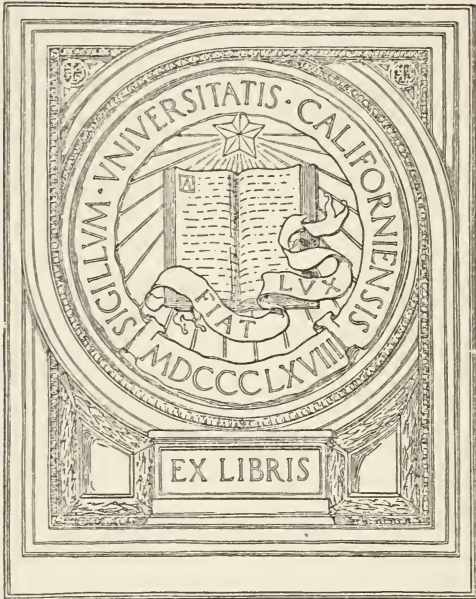


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BIOGRAPHY  
OF  
**MASTER BURKE,**  
THE  
**IRISH ROSCIUS;**  
THE WONDER OF THE WORLD;  
AND  
THE PARAGON OF ACTORS.

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———"O 'tis a parlous boy."  
———"I spare my praises towards him,  
Knowing him is enough."—*Shakspeare.*

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This wonderful Boy is the most extraordinary instance of precocious genius that has appeared in Europe during the present century, At seven years of age he was introduced to the late King of England, George the 4th, at the Pavilion at Brighton, who expressed in warm terms his admiration of his musical powers. The London Critics pronounce themselves at a loss which to admire most his histrionic or musical talents.

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**PHILADELPHIA:**  
**SHAKSPEARE PRESS,**  
32 Washington Square.  
**TURNER.**

1830

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ANNALS





**BIOGRAPHY**  
OF  
**MASTER BURKE,**  
THE  
IRISH ROSCIUS.

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“O ’tis a parlous boy.”  
“I spare my praises towards him,  
Knowing him is enough.”—*Shakspeare.*

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JOSEPH BURKE is descended from one of the most respectable families in the county of Galway, in Ireland; his father being nephew to Sir John Blake, and consequently first cousin to Valentine Blake, Esq. who represented the above county for some years. Mr. Burke is also, as we are informed, first or second cousin to Sir John Burke, whose family once possessed considerable estates in the county of Galway; but by adhering to the cause of Charles, they suffered in common with those, who having pledged the oath of allegiance to that monarch, refused to abandon his fortunes. The descendants, therefore, of the families who had been plundered of their possessions by Cromwell, were obliged to trust to their talents for the means of subsistence, which they employed, of course, in various ways.

His father is a medical man, and rose to the top of his profession in his native town of Galway. He married Catherine, the daughter of Joseph Blake, Esq. who is the son of D. Blake, Esq. of Castlehamby, by Miss Hoare, the daughter of Sir J. Hoare, bart. Doctor Burke for several years officiated as surgeon to the town and jail of Galway; and during the dreadful fever in 1818, he was unanimously elected to the care of the fever hospital in the above place. So great was the doctor's anxiety, seconded by his desire to cure his numerous patients, that he had nearly fallen a sacrifice to that terrible disease. On Mr. Burke's relinquishing his situation at the Fever Hospital, he received the public thanks of the inhabitants of Galway.

The Blakes and the Hoares, the ancestors of Master Burke, can trace their pedigree to the most remote period of antiquity; but the above great little hero does not stand in need of the boast of family pride, to raise him in the estimation of the public. The Knowlans and Dowlans likewise, are all Na-bock-lesh to his well earned coat of arms, (without the aid of the Herald's office,) which have been produced by industry, genius, and talent; and long, very long, may Master Burke continue to receive the reward due to his exertions—*Fame and Favor*.

Master Burke, at the early age of six months, evinced a taste for music. He was a very delicate infant, and suffered severely by teething; and nothing could appease him but musical sounds; if a discordant note was touched, it always made him cry; but on the other hand, he expressed the greatest delight with the performances of persons of talent. If the air was slow and pathetic, he kept time by bowing his little head; but when the tune was lively, it was difficult to hold him, as he would almost jump out of the arms of his nurse.

When Master Burke was only twelve months old, he could sing the airs of every song he heard, with the

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most exquisite taste ; and as soon as he could articulate any of the words of the air, he always applied them to the right part of the music. His extraordinary taste for music excited the astonishment of every person who saw and heard the child ; and when he had arrived at the age of two years and a half, ladies were afraid to play in his presence, as in case they touched any false note, he immediately exclaimed, " You have no taste ! "

A small violin was put in his hands when he was three years old, which he handled in such a superior style, as to induce his father to lose no time in procuring the first performers on the above instrument which the town afforded, to instruct him. This extraordinary child made such rapid progress with the violin, that in the short space of three months, he could play twelve tunes with good taste and fine execution.

