Crystal Palace Theatre, London, September 29, 1883.

Great Bank Robbery (The). A drama in five acts, by EDWARD DARBNEY, Queen's Theatre, Keighley, March 9, 1896.

Great Cæsar. A burlesque in two acts, written by GEORGE GROSSMITH, jun., PAUL RUBENS, and HAROLD ELLIS, composed by Paul and Walter Rubens, and first performed at the Comedy Theatre, London, April 29, 1899, with W. Edouin as *Cæsar*, F. Emney as *Cicero*, G. Grossmith, jun., as *Marc Antony*, Miss Decima Moore as *Lucia*, Miss Ada Reeve as *Cleopatra*, etc.

Great Casimir (The). A vaudeville in three acts, music by Charles Lecocq, and libretto adapted by HENRY S. LEIGH from the French of J. Prevel and A. D. Saint-Albin; first performed at the Gaiety Theatre, London, on September 27, 1879, with Edward Terry in the title-part, and other rôles by W. Elton, E. W. Royce, R. Soutar, Miss Ellen Farren (*Angelina*), Miss Wadman (*Seraphina*), Miss Emily Muir, and Miss Connie Gilchrist.

Great Catch (A). A comedy in three acts, by HAMILTON AIDÉ (*q.v.*), first performed at the Olympic Theatre, London, on the afternoon of March 17, 1883, with W. H. Vernon as *Sir Martin Ingoldby*, H. Beerholm Tree as *Lord Boodle*, Miss Geneviève Ward as the *Hon. Mrs. Henry de Motteville*, Miss Achurch as *Lady Stanmore*, and other parts by David Fisher, sen., Mrs. Leigh Murray, and Miss Lucy Buckstone.

Great City (The). A comedy-drama in four acts, by ANDREW HALLIDAY (*q.v.*), first performed at Drury Lane Theatre on April 22, 1867, with Miss M. Robertson (Mrs. Kendal) as *Edith*, C. Warner as *Lord Churchmouse*, and other parts by C. Harcourt, J. C. Cowper, W. McIntyre, Miss Le Thiére, etc.; revived at the Princess's, London, in 1870.

Great Comet (The). A play in three acts, adapted by COTSFORD DICK from 'Der Grosse Comet;' Theatre Royal, Bournemouth, December 14, 1896.

Great Demonstration (The). A farce in one act, by I. ZANGWILL, Royalty Theatre, London, September 17, 1892.

Great Diamond Robbery (The). (1) A drama in prologue and four acts, by W. R. WALDRON and BURFORD DELANNOY, Sadler's Wells Theatre, October 10, 1892. (2) A drama in four acts, by E. M. ALFRIEND and A. C. WHEELER, produced at the American Theatre, New York, in 1895, with W. H. Thompson and Mdme. Janauschek in leading parts; Pavilion Theatre, London, E., May 16, 1893.

Great Divorce Case (The). A comedy in three acts, adapted by "John Doe and Richard Roe" (CLEMMENT SCOTT and ARTHUR MATTHISON) from 'Le Procès Veauradioux,' and first performed at the Criterion Theatre, London, on April 15, 1876, with Charles Wyndham as *Geoffrey Gordon*, J. Clarke as *Samuel Pikkie*, H. Standing as *Sir Francis Hamerton*, E. Righton as *Weathersby Grandison*, Miss Emily Duncan as *Lady Hamerton*, Miss Nellie Bromley as *Mrs. Graham*, Miss H. Coveney as *Mrs. Sharp*, Miss Edith Bruce as *Parker*, and Miss E. Vining as *Sarah*; played in the English provinces in 1877, with Miss de Grey as *Mrs. Graham*; revived at the Criterion on January 7, 1882, with C. Wyndham and H. Standing in their original rôles, A. Maltby as *Grandison*, Miss M. Rorke as *Lady Hamerton*, Miss K. Rorke as *Mrs. Gordon*, Miss Rose Saker as *Mrs. Graham*, and Mrs. John Wood as *Mrs. Sharp*.

Great Duke of Florence (The). A play by PHILIP MASSINGER, licensed in 1627, acted at the Phoenix in Drury Lane, and printed in 1635. In this piece, the *Duke Cozimo*, hearing reports of the great beauty of *Lidia*, the daughter of *Charomonte*, his son *Giovanni's* tutor, sends his favourite, *Sanazarro*, to ascertain if the reports be true. *Sanazarro* falls in love with *Lidia*, and, to keep the *Duke* out of the way, gives unfavourable testimony concerning *Lidia*. The *Duke*, suspecting, starts off to see *Lidia* himself, but she, being enamoured of *Giovanni*, contrives to be personated by her maid *Petronella*. The *Duke* discovers both impostures, but is prevailed upon to pardon the culprits and to sanction the union of *Lidia* with his son. Massinger seems to have based his play upon the story of *Ethelwald* and *Elfrida*, as told in 'King Edward and *Alfreda*,' 'Edgar; or, The English Monarch,' 'Elfrid' ('*Ethelwald*'), and 'Elfrida,' all of which see. See, also, KNACK TO KNOW A KNAVE, A.

Great Expectations. A drama, in prologue and three acts, adapted by W. S. GILBERT from the story by Charles Dickens (1860), and first performed at the Court Theatre, London, on May 29, 1871, with Miss E. Bufton as *Estella*, Miss Maggie Brennan as *Pip*, Miss Kate Bishop as *Biddy*, E. C. Righton as *Joe Gargery*, J. Clayton as *Jaggers*, W. Belford as *Orlick*, J. C. Cowper as *Magwitch*; revived at the Imperial Theatre, London, in 1877. This play, writes its author, "afforded a curious example of the manner in which the Censorship of those days dealt with plays submitted to it for licence. It seems that it was the custom of the then Licensor of Plays to look through the MS. of a new piece, and strike out all irreverent words, substituting for them words of an inoffensive character. In 'Great Expectations,' *Magwitch*, the returned convict, had to say to *Pip*, 'Here you are, in chambers fit for a Lord.' The MS. was returned to the theatre with the word 'Lord' struck out, and 'Heaven' substituted, in pencil!"—'Great Expectations' has also been dramatized by W. J. RIX, under the title of 'Pip's Patron' (Beccles Town Hall, November 30, 1892).

Great Favourite (The); or, **The Duke of Lerma.** A tragedy by SIR ROBERT HOWARD, produced at the Theatre Royal in 1668, and "far from a bad play," says Genest. The plot is from Spanish historians, and the scene laid in Madrid; portions of the text being in verse, blank and rhymed.

Great Felicidad (The). A comedy in three acts, by H. M. PAULL (*q.v.*), performed at the Gaiety Theatre, London, on the afternoon of March 24, 1887, with a cast including A. Dacre, F. H. Macklin, Brandon Thomas, Eric Lewis, Miss Amy Roselle, and Miss Cissy Grahame.

Great Gun Trick (The). A "magical squib" in one act, by C. LE ROS, produced at Drury Lane on December 31, 1855, with

C. J. Mathews, J. Rogers, and Tilbury in the cast. Mathews played a part in which he parodied certain sleight-of-hand tricks for which Anderson, "the Wizard of the North," had obtained celebrity. Anderson retorted by producing at Covent Garden a farce announced as 'Twenty Minutes with an Impudent Puppy,' but brought out under the title of 'What does he Want?' In this piece Leigh Murray burlesqued Mathews. It was followed at the Strand Theatre by a farce entitled 'A Plague on both your Houses,' ridiculing both Mathews and Anderson.

Great Illusion (The). A play in one act, by Mrs. HUGH BELL, West Theatre, Albert Hall, London, June 28, 1895.

Great Metropolis (The). (1) An extravaganza by F. C. BURNAND, first performed at the Gaiety Theatre, London, on April 6, 1874, with a cast including Miss E. Farren, Miss C. Loseby, Mrs. Leigh, J. G. Taylor, G. Honey, etc. (2) A melodrama in six acts, by G. H. JESSOP and B. TEAL, first performed at Proctor's Theatre, New York, on August 31, 1889; re-written by WILLIAM TERRISS and HENRY NEVILLE, and produced in five acts at the Princess's Theatre, London, February 11, 1892.

Great Millionaire (The). A drama in five acts, by CECIL RALEIGH, first performed at Drury Lane Theatre, September 19, 1901, with a cast including C. Fulton in the title-part, F. Soutar, C. Allan, C. M. Lowne, A. Bucklaw, Mrs. Henry Leigh, Miss D. Drummond, Miss M. Girdlestone, Miss F. Wilkinson, and Miss V. Featherston.

Great Mogul (The). A comic opera in two acts, libretto by EDWARD OXFORD, music by William W. Meadows, first performed at the Royalty Theatre, London, June 22, 1881, with Arthur Williams in the title-part, and other rôles by Cecil Raleigh, W. H. Fisher, Miss H. Coveney, and Miss A. Lawler. See GRAND MOGUL.

Great Northwest (The). A melodrama in five acts, by H. H. WINSLOW and W. R. WILSON, produced at the American Theatre, New York, August 31, 1896.

Great Pearl Case (The). A comedy, drama in three acts, by "S. X. COURTE," Theatre Royal, Birmingham, August 27, 1894, with Miss Olga Brandon as *Mrs. Van Duccat*. See WIFE OF DIVES.

Great Pickwick Case (The). An operetta, founded on the trial-scene in 'Pickwick'; words of the songs by ROBERT POLLITT, music by Thomas Rawson; published in 1834. See BARDELL v. PICKWICK.

Great Pink Pearl (The). A play in three acts, by R. C. CARTON (*q.v.*) and CECIL RALEIGH (*q.v.*), first performed at the Olympic Theatre, London, May 7, 1885, with C. D. Marius as *Prince Paul Peninkoff*, G. Giddens as *Anthony Skeen*, C. Groves as *Patruccio Gornani*, Miss Compton as *Princess Pen'ukoff*, Miss Goldney as *Mary Turner*, and other parts by A. M. Denison,

S. Caffrey, S. Harcourt, Miss C. Jecks, and Miss L. Claremont; afterwards played in the English provinces, with Mdme. de Naucaze, A. M. Denison (the *Prince*), and Edgar Bruce (*Skeen*); performed in America in 1887-8, with the chief parts by Mdme. de Naucaze and W. Gillette. E. H. Southern also appeared in this piece in the States.

Great Ruby (The). A drama in four acts, by CECIL RALEIGH (*q.v.*) and HENRY HAMILTON (*q.v.*), first performed at Drury Lane Theatre, September 15, 1898, with Mrs. John Wood as *Lady Garnett*, and other rôles by Mrs. C. Raleigh, Miss Pateman, Miss Hoffmann, R. Lorraine, R. Pateman, etc.; produced at Daly's Theatre, New York, February 9, 1899, with Miss Ada Rehan as *Lady Garnett*, and other parts by Miss B. Bates (followed by Miss M. Vandresser), Mrs. G. H. Gilbert, etc.

Great Sensation (A). A drama in four acts, by ARTHUR SHIRLEY and BEN LANDECK, Pavilion Theatre, London, August 31, 1903.

Great Sensation Trial (The); or, Circumstantial Effie-Deans. A burlesque by WILLIAM BROUGH of 'The Heart of Midlothian,' produced at the St. James's Theatre, London, in 1864, with Miss Marie Wilton as *Geordie Robertson*.

Great Silence (The). An episode of Red Indian life, by BASIL HOOD, Coronet Theatre, London, July 23, 1900.

Great Success (A). A farcical comedy in one act, by J. JAMES HEWSON, Theatre Royal, Birkenhead, September 19, 1884.

Great Taykin (The). A "Japananza," words by ARTHUR LAW, music by George Grossmith, first performed at Toole's Theatre, London, April 30, 1855, with J. L. Toole as *Josiah Gandy*, and other rôles by E. D. Ward, G. Shelton, Miss E. Thorne, Miss M. Linden, etc.

Great Temptation (The). A farce, produced at the East London Theatre, May 25, 1874.—'A Great Temptation;' a drama in four acts, by ARTHUR SHIRLEY and BENJAMIN LANDECK, Lyric Opera House, Hammersmith, February 20, 1899 [produced originally as 'The Eve of Marriage' (*q.v.*)].

Great Tichborne Case (The). A farce by WILLIAM MACKAY, Theatre Royal, Leicester, May 20, 1872.

Great Tom-Tom (The). A comic opera, written by BUTLER STANHOPE, music arranged and composed by J. R. Reid, Theatre Royal, Birkenhead, June, 1886.

Great Train Robbery (The). A play by SCOTT MARBLE, Alhambra Theatre, Chicago, Ill., September 23, 1896; People's Palace, New York, October 19, 1896.

Great Unknown (The). (1) A farce performed at the Haymarket on September 9, 1823, with Terry, Liston, Miss Love, and Mrs. Gibbs in the cast. (2) An "eccentric" comedy in three acts, adapted by

AUGUSTIN DALY from 'Die Berühmte Frau' of Franz von Schönthan and Gustav Kadelberg, and first produced at Daly's Theatre, New York, on October 22, 1839, with a cast including J. Lewis, J. Drew, Wilton Lackaye, Miss Ada Rehan, Miss Isabel Irving, and Mrs. G. H. Gilbert; produced on August 5, 1890, at the Lyceum Theatre, London.

Great Unpaid (The). A farcical comedy in three acts, adapted by FRED HORNBER from Bisson's 'La Famille Pont-Biquet,' and first performed at the Comedy Theatre, London, May 9, 1893, with a cast including W. H. Vernon, Cyril Maude, H. V. Esmond, E. W. Gardiner, H. de Lange, Miss M. A. Victor, etc.

Great World of London (The). A drama in four acts, by GEORGE LANDER and WALTER MELVILLE, Standard Theatre, London, October 31, 1893.

Greater Love (The). A play in four acts, by VINCENT BROWN, Theatre Royal, Brighton, June 10, 1901.

Greatest of These (The). A play in four acts, by SYDNEY GRUNDY, first performed at the Grand Theatre, Hull, September 13, 1895, with W. H. Kendal as *Armytage*, Mrs. Kendal as *Mrs. Armytage*, J. F. Graham as the *Rev. Mr. Dormer*, Miss Nellie Campbell as *Grace Armytage*, etc.; produced at the Garrick Theatre, London, June 10, 1896, with W. H. Kendal, Mrs. Kendal, and Miss Campbell as before, H. Kemble as *Dormer*, and Nutecombe Gould as *Philip Curzon*; first performed in America at Chicago, February 12, 1900, with W. H. Kendal and Mrs. Kendal as before.

Greatest Scoundrel Living (The). A melodrama in five acts, by M'LEOD LOADER, Theatre Royal, St. Helen's, March 2, 1903; Lyric Theatre, Hammersmith, November 2, 1903.

Greatest Thing in the World (The). A play by HARRIET FORD and Mrs. H. C. DE MILLE, first performed at New Haven in February, 1900, with Mrs. Le Moyne in the leading female rôle; produced at Wallack's, New York, October, 1900.

Greathed, Bertie, born 1759, died 1826, was the author of a tragedy in verse called 'The Regent' (1783) (*q.v.*).

Grecian Daughter (The). A tragedy by ARTHUR MURPHY, founded on a passage in the 'De Pietate in Parentes' of Valerius Maximus, and first performed at Drury Lane on February 26, 1772, with Mrs. Barry in the title-part (*Euphrasia*), Barry as *Evander* (King of Sicily), Palmer as *Dionysius*, Reddish as *Philotas*, Aikin as *Melanthon*, J. Aikin as *Phocion*. It was revived at Covent Garden in 1774, at the Haymarket in 1780, at Covent Garden in October, 1782 (with Mrs. Yates as *Euphrasia* and Henderson as *Evander*), at Drury Lane later in the same month and year (with Mrs. Siddons as *Euphrasia*), at Covent Garden in 1792, 1793, and 1804 (in this last year with J. P. Kemble as *Evander* and C. Kemble as *Philotas*), at

Drury Lane in 1813, at Covent Garden in 1815 (with Miss O'Neill as *Euphrasia*), and at the same theatre in 1830 (with Miss Fanny Kemble as the heroine and C. Kemble as *Evander*).

Grecian Heroine (The); or, The Fate of Tyranny. A tragedy in blank verse, by T. D'URFELY, written in 1718, and published in D'Urfely's 'New Operas' (1721).

Grecian Theatre. See LONDON THEATRES.

Greed of Gold (The). A drama in four acts, by H. R. SILVA (originally produced in the provinces); Surrey Theatre, London, July 6, 1896.

Greedy, Justice, in MASSINGER'S 'New Way to Pay Old Debts,' "has but one idea or subject in his head throughout. He is always eating, or talking of eating. His belly is always in his mouth, and we know nothing of him but his appetite. He is a very amusing personage" (Hazlitt).

Greek Boy (The). A musical drama in two acts, written by SAMUEL LOVER, and first performed at Covent Garden on September 26, 1840, with Mme. Vestris as *Hylas* (the title character), Miss Cooper as *Benedetta*, and other parts by Miss Agnes Taylor, Alfred Wigan, Keeley, Granby, Diddear, F. Matthews, C. J. Smith, W. H. Payne, etc.

