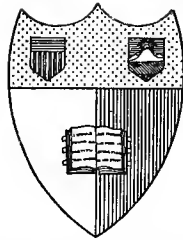


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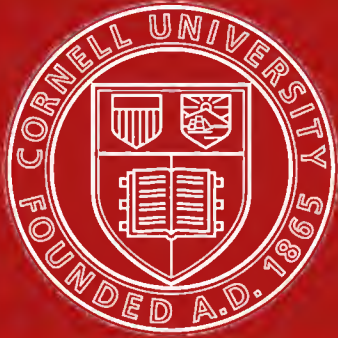
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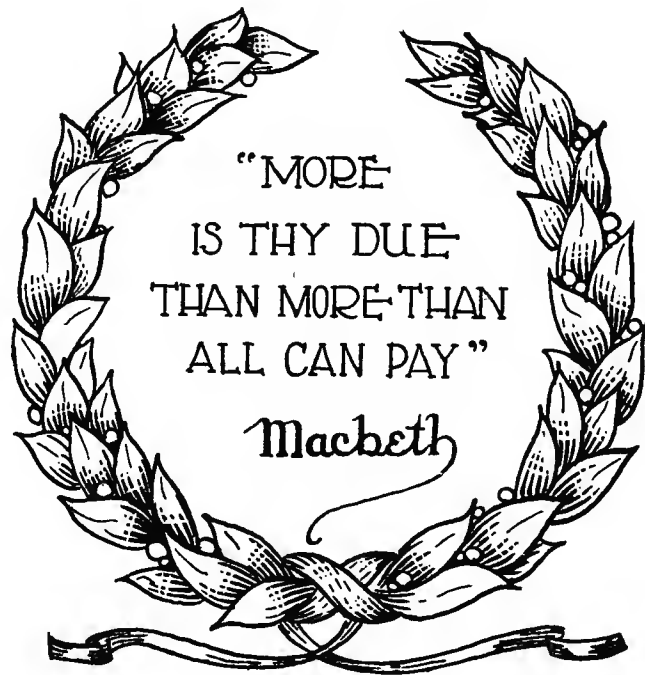
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The
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CENTURY THEATRE

TUESDAY AFTERNOON-MARCH-FOURTEENTH

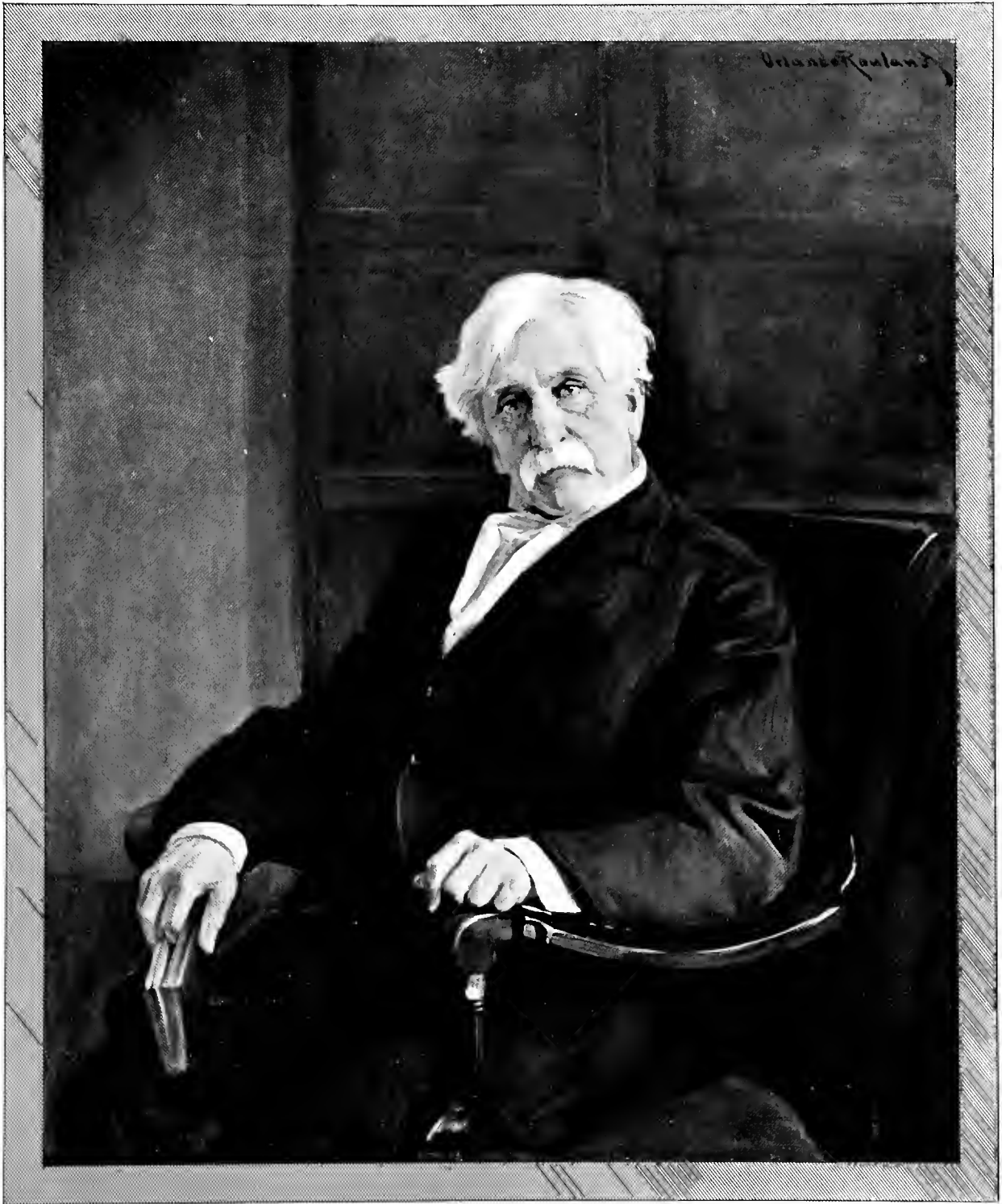
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The
William Winter
Testimonial