When Master Burke had attained his fifth year, it was discovered he possessed great dramatic talent, and requisites for the stage. In a comic song, abounding with recitation, he astonished all his hearers ; and in order to ascertain the effect of his own gestures and actions upon an audience, when alone, he rehearsed before a looking glass.

At the suggestion of his father, he studied the parts of Tom Thumb and Lingo, with so much success and confidence, that he appeared in the above characters at the Theatre Royal, Dublin, in May, 1824. The audience were delighted with the great capabilities displayed by the little hero ; and his exertions were crowned with the most decided success. Since which period he has performed at Liverpool, Newcastle, Brighton, Margate, and at several other provincial Theatres, to overflowing houses. He also appeared at the Theatre Royal, Haymarket, about three years since, with the highest marks of approbation a London audience could bestow on an actor. In Doctor Pangloss, Dennis Brulgruddery, Crack, Murtoch Delaney,

Looney M'Twolter, Dr. O'Toole, Sir Callagan O'Brallaghan, Dr. Lenitive, General Bombastes, Lord Dumberly, and Patrick and Darby, he has been received with thunders of applause.

The musical education of Master Burke, and his performances on the violin, have been principally under the guidance of Mons. Ambroise, of the Royal Academy in Paris. It must be admitted that Master Burke has proved himself an apt pupil, and he likewise reflects the greatest credit on the talents and exertions of his instructor. As a performer on the violin, this highly gifted little creature (when only eight years old) was considered to have no competitor at twice his age; he reads and plays any piece of music, however difficult, with the greatest ease. Mons. Ambroise likewise taught his pupil dancing.

We are assured that, previous to his performance of Doctor O'Toole, in the farce of the Irish Tutor, he never saw any other performer play the part; and so pleased was O'Keefe, the veteran dramatic author, with the great talent displayed by this child, at Chichester, he presented him with a pair of silver shoe buckles, worn by himself when a boy; he also gave him a lock of his hair, and requested that on his death it would be worn in a ring by him. Miss Paton, at Liverpool, was likewise so enraptured with his musical performances, that she could not refrain from saluting the young hero, as a tender mark of her approbation; and it is also the avowed opinion of Mr. Elliston, take him for "all in all," he never saw any thing like such a prodigy as Maste Burke.

At the Surry Theatre he is an immense favorite; in fact, he might be termed one of the wonders of the world. The pen of the critic falls short, in attempting to describe the superior talents possessed by this unrivalled youth. A new piece, entitled the *March of Intellect*, had been written for him, in which he sustains six different characters. He is first seen as a

child eight years of age, and his simplicity and manners are truly admirable. Next, as an Irishman, he is viewed to great advantage; his *brogue* is not only as rich as gold, but the peculiarities of the character are sustained with infinite humor and effect. In the Counsellor he is quite at home; and his mode of cross examining, and "laying down the law," is equal to that of any old Bailey barrister of twenty years' standing. It is a most excellent and highly finished portrait. In the Italian, we were astonished, delighted, nay enraptured, with his exertions, beyond expression. His performance on the violin was a masterpiece. His tones were brilliant, and his execution of the first quality. In the Sailor, Jack Ratlin, he was equally rich: it was an ably drawn picture of a British seaman, "and to hand, reef, and steer," appeared as easy to him, as if he had been bred on board a 160 gun ship. His hornpipe so delighted the audience that he was encored, with the loudest peals of applause ever heard in any theatre. But the grand climax to the whole, was his personification of Napoleon. His attitudes, the reserve, sudden impule, hasty strides, and dignity possessed by the above greatest hero in his day, in the whole world, was represented by Master Burke in such a superior style of the histrionic art as completely to beggar all description. In so young a child we never saw any thing like so much mind before

His performance throughout, (save the dancing and violin,) appeare to be *intuitive*. He is quite a master of his art, the stage is completely his own, his entrances and exits are marked by the best taste possible, and his bye play is equally as imposing with the audience as the most experienced actor. His articulation is disitnct; his emphasis correct; and his judgment far, very far above his years. His very soul seems to be absorbed in the characters he has to represent, he never tires, but goes through the whole of his parts with the most unceasing energy.

For the last twenty years we have seen all the juvenile performers in the kingdom; but we never witnessed any thing like the great talents displayed by Master Burke—he leaves them all at an immeasurable distance. He must be seen to have justice done him—and the lovers of talent, we assert, without fear of contradiction, in witnessing his performances, will experience a treat of the highest quality. Well may it be called the march of intellect; for such a capacious display of mind is not often to be met with in any person.

In private life, although a child in appearance, his opinions and manner display the intellect of man. It is also worthy of notice, that the brother of Master Burke, a child only three years of age, possesses great musical abilities. At the Nottingham Theatre; for the benefit of Master Burke, he played Robin Adair, on the violin. This little boy also led the band in the national anthem of “God save the king.” The audience were delighted beyond description.