Greek Family (The). A melodrama, produced at Drury Lane in October, 1829.

Greek Slave (A). A musical extravaganza, libretto by OWEN HALL (with lyrics by Harry Greenbank and Adrian Ross), music by Sidney Jones and Lionel Monckton; first performed at Daly's Theatre, London, June 3, 1893, with Miss Marie Tempest as *Maia*, C. Hayden Coffin as *Diomed*, Huntley Wright as *Heliodorus*, R. Barrington as *Marcus Pomponius*, and other rôles by Miss Hilda Moody, Miss Letty Lind, Scott Russell, etc.; produced for the first time in America at the Herald Square Theatre, New York, November 28, 1899.

Greek Slave (The). See HUMOROUS LIEUTENANT.

Green. (1) Enemy to *Arden* in LILLO'S 'Arden of Feversham' (*q.v.*). (2) A character in 'Tom and Jerry' (*q.v.*). (3) *Sir Filful Green* is the hero of F. L. HOME'S 'Baronet Abroad' (*q.v.*). (4) *The Widow Green* figures in S. KNOWLES'S 'Love Chase' (*q.v.*).

Green, Frank W. Dramatic writer, died 1834; author of the following burlesques:—'Cinderella in Quite Another Pair of Shoes' (1871), 'Cherry and Fair Star' (1874), 'Aladdin' (1874), (with W. Swanborough) 'The Lying Dutchman' (1877), 'Blue Beard and Fat Emma' (1877), 'Sindbad the Sailor' (1879), 'Com, or Out of Sight, out of 'Erin' (1879); also of 'Carrot and Pa-Snips,' extravaganza (1872), the libretto of 'Mullibaloo' (1874), the libretto (with F. Hay) of 'Flamingo' (1875), 'The Dress Coat,' farce (1876), and numerous pantomimes.

Green, Mrs. [Jane Hippisley]. Actress; daughter of John Hippisley, the actor (*q.v.*); died 1791; is said to have made her professional *début* at Drury Lane in January, 1740. She went thence to Goodman's Fields, and was at Covent Garden from 1742 to 1747. As Mrs. Green, she acted at Drury Lane from 1747 to 1751, and at Covent Garden from 1754 to 1780. She was the original representative, successively, of *Kitty Pry* in 'The Lying Valet,' *Miss Biddy* in 'Miss in her Teens,' *Mrs. Hardcastle* in 'She Stoops to Conquer,' *Mrs. Malaprop* in 'The Rivals,' and the title character in 'The Duenna.' She was also seen in her time as *Miss Prue*, *Anne Page*, *Perdita*, *Ophelia*, *Miss Hoyden*, *Nerissa*, *Maria* (in 'Twelfth Night'), *Lady Froth*, *Emilia* ('Othello'), *Doll Tearsheet*, *Mrs. Heidelberg*, *Flippanta*, the Mother-in-law in 'The Chances,' etc. Dibdin says: "Mrs. Green had humour even to drollery. She had something of Shuter and something of her father." She was "an excellent actress," says Genest; "correctness and vivacity distinguished her performance." Among her best rôles were *Mrs. Hardcastle*, *Mrs. Malaprop*, and the *Duenna*.

Green, Peggy. See PEGGY GREEN.

Green, Richard. Actor and vocalist; was the original representative (at the English Opera House in 1891) of *Prince John* in Sullivan's 'Ivanhoe,' in which he afterwards figured as the *Templar*. At the same theatre, he followed D. Bispham as the *Duc de Longueville* in 'La Basoche' (*q.v.*). In the revival of 'The Vicar of Bray' at the Savoy in 1892, he represented *Thomas Merton*, and later in the year, at the same theatre, was the original *Sir George Vernon* in Sullivan's 'Haddon Hall' (*q.v.*). In 1895 he was in the first cast (as *Malet*) of F. H. Cowen's 'Harold' (*q.v.*), in 1896 was the original *Fred Dorian* in 'Monte Carlo' (*q.v.*), and in 1897 appeared at Terry's as *Harry Fyfe* in 'The French Maid' (*q.v.*). Among his more recent rôles has been that of *Harry Romney* in 'My Lady Molly' (Terry's, 1903). Richard Green has played numerous parts in grand opera, in London and elsewhere.

Green, Thomas. Actor, born 1786, died 1859; known familiarly as "Gentleman Green." He was a favourite comedian at such houses as the City Theatre, Milton Street, London (1833), and the City of London Theatre (1838).

Green Bushes (The); or, **A Hundred Years Ago.** A play in three acts, by J. B. BUCKSTONE (*q.v.*), first performed (with incidental music by E. F. Fitzwilliam) at the Adelphi Theatre, London, on January 27, 1845, with M^{me}. Celeste as *Miami*, Mrs. Fitzwilliam as *Nelly O'Neil*, Mrs. Yates as *Geraldine*, O. Smith as *Wild Murtagh*, Selby as *Connor O'Kennedy*, Wright as *Master Grinnidge*, and Paul Bedford as *Jack Gong*; revived at the Adelphi in October, 1870, with M^{me}. Celeste, who reappeared at the same theatre in September, 1872, and in October, 1874; revived at the same theatre in November, 1880,

with a cast including H. Neville as *O'Kennedy*, Sheil Barry as *Murtagh*, J. G. Taylor as *Grinnidge*, R. Pateman as *Gong*, E. Compton as *George*, Miss Bella Pateman as *Miami*, Miss Lydia Foote as *Nelly*, and Mrs. Bernard Beere as *Geraldine*; at the same theatre, in April, 1890, with F. Cooper as *O'Kennedy*, W. L. Abingdon as *George*, J. D. Beveridge as *Murtagh*, J. L. Shine as *Grinnidge*, L. Rignold as *Gong*, Miss Mary Rorke as *Miami*, Miss Ada Ferrar as *Geraldine*, Miss Kate James as *Nelly*, and Miss Clara Jecks as *Tigertail*; revived (in a revised state) at the Grand Theatre, Islington, in 1903. 'Green Bushes' was travestied by H. J. BYRON under the name of 'Grin Bushes' (*q.v.*), and turned into an opera by J. HOLLINGSHEAD and W. ST. LEGER under the title of 'Miami' (*q.v.*).

Green Goddess (The). A drama in four acts, by RUSSELL VAUN, Metropole Theatre, Camberwell, December 16, 1901.

Green Hills of the Far West (The). A drama by JOHN WILKINS (*q.v.*), produced at the City of London Theatre in 1861.

Green Isle of the Sea (The). An opera bouffe in three acts, Princess's Theatre, Edinburgh, September 21, 1874.

Green Lanes of England (The). A drama in four acts, by GEORGE CONQUEST and HENRY PETTIT, Grecian Theatre, London, August 5, 1878.

Green Man (The). A comedy in three acts, adapted by RICHARD JONES (*q.v.*) from the French, and first performed at the Haymarket Theatre on August 15, 1818, with Terry in the title character—that of a man calling himself *Green*, dressing himself in clothes of that colour, and carrying a green watch and a green handkerchief. This *Green* ("a benevolent, blunt-spoken, friendly cynic") proves to be the possessor of a secret which enables him to force *Lord Rowcroft* (Foote) to forgive his nephew, *Sir George Squander*, who has "married beneath him." Mrs. Glover played *Lady Squander*, and Mrs. Gibbs was *Tucket* (her maid). The adapter was also in the cast as *Crackley*. Among other characters are *Fungus*, *Close-fist*, *Major Dumpling*, and *Captain Bibber*. See Hazlitt's 'Criticisms and Dramatic Essays' (1854).

Green Old Age (A). A musical "improbability" by ROBERT REECE, first performed at the Vaudeville Theatre, London, on October 31, 1874, with a cast including Miss Amy Roselle, Miss Kate Bishop, Miss Cicely Richards, David James, T. Thorne, W. Lestocq, etc.

Green Room. "The term 'Green Room,'" writes George Vandenhoff, in his 'Leaves from an Actor's Note-book' (1860), "arose originally from the fact of that room being carpeted in green (baize, probably), and the covering of the divans being green—stuff. But the first Green-Room in Covent Garden Theatre was a withdrawing-room, carpeted and papered elegantly; with a

handsome chandelier in the centre, several globe lights at the sides, a comfortable divan, covered in figured damask, running round the whole room, large pier and mantel-glasses on the walls, and a full-length moveable swing-glass; so that, on entering from his dressing-room, an actor could see himself from head to foot at one view, and get back, front, and side views by reflection, all round. This is the first point to attend to on entering the Green-Room, to see if one's dress is in perfect order, well put on by the dresser, hanging well, and perfectly *comme il faut*. Having satisfied him or herself on these interesting points, even to the graceful drooping of a feather, the actor or actress sits down, and enters into conversation with those around, which is interrupted every now and then by the shrill voice of the call-boy 'making his calls.' Vandenhoff adds: "It must be understood that in Covent Garden and Drury Lane Theatres there were a first and second Green-Room; the first, exclusively set apart for the *corps dramatique* proper,—the actors and actresses of a certain position; the second, belonging to the *corps de ballet*, the pantomimists, and all engaged in that line of business—what are called the 'little people'—except the principal male and female dancer, who had the privilege of the first Green-Room." On the subject of the origin of the phrase "Green Room," G. A. Sala writes: "I am bold enough to express my conviction that the dramatic retiring room got its name from the circumstance that in the old days of the 'legitimate drama' when, during the performance of a tragedy, the stage was always laid with a dark-green cloth or carpet, this cloth, when plays other than tragic were being acted, used for convenience' sake to be rolled up, set on end, and kept in the *forger*, where it was easily accessible, and was not in the way of the scene-shifters and the carpenters."

The "Green Room" suggested the title of the following publications:—"The Green Room Mirror, clearly delineating our present theatrical performers" (1786), 'The Secret History of the Green Rooms—containing authentic and entertaining memoirs of the actors and actresses in the three Theatres Royal' (1790-93), 'Authentic Memoirs of the Green Room' (1806-14), and 'Green Room Gossip: a Gallimaufry, consisting of theatrical anecdotes' (1809).

Green Room (The). (1) A prelude acted at the Haymarket in 1783 (2) A comedy in two acts, (?) translated by KENNY, and first performed at Covent Garden Theatre, London, in October, 1826, with W. Farren as *Sir Peregrine Quixote*, C. Kemble as *Torrid*, Power as *Starling*, Mrs. Gibbs as *Carmine*, and other parts by Bartley, Jones, etc.

Green-Eyed Monster (The). (1) A farce in two acts, by JOHN POCOCK, first performed at the Lyceum on October 14, 1811, with Dowton as *Jaundice*, Miss Mellon as *Mrs. Jaundice*, Lovegrove as *Compass*, etc. (2) A comedy in two acts, by J. R.

PLANCHÉ, produced at the Haymarket Theatre on August 28, 1828, with W. Farren as the *Baron Speyenhausem*, who is very jealous of his young wife (Mrs. Faucit), but is cured of his infirmity by a little plot concocted by his servant *Marcus* (Vining). Among other characters are *Kront*, a gardener (Wilkinson), *Luise*, a servant (Mrs. Humby), and *Amelia*, a niece of the *Baroness* (Miss F. H. Kelly), in love with *Colonel Arnsdorf* (Cooper).

Green's Tu Quoque; or, The City Gallant. A comedy by JOHN COOKE, printed in 1599. It appears to have been produced at the Red Bull as 'The City Gallant,' but the success of Green, the actor, in the part of *Bubble* (whose answer to every compliment is "Tu quoque") caused the title to be changed as above. Hazlitt calls the piece "very lively and elegant."

Greenbank, Harry Hewetson. Dramatic writer, born 1866, died 1899; author of 'Captain Billy' (1891), 'The Director' (1891), the lyrics of 'Incognita' (1892), the libretto of 'Beef Tea' (1892), the lyrics of 'Poor Jonathan' (1893) and 'A Gaiety Girl' (1893), the libretto of 'Mr. Jericho' (1893), the dialogue of 'Mirette' (1894), the libretto of 'Monte Carlo' (1894), lyrics for 'An Artist's Model' (1895), lyrics for 'The Geisha' (1896), the libretto of 'Old Sarah' (1897), the libretto of 'The Scarlet Feather' (1897), lyrics for 'A Greek Slave' (1898), lyrics for 'San Toy' (1899), etc.—PERCY GREENBANK has contributed lyrics to 'The Toreador' (1901), 'The Gay Cadets' (1901), 'Three Little Maids' (1902), 'My Lady Molly' (1902), 'The Orchid' (1903), 'The Earl and the Girl' (1903), 'The Love-Birds' (1904), etc.

Greendragon, Mrs. A character in 'Belles without Beaux' (*q.v.*).

Greene, Clay M. American dramatic writer; author of the following, and other, pieces:—"Africa," 'The Blackberry Farm,' 'Carl's Folly,' 'Chispa,' 'Christmas Tiding,' 'The Deadwood Stage,' 'Divorced by Telegraph,' 'Forgiven,' 'For Her Dear Sake,' 'For Money,' 'Freaks of Fortune,' 'The Golden Giant,' 'The Great Trunk Mystery,' 'Hans the Boatman' (*q.v.*), 'The Last Days of Pompeii,' 'The Little Conspirator,' 'Little Boy Blue,' 'The Little Trooper,' 'The Maid of Plymouth' (libretto), 'The Man from the West,' 'M'Liss,' 'A Musical Discord,' 'On Broadway,' 'Our Jennie,' 'The Regatta Girl,' 'Sybil,' 'A Wandering Minstrel,' part-author of 'Bluebeard, Junior,' 'The New South,' 'Pawn-ticket 210,' 'Sharps and Flats,' 'Wang.'

Greene, Evie. Actress and vocalist; has been seen in London as *Prince Carlo* in 'L'Amour Mouillé' (Lyric Theatre, 1899), *Dolores* in 'Floradora' (Lyric, 1900), the title character in 'Kitty Grey' (Apollo, 1901), *Nan* in 'A Country Girl' (Daly's, 1902), and *Madame Sans-Gêne* in 'The Duchess of Dantzic' (Lyric, 1903).

Greene, Gibson. A witty, good-natured man of the world, in BYRON'S 'Married in Haste' (*q.v.*).

Greene, Robert. Dramatist, novelist, and poet, born at Norwich *circa* 1560, died 1592; entered St. John's College, Cambridge, as a sizar in 1575; took his B.A. degree in 1578-9, his M.A. degree in 1583. Between the two last-named dates he travelled on the Continent and engaged in literary work in London. In 1585-6 he married. On his own showing he led a life of low debauchery, of which, however, he repented. His plays (*q.v.*) were printed posthumously as follows:—'The Historie of Orlando Furioso' (1594), 'A Looking Glass for London and England' (1594), 'The Honourable Historie of Frier Bacon and Frier Bungay' (1594), 'The Scottish Historie of James the Fourth' (1598), and 'The Comicall Historie of Alphonusus, King of Aragon' (1599). The following plays also are ascribed to him:—'The First Part of the Tragical Raigne of Selimus' (1594), and 'A Pleasant Conceyted Comedie of George-a-Greene, the Pinner of Wakefield' (licensed 1595). See Greene's autobiographical 'Groat's Worth of Wit' (1592), Meres' 'Palladis Tamia' (1598), Cooper's 'Athenæ Cantabrigienses,' and Simpson's 'School of Shakespeare;,' W. Bernhardt's 'Leben und Schriften' of Greene; also the editions of the 'Plays and Poems,' with memoir, by A. Dyce (1831), and of the 'Complete Works' (with memoir from the Russian of Storozhenko), by Dr. A. B. Grosart (1881-6). "In Greene's plays," says J. Addington Symonds, "we can always trace the hand of the novelist. He did not aim at unity of plot, or at firm definition of character. Yet he manages to sustain attention by his power of telling a story, inventing an inexhaustible variety of motives, combining several threads of interest with facility, and so arranging his incongruous materials as to produce a pleasing general effect. He has the merit of simplicity in details, and avoids the pompous circumlocution in vogue among contemporary authors. His main stylistic defect is the employment of cheap Latin mythology in and out of season. But his scenes abound in vivid incidents, which divert criticism from the threadbare thinness of the main conception. . . . Greene's plays, intermediate between comedy, tragedy, and history, illustrate a step in the development of the Romantic Drama, which had been taken before Shakspeare set his own final seal upon that form of art" ('Shakspeare's Predecessors in the English Drama').

Greengaby, Narcissus. A young squire in C. J. RIBTON TURNER'S 'Handsome is that Handsome does' (*q.v.*).

Greengoose, George, figures in BEAUMONT and FLETCHER'S 'Knight of the Burning Pestle' (*q.v.*).

Greenheart. A character in HAZLEWOOD'S 'Goody Goose' (*q.v.*).

Greenlanes, Henry, in ALBERY'S 'Pink Dominos' (*q.v.*).

Greenleaf, Adam, in BROUGHAM'S 'While there's Life there's Hope' (*q.v.*).

Greenleaf the Graceful; or, The Palace of Vengeance. A burlesque by W. R. OSMAN, Royalty Theatre, London, February 26, 1872.