CENTURY THEATRE

Tuesday afternoon, March fourteenth
Nineteen hundred and sixteen

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PAINTED BY ORLANDO ROULAND 1913

William Butler.

PROGRAMME

PART I.

- OVERTURE—Merry Wives of Windsor - - - - Nicolai
Conducted by Victor Herbert
- ADDRESS to William Winter - - - - By Mayor Mitchel
- RHADA—A Hindoo Temple Dance - - - - Ruth St. Denis
Conducted by Louis Horst
- THE RHYME OF THE VETERAN - - - - William Winter
Read by William H. Crane
- SONGS—The Seven Ages of Man (As You Like It) - - - - Henry Holden Huss
When I Was Page (Falstaff) - - - - Giuseppe Verdi
David Bispham
- LEO DIETRICHSTEIN AND HIS COMPANY, in the first Act of his Successful Comedy
"THE GREAT LOVER"
By kind permission of Cohan and Harris
- EPILOGUE - - - - Edwin Markham
Read by Grace George

INTERMISSION

- SPRING SONG }
WEDDING MARCH } A Midsummer Night's Dream - Mendelssohn

PART II.

- THE HOUSE OF MAGIC A Masque - - - - by Hermann Hagedorn
The Spirit of the City - Miss Elsie Ferguson
- ROMEO AND JULIET—Act III, Scene 5.
Juliet - - - - Julia Arthur
Romeo - - - - Orrin Johnson
Nurse - - - - Mrs. Sol Smith
- TWELFTH NIGHT—Act II, Scene 2.
Viola - - - - Viola Allen
Malvolio - - - - Fuller Mellish
- MUCH ADO ABOUT NOTHING—Act II, Scene 1.
Beatrice - - - - Blanche Bates
Benedick - - - - Eugene Ormonde
- THE MERCHANT OF VENICE—Act IV, Scene 2.
Portia - - - - Beatrice Cameron (Mrs. Richard Mansfield)
Shylock - - - - Clarence Derwent
Bassanio - - - - Oswald Yorke (Kindness of Chas. Hopkins)
Antonio - - - - Norman Trevor
Gratiano - - - - Fred Eric

MERRY WIVES OF WINDSOR—Act II, Scene 1.

Mistress Page - - - Rose Coghlan
Mistress Ford - - - Percy Haswell

ANTONY AND CLEOPATRA—Act II, Scene 1.

Cleopatra - - - Jane Cowler

AS YOU LIKE IT—Act IV, Scene 1.

Rosalind - - - Henrietta Crosman
Celia - - - Isabel Irving
Orlando - - - Frederick Lewis

MACBETH—Act V, Scene 5.

Macbeth - - - James K. Hackett

THE TAMING OF THE SHREW—Act IV, Scene 5.

Katharina - - - Kathryn Kidder
Petruchio - - - Eric Blind
Hortensio - - - George G. Carr
Vincentio - - - Pedro de Cordoba

KING JOHN—Act III, Scene 1.

Constance - - - Mary Lawton
Salisbury - - - Allen Thomas
Prince Arthur - - - Alexander Leftwich

HENRY FIFTH—Act III, Scene 1.

Henry - - - Conway Tearle

JULIUS CAESAR—Act IV, Scene 3.