We have now to speak of Master Burke’s professional attainments. On viewing him in the combined light of actor and musician, we certainly think we are warranted to declare that he is the most astonishing instance of precocious talent it ever fell to the biographer’s lot to record; for though there are many extraordinary examples handed down to us of early genius being evinced in either of the above sciences, yet we believe they have never been so admirably united in one so young till now.

Although Master Burke is only in his twelfth year, he possesses as fine a power of observation and as correct an idea of genuine humour as any actor we ever saw. His attitudes, too, are astonishing, varied, easy and graceful: while his by-play, self-possession, and attention to the business of the scene, even in the most difficult characters, are no less curious than gratifying to witness.



Though his tragedy is of a very superior order, we think that the bent of his genius is decidedly comic: there is a playful gaiety in his manner, and an archness and vivacity in his looks, all admirably adapted to the service of Thalia. Indeed, in some of his favorite performances, his acting was so easy, so utterly void of art, that the stage seemed his proper home, and the happiest imitation of the varieties of human life a part of his own nature. There is one character in particular which we will notice, for it induced us to make the above remark. It is in a farce called *At Home for the Holidays*, where Master Burke had to represent a young lad returned from school, who is allowed the absolute mastership of the family for one entire day. The glee he displayed when he compelled his old tutor to learn the lessons with which he had been teased during the past month, was delightful; his audacious ease, and high good humor, when he ordered the servants about, was truly laughable.

Of his performance of Richard and Shylock, we can only observe that he spoke the dialogue with great correctness, evidently appearing to feel the sentiments he uttered, and displayed, in some of the impassioned scenes that true energy which is as removed from the boisterous rant of certain actors we could mention, as the cool courage of a Henry differs from the braggadocia of a Pistol. We cannot better close this memoir than by the following extract from Mr. Stafford's very interesting *History of Music*:—"Master Burke is, at the age of twelve years, one of the finest violinists in the kingdom. The ease, the feeling, the brilliance and fineness of his tone, and the scientific acquirements of this mere child, are allowed, by all who have heard him, to be most surprising."

*Old Heads on Young Shoulders*, a one-act piece, compiled by Mr. Monscrieff, in which Master Burke performs the part of a faithful servant, who is left in the care of a young lady (his master's intended,) whom a

party of ruffians have attempted to carry off. Master B. by assuming the disguises of a gardener, valet, cook, and a veteran seaman, contrives to intimidate the above ruffians into the belief that the house is full of company, till his master really arrives with his friends. Master Burke supported his characters very cleverly, and certainly by his acting, in a measure, contrived to dispel the author's absurdity of a child frightening a band of robbers.

In this piece Master Burke appears to give instructions to the orchestra towards the composition of an overture after the plan of De Begnis' well known buffa scena. He also accompanied Miss Somerville, on the violin, in two duetts; his efforts were rewarded by repeated bursts of applause.

This talented boy took his farewell of a London audience, at the Surry Theatre, which was absolutely crowded to excess. He sustained the character of Richard III; Tristram Fickle in the Weathercock; Shotto, in Old Heads on Young Shoulders; and Six characters in Whirligig Hall. This Evening's task, therefore, included the assumption of no less than eighteen different characters. He uttered from memory at least 3000 lines, and dressed no fewer than twenty times.

Setting talents out of the question, what an undertaking for a boy of twelve years of age! He played a difficult overture on the violin, an accompaniment on the violincello, and a prelude on the piano forte, in a manner which stamped him as a Musician of the highest attainments. To conclude he spoke such an address in such language as a boy might speak; no straining after effect, but with the pathos and simplicity of a child, taking leave of his home and his friends. He was much affected, and his feelings were universally reciprocated by the audience.

Our hero arrived in New-York, in November, 1830, and the excitement and admiration occasioned by this Paragon of Actors in that city are unparalleled in the Annals of the Drama. This prodigy is performing at the *Arch Street Theatre, Philadelphia*, where his pre-eminently fascinating and versatile powers are so unprecedented in attraction that it is almost imposible to obtain a *coup d'œil* through a crevice!



TO

## MASTER BURKE.

*The following votive effusion is addressed by his sincere admirer,  
William Bennet.*

Heaven gifted child! whom every muse  
With equal right may claim her son,  
If seraphs e'er with mortals choose  
To hold communion, thou art one.

While music's tide voluptuous swells  
Along thy viol's thrilling strings,  
Or thy own voice with dulcet spells  
Unlocks our feeling's deepest strings.

How rapt we sit! as when the swains  
Of Bethlehem paused, entranced, to hear  
Above them poured celestial strains  
From angels' harps and voices near.

And when thou wieldest Thalia's wand,  
And call'st boon Laughter from her bower,  
What mind so torpid to withstand  
The witchery of thy comic power!

Sweet child! whom heaven awhile hath lent  
To prove how gifted man may be,  
Ere all those varied powers be spent  
How bright a course remains for thee!