Greenwich Park. A comedy by WILLIAM MOUNTFORT, acted at the Theatre Royal in 1691, with Leigh as *Sir Thomas Reveller*, Mountfort as young *Reveller* (his son), Nokes as *Raison*, Underhill as *Sassafras*, Mrs. Knight as *Mrs. Raison*, Mrs. Barry as *Dorinda*, Mrs. Mountfort as *Florella*, etc. *Raison* and *Sassafras* are drunken companions of *Sir Thomas*. *Mrs. Raison*, *Dorinda*, and *Florella* are all in love with young *Reveller*, who ends by marrying the last-named.

Greenwich Pensioner (The). A comic drama in two acts, by C. S. CHELTNAM, Adelphi Theatre, London, July 21, 1869.

Greenwit. A character in MIDDLETON'S 'Roaring Girl' (*q.v.*).

Greenwood, in DODSLEY'S 'Sir John Cockle at Court,' is attached to *Miss Kitty*.

Greenwood, Thomas. Scenic artist; most notable for his work at the Olympic Theatre, London, where he painted the scenery for such productions as 'Tom and Jerry' and 'Don Giovanni in London' (1827). Greenwood's father, a still more distinguished scene-painter, was long connected with Drury Lane, and his "gay designs" are referred to by Byron in 'English Bards and Scotch Reviewers.'

Greenwood, Thomas Longdon. Theatrical manager and dramatic writer, born 1806, died 1879; son of Thomas Greenwood (*q.v.*), and by profession a chemist; was lessee of Sadler's Wells Theatre from 1842 to 1844, and, with Samuel Phelps, Mrs. Warner, and her husband, from 1844 to 1860; he was afterwards connected with the management of Astley's and the Princess's. He was the author of 'Is it the King?' (1861), 'Paul the Pilot,' 'Jack Sheppard,' various pantomimes, and other stage pieces. He and E. L. Blanchard were 'The Brothers Grinn' (*q.v.*). See 'The Era' for May 18, 1879, and M. Williams's 'Some London Theatres' (1883).

Greet, Mrs. William. Dramatic writer; author of 'Jackson's Boy' (1891), 'A Folded Page' (1891), 'A Real Prince' (1894).

Greet, Philip Ben. Actor and theatrical manager; made his *début* in the former capacity in 1879. In 1883 he was the first English representative in the country and in London of *Dudley Harcourt* in 'My Sweetheart' (*q.v.*). Since then he has been seen in London as *Master Woodford* in 'Yorick's Love' (1884), *Dr. Pettywise* in 'Jim the Penman' (1886), *Joe Jeffcoat* in 'Hard Hit' (1887), *Captain Bill* in 'Her Own Witness' (1889), *Maris* in 'A Buried Talent' (1890),

Archibald in 'Lady Browne's Diary' (1892), and *Romney* in 'Nelson's Enchantment' (1897); also as *De Beringhen* in 'Richelieu' (Lyceum, 1834), the *Apothecary* in 'Romeo and Juliet' (Lyceum, 1884), *Mungo Small* in 'The King of the Commons' (1886), and *Polonius* (Olympic, 1897). In 1836 he gave the first of a series of annual performances of drama in the open air, called 'Pastoral Plays.' He has also, of late years, been the director of many travelling companies of players both in the United Kingdom and in America.

Gregory. (1) The "Mock Doctor" in FIELDING'S farce (*q.v.*). (2) The Yorkshire groom in REECE'S 'Guv'nor' (*q.v.*).

Gregory, Barnard. Journalist and amateur actor, born 1796, died 1852; essayed to play *Hamlet* at Covent Garden in 1843 and at the Haymarket in 1846, but, on account of the libellous nature of his newspaper, 'The Satirist,' was refused a hearing. He was received less roughly in 1846 at the Victoria and Strand Theatres. Dutton Cook saw him play *Sir Edward Mortimer* in 'The Iron Chest' at the St. James's. See the 'Theatre' magazine for September, 1878.

Gregory, Lady. See STIRLING, Mrs.

Gregory, Lady. See TWENTY-FIVE.

Grein, J. T. Dramatic author and theatrical critic; born 1862; has (alone or in collaboration) written, adapted, or translated the following pieces, all produced in London, and all of which see:—'A Man's Love' (1889), 'Spring Leaves' (1891), 'Reparation' (1892), 'Make-Beliefs' (1892), 'The Compromising Coat' (1892), 'Blanchette' (1893), 'The Lion-Hunters' (1901), 'A Happy Nook' (1901), 'Fiamma' (1903), 'The Mouse' (1903). In 1891 he founded the Independent Theatre Society (*q.v.*), of which he remained sole or co-director until 1895. Since then he has initiated more than one enterprise for introducing the Continental drama to the English public. He has also adapted many modern English plays to the Dutch stage. In 1900 he founded "the German Theatre" in London. Since 1897 he has been the dramatic critic successively of the London 'Sunday Special' and 'Sunday Times and Special,' having previously contributed theatrical notices to many London and foreign periodicals. He has published 'Premières of the Year' (1900), and, since 1899, several volumes of collected 'Dramatic Criticism.'

Greley's Money. A play in four acts, by ERIC ROSS, Prince of Wales's Theatre, Salford, October 30, 1882; Marylebone Theatre, London, August 1, 1887.

Gretchen, the wife of *Rip*, figures in all dramatizations of the story of *Rip Van Winkle*, and in Planquette's opera on that subject (*q.v.*).

Gretchen. A drama in four acts, by W. S. GILBERT (*q.v.*), based on the Faust-and-Marguerite story, and first performed

at the Olympic Theatre, London, on March, 24, 1879, with Miss Marion Terry as *Gretchen*, Mrs. Bernard Beere as *Lisa*, Miss Brennan as *Martha*, F. Archer as *Mephisto*, H. B. Conway as *Faustus*, J. Billington as *Gottfried*, and J. Vollaire as *Anselm*.

Gretna Green. (1) A musical farce in two acts, words by CHARLES STUART and J. O'KEEFE, music by Samuel Arnold, performed at the Haymarket Theatre in 1783, with Bannister and his wife as *Captain Gorget* and *Maria Pedigree*. (2) A farce produced originally at the Lyceum, and revived at Covent Garden in 1827, with Miss Kelly as *Betty Finnikin*, Wrench as *Jenkins*, Power as *Larder*, and Duruset as *Lord Lovewell*. (3) A comedy-opera in three acts, written by J. MURRAY FORD, composed by Dr. J. Storer, first performed at the Comedy Theatre on the afternoon of December 4, 1889; revived at the Opéra Comique on May 22, 1890.

Greville, Eden. Dramatic writer; author of 'Shakespeare' (1891), 'He loves me, loves me not' (1891), 'The Prophet' (1893).

Greville, Fulke. First Lord Brooke, born 1554, died 1628; poet and dramatist; author of 'The Tragedy of Mustapha' (*q.v.*), printed in 1609, and of 'The Tragedie of Alaham' (*q.v.*), printed among his 'Works' in 1633. The 'Works' also included the 'Mustapha,' much revised. Greville explains, in his 'Life of Sir Philip Sidney,' that he did not write his tragedies for representation. See the edition of the 'Works' produced by Dr. A. B. Grosart in 1870; also Langbaine's 'Dramatic Poets,' Phillips's 'Theatrum Poetarum,' Walpole's 'Royal and Noble Authors,' and Lamb's 'Specimens of the Dramatic Poets.'

Greville, Lady [Violet]. Dramatic and miscellaneous writer; author of 'Old Friends' (1890), 'The Baby' (1890), 'Nadia' (1892), 'An Aristocratic Alliance,' adaptation (1894).

Grey, Sylvia. Actress and dancer; began her career as a performer of juvenile rôles, and later, after some provincial experience in comic opera, appeared successively in burlesque at the Royalty and in the "legitimate" at Sadler's Wells. Some comedy work in the country preceded her long engagement at the London Gaiety, where she first figured in August, 1885, in 'The Vicar of Wideawakefield' (*q.v.*). After this came her *Polly Stanmore* in 'Little Jack Sheppard' (1885), *Victorine* in 'Monte Cristo, Jun.' (1886), *Tamburina* in 'Frankenstein' (1887), *Donna Christina* in 'Ruy Blas and the Blasé Roué' (1889), *Linconzina* in 'Cinder-Ellen up too Late' (1891), *Flo Fanshawe* in 'In Town' (1892), and *Donna Julia* in 'Don Juan' (1893). Miss Grey was also in the first casts of 'Pedigree' at Toole's, 'The Gavotte' at Steinway Hall, and 'Cerise and Co.' at the Prince of Wales's in 1890; and in that of 'Zephyr' at the Avenue in 1891.

Grey. (1) *Lady Constance de Grey* figures in 'The Field of the Cloth of Gold' (*q.v.*). (2) *Lady Jane Grey* is the heroine of BANKS'S 'Innocent Usurper' (*q.v.*), 'Earl's Revenge' (*q.v.*), BUCHANAN'S 'Nine Days' Queen' (*q.v.*) and HAMILTON'S 'Shadow Sceptre' (*q.v.*). (3) *Sir Valentine de Grey* is in KNOWLES'S 'Woman's Wit' (*q.v.*).

Grey Doublet (The). A burletta in one act, by MARK LEMON (*q.v.*), first performed at the English Opera House, London, in August, 1838, with Baker as *King Charles II.*

Grey Mare (The). A farcical comedy in three acts, by GEORGE R. SIMS and CECIL RALEIGH, founded partly on Roderick Benedix's comedy 'Das Lugen,' and first performed at the Comedy Theatre, London, January 23, 1892, with C. Hawtreay as *John Maxwell*, and other parts by Eric Lewis, C. Brookfield, W. Wyes, Miss Adrienne Dairrolles, Miss Annie Irish, and Miss Lottie Venne; produced at the Lyceum, New York, April 25, 1892.

Grey Parrot (The). A comedietta by W. W. JACOBS and CHARLES ROCK, Strand Theatre, London, November 6, 1899.

Greymare, Queen, figures in BEL-LINGHAM'S 'Bluebeard Re-Paired' (*q.v.*).

Greythorne, Charles, and Mrs., are characters in 'Pink Dominos' (*q.v.*).

Grichard. The "Grumbler" in SED-LEY'S comedy so named (*q.v.*).

Grierson, Jane. The "Orange Girl" in LESLIE and ROWE'S drama of that name (*q.v.*).

Grierson's Way. A play in four acts, by H. V. ESMOND, first performed at the Haymarket Theatre, February 7, 1899, with G. S. Titheradge as *George Grierson*, Miss Lena Ashwell as *Pamela Ball*, J. H. Barnes as her father (*Captain Ball*), Miss Pattie Bell as her aunt (*Anne Ball*), Fred Terry as *Captain Murray*, and H. V. Esmond as *Philip Keen*. *Pamela* has been seduced by *Murray*; she is beloved by *Grierson*, whose "way" of getting her out of her trouble is to marry her (nominally) and father her child. Afterwards, in the hope that she and *Murray* may come together again, he commits suicide.

"Grieve not, fond man, nor let one tear." First line of a song in GOFFE'S 'Careless Shepherdess' (*q.v.*)—

"Love forces love, as flames expire
If not increased by gentle fire."

Grieve, John Henderson. Scene-painter, born 1770, died 1845; had two sons, Thomas and William Grieve, also scene-painters. THOMAS, born 1799, died 1852, became in 1839 principal scenic artist at Covent Garden, from which he migrated in 1844 to Drury Lane. He was for a long time assisted by his son, Thomas Walford Grieve (born 1841). WILLIAM GRIEVE, born 1800, died 1844, was employed as scene-painter at Drury Lane and His Majesty's.

"His moonlight scenes," says Lionel Cust, "were especially notable." See the 'Dictionary of National Biography,' and the 'Era,' April 22, 1882.

Grieving's a Folly. A comedy in five acts, by RICHARD LEIGH, produced at the Lyceum Theatre, London, in April, 1809, with a cast including Dowton, De Camp, Bannister, Johnstone, H. Siddons, Mathews, Powell, Mrs. H. Siddons, Mrs. Powell, etc. The author presented this piece to the actors, who had been thrown out of work by the destruction of Drury Lane Theatre.

Grif. A novel by B. L. FARJEON, published in 1870; the basis of two dramas—(1) by FRANK TOWERS, Theatre Royal, South Shields, April 9, 1877; (2) by W. LESTOCQ, Surrey Theatre, London, October 5, 1891; first performed in America at Philadelphia in October, 1892.

Griffin, Benjamin. Actor and playwright, born at Yarmouth, 1680, died 1740; was the son of a clergyman, and apprenticed to a glazier. In 1712, however, he joined some strolling players, and within two years found himself a member of the company with which Rich opened a theatre in Lincoln's Inn Fields in 1714. With that he remained connected till 1721, when he went to Drury Lane, where he was employed till 1740. He was the original representative of *Simon Pure* in 'A Bold Stroke for a Wife,' of *Lovegold* in 'The Miser,' and of other characters less noteworthy. Among his other rôles were *Polonius*, *Shylock*, *Sir Hugh Evans*, *Justice Silence*, *Calianax* in 'The Maid's Tragedy,' *Sir Politick Would-be* in 'Volpone,' *Tribulation* in 'The Alchemist,' *Sir Paul*, *Barnaby Rattle*, *Fondlewife*, and *Sir Paul Plyant*. He adapted Massinger's 'Virgin Martyr' under the title of 'Injured Virtue,' and himself played *Sapritius* therein. He was also the author of 'Love in a Sack' (1715), 'The Humours of Purgatory' (1716), and 'Whig and Tory' (1720), in which he was the original performer of *Sir Arthur Addlepatte*, *Don Lopez*, and *Sir John Indolent* respectively. See Victor's 'History of the Theatres of London,' Davies' 'Dramatic Miscellanies,' the 'Biographia Dramatica,' and Genest's 'English Stage.'

Griffin, Gerald. Novelist and dramatist, born 1803, died 1840; author of 'Gisippus' (*q.v.*), a tragedy produced in 1842, and included in Griffin's 'Poetical and Dramatic Works' (1857 and 1859). See the memoir by his brother, prefixed to an edition of his novels and poems (1842-3); also T. Davis's 'Prose Writings' (1899). See COLLEEN BAWN.

Griffin, Sir Temple, figures in STEPHENS and Solomon's 'Lord Bateman' (*q.v.*).

Griffinhoof, Arthur. The *nom de guerre* under which GEORGE COLMAN, jun., produced four of his dramatic pieces; namely, 'The Battle of Hexham,' 'The

Review,' 'Gay Deceivers,' and 'Love laughs at Locksmiths,' all of which see.

Griffith Gaunt. (1) A drama adapted by AUGUSTIN DALY from the novel by Charles Reade, and produced at the New York Theatre, N.Y., on November 7, 1866, with Miss Rose Eytonge as *Katherine Peyton*, John K. Mortimer in the title part, Mark Smith as the *Chief Justice*, G. W. Jamieson as *Brother Leonard*, Mrs. Gomersall as *Mercy Vint*, and Mrs. Wilkins as *Caroline Ryder*. "Daly wrote the play in four days; it held the stage for six weeks." It was revived, for a benefit, at the Théâtre Français, New York, in April 14, 1869, with D. H. Harkins as *Griffith Gaunt*. (2) A drama, in prologue and four acts, based by CHARLES READE upon his own story, and first performed at Newcastle-on-Tyne in 1868, with Henry Sinclair as *Gaunt*, George Rignold as *Tom Leicester*, and Miss Avonia Jones as *Katherine*; and at Leicester in October, 1871, with G. F. Leicester as *Gaunt*, Miss Berenger as *Katherine*, W. Elton as *Tom Leicester*, E. N. Hallows as *Leonard*, Miss B. Edwards as *Caroline*, and Miss Emmerson as *Rose Gaunt*. The piece was produced, under the title of 'Kate Peyton's Lovers' (*q.v.*), at the Queen's Theatre, London, in December, 1873.

Griffith, Mrs. Elizabeth. Dramatic and miscellaneous writer, born in Glamorganshire, 1720 (?), died 1793; wife of Richard Griffith (*q.v.*), was in early life an actress, and appeared in Dublin and at Covent Garden (1753-4). She was the author of two plays—'A Double Mistake' and 'A Wife in the Right'—produced at Covent Garden in 1766 and 1772 respectively; also of the following dramatic adaptations: 'The Platonic Wife,' 'The School for Rakes,' and 'The Times,' all of which see. She translated into English Beaumarchais' 'Barber of Seville' (1776), and wrote a volume on 'The Morality of Shakespeare's Drama' (1775). See Garrick's Correspondence, the 'Biographia Dramatica' (1812), Victor's 'History of the Theatres of London' (1761-71), Genest's 'English Stage' (1832).

Griffith, Richard. Died 1788; author of a play called 'Variety' (*q.v.*), produced at Drury Lane in 1782.

Grigg. The bridegroom in COLLEY'S 'Beggars Wedding.'—*Peter* and *Dolly Grigg* are characters in BURNAND and Sullivan's 'Chieftain' (*q.v.*).