Brutus - - - Louis Calvert
Cassius - - - Albert Bruning

HENRY EIGHTH—Act III, Scene 2.

Cardinal Wolsey - - - James O'Neill

OTHELLO—Act II, Scene 3.

Iago - - - Wilton Lackaye

THE WINTER'S TALE—Act II, Scene 3.

Hermione - - - Alice Fisher

HAMLET—Act III, Scene 1.

Hamlet - - - Brandon Tynan
Ophelia - - - Crystal Herne

THE MERCHANT OF VENICE—Act II, Scene 2.

Launcelot Gobbo - - - Rowland Buckstone

KING LEAR—Act III, Scenes 2 and 4.

Lear - - - Walter Hampden
Fool - - - Gerald Hamer
Kent - - - Hermann Lieb

A MIDSUMMER NIGHT'S DREAM—Act V, Scene 1.

Puck - - - Annie Russell

VOICES

Porter (Macbeth) -	Walter Hampden	Feste (Twelfth Night) With Song, "O, Mistress Mine"	David Bispham
Coriolanus - - -	James O'Neill		
Ariel (The Tempest) With Songs "Where the Bee Sucks" "Full Fathom Five"	Idelle Patterson	Agrippa (Antony and Cleopatra)	Eric Blind
		Enobarbus (Antony and Cleopatra)	Louis Calvert
Francis (Henry Fourth) - - -	Clarence Derwent	Officer of the Court (Winter's Tale)	L. K. Anspacher
Falstaff (Henry Fourth) -	James K. Hackett	Hark, Hark the Lark (Cymbeline)	Idelle Patterson

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TRIBUTE

Reproduction of Original Manuscript Presented to Mr. Winter

“Dear Mr. Winter:

The signers of this letter (and many others, who await only a word to join them) are earnestly wishful to express, in some special and lasting manner, the great admiration, respect, and regard which they feel for you,—the honored veteran of our literature; the Critic, Journalist, Scholar, and Poet, who has so long and so nobly labored for the dignity and purity of our letters and our Drama, and for the good of the Theatre and the Public. ¶ There is no other way in which such a demonstration can be so well made as by giving a special theatrical performance in your honor. This will enable not only your brothers and sisters in Art and your many personal friends but, also, your hosts of unknown readers and admirers to participate in a tribute of the sincerest esteem. ¶ Your career, Sir, has been unique. It is fitting that it should be crowned with a unique mark of approval, no less as an encouragement to others than as a tribute to you. And no time, surely could be more fitting than the opening of the new year (1916) in which you will celebrate the 80th anniversary of your birth. ¶ Such a Testimonial has accordingly been organized. Eminent men and women of Society and all the learned professions have expressed their sympathy and promised their support. Many of the most distinguished leaders of the Stage have already volunteered their services, and many others stand ready to do so. ¶ The following whose names are all familiar to you and many of whom are numbered among your friends, offer this Testimonial. We are sure you cannot misunderstand or doubt the spirit in which we seek to confer on you this mark of appreciation—an appreciation which we feel to be as honorable to those who express it as it is to you who inspire it. We trust therefore, to receive your early acceptance of the Testimonial that we now formally tender you, and we would ask that you address your reply to Mr. Augustus Thomas at the Empire Theatre, New York, who will receive it in our behalf. With the repeated assurance of profound respect, we are all, dear Mr. Winter,

To William Winter

By EDWIN MARKHAM

Author of "The Man with the Hoe and Other [Poems]"

A lusty Winter, frosty but kindly.

—As You Like It.

Hail, comrade, we are gathering to lend
Praise to the poet, honor to the friend.
'Tis well that happy thousands cluster here
To laud your name in Shakespear's mighty year;
For all his lofty lore and lyric art
Have breathed their wonder music on your heart.
And he who taught the players how to speak,
Would clap you on the shoulder, kiss your cheek;
Because *our* William with a heart of oak
Held to high purpose all *our* player-folk.

In the great days departed you were friend
Of noble souls who made of Art an end---
Forrest, tempestuous, with throat of thunder,
A rush of lightning with the whirlwind under---
Our Edwin Booth, pale Hamlet's very double,
Whose probing thought found life an empty bubble---
Irving, who flung on men the woven spell
Of Shylock's hatred hissing out of hell---
Salvini, who across the silent years
Called to our hearts the Moor's immortal tears---
Our Mansfield, whose wild laughter summoned back
Mad Richard, cynic, king, demoniac---
Our Rehan, wandered from the Wood of Arden.
A glad girl stepping out of Shakespear's garden---
Bliethe Ellen Terry, light and lyric wild,
Romance's sister, Fancy's April child---
Modjeska, Neilson, Marlowe, lovely trine,
Each with her separate glory---all divine!