And e'en that course when fully run,  
Thou still shalt draw the admirer's eye,  
To view the rank thy name hath won  
Among the stars of glory's sky.

**LIST**  
OF  
**CHARACTERS AND OVERTURES,**

PERFORMED BY

**MASTER BURKE,**

During his engagement at the Arch-street Theatre, Philadelphia,  
December, 1830.

14. Young Norval—*Douglas*; Overture to *Guy Mannering*; Terry O'Rourke, *alias* Doctor O'Toole—*Irish Tutor*.
16. Doctor Panglos—*Heir at Law*; Overture to *Tancredi*; Six Characters in *Whirligig Hall*.
18. Duke of Gloster—*Richard III*; Overture to *La Caravanne*; Terry O'Rourke, *alias* Doctor O'Toole.
20. Young Norval; Six Characters in the *March of Intellect*; An Italian Air, with Variations on the Violin.
21. Dennis Brulgruddery—*John Bull*; Concerto on the Violin; Six Characters in *Whirligig Hall*.
22. Shylock—*Merchant of Venice*; Overture to *Guy Mannering*; Six Characters in the *March of Intellect*.
23. Sir Abel Handy—*Speed the Plough*; Overture to the Caliph of Bagdad; Terry O'Rourke, *alias* Doctor O'Toole.
24. Duke of Gloster—*Richard III*; Overture to the Exile; Sir Callaghan O'Brallaghan—*Love a la Mode*.
27. MASTER BURKE'S BENEFIT—*Romeo*—*Romeo and Juliet*; Overture to *Guy Mannering*; Looney Mactwolter—*Review*.
28. Doctor Panglos; Italian Air with Variations on the Violin; Six Characters in the *March of Intellect*.
29. Hamlet—*Hamlet*, 1st & 3d Acts; Overture to *Tancredi*; Crack—*Turnpike Gate*.
30. Mr. MAYWOOD'S BENEFIT—Young Norval—*Douglas*, 3d & 4th Acts; Overture to *Guy Mannering*; Sir Callaghan O'Brallaghan—*Love a la Mode*; Six Characters in *Whirligig Hall*.

\* \* Master Burke led the Orchestra in the Overtures from the Stage.



## MASTER BURKE

.....

Information gathered from various American authorities.

T. Allston Brown in his "History of the American Stage" 1870.

Master Burke made his first appearance at the Park Theatre New York, November 22nd, as Young Norval in Douglas and as Dr. C'Toole. After the first piece he led the orchestra in the overture. He was known as the Irish Roscius and traveled throughout the states. First appearance in Philadelphia December 14th, 1830, as "Young Norval" at the Arch Street Theatre. After realizing a fortune he retired to Batavia, N. Y.



HENRY DICKINSON STONE

in his

"Personal Recollections."

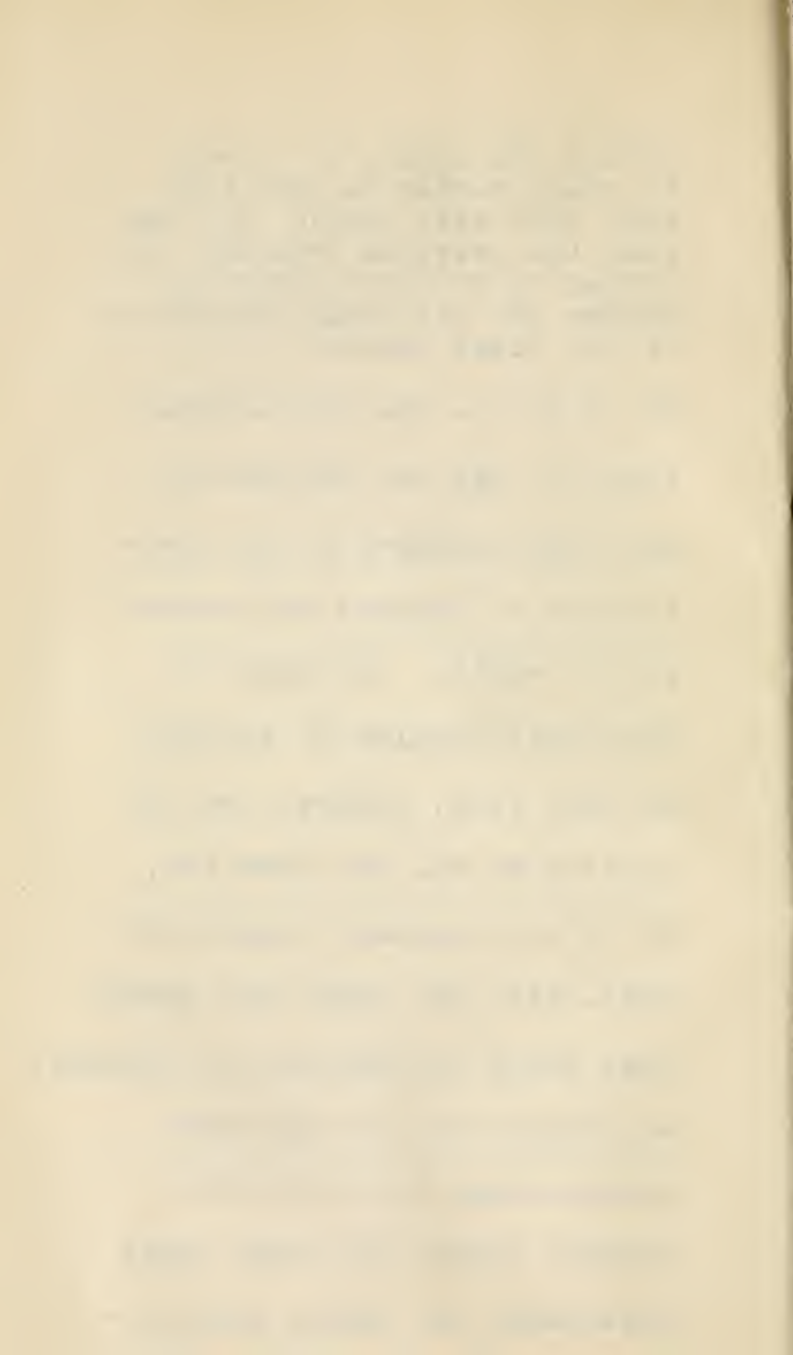
Albany, N. Y. 1873.