Griggs, Mr. The hero of MORTON'S 'Ticklish Times' (*q.v.*).

Grignon, Gustave de. A character in 'The Ladies' Battle' (*q.v.*).

Grille, Die. See FANCHETTE.

Grim Goblin. A pantomime by H. SPRY and G. CONQUEST, first performed at the Grecian Theatre, London, December 23, 1876.

Grim Griffin Hotel (The). A farce by JOHN OXENFORD and Professor PEPPER,

first performed at the Holborn Amphitheatre, London, May 25, 1867.

Grim, the Collier of Croydon; or, The Devil and his Dame, with the Devil and St. Dunstan. A comedy by "J. T.," printed in 1662; probably a modernized version of 'The Devil and his Dame' (*q.v.*).

Grimacier. A French tragedian; one of the disguises assumed by *Mutable* (*q.v.*) in 'Cozening' (*q.v.*).

Grimald, Nicholas. Cleric, poet, and playwright, born in Huntingdonshire, 1519, died 1562; author of a play in Latin called 'Archiphopheta' (*q.v.*). Other plays in Latin—'Christus Redivivus' (1543), 'Fama,' 'Troilus ex Chancero'—have been ascribed to him, the two last-named being mentioned by Bale.

Grimaldi. A tragedy in five acts, in prose and verse, by WILLIAM BAILEY, printed in 1822.—'Grimaldi; or, The Life of an Actress:' a drama in five acts, by DION BOUCAULT (*q.v.*); performed at New Orleans, U.S.A., in 1855; at the Adelphi Theatre, London, March 1, 1862, as 'The Life of an Actress.' See DÉBUTANTE, THE; FIRST NIGHT, THE; and LIFE OF AN ACTRESS.

Grimaldi, Guiseppe. Dancer and pantomimist, born 1713, died 1788; after performing at fairs in Italy and France, came to England, and was for a time employed in the ballet at the King's Theatre, Haymarket. In 1758 he began at Drury Lane Theatre an engagement which lasted for thirty years, during which he was seen as clown, harlequin, pantaloone, etc. In the summer months, up to 1767, he appeared in the pantomimes at Sadler's Wells, to whose audiences he afterwards introduced his famous son Joseph (*q.v.*).

Grimaldi, Joseph. Actor, vocalist, and pantomimist, born December 13, 1778, died May 31, 1837; son of Guiseppe Grimaldi (*q.v.*); made his professional *début* at Sadler's Wells Theatre on April 16, 1781, as a juvenile dancer. In the following year he figured at Drury Lane in 'The Triumph of Mirth.' In 1798 at the Wells he was first appeared as "Mr." Grimaldi. His first appearance at Covent Garden was in October, 1806, as *Orson* in T. Dibdin's 'Valentine and Orson,' and in the following December at the same theatre he was the clown in 'Mother Goose.' From this time onwards he divided his time between Covent Garden and the Wells, of which, in 1828, he became part-proprietor. It was at the Wells, in 1810, and in the pantomime of 'The Talking Bird,' that he first sang Whitaker's famous song, 'Hot Colldins.' In 1822 he ceased to appear at Covent Garden, and thereafter he confined his energies to the Wells, of which he was latterly assistant-manager. On March 28, 1828, he bade farewell to Islington audiences in the character of *Hock* in 'The Sixties'; a further 'benefit' being accorded to him at Covent

Garden on June 27, 1828, which was the occasion of his last appearance. "Rising from small beginnings, he, by his industry, perseverance, and attention to his professional duties, reached a supremacy, in his own peculiar line, which old playgoers assert to have never since been equalled or even approached. Grimaldi, we have been assured, was no mere clown; he was a great comedian born, and in this lay the secret of his superiority over all his rivals" (M. Williams). Dutton Cook says: "It was Grimaldi, 'the Garrick of clowns,' as Theodore Hook called him, who in great part devised the eccentric attire still worn by our clowns—a sort of blending of the costumes of the French Pierrot and the Old English jester; the floured face and the white dress of Pierrot being treated as a groundwork upon which to paint variegated spots, stars, and patches; while to Grimaldi is due nearly all the 'comic business' of modern harlequinade. Grimaldi as clown seems sometimes to have assumed a mask—that peculiar property of the harlequin" (the *Theatre* for January, 1881). Godfrey Turner has a reference to the clown-work of Grimaldi, "whose utterances," he says, "few and far between, never failed to provoke laughter, and whose habitual silence heightened the effect of his songs." "The general droll, the grimacing, filching, irresistible clown," says Dickens, "left the stage with Grimaldi." See the 'Memoirs' of Grimaldi, as edited by "Boz," and published in 1838. See also his 'Life' by H. D. Miles, issued in the same year; Williams's 'Some London Theatres;' and the *Theatre* magazine for January, 1883, and April, 1884.

Grimaldi, Joseph Samuel William. Pantomimist, born 1802, died 1832; son of Joseph Grimaldi (*q.v.*); made his first appearance at Sadler's Wells Theatre, in 1814, as *Man Friday* to his father's *Crusoe* in a pantomime version of Defoe's story. In the following year he was at Covent Garden, playing *Chittique*, "a little-footed Chinese Empress with a big body," afterwards *Clowny-chip* in the pantomime of 'Harlequin and Fortunio.' He also figured as *Adonis Fribble* in 'Harlequin and Friar Bacon.' He was first seen as clown in 1823. "During some years," says Dutton Cook, "the father and son played together in various pantomimes. But it soon became apparent that young Joe had entered upon desperately vicious courses. It was supposed that in some drunken brawl he had received a severe blow on the head from a constable's staff, and that he had never really recovered from the effects of the wound. . . . As a pantomimist he was most ingenious and accomplished, and his clown was received with extraordinary applause. But his dissolute habits led to his forfeiting engagement after engagement." He is said to have died in a public-house during an attack of dementia. See the *Theatre* magazine for January, 1883.

Grimalkin; or, A Woman changed into a Cat. A "metamorphological

sketch" by G. H. RODWELL, first performed at the Adelphi Theatre, London, November, 1827.

Grimalkin the Great; or, Harlequin Puss in Boots and the Miller's Sons. A pantomime by E. L. BLANCHARD, Drury Lane Theatre, London, December 26, 1868, with Miss H. Coveney and Miss K. Harleur in the cast.

Grime, in HOLCROFT'S 'Deserted Daughter' (*q.v.*), is the partner of *Item*, the usurer.

Grimes. The "Man with the Carpet Bag" in G. ABBOTT & BECKETT'S farce of that name (*q.v.*).

Grimshaw, Bagshaw, and Bradshaw. A farce in one act, by J. MADDISON MORTON, first performed at the Haymarket, July 1, 1851, with J. B. Buckstone, H. Bedford, and A. Brindal in the title parts, and Selby, Mrs. Buckingham, and Miss Vining in the other rôles.

Grimstone Grange. A vaudeville, words by GILBERT and ARTHUR & BECKETT, music by King Hall; first performed at St. George's Hall, London, in 1879, by a company including Mrs. German Reed (Miss P. Horton), Alfred G. Reed, Alfred Bishop, Corney Grain, and Miss Edith Brandon.

'**Grin' Bushes (The).** A travesty by H. J. BYRON (*q.v.*) of 'The Green Bushes' (*q.v.*), first performed at the Strand Theatre, London, in December, 1864, with Miss Raynham as *Connor*, Miss Maria Simpson as *Murtoch*, Miss A. Swanborough as *Geraldine*, Miss E. Johnstone as *Nelly O'Neil*, and J. D. Stoyle as *Miami*.

Grindoff, the miller in 'The Miller and his Men' (*q.v.*), reappears in BYRON and TALFOURD'S travesty of that piece.

Grindrod, Jabez. A miser in H. J. BYRON'S 'An English Gentleman.'

Gringoire. A drama in one act, by THÉODORE DE BANVILLE, first performed at the Théâtre Français, Paris, in June, 1866, with Coquelin in the title part, and M^{lle}. Lafontaine as the heroine. The play has been several times adapted to the English stage under its original title:—(1) by W. G. WILLS, first performed at the Prince's Theatre, London, June 22, 1885, with Norman Forbes as *Gringoire*, R. Mansfield as *Louis XI.*, and Miss Dorothy Dene as *Loyse*; revived at the Globe Theatre, January, 1891, with Norman Forbes as before, Ian Robertson as *Louis XI.*, F. H. De Lange as *Olivier*, and Miss Mary Ansell as *Loyse*; (2) by ELIZABETH BESSLE and SIDNEY HERBERT BASING, Park Town Hall, Battersea, London, February 4, 1890; and (3) by B. C. STEPHENSON, Haymarket Theatre, June 26, 1899, with Alan MacKinnon in the title part, Charles Allan as *Louis XI.*, and Miss Lily Hanbury as *Loyse*. See, also, BALLAD-MONGER, THE; KING'S PLEASURE, THE; and PITY. The rôle of *Gringoire* has been played in America by Laurence Barrett and

Nat Goodwin, jun. Coquelin played it in London in 1887 and 1889.

Gringoire, Pierre, figures in the various dramatizations and burlesques of 'Notre Dame' (*q.v.*).

Grinn, The Brothers. The non-déguerre used by E. L. BLANCHARD and T. L. GREENWOOD, when collaborating in the writing of pantomimes, *e.g.* 'Beauty and the Beast' at the Princess's, London, in 1874-5, 'Sindbad the Sailor' at the Crystal Palace in 1876-7, and 'Aladdin' at the Aquarium in 1878-9.

Grinnidge, Master. A showman in BUCKSTONE'S 'Green Bushes' (*q.v.*).

Grioulet. The drummer in 'La Fille du Tambour Major' (*q.v.*).

Grip. A drama, Tyne Theatre, Newcastle-on-Tyne, April 3, 1871.

Grip of Iron (The). A play by ARTHUR SHIRLEY, adapted from 'Les Etrangers de Paris' of Adolphe Belot (Porte St. Martin, March, 1880), and first performed at the Surrey Theatre, London, October 17, 1887; revived at the Princess's Theatre, London, June, 1896.

Grip of Steel (The). A melodrama in four acts, by ARTHUR SHIRLEY and BENJAMIN LANDECK, first acted under this title at the Columbia Theatre, Boston, Mass., September 5, 1898; at the Star Theatre, New York, November, 1898; originally produced at the Surrey Theatre, London, December 19, 1892, as 'A King of Crime.'

Gripe. (1) Father to *Leander* and *Clara* in OTWAY'S 'Cheats of Scapin' (*q.v.*). (2) An alderman, "seemingly precise, but a covetous, lecherous old usurer of the City," in WYCHERLEY'S 'Love in a Wood' (*q.v.*). (3) Husband of *Clarissa* in VANBRUGH'S 'Confederacy' (*q.v.*). (4) A character in 'The Cornish Comedy' (*q.v.*). (5) A character in 'The Two Misers' (*q.v.*).—*Sir Francis Gripe*, in Mrs. CENTLIVRE'S 'Busybody' (*q.v.*), is the guardian of *Miranda*.

Gripus. A judge, uncle of *Alcmena*, in DRYDEN'S 'Amphitryon' (*q.v.*).

Gripus and Hegio; or, The Passionate Lovers. A pastoral in three acts, by ROBERT BARON, "mostly borrowed from Waller's Poems and Webster's 'Duchess of Malfy,'" and printed in 1647.

Grisboulle. The taciturn servant in TOM TAYLOR'S 'Plot and Passion' (*q.v.*).

Griselda. (1) An operetta produced at the Adelphi Theatre, London, in 1850-52, with Miss Fitzwilliam. (2) A drama, in four acts and blank verse, by M. E. BRADON (*q.v.*), founded on the story told by Boccaccio, and first performed at the Princess's Theatre, London, on November 13, 1873, with Mrs. Rousby in the title part, her husband as *Cosmo*, and W. Rignold as *Gualtiero*. Dutton Cook wrote of the play: "There is great lack of incident and movement, and the fable is set forth with inferior

skill. 'Griselda' contains many forcible lines, although rhythm is too often secured by resorting to diffuseness" ('Nights at the Play'). See WOMAN'S LOVE and PATIENT GRIZZEL.

Griskinissa. Wife of *Artaxaminous* in 'Bombastes Furioso' (*q.v.*).

Grist, William. Dramatic writer, born 1840; died November, 1896. Author of the libretti of 'The Impresario' (1877), 'Fadette' (1886), 'Ruy Blas' (1886).

Grist to the Mill. A comic drama in two acts, by J. R. PLANCHÉ (*q.v.*), first performed at the Haymarket Theatre on February 22, 1844, with C. J. Mathews as the *Marquis de Richeville*, M^{de}. Vestris as *Francine*, and other parts by H. Holl, H. Howe, Strickland, and Mrs. W. Clifford; revived at the Lyceum Theatre, London, in October, 1860.

Grizzle, Lord, in FIELDING'S 'Tom Thumb' (*q.v.*), is in love with *Huncamunca*.—A *Humphrey Grizzle* figures in PRINCE HOARE'S 'The Three and the Deuce' (*q.v.*).

Grobe Hemd (Das). See RICH MAN'S SON, A.

Groom, Squire, in MACKLIN'S 'Love à la Mode' is "a stable-bred gentleman-jockey," who desires to marry a heiress (*Charlotte Goodchild*).

Grossmith, George. Dramatic and miscellaneous writer; died 1880; author of 'No Thoroughfare,' a burlesque (1869).

Grossmith, George. Vocalist, actor, dramatic writer, and musician; born 1847; son of the above; began his career as an entertainer, making his *début* in that character at the London Polytechnic in 1869. In 1877 he was invited to join the company at the Opéra Comique, London, where he was the original *John Wellington Wells* in Gilbert and Sullivan's 'Sorcerer' (*q.v.*). He was afterwards, at the same theatre, the first representative of *Sir Joseph Porter* in 'H.M.S. Pinafore' (1878), of (in London) *Major-General Stanley* in 'The Pirates of Penzance' (1880), and of *Reginald Bunthorne* in 'Patience' (1881). At the Savoy Theatre he "created" the *Lord Chancellor* in 'Iolanthe' (1882), *King Gama* in 'Princess Ida' (1884), *Ko-Ko* in 'The Mikado' (1885), *Robin Oakapple* in 'Ruddigore' (1887), *Jack Point* in 'The Yeomen of the Guard' (1888). Leaving the Savoy in August, 1889, he resumed his career as an entertainer, returning to the London stage in 1894, to be the original *Governor Griffofeld* in Gilbert and Carr's 'His Excellency' (*q.v.*) at the Lyric. In 1898 he figured at the Royalty as *Secones* in Ellis and Rubens' 'Young Mr. Yarde' (*q.v.*), and in 1900 he was *Lambert Simmel* in his son's burlesque, 'The Gay Pretenders' (*q.v.*), at the Globe. George Grossmith is the author of 'Cups and Saucers' adaptation (1878), of 'The Real Case of Hide and Seekyll' (1888), (with Arthur Law) of 'Mr. Guffin's Elopement' (1882), and (with A. R. Rogers) of "Two"

Much Alike' (1870); he also composed the music for 'Cups and Saucers,' 'The Great Taykin' (1885), and 'Haste to the Wedding' (1892). See his autobiographical sketch, 'A Society Clown' (1888).

Grossmith, George, jun. Actor, vocalist, and dramatic writer; son of the above; figured at the Criterion Theatre, London, in 1892, as *Cousin Foodle* in 'Haste to the Wedding' (*q.v.*). He has since been in the first casts of 'The Shop Girl' (1894), 'The Vagabond King' (1897), 'Great Caesar' (1899), 'The Gay Pretenders' (1900), 'The Toreador' (1901), 'The Linkman' (1903), and 'The Orchid' (1904). He is the author of 'The Gay Pretenders,' 'The Linkman,' 'Gulliver's Travels' (1901), and 'The Love Birds' (1904), and part author of 'Great Caesar' (*q.v.*).

Grossmith, Weedon. Actor and dramatic writer; made his stage *debut* at Liverpool as *Specklebury* in 'Time will Tell,' and as member of a company which Miss Rosina Vokes (Mrs. Cecil Clay) was taking to America. With Miss Vokes he remained for two years, playing a variety of parts. His first appearance in London was made at the Gaiety in September, 1887, as the hero in 'Woodcock's Little Game' (*q.v.*). He was next engaged at the Lyceum in 1888, as *Jacques Strop* in 'Robert Macaire,' and in the same year was seen at the Globe as *Howard Algernon Briggs* in 'Prince Karl' (*q.v.*). Since then he has figured in the original casts of the following pieces; 'Wealth' (1889), 'Aunt Jack' (1889), 'The Cabinet Minister' (*Joseph Lebanon*, 1890), 'The Volcano' (1891), 'A Pantomime Rehearsal' (*Lord Arthur Pomeroy*, 1891), 'The Guardsman' (1892), 'The Amazons' (*Lord Tweenways* 1893), 'The Other Fellow' (1893), 'The New Boy' (*Archibald Rennick*, 1894), 'The Ladies' Idol' (1895), 'Poor Mr. Potton' (1895), 'The Shopwalker' (1896), 'His Little Dodge' (1896), 'The MacHaggis' (1897), 'Belle Belair' (1897), 'Miss Francis of Yale' (*Frank Stayner*, 1897), *Jack Sheppard* in Joseph Hatton's drama (1898), 'Young Mr. Yarde' (1898), 'The Lady of Ostend' (1899), and 'The Duke of Killiecrankie' (*Mr. Pitt Welby*, 1904). Weedon Goldsmith has also figured in the first cast of his own plays (*q.v.*): 'A Commission' (1891), 'The Night of The Party' (1901), and 'The Cure' (1903).