These and a thousand others---women and men---
Who made dead days upstart to life again---
Whose magic touch let life's old mystery rush
Over our hearts in a great wonder hush
If now we have no more the noble rage
And elfin beauty of the elder stage,
If we have fallen upon evil days
Of hectic drama and of raucous praise,
Still is Will Winter with us to remind
Of the great art that we have left behind.
This is a kind star in our horoscope,
For while we can remember we can hope.

You marked them all, the sad glad Thespian throng;
You cheered with laurel or you flayed with thong.
One purpose marched beside you from your youth---
To honor Art and not dishonor Truth.
You never bowed to fashion, knelt to power,
Nor praised the simulacrums of the hour.
Knowing the stars abide tho vapors fly,
You stood your ground and let the crowds go by.

And so wherever Time shall speak your fame,
Truth will nail high this writ above your name:
*He kept his soul unspotted of the mire
Wherein so many smirch their souls for hire.
However fortune wavered, still all men
Revered the austere honor of his pen.
God made him of unpurchasable stuff:
Say this at last and this will be enough!*

Miami,
Florida.

February 22d,
1 9 1 6.

Dear William Winter:

On this merry occasion, when that Audience, about whose shoulders you have so often put your arm with friendly squeezes at choice and delicate moments of the play, turns toward you to thank you and to honor you, as you deserve beyond all our words, please know how big this Audience is, - how it trails far from the misty past, up through the present, and into the dawning future, and thunders its applause, and smiles from a deep stirring of heart and spirit. O rare Will Winter, we would express our love for you!

Your roses are the phrase and word
Of olden tomes divine:
(With hi! and ho!
And pinks ablow
And posies everywhere!)
So you are as a humming-bird,
That steals from song to song,
And scents the ripest-blooming rhyme,
Bearing your heart along
To sack all sweets of bursting verse
And ballads, throng on throng.
(With ho! and hey!
And brook and brae,
And brinks of shade and shine!)

With all loyal, and friendly, and
cheery salutations and greetings,

Your faithful

Janet Whitcomb Riley

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Works of William Winter



- Poems ("The Convent and Other Poems"); Boston, 1854.
The Queen's Domain; Boston, 1856.
The Witness; Boston, 1858.
Thistledown; London, 1878.
The Trip to England; New York, 1878.
Edwin Booth in Twelve Dramatic Characters; New York, 1871.
The Jeffersons; Boston, 1881.
English Rambles; Boston, 1884.
Henry Irving—Studies of His Acting; New York, 1885.
The Stage Life of Mary Anderson; New York, 1886.
Shakespeare's England; Edinburgh, 1888—New York, 1892.
Gray Days and Gold; Edinburgh, 1889—New York, 1892.
Wanderers (Poems); Edinburgh, 1889—New York, 1892.
Brief Chronicles; New York, 1889.
John McCullough—A Memorial; New York, 1889.
The Press and the Stage; New York, 1889.
John Gilbert—A Monograph; New York, 1890.
The Actor, and Other Orations; New York, 1891.
Shadows of the Stage: First Series, New York, 1892.
Old Shrines and Ivy; New York, 1892.
Life and Art of Edwin Booth; New York, 1893.
George William Curtis—An Oration; New York, 1893 (Delivered Before the People of Staten Island, February 24, 1893; Before Brown University, April 17, 1895).
Shadows of the Stage, Second Series; New York, 1893.
Life and Art of Joseph Jefferson; New York, 1894.
Shadows of the Stage, Third Series; New York, 1894.
Brown Heath and Blue Bells; New York, 1896.
A Wreath of Laurel; New York, 1898.
Ada Rehan—A Study; New York, 1898.
Mary of Magdala—A Tragedy in Blank Verse, Based on a German Prose Play by Paul Heyse; New York, 1903.
Life and Letters of William Law Symonds; Portland, Maine, 1908.
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-
- Other Days—Chronicles and Personal Memoirs of the Stage; New York, 1908.
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Gray Days and Gold, Definitive Edition; New York, 1911.
Over the Border; New York, 1911.
Shakespeare on the Stage—First Series; New York, 1911.
Lives of the Players—I. Tyrone Power; New York, 1913.
The Wallet of Time; New York, 1913.
Shakespeare on the Stage; Second Series; New York, 1915.
Vagrant Memories; New York, 1915 (Doran & Co.)
Shakespeare on the Stage—Third Series (in preparation).
Shakespeare's England (a Limited Edition, autographed by Mr. Winter, 1916).



Moffat, Yard & Company

New York

Publishers of the Works of William Winter

Mr. Winter's books, copies of this program, and group photographs of all appearing on the stage and the audience can be obtained from

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