Master Burke in point of precocious musical and dramatic talent and genius, eclipsed all the juvenile aspirants that ever appeared in this or any other country. Burke's "Dr. Panglos" "Sir Feter Teazle" "Dr. C'Toole" "Romeo" "Young Norval" were performed in a manner that excited the wonder and admiration of the playgoing public of two hemispheres. One would scarcely realize the fact, after witnessing Burke's remarkable delineations of the most difficult characters belonging to actors of upper years and longer experience, and the next day meeting the boy in the street cutting up capers, rolling his hoop, flying his kite, playing marbles, etc., utterly regardless of the remarks, as well as astonishment of the passing crowd, and apparently unconscious of the enviable and important position he occupied



before the world, we repeat it could hardly be realized that this mere child, who was seen the previous evening rendering in the most artistic manner the difficult characters of Sir Peter Teazle .....

Mr. Burke is now fifty-three years of age and resides in New York, engaged in the profession of teacher and composer of music. He moves in the first circles of society in that city, honored and respected by all who know him. Is it not somewhat remarkable that, with the many rare qualities Burke is admitted to possess, and doubtless the numerous advantageous opportunities present during his many years experience in female society -



he being deemed what is called  
"a good catch" - that he should  
so long remain a bachelor, which  
we understand he still is.

Burke made his first appearance  
in Albany at the Pearl Street  
Theatre in 1832.

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H. H. Phelps' "Players of a  
Century. A record of the Albany  
Stage, 1880"

Burke made his first appearance in Albany June 20th, 1831; being at this time thirteen years of age.....

It is said of young Burke that his readings were always discriminating and forcible, and entirely free from the drilled mannerisms of most child actors, and that all his attitudes and gestures were easy, striking and appropriate. His performance of Richard the Third, Shylock and Sir Giles was so good that none sneered at the absurdity of a child assuming such characters, while his comedy, especially in Irish parts, was full of genuine humor and he never failed to convulse his audience with laughter. His rich native brogue contributing not a little in such parts as The Irish Tutor.

Burke's success throughout the country was phenominal. In



Boston 'balls, parties sleigh-rides and social gatherings were dispensed with. The theatre was the center of the fashionable and literary world and the boxes were filled to the utmost capacity.'

For several seasons he proved attractive; but, his popularity waning he revisited Europe and studied music under the best masters. He re-appeared in America on the stage at Wallack's National as late as 1839, and afterward devoted himself entirely to music.

He assisted in the entertainments of Jenny Lind, Guillien and Thalberg. He afterwards studied law and, for some years, resided just out of Albany, on the Troy Road, and was leader of a musical association.

He no longer cares to revive the memories of these - his most famous days - as will be seen by the following letter:

THE UNIVERSITY OF CHICAGO  
DEPARTMENT OF CHEMISTRY  
5800 S. UNIVERSITY AVENUE  
CHICAGO, ILL. 60637  
TEL. 773-707-5244

PROFESSOR [Name]  
[Address]  
[City, State, Zip]

Dear Professor [Name]:

[Faded text]

Sincerely,  
[Name]

"Batavia N.Y.  
June 30, 1879

Mr. H. P. Thelps.

Dear Sir:

There is nothing of any possible interest in the way of personal incident, or reminiscence, during my residence in Albany, that I recollect to furnish you with.

Perhaps some of those who still remember me may, but I doubt it.