Grosvenor, Archibald. The idyllic poet in GILBERT and Sullivan's 'Patience' (*q.v.*).

Grotesque. A character in E. MORRIS'S 'False Colours' (*q.v.*).

Grotto on the Stream (The). A drama in two acts, by EDWARD STIRLING (*q.v.*), printed in Dicks's 'British Drama.'

Grove, Florence C. Dramatic writer; author (with Herman Merivale) of 'Forget-me-not' (1879), 'As in a Looking-Glass,' adaptation (1887), (with H. Hamilton) 'La Tosca' (1889), and 'The Bigot' (1890).

Grove (The); or, Love's Paradise. An opera, words by J. OLDMIXON, music by Purcell, performed at Drury Lane in 1700.

Grover, J. Holmes. Dramatic writer; author of 'Bombo the Dwarf,' 'Don Paddy de Bazan,' 'That Rascal Pat,' etc.

Groves, Charles. Actor, born at Limerick, 1843; after much experience as a juvenile performer, made his *début* as a salaried actor at the Theatre Royal, Worcester, in 1858. For the next thirteen years he was employed at various provincial theatres, making his first appearance in London on December 26, 1871, as *Lebeau* in 'The Lost Letter' and *Sister Anne* in 'Blue Beard.' An engagement at the Royalty followed; after which he returned to the country, joining in succession the companies at the Theatre Royal, Plymouth, and the Gaiety Theatre, Glasgow. During twenty years he had enacted a large variety of parts in low and eccentric comedy. In 1878 he was again in London, where he has been the original representative of the following (and other) characters:—*Chamboran* in 'Over Proof' (1878), *Alderman Jones* in 'Crutch and Toothpick' (1879), *Augustus Smith* in 'Ballooney' (1879), *Boulger* in 'Put Asunder' (1883), *Christopher Blizard* in 'Confusion' (1883), *Patruccio Gormani* in 'The Great Pink Pearl' (1885), *Dodson Dick* in 'The Silver Shield' (1885), *Uncle Robert* in 'Uncles and Aunts' (1885), *Captain Cochrane* in 'Mamma' (1888), *Aubrey Fitzjohn* in 'The Balloon' (1888), *Gregory Goldfinch* in 'A Pair of Spectacles' (1890), *Don Lopez* in 'The Planter' (1891), the title part in 'Uncle John' (1893), *John Veale* in 'Lady Bountiful' (1893), *Firkin Potter* in 'An Aristocratic Alliance' (1894), *Major Cotton* in 'The Foundling' (1894), *Lord Westerby* in 'Secret and Confidential' (1902), and *Sir John Bellasis* in 'The Wisdom of Folly' (1902). Charles Groves has also been seen in London as *Touchstone* (1883), *Mac Harkaway* in 'London Assurance' (1890), *Sir Peter Lund* in 'A Fool's Paradise' (1892), *Shattock* in 'The Hobby-Horse' (1897), and *Christopher Blossom* in 'The Elder Miss Blossom' (1898).

Groves of Blarney (The). A drama in three acts, by Mrs. S. C. HALL, founded on a story in her 'Lights and Shadows of Irish Life,' and first performed at the Adelphi Theatre, London, on April 16, 1838, with Power as *Connor O'Gorman*, and other characters by Yates, Saville, Denvil, and Miss A. Taylor.

Growler. A character in G. A. à BECKETT'S 'Diamonds and Hearts.'

Grub. A butterfly fancier in G. S. CAREY'S 'Dupes of Fancy' (*q.v.*).

Grub Street Opera (The). A musical piece in three acts, written by HENRY FIELDING (*q.v.*), and acted at "the Little Theatre in the Hay-market" in July, 1731, with Mullart and Mrs. Nokes as *Robin* and *Sweetissa*, a pair of young lovers who are parted for a time by a mischief-maker, but eventually reconciled.

Grudge, Gregory. A character in E. L. BLANCHARD'S 'Artful Dodge' (*q.v.*).

Gruel. A teacher of oratory in FOOTE'S 'Commissary.'—*Dr. Gruel* is the father of *Flavia* (*q.v.*) in BICKERSTAFF'S 'Absent Man' (*q.v.*).

Grumbler (The). (1) A comedy in three acts, adapted by Sir CHARLES SEDLEY from 'Le Grondeur' of Brueys and Palaprat, printed in 1702; altered and performed at Drury Lane in April, 1754, with Yates in the title part. (2) A farce, adapted by OLIVER GOLDSMITH from 'Le Grondeur,' and performed at Covent Garden on May 8, 1773.

Grumio. Servant to *Petruchio* in 'The Taming of the Shrew' (*q.v.*).

Grundy, Sydney. Dramatic writer, born 1848; author of 'A Little Change' (1872), 'All at Sea' (1873), 'Reading for the Bar' (1876), 'Mammon,' adaptation (1877), 'Man Proposes' (1878), 'The Snowball,' adaptation (1879), 'A Bad Bargain' (1879), 'After Long Years,' adaptation (1879), 'In Honour Bound,' adaptation (1880), the libretto of 'Popsy Wopsy' (1880), 'Over the Garden Wall' (1881), 'Dust,' adaptation (1881), the libretto of 'The Vicar of Bray' (1882), (with J. Mackay) 'The Novel-Reader,' adaptation [afterwards 'May and December'] (1882), 'Rachel,' adaptation (1883), 'The Queen's Favourite,' adaptation (1883), 'The Glass of Fashion' (1883), 'Hare and Hounds' [afterwards 'Merry Margate'] (1883), 'La Cosaque,' adaptation (1884), the libretto of 'Pocohontas' (1884), 'The Silver Shield' (1885), (with Wilson Barrett) 'Clito' (1886), (with Sutherland Edwards) 'A Wife's Sacrifice' (1886), (with Henry Pettitt) 'The Bells of Haslemere' (1887), 'The Arabian Nights,' adaptation (1887), 'The Mousetrap' [afterwards 'A Fool's Paradise'] (1887), (with W. G. Wills) 'The Pompadour,' adaptation (1888), (with H. Pettitt) 'The Union Jack' (1888), 'Mamma,' adaptation (1888), (with F. C. Philips) 'The Dean's Daughter' (1888), 'A White Lie' (1889), 'Esther Sandraz,' adaptation (1889), 'Deep Waters' (1889), 'A Pair of Spectacles,' adaptation (1890), 'A Village Priest,' adaptation (1890), 'A House of Cards,' adaptation (1891), the libretto of 'Haddon Hall' (1892), 'Sowing the Wind' (1893), 'An Old Jew' (1894), 'A Bunch of Violets' [see 'Mammon'] (1894), 'The New Woman' (1894), 'Slaves of the Ring' (1894), 'The Greatest of These —' (1895), 'The Late Mr. Castello' (1895), 'A Marriage of Convenience,' adaptation (1897), 'The Silver Key,' adaptation (1897), 'The Musketeers,' adaptation (1898), 'The Degenerates' (1899), 'The Black Tulip' adaptation (1899), 'The Head of Romulus' (1900), 'A Debt of Honour' (1900), 'Sympathetic Souls' (1900), 'Frocks and Frills,' adaptation (1902).

Guardiano. Uncle of the ward in MIDDLETON'S 'Women beware Women' (*q.v.*).

Guardian (The). (1) A "comical history" by PHILIP MASSINGER, performed in 1633, but not printed till 1655. It was acted at Blackfriars and before the Court. The

title character is one *Durazzo*, guardian to *Caldoro*—"a merry old gentleman who does everything in his power to promote his ward's happiness." *Caldoro* is in love with *Calista*, who at first is enamoured of *Adorio*, but in the end accepts *Caldoro*. There is a sub-plot of which *Severino*, father of *Calista*, and husband of *Iolante*, is the pivot. (2) A comedy by ABRAHAM COWLEY (*q.v.*), acted at Trinity College, Cambridge, in 1641. "As the Prince [Charles] passed through Cambridge on his way to York, he was entertained," we read, "with the representation of the 'Guardian,' which Cowley says was neither written nor acted, but rough-drawn by him, and repeated by the scholars" (Johnson). "This," says Lamb, "was the first draught of that which he published afterwards under the title of 'The Cutter of Coleman Street,' and contains the character of a foolish poet, omitted in the latter." The 'Cutter' was first performed at Lincoln's Inn Fields in December, 1661, and was there seen by Pepys. The title part was played by Underhill, and the cast included Betterton as *Colonel Jolly*, Sandford as *Worm*, Nokes as *Puny*, Lovel as *Truman, sen.*, Harris as *Truman, jun.*, Dacres as *Parson Soaker*, Mrs. Betterton as *Mrs. Aurelia*, Mrs. Gibbs as *Mrs. Lucia*, and Mrs. Long as *Jane*. "Cutter in old language means a swaggerer; hence the title of this play." "The scene lies in London in the year 1658, and the fanatics of the time are ridiculed with a good deal of humour" (Genest). "The 'Cutter,'" says Lamb, "has always appeared to me the link between the comedy of Fletcher and of Congreve. In the elegant passion of the love scenes it approaches the former; and *Puny* (the character substituted for the omitted poet) is the prototype of the half-witted wits, the *Brisks* and *Dapperwits*, of the latter." "Cutter and *Worm*," says Ward, "are two swaggerers who conceal their vagabond character under cover of their devotion to the good cause. *Colonel Jolly* and his facetious daughter *Aurelia* are drawn fresh from the life" ('English Dramatic Literature'). (3) A comedy in two acts, by DAVID GARRICK (*q.v.*), "taken in great measure from the celebrated 'Pupille' of M. Fagan," and first acted at Drury Lane on February 3, 1759, with Garrick in the title part (*Heartily*), Miss Pritchard as *Harriet* (his ward), Yates as *Sir Charles Clackit*, O'Brien as young *Clackit*, and Mrs. Clive as *Lucy* (*Harriet's* maid); revived in 1769, 1771, 1775, 1784, 1785, 1787, 1796, 1797, and 1807. Each *Clackit* thinks *Harriet* (who is an heiress) is in love with him, but she gives her hand to *Heartily*.

Guardian Angel (The). A farce in one act, by SHIRLEY BROOKS (*q.v.*), first performed at the Haymarket, with Keeley as *Mr. Dulcimer*, Mrs. Keeley as *Moggy Scroggs*, and other parts by H. Howe, Tilbury, H. Vandenhoff, and Mrs. Buckingham.

Guardian Outwitted (The). A comic opera, written and composed by THOMAS AUGUSTINE ARNE, and acted at Covent Garden in December, 1764.

Guardian Sylph (The); or, The Magic Rose! A musical fairy interlude in one act, by C. SELBY, first performed at the Queen's Theatre, London, in 1835, with Mrs. Honey in the title part (*Moonbeam*), and other rôles by John Reeve, Mrs. Weston, Mrs. Brindal, etc.; revived at the Strand Theatre in 1844.

Guardians (The). A comedy in five acts, by J. TOBIN, first performed at Drury Lane in November, 1816, with Dowton and Mrs. Harlowe as *Barton* and *Lady Nightshade*, who are guardians to *Miss Sedgemore* (Mrs. Horn); Wallack as *Sedgemore*, to whom *Barton* is guardian; Rae as *Waverly* (*Barton's* nephew); Mrs. Davison as *Lady Wellgrove* (in love with *Waverly*); Harley as *Hint*, Oxberry as *Sapling*, and G. Penley as *Lord Pilligree*. The piece was originally announced as 'The Faro Table,' was printed with that title, and was produced under that name at Bath. The allusion was to *Lady Nightshade's* attempt to sell *Miss Sedgemore's* jewels, in order to have the wherewithal to set up a faro table.

Guards (The). A drama in five acts, by C. E. DERING and JOHN HOLLOWAY, Theatre Royal, Plymouth, October 8, 1883.

Guardsmen (The). A farcical play in three acts, by G. R. SIMS and CECIL RALEIGH, Court Theatre, London, October 20, 1892, with a cast including A. Cecil, W. G. Elliott, W. Grossmith, Miss Caroline Hill, Miss Ellissen (Mrs. Raleigh), and Miss E. Terriss; produced at the Lyceum Theatre, New York, in 1893, with H. Kelcey in the title part, M. Le Moyné as the judge, and Miss G. Cayvan as the American girl.

Gubbin, Sir Harry, in STEELE'S 'Tender Husband' (*q.v.*), is brother-in-law to *Mr. Tipkin*; his son *Hunphrey* is suitor to *Biddy Tipkin*.—*Gregory Gubbin* figures in G. COLMAN jun.'s 'Battle of Hexham.'

Gubbins, Gaffer, in CAREY'S 'Dragon of Wantley' (*q.v.*), is the father of the heroine, *Margery*.—*Phineas Gubbins* is a character in H. J. BYRON'S 'Courtship' (*q.v.*).

Gudgeons. A play in three acts, by LOUIS N. PARKER and "THORNTON CLARK" (Murray Carson), first performed at Terry's Theatre, London, November 10, 1893, with H. Waring as *James Treherne*, M. Carson as *Silas B. Hooper*, Miss Janette Steer as *Mrs. Treherne*, and Miss Sybil Carlisle, W. T. Lovell, C. Fulton, and J. Welch in other parts; first acted in America at the Empire Theatre, New York, May 14, 1894.

Gudgeons and Sharks; or, Piecrust Promises. A comic piece in two acts, Haymarket Theatre, July 23, 1827.

Guerilla Chief (The). A play performed at the English Opera House, London, in 1825, with Miss Goward (Mrs. Keeley) as a nervous lady's-maid.

Guimara. Wife of *Alvarez de Castilla*, but disguised as the mother of the gipsies,

and called by the name of *Eugenia*, in MIDDLTON'S 'Spanish Gipsy' (*q.v.*).

Guibert. A courtier in BROWNING'S 'Colombe's Birthday' (*q.v.*).

Guichard, Madame, in CAMPBELL CLARKE'S 'Love and Honour' (*q.v.*).

Guiding Star (The). (1) A drama in three acts, by W. E. SUTER (*q.v.*), East London Theatre, February 1, 1868. (2) A melodrama in five acts, by CARR ELKINGTON, Prince of Wales's Theatre, Great Grimsby, July 17, 1899.

Guido and Imilda. A drama in three acts, by REGINALD MOORE, Theatre Royal, Nottingham, February 24, 1869.

Guido Fawkes; or, The Prophets of Ordsall Cave! A melodrama in two acts, by EDWARD STIRLING, first performed at the Queen's Theatre, Manchester, in June, 1840; afterwards played in London at the English Opera and the Queen's.

Guido Ferranti. A tragedy in five acts and blank verse, by OSCAR WILDE (*q.v.*), first performed at the Broadway Theatre, New York, on January 26, 1891, with Laurence Barrett as *Guido* and Miss Minnie Gale as *Beatrice* (Duchess of Padua). *Guido* and *Beatrice* are in love, and, in order that they may marry, *Beatrice* kills the Duke. *Guido*, horrified, spurns *Beatrice*, who, in revenge, has him tried and condemned for the murder. *Guido* pretends in public that the verdict is just; and *Beatrice*, conquered by his magnanimity, would fain pardon him. This, however, being legally impossible, the lovers take poison and die together. The play, which was written in 1883, was originally entitled 'The Duchess of Padua.'

Guilbert, Sir Brian de Bois, figures in various adaptations and burlesques of SCOTT'S 'Ivanhoe.'

Guldenstern. A courtier in 'Hamlet' (*q.v.*).

Gulliom. The 'False Count' in Mrs. BEHN'S farce so named (*q.v.*).

Guillot. (1) A character in General BURGOYNE'S 'Richard Cœur de Lion' (*q.v.*). (2) A peasant in BUCKSTONE'S 'Child of the Regiment' (*q.v.*).

Guiltless. A drama in four acts, by ARTHUR SHIRLEY (*q.v.*), adapted from D'ENNERY'S 'Martyre,' and first performed at New Cross Public Hall, London, on January 8, 1887. See WIFE'S SACRIFICE.

Guilty Man (The). A drama in four acts, by St. AUBYN MILLER, Britannia Theatre, London, July 23, 1900.

Guilty Mother (A). A drama in five acts, by BENJAMIN LANDECK, Theatre Royal, Hull, January 8, 1894; Pavilion Theatre, London, April 9, 1894.

Guilty, or Not Guilty. (1) A comedy in five acts, by THOMAS DIDDIN (*q.v.*),

founded on a German novel called 'The Reprobate,' and first performed at the Haymarket in May, 1804, with Elliston as *Edmond Rigid* (a supposed reprobate, whose character is triumphantly vindicated before the end), and other parts by Mathews, De Camp, Miss Grimani, Mrs. Gibbs, etc. (2) A drama by CHARLES F. HILDER, Grecian Theatre, London, July 24, 1882.