Respectfully yours

(Signed) Jos. Burke."

1870

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Clarence Hutton

"Curiosities of The  
American Stage, 1891."

'Two precocious youths, whose careers upon the American Stage were not unlike that of Master Betty in England, were Master Payne and Master Burke.

John Howard Payne is remembered now as the author of "Home Sweet Home." He is almost forgotten as the writer of the tragedy of Brutus, and some sixty other plays; and is forgotten entirely as a very successful child actor. He made his first appearance as Young Norval at the Park Theatre, New York, in 1809, when he was but seventeen years of age. He was called the "Favorite Child of Thespis." His performance was declared to be exquisite; one enthusiastic gentleman giving him Fifty Dollars for a single ticket for his benefit at Baltimore. He supported





Miss O'Niell in the British Provinces, and Mrs. Duff in New York. Soon he was billed as "Mister" Fayne, not "Master."

His popularity ceased, and, except as a playwright, the stage knew him no more.

Master Burke was a more unusual wonder for he was a musical as well as a theatrical phenomenon. He led the orchestra in operatic overtures, played violin solos, sung humorous songs, and as a prodigy both in music and drama "Mr. Ireland believes that he has been unapproached by any child who has trodden the American Stage."

As a man he was considered one of the most perfect violinists of his time and he was last heard here (N.Y.) in public at the concerts of Jenny Lind, Jullien and Thalberg many years ago.

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Mary Caroline Crawford -

"The Romance of the American  
Theatre, 1925."

"....If Celeste looked to be only a child, Master Joseph Burke actually was a child. His success was of the most decided character; his nights of performance attracting - Ireland tells us - houses averaging Twelve Hundred Dollars.

Christopher Columbus Baldwin, of Worcester, has an interesting reference in "Diary" to the talents and drawing power of Master Burke:

'He is now twelve years of age and is the most famous actor on any American stage. He is about the common size of a boy of twelve years, trim, well-built with light hair and dark eyes and rather a pleasant looking lad. There is nothing in his phrenology that indicates such talents



as he undoubtedly possesses. He is very pleasant as an actor and has none of those indescribable faults which so many child actors have, such as attempting to change their voice, or countenance, and -worst of all -their gait, without concealing the great agony they are put to in doing it.

I went to see him four nights successively. I became tired of him on the last night and concluded him to be a boy after all. There were good houses each night.'"

. . . . .

Burke died at the Park Avenue Hotel, January 19th, 1902. Aged 87 years.

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# Theatre Royal English Opera-House.

This Evening the Melo-drama of

## The Maid & Magpie.

*Or, Which is the Thief?*

Gerard, Mr BARTLEY, The Justice, Mr GROVE,  
Francœur, Mr PERKINS, Everard, Mr C. F. YOUNG,  
Blaisot, Mr POWER, Bertrand, Mr SALTER,  
Isaac, Mr T. P. COOKE,  
Dennis, Mr Mintosh, Durutete, Mr Cooper, Sentinel, Mr. Sanders V,  
Annette, Miss KELLY,  
Mrs Gerard, Mrs TAYLEURE.

After which, a new Burletta, entitled

## Military Tactics.

The Principal Characters by

Mr. BARTLEY Mr POWER. Mr PEARMAN,  
Mr WRENCH, Mr BOWMAN,  
Miss POVELY.

After which,

MASTER BURKE, the INFANT PHENOMENON,  
will perform on the Violio and sing "PADDY O'RAFFERTY."

To conclude with a new Grand Pantomime, called

## The Monkey Island;

Ourang Outang, (Sovereign of Monkey Island) Mr J. COOPER,  
Puckercheeks, (Prime Minister, afterwards Pantaloon) Mr BARNES,  
General Jackoo, (afterwards Clown) Mr J. S. GRIMALDI,  
FOREIGNERS.

Azim (a Persian Mariner, afterwards Harlequin) Mr ELLAR,  
Dinarzade. (a Female Mountaneer, betrothed to Azim, but kidnapped  
by the Wild Men, afterwards Columbine) Miss ROMER,

IMMORTALS.

Miss BODEN. Trunkulo, [Boatman] Mr LAW,  
SCENERY.

1.—The Loadstone Rock—Storm and Shipwreck, (Wilson) 2.—Romantic  
Landscape on Monkey Island, (Coyle) 3.—Cocoa Nut Grove, (Wilson) Court  
of the King of Monkey Island. 4.—Roadstairs, (Wilson) 5.—Interior of an  
Inn,—6. Pawnbroker's Shop, [Pitt]—7. Sea View. 8. Lodging House and  
Doctor's Shop.—9. Inside of Doctor's House.—10. Wood.—11. Landscape,—12  
Magnificent Fairy Palace. [Walker]

Guy Mannering, Henry Bertrand, Mr. BRAHAM, Lucy  
Bertram, Miss NOEL, (from Bath) Meg Merrilies, Mrs. EGERTON.

THE  
**Theatrical Observer;**  
AND  
*Daily Bills of the Play.*

" Nothing extenuate nor set down aught in malice."

No. 814

Saturday, July 10, 1824.

P. 11

**Covent Garden Theatre.**

ON, Mr PENLEY

MR. CONNOR, Mr. T. P. COOKE, and Mr. OWELL,  
 a joint Benefit here last night. We were so happily  
 and "forgery," (not murder, happily) had  
 CONNOR in respect of his tickets.—The house was crowded.

**English Opera-House.**

MISS HARVEY and Mr. PHILIPPS, were again most happily received in *The Barber of Seville*, last night.—There was a good house.

An Opera, upon an extensive scale, requiring two orchestras, is to be produced here, and has had two general rehearsals; the music by WEBER, which is very scientific and effective; each rehearsal has occupied six hours. Mr. BRAHAM is the principal character in it, and has paid particular attention to both rehearsals. The Overture to the Opera is by the same composer, and the same which was performed at the Oratorios last season with great applause.

**Haymarket Theatre.**

THE whole of the entertainments last night, were of a most mirth-creating description—just such as should always be found in this favorite temple of *humor*. The first piece was *Matrimony*, in which MR. VINING and MRS. CHATTERLEY sustained with excellent effect the characters of the imprisoned couple who are, by sympathy for a supposed mutual misfortune, brought back to love and forbearance towards each other. In that popular piece *Sweethearts and Wives*, Madame VESTRIS, Mrs. T. HILL, Mr. VINING, and Mr. LISTON, as usual delighted the audience in an extraordinary degree. The last portion of the performance was the new Farce of *A Year in an Hour*, in which Mr. LISTON again kept up the horse-laugh he had so often before raised as *Billy Lackaday*.—There was a numerous audience.—This evening, *Rosina*, *Every One has his Fault*, and *Fish out of Water*.

**Drury Lane Theatre.**

MADAME CATALANI was here again last night. It is not adding to her popularity, nor the interests of the Theatre; to make her *uselessly* the cause of excluding the persons on the free-list.

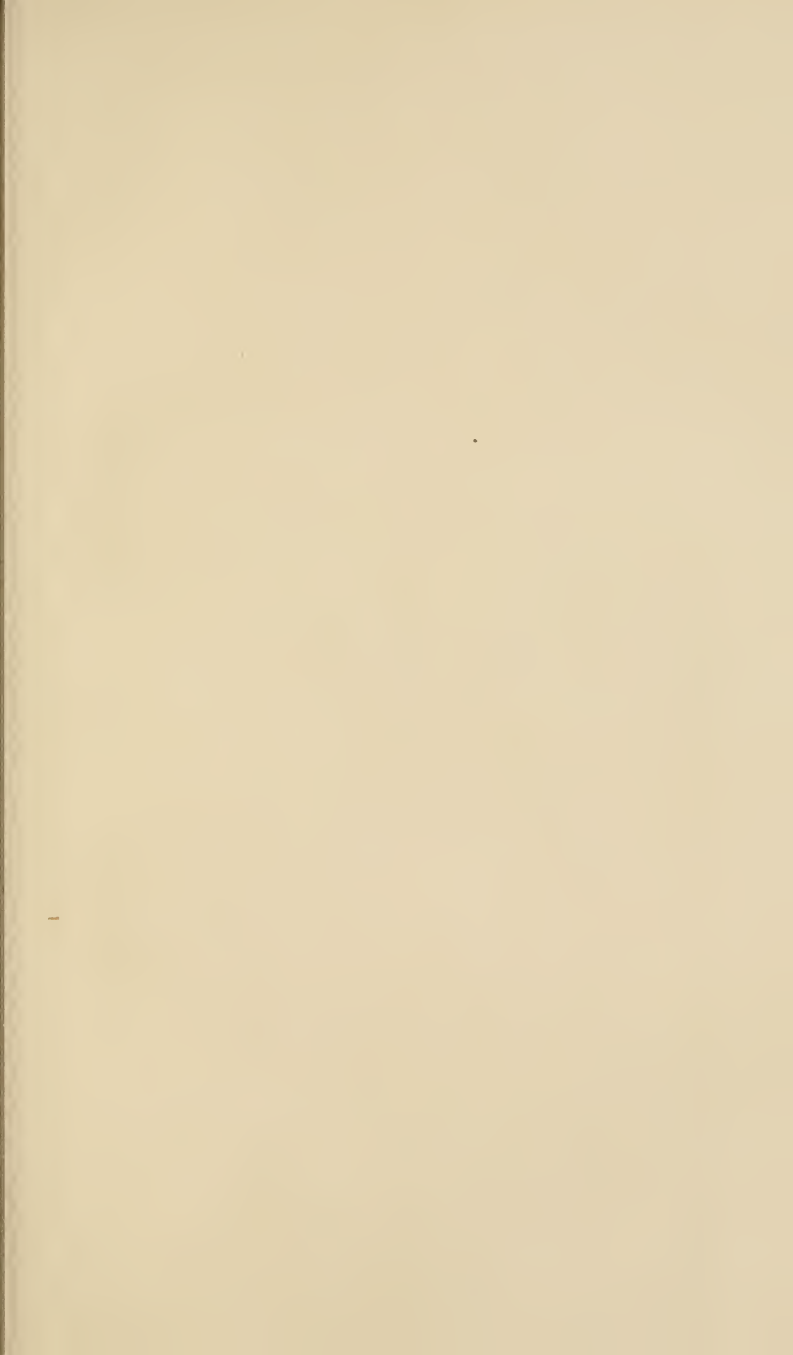
*Sadler's Wells*.—This little Theatre has been well attended this week, in consequence of the numerous attractive pieces that have been produced.—Messrs. Lancaster, Vale, King, Miss Johnstone, Miss Vincent, &c. acted extremely well.