Guilty Shadows. A comedy-drama by EMILIE DE WITT, Imperial Theatre, London, February 6, 1885.

Guilty without Crime. A dramatization, by V. DE NOIS and C. YOUNG, of Miss Braddon's 'Aurora Floyd,' performed in U.S.A. in 1890.

Guinea Gold; or, Lights and Shadows of London Life. A drama in four acts, by H. J. BYRON (*q.v.*), first performed at the Princess's Theatre, London, on September 10, 1877, with Miss Lydia Foote as *Guinea Gold* (an orphan), Miss M. Illington as *Polly Dobbs*, Mrs. R. Power as *Mrs. Medlicott* (who adopts *Guinea*), C. Warner as *John Rawlinson*, W. Rignold as *Richard Rawlinson*, H. Jackson as *Tweezer*, and other rôles by W. H. Stephens, T. P. Haynes, and Miss Fannie Leslie.

Guinea-Pigs (The). A play of modern life, in four acts, by FLORENCE WARDEN, Prince of Wales's Theatre, Kennington, London, July 24, 1899.

Guinea Stamp (The). (1) A drama, first performed at the Globe Theatre, London, on March 27, 1875. (2) A piece in one act, by CYRIL HALLWARD, Comedy Theatre, London, April 8, 1896.

Guinevere, wife of *King Arthur*, figures in the various dramatizations of the Tennysonian idyll. See ARTHUR, KING.

Guiscard, Robert. Husband of *Adelgitha* in M. G. LEWIS's play so named (*q.v.*).

Guise, The Duke and Duchess of, figure in MARLOWE's 'Massacre at Paris' (*q.v.*).—*The Duchess of Guise* is the heroine of Lord F. LEYESON-GOWER's 'Catherine of Cleves' (*q.v.*).

Gulf. A character in MIDDLETON's 'Trick to Catch the Old One' (*q.v.*).

Gull. Page to *Jack Dapper* in MIDDLETON's 'Roaring Girl' (*q.v.*).

Gulliver's Travels. Swift's famous work has furnished the basis of several dramatic pieces. For example: (1) 'Gulliver's Travels; or, Harlequin Lilliput and the Merry Elf of the Stalacite Caves,' a pantomime by ROBERT SOUTAR (*q.v.*), Alfred (Marylebone) Theatre, London, December 27, 1869. (2) 'Gulliver; or, Harlequin Brobdignag,' a pantomime by H. B. FARNIE (*q.v.*), Crystal Palace Theatre, December 21, 1870. (3) 'Gulliver and the Fair Persian,' a pantomime by FRANK W. GREEN (*q.v.*), Victoria Theatre, London, December 24, 1872. (4) 'Gulliver on his Travels,' a pantomime by W. M. AKHURST (*q.v.*), a pantomime by W. M. AKHURST (*q.v.*), Sanger's Amphitheatre, London, December

26, 1876. (5) 'Gulliver's Travels,' a pantomime by HARRY PAULTON (*q.v.*), Pavilion Theatre, London, December 26, 1876. (6) 'Gulliver's Travels,' a spectacular piece by HENRY J. BYRON (*q.v.*), Gaiety Theatre, London, December 26, 1879, with Miss E. Farren as *Gulliver*, Miss K. Vaughan as *Pretty Poll*, Miss C. Gilchrist as *Tiddyweiddi*, Miss Wadman as *Princess Tralalala*, Miss Carrie Coote as *Field-Marshal Littlemita*, Edward Terry as *Scowley Growley*, E. W. Royce as *Smuggins*, W. Elton as the "mutinous mate," T. Squire as the *Crier*, etc. (7) 'Gulliver's Travels,' a children's Christmas musical play, book by GEORGE GROSSMITH, jun., music by Augustus Barrett and Oscar Eve, Avenue Theatre, London, December 23, 1901. See LILLIPUT.

Gulp. A character in H. J. BYRON's 'Spur of the Moment' (*q.v.*).

Gulzara; or, The Persian Slave. A drama by Mrs. MOWATT (*q.v.*); "a play without heroes, the scenes of which were laid within the walls of a Turkish harem, and which was chiefly remarkable from the fact that the only male character was a boy of ten years" (Laurence Hutton).

Gun Plot (The). A melodrama in three acts, printed in 1874.

Gundy, Solomon, in COLMAN jun.'s 'Who wants a Guinea?' (*q.v.*), shows "a continual anxiety to display his knowledge of French and of high-sounding words, which he mars by frequent absurd misapplications."

Gunilda. A tragedy by Dr. DELAP, adapted from the 'Trachiniae' of Sophocles, and printed in 1803. *Gunilda* is the wife of *Ellu*, King of Bernicia, who is in love with *Elyiva*. In the end, *Ellu* is murdered.

Gunmaker of Moscow (The). A melodrama in three acts, included in French's 'Standard Drama.'

Gunn, Captain, is a character in DOUGLAS JERROLD's 'Retired from Business' (*q.v.*).—*Mrs. Gunn* figures in H. J. BYRON's 'Weak Woman' (*q.v.*).

Gunnion, in PINERO's 'Squire' (*q.v.*), is an old rustic, with a daughter named *Felicity*.

Gunpowder Plot (A). (1) A play by JOHN OXENFORD (*q.v.*), produced at the Lyceum Theatre, London, in May, 1836. (2) A farce by SYDNEY HODGES, Olympic Theatre, London, May 12, 1873. See GUY FAWKES.

Gunter, Archibald C. Author of the following plays, all first produced in U.S.A.:—'After the Opera,' 'Courage,' 'Crazy Patch,' 'D. A. M.,' 'The Deacon's Daughter,' 'The Dime Novel,' 'Florida Enchantment,' 'Fresh the American,' 'Little Puck,' 'Mr. Barnes of New York,' 'Mr. Potter of Texas,' 'My Official Wife,' 'One against Many,' 'My Middles,' 'Prince Karl,' 'The Soul of an Actress,' 'Strictly Business,' 'Two Nights in Rome,' 'A Wall Street Bandit.'

Gurney, in MARLOWE'S 'Edward the Second,' is one of the king's murderers.

Gushington, Matilda. A character in 'Marriage at any Price' (*q.v.*).

Gust, Sir Fitful, R.N., figures in J. M. MORTON and T. J. WILLIAMS' 'Change Partners.'

Gustava. Sister to *Gustavus*, and prisoner in *Christiern's* camp, in BROOKE'S 'Gustavus Vasa' (*q.v.*).

Gustave. A drama by E. H. BROOKE (*q.v.*), Alexandra Theatre, Liverpool, May 26, 1873.

Gustavus the Third; or, The Masked Ball. (1) An historical drama in three acts, by H. M. MILNER, first performed at the Victoria Theatre, London, on November 11, 1833, with Abbott as *Gustavus*, Butler as *Ankarstrom*, Miss P. Horton as *Oscar*, and Miss Mason as *Mdme. Ankarstrom*; at the Garrick, by Gomersal as *Gustavus*, Freer as *Ankarstrom*, Mrs. Conquest as *Oscar*, and Mrs. Pope as *Mdme. Ankarstrom*, supported by Denvil and Widcombe. (2) An opera, music by Auber, performed, with libretto by J. R. PLANCHÉ (*q.v.*), at Covent Garden, November 13, 1833, with Warde as *Gustavus*, H. Phillips as *Ankarstrom*, Miss Shirreff as *Oscar*, Miss Inverarity as *Mdme. Ankarstrom*, and Mrs. Fitzwilliam as *Arvedson*. The work had been produced originally, with libretto by Scribe, at the Paris Académie, in February, 1833.

Gustavus Vasa, the Swedish patriot, is one of the characters in MRS. TROTTER'S 'Revolution of Sweden' (1706) (*q.v.*). He is the hero of two other dramas:—(1) 'Gustavus Vasa; or, The Deliverer of his Country;' an historical tragedy by HENRY BROOKE (*q.v.*), put in rehearsal in 1739 at Drury Lane Theatre, but refused a licence by the Lord Chamberlain "on account of some strokes of liberty which breathe through several parts of it." The author thereupon published it, and received over £1000 from the sale. It was also acted on the Irish stage under the title of 'The Patriot,' and, at last, the necessary permission having been obtained, was performed in England for the first and only time, at Covent Garden on December 28, 1805, with Master Betty as *Gustavus*, H. Johnstone as *Arvida*, Murray as *Christiern*, Mrs. H. Johnstone as *Christina*, and Mrs. St. Leger as *Augusta*. *Arvida* is a friend of *Gustavus*, *Augusta* is his mother. *Christiern* is King of Denmark, and has usurped the throne of Sweden. *Christina*, his daughter, is in love with *Gustavus*. *Gustavus* leads the Swedes against the Danes, and is triumphant. "All the important characters in this tragedy are real persons, except *Christina*" (*genest*). (2) 'The Hero of the North' (*q.v.*), an historical play (with songs) by W. DIMOND (1803).

Guthrum. Chief of the Danes in POCOCK'S 'Alfred the Great' (*q.v.*).

Guttle, Justice, figures in GARRICK'S 'Lying Valet' (*q.v.*).

Guv'nor (The). A farcical comedy in three acts, announced as "by E. G. Lankester," and first performed at the Vaudeville Theatre, London, on June 24, 1850, with J. Maclean as *Butterscotch, sen.*, T. Thorne as *Butterscotch, jun.*, David James as *Macclesfield, sen.*, W. Herbert as *Macclesfield, jun.*, W. Hargreaves as *Jellicoe*, J. W. Bradbury as *Gregory*, D. B. Stuart as the *Mac-Toddy*, Miss Mary Illington as *Mrs. Butterscotch*, Miss Abington as *Kate Butterscotch*, Miss Sophie Larkin as *Mrs. Macclesfield*, Miss Kate Bishop as *Carrie Macclesfield*, and Miss Cicely Richards as *Barbara*; revived at the same theatre in January, 1893, with D. James, Miss Abington, and Miss Larkin as before, and other parts by W. Farren, E. W. Gardiner, Reeves Smith, Miss Annie Hughes, and Miss May Whitty. In a private letter ROBERT REECE (*q.v.*) wrote: "Mr. Lankester's comedy, 'The Guv'nor,' was of Dutch origin, but for the version which was played at the Vaudeville, I admit myself responsible." The comedy was played in the English provinces with J. F. Young as *Macclesfield, sen.*, Miss Fanny Robertson as *Mrs. Macclesfield*, R. Dalton as *Butterscotch, sen.*, Miss E. Brunton as *Mrs. Butterscotch*, George Alexander as *Butterscotch, jun.*, and J. W. Bradbury and Miss C. Richards in their original parts. On a later tour, Mrs. J. F. Young was *Mrs. Macclesfield*, Miss Cora Stuart *Mrs. Butterscotch*, T. W. Robertson *Gregory*, etc. The piece was played at Wallack's Theatre, New York, in January, 1886, with John Gilbert, W. Elton (*Macclesfield*), Mdme. Ponisi, and Miss Annie Robe (*Carrie*) in the cast.

Guy, Earl of Warwick. A tragical history, by "B. J.," printed in 1661. DAY and DEKKER are known to have collaborated in a play on this subject in 1619.

Guy Domville. A play in three acts, by HENRY JAMES, first performed at the St. James's Theatre, London, January 5, 1895, with George Alexander in the title part, Miss Marion Terry as *Mrs. Peeverel*, Miss Evelyn Millard as *Mary Brasier*, Miss Irene Vanbrugh as *Fanny*, W. G. Elliott as *Lord Devenish*, H. Waring as *Frank Humber*, H. V. Esmond as *George Round*, etc.

Guy Fawkes. The promoter of the Gunpowder Plot is the central figure of several dramatic pieces:—(1) 'Guy Fawkes; or, The Fifth of November:' a play produced at the Haymarket on November 5, 1793. (2) 'Guy Fawkes; or, The Gunpowder Plot:' a play in two acts, by GEORGE MACFARREN, produced at the Coburg in 1826, with "O." Smith in the title character and H. Beverley as *King James*. (3) 'Guy Fawkes:' a burlesque by ALBERT SMITH, brought out at the Marylebone Theatre at Easter, 1849, with Miss Charlotte Saunders in the title part. (4) 'Guy Fawkes' Day:' a burlesque by F. C. BURNAND (*q.v.*), written at Eton about 1854 or 1855, printed at Windsor, and performed a few times in the provinces. (5) 'Harlequin Guy Fawkes:' an "amateur pantomime,"

produced for the benefit of Angus Reach at the Olympic Theatre, London, on March 31, 1855, with a cast including T. K. Holmes as *Fawkes*, Albert Smith as *Catesby*, Arthur Smith as *Pantaloon*, J. Robins as *Clown*, Edmund Yates as "the lover," Miss Rosina Wright as *Columbine*, etc. The pantomime was repeated at Drury Lane shortly afterwards in aid of the Royal Naval Female School, with Samuel Brandram as *Fawkes*. (6) 'Guy Fawkes:' a burlesque by HENRY J. BYRON, first performed at the Gaiety Theatre, London, on January 14, 1874, with J. L. Toole as *Guy Fawkes*, Miss E. Farren as *Lord Monteagle*, Miss C. Loseby as *Tresham*, W. Maclean as *James I.*, R. Soutar as *Catesby*, Lionel Brough as *Patenteatherby*, etc. (7) 'Guy Fawkes; or, A New Way to Blow up a King:' an opera-bouffe in three acts, by JOHN THOMAS DOUGLAS, Standard Theatre, London, April 16, 1870. (8) 'Guy Fawkes, Esq.:' a burlesque in three acts, by "A. C. TORR" (Fred Leslie) and HERBERT CLARKE, music by G. W. Byng; first performed at Theatre Royal, Nottingham, April 7, 1890; produced at Gaiety Theatre, London, on the afternoon of July 26, 1890, with Arthur Roberts in the title part, Miss Fanny Marriott as *Catesby*, etc. (9) 'Guy Fawkes the Traitor:' drama in four acts by CHARLES WHITLOCK, North Shields, July 15, 1901. See GUIDO FAWKES and GUNPOWDER PLOT.

Guy Mannering; or, The Gipsy's Prophecy. A musical play in three acts, adapted by DANIEL TERRY (*q.v.*) from the novel by Sir Walter Scott (1815), and first played at Covent Garden on March 12, 1816, with Liston as *Dominie Sampson*, Emery as *Dandie Dinmont*, Sinclair as *Henry Bertram*, Abbott as *Colonel Mannerling*, Tokely as *Dirk Hatteraick*, Blanchard as *Gilbert Glossin*, Simmons as *Bailie Mucklethrift*, Mrs. Egerton as *Meg Merrilees*, Miss Stephens as *Lucy Bertram*, Miss Matthews as *Julia Mannerling*, Mrs Gibbs as *Flora*, and Mrs. Davenport as *Mrs. MacCandlish*. The overture and some incidental songs were by Sir Henry Bishop, other numbers being contributed by T. Attwood and Whittaker. Hazlitt wrote of the play: "It is a very pleasing romantic drama. The scenes between Miss Stephens, Miss Matthews, and Mr. Abbott as *Lucy*, *Julia*, and *Colonel Mannerling*, have a high degree of elegance and interest." The piece was first represented in Scotland at the Theatre Royal, Edinburgh, February 25, 1817, with Mrs. H. Siddons as *Meg*, and W. H. Murray as *Hatteraick* [soon after, the *Dominie* was played by Mackay, *Dinmont* by Alexander, *Bertram* by Benson, and *Meg* by Mrs. Renaud]. The adaptation was revived at Drury Lane in October, 1819, with Mrs. Egerton again as *Meg*, Oxberry as the *Dominie*, Butler as *Dinmont*, Braham as *Bertram*, and S. Penley as *Colonel Mannerling*. Among later revivals were those at Baltimore, U.S.A., in May, 1823, with Mrs. Duff as *Meg*; at Covent Garden in 1826, with W. Farren as the *Dominie*, and G.