*Davis's Amphitheatre*.—The splendid spectacle of *The Battle of Waterloo*, with Mons. Ducrow's astonishing horsemanship, and the melo-drama of *Agamemnon*, continue to draw excellent houses.

VAUX HALL.—This Evening the grand ANNUAL JUVENILE FEAT!









































































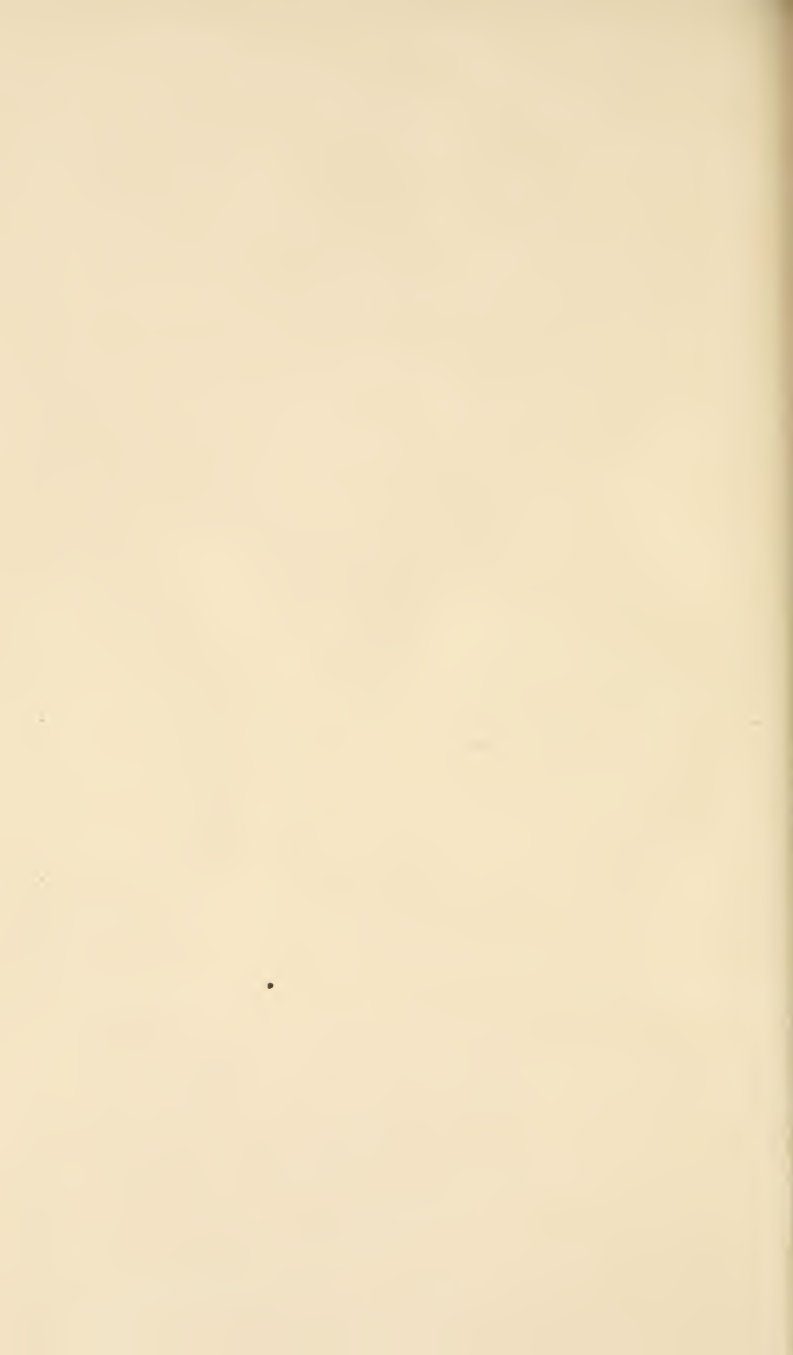




























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