Bentley as *Hatteraick*; at Boston, U.S.A., in 1835, with Miss Charlotte Cushman as *Lucy*; at the Park Theatre, New York, on the afternoon of January 25, 1839, with Mrs. Richardson (Elizabeth Jefferson) as *Lucy*; at the Park Theatre, New York, in 1840-41, with Miss Charlotte Cushman as *Meg*; at the Adelphi, Edinburgh, in 1842, with Sims Reeves as *Bertram*, Power as *Dinmont*, Sam Cowell as *Glossin*, H. Corri as *Gabriel*, Miss Woolgar as *Lucy*, and Mrs. Brookes as *Meg*; at the Adelphi, Edinburgh, in 1847, with W. Harrison as *Bertram*, R. H. Wyndham as *Colonel Mannerling*, J. W. Ray as the *Dominie*, Miss Cleaver as *Meg*, Miss Coveney as *Lucy*, and Miss H. Coveney as *Julia*; at the Adelphi, Edinburgh, in 1849, with Donald King as *Bertram*; at Glasgow in 1849, with Edmund Glover at *Meg*; at Glasgow in 1852, with Miss Louisa Pyne as *Julia*, and H. Corri as *Dinmont*; at the Haymarket in February, 1854, with Miss Cushman as *Meg*, Miss Harland as *Lucy*, Henry Compton as the *Dominie*, H. Howe as *Hatteraick* [of this revival Henry Morley wrote: "Miss Cushman's melodramatic *Meg Merrilees* has quite as indisputably the attributes of genius about it as any piece of poetry or tragedy could have. . . . The human tenderness blending with that Eastern picturesqueness of gesture, the refined sentiment breathing out from beneath that heavy feebleness and clumsiness of rude old age, are wonderfully startling"]; at the Queen's Theatre, Edinburgh, in 1855, with W. H. Eburne as *Bertram*, Miss Cicely Nott as *Lucy*, and Mrs. Moorhouse as *Meg*; at the same theatre in 1859, with H. Irving as *Hatteraick*; at Astley's, March 26, 1859, with Mrs. Dowton as *Meg*, Miss Rebecca Isaacs as *Julia*, Paul Bedford as *Gabriel*, Anson as the *Dominie*; at Dunlop Street Theatre, Glasgow, in 1863, with Henry Haigh as *Bertram*, Mrs. Haigh as *Julia*, W. Baynham as *Colonel Mannerling*, Fitzroy as the *Dominie*, J. B. Howard as *Hatteraick*, W. H. Kendal as *Glossin*, and Mrs. H. Vandenhoff as *Meg*; at the New Queen's, Edinburgh, in 1867, with Odell as the *Dominie*, Pillans as *Dinmont*, J. B. Howard as *Hatteraick*, Miss Helen Kirk as *Lucy*, and Mrs. R. H. Wyndham as *Meg*; at the Gaiety Theatre, London, on August 15, 1871, with Walter Montgomery as *Meg*, R. Sontar as the *Dominie*, W. Maclean as *Dinmont*, W. McIntyre as *Hatteraick*, and Miss Jane Rignold as *Julia*; at Liverpool, in 1876, with Miss Genevieve Ward as *Meg*; at the Olympic on the afternoon of February 17, 1883 [without music], with Miss Genevieve Ward as *Meg*, Mrs. Leigh Murray as *Mrs. MacCandlish*, Miss Achurch as *Julia*, Miss Lucy Buckstone as *Lucy*, W. H. Vernon as *Dinmont*, and P. Beck as *Colonel Mannerling*. For other dramatizations of 'Guy Mannerling' see WITCH OF DERNCLEUCH (1821), MEG MERRILEES (1873), and SPÆE WIFE (1886). See also HERE'S ANOTHER GUY MANNERING.

Guyomar. Younger son of *Montezuma* (*q.v.*) in DRYDEN'S 'Indian Emperor' (*q.v.*).

Guzman. A comedy by Roger, Earl of ORRERY (*q.v.*), acted at Dorset Garden between 1667 and 1672, and printed in 1693. It "took very well," says Downes.

Guzzle. The landlord in FIELDING'S 'Don Quixote in England' (*q.v.*).

Gwilt, Miss. See MISS GWILT.

Gwilty Governess (The) and the Downy Doctor. A travesty by G. M. LAYTON (*q.v.*) of Wilkie Collins's novel, 'Armada,' first performed at the Charing Cross Theatre, London, on May 8, 1876, with Miss E. Farren as *Miss Gwilt*, E. W. Royce as *Dr. Downy*, R. Soutar as *Manuel*, Clifford Cooper as *Major Melroy*, Miss Marian West as *Armada*, Miss N. Chetwynd as *Midwinter*, etc. See MISS GWILT.

Gwinnett, Ambrose. See AMBROSE GWINNETT.

Gwyn, Nell. Actress, born February 2, 1651; died 1687; described indifferently in various contemporary official documents as "Ellen," "Helen," "Eleanor," and "Ellenor," and as "Gwin," "Gwynn," and "Gwynne;" birthplace and parentage unknown; said to have been born in Hereford, where in 1883 a tablet was erected to her memory; the daughter, probably, of a small tradesman. Her mother died in 1679. She said of herself that she was "brought up in a brothel." Granger says: "She was, at her first setting out in the world, in the lowest rank, and sold oranges in the play-house" ('Biographical History of England'). Her transition thence to the stage itself is easy to understand. "Nature," says Granger, "seemed to have qualified her for the stage: her person, though below the middle size, was well turned; she had a good natural air, and a sprightliness which promised everything in comedy. She was instructed by Hart and Lacy, and in a short time became eminent in her profession. She acted the most spirited and fantastic parts, and spoke a prologue and epilogue with admirable address. Her flow of spirits sometimes carried her to extravagance, but even her highest flights rather provoked laughter than excited disgust." Her first recorded appearance was at the Theatre Royal, Drury Lane, in 1665 as the original representative of *Cydaria* in Dryden's 'Indian Emperor.' She was also the first interpreter of *Lady Wealthy* in Howard's 'English Monsieur' (1666), *Florimel* in Dryden's 'Secret Love' (1667), *Flora* in Rhodes's 'Flora's Vagaries' (1667), *Mirida* in Howard's 'All Mistaken' (1667), *Jacinta* in Dryden's 'An Evening's Love' (1668), *Valeria* in Dryden's 'Tyrannic Love' (1669), and *Almahide* in 'The Conquest of Granada' (1670). She had been, tradition says, the mistress successively of Hart, the actor, and of Lord Buckhurst, when, in 1667, she attracted the attention of Charles II., by whom she was thereafter maintained, and by whom she had two sons—Charles, born in 1670, created Earl of Burford in 1676 and Duke of St. Alban's in 1684; and James, Lord Beauclerc, born in 1671. In addition to the above-

named "creations," Genest assigns to her five original parts performed (he says) at the Duke's Theatre in 1677-8, and two more undertaken at the Theatre Royal in 1682. "This," says H. B. Wheatley, "must surely be a mistake, caused by some confusion with the other actress who bore the same name of Gwyn. . . . There is little doubt but that she permanently retired in 1670. . . . If there were no other reason for doubting this supposition of a return to the stage, it would be found in the fact that in 1675 Nell was appointed a Lady of the Privy Chamber to the Queen." Among the parts in which she is known to have appeared are three of Beaumont and Fletcher's—*Celia* in 'The Humorous Lieutenant,' *Bellario* in 'Phylaster,' and *Panthea* in 'A King and No King.' For details and comments see Downes's 'Roscius Anglicanus' (with Waldron's supplement) and Pepys's Diary (between the dates of 1665 and 1670). Burnet, in his 'History of My Own Times,' has a short passage concerning her connection with the king. Madame de Sevigné, writing with reference to the rivalry between Nell Gwyn and Charles's other mistress, the Duchess of Portsmouth, says of the former: "The actress is as haughty as mademoiselle; . . . she frequently steals the king from her, and boasts whenever he gives her the preference. She is young, indiscreet, wild, and of an agreeable humour; she sings, she dances, she acts her part with a good grace." Aphra Behn, in dedicating to Nell her 'Feigned Courtesan,' said: "Besides all the charms and attractions and powers of your sex, you have beauties peculiar to yourself, an eternal sweetness, youth, and air, which never dwelt in any face but yours." Nell was the subject of some satire at the hands of Lord Rochester, Sir George Etherege, and Tom Brown. After Charles's death, she was befriended by King James, who settled upon her and her eldest son and his heirs, Bestwood Park, Nottinghamshire. She died of apoplexy in November, 1687, and Cibber tells us that "her repentance in her last hours, I have been unquestionably informed, appeared in all the contrite symptoms of a Christian sincerity." She is the principal figure in a number of operas and dramas, e.g. Jerningham's 'Peckham Frolic' (printed, 1799), Jerrold's 'Nell Gwyn' (1833), Reade and Taylor's 'King's Rival' (1854), G. A. A'Beckett's 'Charles II.' (1872), Farnie and Cellier's 'Nell Gwynne' (1876), Wills's 'Nell Gwynne' (1878), Farnie and Planquette's 'Nell Gwynne' (1884), Hope and Rose's 'English Nell' (1900), and P. Kester's 'Sweet Nell of Old Drury' (1900). She is also the heroine of Frankfort Moore's volume of stories, 'Nell Gwyn, Comedian.' See 'Memoirs of the Life of Eleanor Gwinn' (1752), Genest's 'English Stage' (1832), Cunningham's 'Story of Nell Gwyn' (1852, edited by H. B. Wheatley in 1892), and the works already named.

Gwynne, Fanny. Actress; made her *début* at the Princess's Theatre, London, on August 1, 1864, as *Lucy Fairweather* in 'The

Streets of London' (*q.v.*). She was the original *Azéna* in Gilbert's 'Palace of Truth' (1870), and was *Rachel* in the London cast of H. J. Byron's 'An English Gentleman' (1871).

Gwynne, Julia. Actress; was the original *Leila* in Gilbert and Sullivan's 'Iolanthe' (1882), and the first *Dmitri* in H. Merivale's version of 'Fedora' (1883). In 1887 she played *Lucy* in a revival of 'The Rivals' at the Opéra Comique.

Gwynneth Vaughan. A drama in two acts, by MARK LEMON (*q.v.*), first performed at the Olympic Theatre (1840-44),

with Mrs. Stirling in the title-part, and other rôles by Mrs. Stephens, Holl, Baker, Wild, etc.; music by W. L. Phillips.

Gymp. Maid to *Lady Minikin* in GARRICK'S 'Bon Ton' (*q.v.*).

Gyp. Servant to *Blushington* in MONCRIEFF'S 'Bashful Man' (*q.v.*).

Gypsy of the Glen (The). See BAMPFYLDE MOORE CAREW.

Gypsy Baron (The). A play, produced at the Casino Theatre, New York, with Miss Georgie Dennin as *Marie*.

ADDENDA

Acis and Galatea. Handel's serenata was revived at the Great Queen Street Theatre, London, in March, 1902, under the direction of E. Gordon Craig (*q.v.*).

Adams, Maud. American actress; played the leading female rôle in the original casts of 'The Masked Ball,' 'Christopher, Junior,' Parker's adaptation of 'L'Aiglon,' 'The Pretty Sister of José,' etc. She was also the original representative in America of *Babbie* in 'The Little Minister,' and she has been seen in the States as *Juliet*.

Admirable Bashville (The); or, **Constancy Unrewarded.** A burlesque drama in two tableaux, founded by G. BERNARD SHAW on his novel called 'Cashel Byron's Confession'; Imperial Theatre, London, June 8, 1903, with Miss F. Brough, Miss H. Watson, Ben Webster, W. Wyes, etc., in the cast.

Alice Through the Looking-Glass. A fairy play in two acts, adapted from Lewis Carroll's 'Alice' (*q.v.*) and 'Through the Looking-Glass'; New Theatre, London, December 22, 1903.

All Fletcher's Fault. A play in three acts, by MOSTYN T. PIGOTT, Avenue Theatre, London, December 19, 1903.

All on Account of Eliza. A "rustic comedy" in three acts, by LEO DIETRICHSTEIN, Shaftesbury Theatre, London, April 3, 1902.

All Sorts and Conditions of Men. A dramatization, by JANETTE STEER, of Besant and Rice's novel so named; Métropole Theatre, Camberwell, London, December 1, 1902.

Altar of Friendship (The). A comedy in four acts, by MADELEINE LUCETTE RYLEY, Criterion Theatre, London, March 24, 1903, with a cast including Miss Ellis

Jeffreys, Miss L. Braithwaite, Miss K. Bishop, Paul Arthur, H. B. Warner, W. Mackintosh, etc.

American Widow (The). A comedietta, by ROSINA FILIPPI, Métropole Theatre, Camberwell, London, August 24, 1903.

Amorelle. A comic opera in three acts, libretto by BARTON WHITE and E. BOYD JONES, music by Gaston Serpette; Kennington Theatre, London, June 8, 1903, with W. Edouin as *Dr. Crow*, and Miss M. Gilman in the title-part; Comedy Theatre, February 18, 1904.

André Chenier. An opera in four acts, by UMBERTO GIORDANO; produced, with English libretto, Queen's Theatre, Manchester, April 2, 1903; Camden Theatre, London, April 16, 1903.

Are You a Mason? A farce in three acts, adapted from the German; Shaftesbury Theatre, London, September 12, 1901, with George Giddens, Paul Arthur, and Miss M. Illington in the cast.

Arethusa. A farcical comedy in three acts, by ALFRED SUTRO, King's Theatre, Hammersmith, London, May 25, 1903.

Arizona. A drama in four acts, by AUGUSTUS THOMAS (*q.v.*), Adelphi Theatre, London, February 3, 1902.

Arm of the Law (The). A play in three acts, adapted by ARTHUR BOURCHIER from 'La Robe Rouge' of Brieux; Garrick Theatre, London, February 16, 1904, with A. Bouchier as *Mouzon* and Miss V. Vanbrugh as *Fanetta*.

Arthur, Julia. American actress; appeared at the Lyceum, London, as *Lady Anne* in 'Richard III.' (1896), *Sophia* in Will's 'Olivia' (1897), and the *Princess of Piombino* in Sardou's 'Madame Sans Gène' (1897).

Ashwell, Lena. Actress; was in the original cast of Comyns Carr's 'King Arthur' (1895), 'Grierson's Way' (1899), 'Mrs. Dane's Defence' (1900), 'Chance, the Idol' (1902), Sardou's 'Dante' (1903), 'The Darling of the Gods' (1903), etc.

Austin, Alfred. Poet-laureate and dramatic writer; author of 'Flodden Field,' a drama in blank verse (His Majesty's Theatre, London, 1903), and 'A Lesson in Harmony,' a comediotta in prose (Garrick Theatre, 1904).

Bancroft, George P. Dramatic writer; author of 'The Birthday' (1894), 'The Little Countess' (1903), etc.

Barker, Granville. Actor and dramatic writer; author of 'The Marrying of Ann Leete' (1902); played *Speed* in 'The Two Gentlemen of Verona,' and *Marchbanks* in G. B. Shaw's 'Candida,' at the Court Theatre, London, in 1904.

Barrett, Oscar. Musical composer and theatrical manager; producer of pantomimes both in London and in the provinces; appointed director of the Royal, Prince's, and Gaiety Theatres, Manchester, in February, 1903.

Bébé. A musical comedy by F. KINSEY PELLE and HAROLD ELLIS, Southend-on-Sea, October 21, 1901; Theatre Métropole, Camberwell, London, October 28, 1901.

Becky Sharp. (1) A play in four acts, adapted from Thackeray's 'Vanity Fair,' by DAVID BALSILLIE; Grand Theatre, Croydon, June 24, 1901, with Miss Annie Hughes in the title-part. (2) A play in five acts, adapted from 'Vanity Fair,' by ROBERT HICHENS and COSMO GORDON LENNOX; Prince of Wales's Theatre, London, August 27, 1901, with Miss Marie Tempest as *Becky*, Gilbert Hare as *Lord Steyne*, and Leonard Boyne as *Rawdon Crawley*.

Beerbohm, Max. Playwright and dramatic critic; author of 'The Happy Hypocrite' (1900); part author of 'The Fly on the Wheel' (*q.v.*) (1902).

Belle of Cairo (The). A musical play written by CECIL RALEIGH and F. KINSEY PELLE, with music by the latter; Court Theatre, London, October 10, 1896, with Miss May Yohe in the title-part, and other rôles by Miss Giulia Warwick, Michael Dwyer, etc.

Ben-Hur. A drama in six acts, adapted by WILLIAM YOUNG from General Lew Wallace's novel so named; Drury Lane Theatre, April 3, 1902, with Robert Taber in the title-part, and other rôles by Miss C. Collier, Miss M. Milton, S. Valentine, J. E. Dodson, Basil Gill, etc.

Best of Friends (The). A drama in four acts, by CECIL RALEIGH; Drury Lane Theatre, September 18, 1902, with a cast in-

cluding Mrs. John Wood, Mrs. C. Raleigh, S. Valentine, H. Standing, Conway Tearle, etc.

Beyond Human Power. A drama in two acts, by BJÖRNSTJERNE BJÖRNSSON, translated into English by JESSIE MUIR; Royalty Theatre, London, November 7, 1901, with Mrs. Patrick Campbell as the heroine.

Billy's Little Love Affair. A "light comedy" in three acts, by H. V. ESMOND, Criterion Theatre, London, September 2, 1903, with Miss Eva Moore in the leading rôle, and other parts by Miss Florence St. John, Miss Granville, C. Groves, A. Aynesworth, S. Sothorn, etc.

Bishop's Move (The). A comedy in three acts, by "JOHN OLIVER HOBBS" (Mrs. Craigie) and MURRAY CARSON; Garrick Theatre, London, June 7, 1902, with Arthur Bouchier, H. B. Warner, Miss Jessie Bateman, and Miss Violet Vanbrugh in the chief characters.

Björnson, Björnstjerne. See BANKRUPTCY; BEYOND HUMAN POWER; GAUNTLET (THE); LABOREMUS.

Bleak House. A play adapted by OSWALD BRAND, from the story by Charles Dickens; Grand Theatre, Islington, June 1, 1903.

Blue Moon (The). A musical play in three acts, written by HAROLD ELLIS and PERCY GREENBANK, composed by Howard Talbot; Opera House, Northampton, February 29, 1904.

Bluebell in Fairyland. A "musical dream-play," in two acts, written by SEYMOUR HICKS and AUBREY HOPWOOD, with music by Walter Slaughter; Vaudeville, December 18, 1901, with Miss Ellaline Terriss as *Bluebell*.

Bob. An operetta in one act, written by CUNNINGHAM BRIDGMAN, composed by François Cellier; Her Majesty's Theatre, Walsall, April 8, 1903; Adelphi Theatre, London, June 18, 1903.

Bohémios. A play in one act, adapted by JOHN DAVIDSON from the French of Miguel Zamacois; Court Theatre, London, January 9, 1904, with C. Lander in the title-part and Miss T. Norman as *Leonida*.

Bond, Acton. Actor; represented *Prospero* in 'The Tempest' and *Valentine* in 'The Two Gentlemen of Verona' at the Court Theatre, London, 1904.

Boom of Big Ben (The). A drama in four acts, adapted by ARTHUR SHIRLEY, from 'Le Porteur aux Halles'; Pavilion Theatre, London, E., November 18, 1901.

Braithwaite, Lillian. Actress; played *Marina* in 'Pericles' (*q.v.*) at Stratford-on-Avon; was in the first casts of 'Eleanor' (1902), 'Love's Carnival' (1903), 'Saturday to Monday' (1904), etc.

Brand, Oswald. Dramatic writer; author of adaptations of 'Dr. Nikola' (1902), 'Monte Cristo' (1903), 'Bleak House' (1903), 'No Thoroughfare' (1903), 'Oliver Twist' (1903), etc.; author, also, of 'The Bridge of Sighs' (1904), etc.

Branscombe, Arthur. Dramatic writer; author of 'Morocco Bound' (1893), 'King Kodak' (1894), etc.

Breed of the Treshams (The). A play in four acts, by JOHN RUTHERFORD, Newcastle-on-Tyne, September 23, 1903, with Martin Harvey in the chief male rôle; Kennington Theatre, London, December 7, 1903.

Bridge of Sighs (The). A melodrama by OSWALD BRAND, Grand Theatre, Islington, London, April 4, 1904.

Brown, Vincent. Novelist and dramatic writer; author of 'The Greater Love' (1901), 'The Golden Age' (1902), etc.

Cæsar's Wife. A play in one act, translated from 'L'Enigme' of Paul Hervieu; Wyndham's Theatre, London, March 1, 1902, with a cast including Miss Lena Ashwell, Miss Fay Davis, C. Warner, Leonard Boyne, F. Kerr, etc.

Captain Brassbound's Conversion. A romantic play in three acts, by GEORGE BERNARD SHAW, Queen's Theatre, Manchester, May 12, 1902, with Miss Janet Achurch as *Lady Cecily Waynflete* and Charles Charrington as *Sir Howard Hallam*.

Captain Dieppe. A light comedy in three acts, by ANTHONY HOPE and HARRISON RHODES, produced originally in America; Duke of York's Theatre, London, February 15, 1904, with H. B. Irving in the title-part, and Miss Irene Vanbrugh as the *Countess Lucia*.

Captain Kettle. A drama in four acts, founded by MALCOLM WATSON and MURRAY CARSON on Cutcliffe Hyne's story; Adelphi Theatre, London, October 23, 1902, with Murray Carson in the title-part.

Cardinal (The). A drama in four acts, by LOUIS N. PARKER, originally produced at Montreal, Canada; St. James's Theatre, London, August 31, 1903, with E. S. Willard in the title-part, and H. Waring, C. Fulton, Miss M. Hoffman, and Miss H. Ferrers in other rôles.

Carr, Philip. Dramatic writer; part-author of 'Shock-headed Peter' (1900); author of 'Snowdrop and the Seven Little Men' and 'Brer Rabbit and Brer Fox' (1903).

Carrots. A play in one act, adapted by ALFRED SUTRO from the French of Jules Renard; Theatre Royal, Dublin, October 18, 1900, with J. Forbes-Robertson and Miss Gertrude Elliott in the chief

parts; Garrick Theatre, London, April 22, 1902.

Chance, the Idol. A play in four acts, by HENRY ARTHUR JONES; Wyndham's Theatre, London, September 9, 1902, with Miss Lena Ashwell, Miss Winifred Arthur Jones, Graham Browne, and H. V. Esmond in the chief parts.

Cherry Girl (The). A musical play in two acts, written by SEYMOUR HICKS and AUBREY HOPWOOD, and composed by Ivan Caryll; Vaudeville Theatre, London, December 21, 1903, with Miss Ellaline Terriss and Seymour Hicks in the leading characters.

Children of Kings (The). A legendary romance in four acts, taken from the German of E. Rosmer by FREDERICK LANGBRIDGE and A. H. FERRO (incidental music by Humperdinck); Theatre Royal, Dublin, September 4, 1902. See CHILDREN OF THE KING.

Chinese Honeymoon (A). A musical play in two acts, libretto by GEORGE DANCE, music by Howard Talbot; Theatre Royal, Hanley, October 16, 1899, with Lionel Rignold as *Mr. Pineapple*; Strand Theatre, London, October 5, 1901, with L. Rignold as before, Miss M. A. Victor as *Mrs. Brown*, Miss B. Edwards as *Soo Soo*, Miss Ellas Dee as *Mrs. Pineapple*, and Miss Louie Freear as *Fi Fi*.

Christian King (The); or, Alfred of Engle-land. A play in five acts, by WILSON BARRETT, Prince's Theatre, Bristol, November 6, 1902, with the author in the title-part; Adelphi Theatre, London, December 18, 1902.

Cingalee (The). A musical play in two acts, written by J. T. TANNER, ADRIAN ROSS, and PERCY GREENBANK, composed by Lionel Monckton and Paul Rubens; Daly's Theatre, London, March 5, 1904, with a cast including Miss Isabel Jay, Miss Sybil Arundale, Rutland Barrington, C. Hayden Coffin, Huntley Wright, etc.

City of Sin (A). A drama by ARTHUR SHIRLEY and WILLIAM MUSKERRY, Theatre Royal, Barnsley, December 22, 1902; Surrey Theatre, London, February 9, 1903.

Clean Slate (A). A comedy in three acts, by R. C. CARTON, Criterion Theatre, London, February 10, 1903, with Miss Compton, Miss M. A. Victor, Brandon Thomas, C. W. Somerset, Robb Harwood, and W. Mackintosh in the cast.

Climbers (The). A play in four acts, by CLYDE FITCH, originally produced in America; Comedy Theatre, London, September 5, 1903, with H. Reeves-Smith, S. Valentine, Miss Lily Hanbury, Miss Lottie Venne, and Miss Fannie Ward in the leading characters.

Clockwork Man (The). A play in three acts, by CHARLES HANNAN, Theatre Royal, Richmond, December 12, 1901; since entitled 'The Electric Man.'

Conscience. A play in three acts, adapted by JANE WILSON from the German of Felix Philippi; Opera House, Leicester, May 9, 1902, with W. H. Kendal and Mrs. Kendal in the leading rôles; afterwards entitled 'Mrs. Hamilton's Silence.'

Country Girl (A); or, Town and Country. A musical play, book by J. T. TANNER, lyrics by ADRIAN ROSS, and music by Lionel Monckton; Daly's Theatre, London, January 13, 1902, with a cast including C. Hayden Coffin, Rutland Barrington, Huntley Wright, Miss L. Eldée, Miss Ethel Irving, and Miss Evie Greene.

Country Mouse (A). A play in three acts, by ARTHUR LAW, Theatre Royal, Worthing, February 21, 1902; Prince of Wales's Theatre, London, February 27, 1902, with Miss Annie Hughes, Miss Granville, J. D. Beveridge, F. Volpé, G. du Maurier, and C. W. Somerset in the cast.

Cousin Kate. A comedy in three acts, by HUBERT HENRY DAVIES, Haymarket Theatre, London, June 18, 1903, with Cyril Maude, Miss Carlotta Addison, and Miss Ellis Jeffreys in the chief parts.

Cross and the Crescent (The). An opera in four acts, founded on John Davidson's 'For the Crown' (*q.v.*), composed by COLIN M'ALPIN, Covent Garden Theatre, September 22, 1903.

Cure (The). A "melodramatic grim farce," in three acts, by WEEDON GROSSMITH, Gaiety Theatre, Dublin, April 18, 1903; King's Theatre, Hammersmith, June 8, 1903.

Cynthia. A play by HUBERT H. DAVIES, originally performed in America, with Miss Elsie de Wolfe in the title rôle; Wyndham's Theatre, London, May, 1904, with Miss Ethel Barrymore as *Cynthia*, Gerald du Maurier as her husband, and Charles Groves as her father-in-law.

Darling of the Gods (The). A play in five acts, by DAVID BELASCO and JOHN LUTHER LONG, originally produced in America; His Majesty's Theatre, London, December 28, 1903, with H. Beerbohm Tree, Basil Gill, and Miss Lena Ashwell in the principal characters; burlesqued (as 'The Darling of the Guards') in 'The School-Girl' (*q.v.*), Prince of Wales's Theatre, February 19, 1904.

Davies, Hubert Henry. Dramatic writer; author of 'Cynthia' (*q.v.*), 'Mrs. Gorrings's Necklace' (1903), 'Cousin Kate' (1903), etc.

Death of Tintagiles (The). A tragedy in four scenes, by MAURICE MAETERLINCK, with musical accompaniment and interludes by A. Von Ahn Carse; St. George's Hall, London, July 22, 1902.

Diarmid and Grazia. A play in three acts, by GEORGE MOORE and W. B.

YEATS, Gaiety Theatre, Dublin, October 21, 1901.

Dick Hope. A play in three acts, by ERNEST HENDRIE, Theatre Royal, Manchester, November 20, 1903, with W. H. Kendal and Mrs. Kendal in the chief rôles; Coronet Theatre, London, December 7, 1903.

Dolly Varden. A comic opera in two acts, words by STANISLAUS STANGE, music by Julian Edwards, originally produced in America; Avenue Theatre, London, October 1, 1903, with Miss Mabel Gilman in the title-part.

Dr. Nikola. An adaptation, by BEN LANDECK and OSWALD BRAND, of Guy Boothby's novel, Princess's Theatre, London, March 29, 1902.

Dream (A). A play in one act, by Lady BANCROFT, Shakespeare Theatre, Liverpool, September 23, 1903.

Du Barry. A play by DAVID BELASCO, produced originally in New York, with Mrs. Leslie Carter (*q.v.*) in the title-part.

Du Maurier, George. See TRILBY.

Du Maurier, Gerald. Actor and dramatic writer; part-author of 'Charles the First and Second,' a comedietta (1901); was in the original cast of 'A Country Mouse' (1903), 'Little Mary' (1903), etc.

Duchess of Dantzic (The). A romantic light opera in three acts, book and lyrics by HENRY HAMILTON, music by Ivan Caryll; Lyric Theatre, London, October 17, 1903, with Miss Evie Greene as the *Duchess*, Denis O'Sullivan as the *Duke*, Holbrook Blinn as *Napoleon*, etc.

Durand, Charles [Isaac Charles Bingley]. Operatic vocalist and theatrical manager, born 1827, died March 18, 1904.

Earl and the Girl (The). A musical comedy in two acts, written by SEYMOUR HICKS and PERCY GREENBANK, composed by Ivan Caryll; Adelphi Theatre, London, December 10, 1903.

Edge of the Storm (The). A play by MARGARET YOUNG, produced at the Duke of York's Theatre, London, May, 1904, with J. Forbes Robertson and Miss Gertrude Elliott in the principal parts.

Eleanor. A play in four acts, founded by Mrs. HUMPHRY WARD on her novel so named; Court Theatre, London, October 30, 1902, with Miss Marion Terry in the title rôle, Miss E. Robins as *Alice*, and other parts by Miss L. Braithwaite, Miss R. Filippi, and C. Quartermaine.

Ellis, Harold. Dramatic writer; son of W. L. J. Ellis (*q.v.*); author of 'The Blue Moon' (*q.v.*), 'A Little Supper,' 'The New Dean,' 'The Freshman,' etc.; joint author of 'Bébé' (*q.v.*), 'Young Mr. Yarde' (*q.v.*), etc.

Em'ly. An adaptation, by T. GIDEON WARREN and BEN LANDECK, of 'David Copperfield'; Adelphi Theatre, London, August 1, 1903, with Miss M. Lessing as *Em'ly*, C. Cartwright as *Dan'l*, F. Cooper as *Iam*, Ben Webster as *Steerforth*, etc.

English Daisy (An). A musical comedy in two acts, written by SEYMOUR HICKS, composed by Walter Slaughter, County Theatre, Reading, August 11, 1902; Alexandra, Stoke Newington, September 15, 1902.

Eternal City (The). A drama in five acts, by HALL CAINE, His Majesty's Theatre, London, October 2, 1902, with H. Beerbohm Tree and Miss Constance Collier in the principal rôles.

Eve. A drama in five acts, adapted from the German of Richard Voss; Shakespeare Theatre, London, November 25, 1901.

Exile (The). A play in three acts, by LLOYD OSBOURNE and AUSTIN STRONG, Royalty Theatre, London, May 9, 1903.

Eye for an Eye (An); or, Paying off Old Scores. A drama in four acts, by ALFRED F. ROBINS and PAUL MORRIS, Métropole Theatre, London, February 28, 1901.

Fairy's Dilemma (The). A "domestic pantomime" in two acts, by W. S. GILBERT, Garrick Theatre, London, May, 1904, with A. Bouchier, S. Valentine, Miss J. Bateman, and Miss V. Vanbrugh in the principal parts.

Fenn, Frederick. Dramatic writer; author of 'The Honourable Ghost' (1902), 'Judged by Appearances' (1902), 'A Married Woman' (1902), 'A Scarlet Flower' (1903); part-author of 'Op o' my Thumb' and 'Saturday to Monday' (1904).

Ferreol de Meyrac. A play in four acts, adapted by HERBERT DANSEY from the 'Ferreol' of Victorien Sardou (*q.v.*); Royalty Theatre, London, February 26, 1904, with Miss Kate Rorke as the heroine.

Fiamma. A play in four acts, translated from the French of Mario Uchard by J. T. GREIN and HENRY HOOTON; Prince of Wales's Theatre, London, January 9, 1903.

Finishing School (The). A "romance" by MAX PEMBERTON, Wyndham's Theatre, London, June, 1904, with Miss Annie Hughes as the heroine.

Flodden Field. A drama, in a prelude and two acts, by ALFRED AUSTIN, His Majesty's Theatre, June 8, 1903, with

Fred Terry as *James IV.*, Oscar Asche as *Earl of Surrey*, Miss Constance Collier as *Lady Heron*, and other parts by Miss M. Clements, H. Ainley, etc.

Flood Tide (The). A "melo-farce" in four acts, by CECIL RALEIGH, Drury Lane Theatre, September 17, 1903, with a cast including Mrs. Beerbohm Tree, Miss M. Halstan, Miss C. Romaine, Weedon Grossmith, C. W. Somerset, etc.

Fly on the Wheel (The). A comedy in three acts, by MAX BEERBOHM and MURRAY CARSON, Coronet Theatre, London, December 4, 1902, with Murray Carson and Miss Esmé Beringer in the principal parts.

For Sword or Song. A poetical musical play, constructed by LOUIS CALVERT, written by ROBERT GEORGE LEGGE, and composed by Raymond Roze; Theatre Royal, Newcastle-on-Tyne, September 18, 1902, with Fred Terry and Miss Julia Neilson in the chief characters; Shaftesbury Theatre, London, January 21, 1903.

Ganthonny, Richard. Dramatic writer; author of 'The Message from Mars' (1899), 'The Prophecy' (1902), etc.

Gentleman of France (A). A play founded by HARRIET FORD upon the story so named by Stanley Weyman; produced originally in America; Avenue Theatre, London, June, 1904, with Murray Carson and Miss Esmé Beringer as the hero and the heroine.

Gioconda, La. This opera by PONCHIELLI was produced, with an English libretto, at the Kennington Theatre, London, May 6, 1903.

Glittering Gloria. A farce in three acts, by HUGH MORTON, Wyndham's Theatre, London, July 21, 1903.

Golden Age (The). A play in four acts, by VINCENT BROWN, Worthing, Sussex, July 7, 1902.

Golden Rose (The); or, The Scarlet Woman. A "bas-relief" by IAN ROBERTSON, Imperial Theatre, London, June 8, 1903, with Miss Lily Hanbury as "the scarlet woman."

Gordon-Lennox, Cosmo. Dramatic writer; author of 'The Marriage of Kitty' (1902), 'Just like Callaghan' (1903), and 'How to win Him,' all adapted from the French.

Grass Widow (The). A farce in three acts, by MADELEINE LUCETTE RYLEY, Devonshire Park Theatre, Eastbourne, May 26, 1902.

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