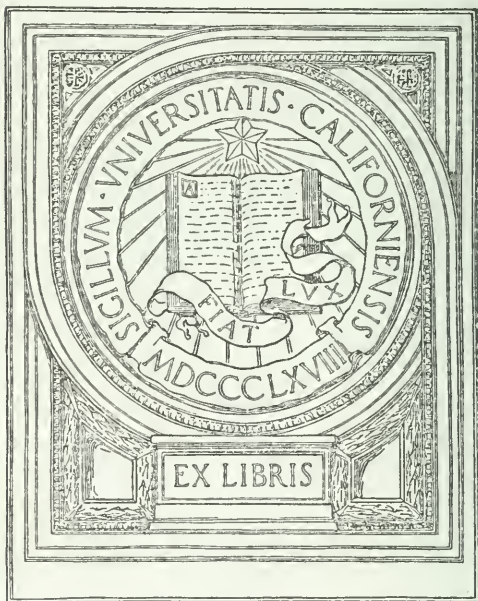


AMERICAN ACTOR  
SERIES



THE JEFFERSONS  
BY Wm WINTER

UNIVERSITY OF CALIFORNIA  
AT LOS ANGELES



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American Actor Series



EDITED BY LAURENCE HUTTON

*"A name  
Noble and brave as aught of consular  
On Roman marbles."*—BYRON.







*AMERICAN ACTOR SERIES*

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# THE JEFFERSONS

BY

WILLIAM WINTER

With Illustrations



BOSTON

JAMES R. OSGOOD AND COMPANY

1881

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This Memorial of the Jeffersons  
IS DEDICATED BY ITS AUTHOR  
TO THEIR FAMOUS KINSMAN

WILLIAM WARREN,

ACTOR, SCHOLAR, AND COMRADE,

WHOSE

QUAINT AND TENDER GENIUS

IN DRAMATIC ART

HAS GIVEN HAPPINESS TO THOUSANDS,

AND

WHOSE EXALTED VIRTUES AND GENTLE LIFE

HAVE MADE HIM

AN EXAMPLE AND AN HONOR

TO THE STAGE AND THE COMMUNITY.

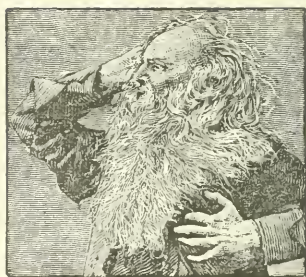


195340

*Ed*

*33*  
*8*

*Plough*



## P R E F A C E.

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*The Garrick period in the history of the British stage, which is the period of Jefferson the First, has been so fully described by many writers that the present biographer has felt justified in assuming that it is well known, and therefore has touched but lightly upon it, in recounting what is ascertained of this actor. A certain amount of quotation from old chronicles, however, has been deemed essential, for the sake of a basis of authority, and also for the sake of local color. In describing the career of Jefferson the Second there was an opportunity to dwell with minute attention on the storied days of the old Chestnut Street Theatre, in Philadelphia,—an institution which has never been equalled, for dignity, for intellectual resources, or for splendor of associations, in the history of the stage in America; but it has not been possible, within the limits prescribed for this biography, to give more than a passing glance across that fertile and teeming field. Jefferson the Third, his sister Elizabeth, his wife (Mrs. C. F. Burke-Jefferson), and his step-son (Charles S. T. Burke) are commemorated here, and mention is made of all known scions of the family; the writer's design being to suggest this race of actors in its relation to the times through which it has moved, and to make an authentic groundwork for the researches and illustrative embellishments of future theatrical inquirers. A considerable space will be found allotted*

to the personation of *Rip Van Winkle* by Jefferson the Fourth; but this allotment seems warranted by the great importance and phenomenal career of a work which for nearly twenty years has engrossed more of the public attention than any other single dramatic performance of this generation. Not Edwin Booth's *Hamlet*, nor Ristori's *Queen Elizabeth*, nor Charles Kean's *Louis XI.*, nor Seebach's *Marguerite*, nor Adelaide Neilson's *Juliet*, nor Salvini's *Othello* has so towered in popularity, or so dominated contemporary thought upon the influence of the stage.

Every writer who touches upon the history of the drama in America must acknowledge his obligation for guidance and aid, to the thorough, faithful, and suggestive Records made by the veteran historian, Joseph N. Ireland. In the composition of this biography reference has frequently been made to that work. Many other authorities, likewise, have been consulted. Among them are Bernard's *Retrospections of the Stage*, Tate Wilkinson's *Memoirs*, Ryley's *Itinerant*, *The Biographia Dramatica*, *The Thespian Dictionary*, John Taylor's *Records*, Cumberland's *British Theatre*, Davies's *Life of Garrick*, Gilliland's *Dramatic Mirror*, H. B. Baker's *English Actors*, Winston's *Theatric Tourist*, Cowell's *Thirty Years*, George Anne Bellamy's *Apology*, John Galt's *Lives of the Players*, Wood's *Personal Recollections*, Dunlap's *History of the American Theatre*, Wemyss's *Theatrical Biography*, Clapp's *Record of the Boston Stage*, Sol Smith's *Theatrical Management*, Bernard's *Early Days of the American Stage*, Phelps's *Players of a Century*, Ludlow's *Dramatic Life*, *The Mirror of Taste*, Hutton's *Plays and Players*, Rees's *Dramatic Authors of America*, Brown's *History of the American Stage*, Anson's *Almanac*, and the *Almanac of the London Era*. Various private sources of information, also, have been explored,—the writer having profited by the personal recollections of several members of the



*Jefferson family, and by the useful suggestions of friendly correspondents, — among whom should particularly be mentioned Mr. John T. Ford, of Baltimore, Mr. L. Clarke Davis, of Philadelphia, and that ripe theatrical scholar, Mr. Thomas J. McKee, of New York. This memoir has, of necessity, been written rapidly, and within a brief time; yet careful effort has been made to verify its statements and to insure accuracy and fitness in its illustrations. The head of Jefferson the First has been taken from an old English engraving; the view of the Plymouth Theatre from Winston's Theatric Tourist; the print of Jefferson the Second and Blissett from the Mirror of Taste; the two silhouettes and the portraits of Mrs. Jefferson and Charles Burke from originals in the art collection of Jefferson the Fourth. The portrait of Mrs. Jefferson was painted by Neagle, and it shows her as Jessica. Neagle also painted a portrait of Jefferson the Second as Solus. The Rip Van Winkle heads are from engravings published in Lippincott's Magazine, for July, 1869, and the Bob Acres, — obtained from Scribner's Magazine, — is based on an excellent photograph by Sarony of New York. Mr. Hutton has enriched the volume with a copious index, an adjunct indispensable to works of this kind.*

*The reader will not find here either a sermon on mortality, or a philosophical disquisition on the dramatic principle, or a defence of the stage. It is assumed that the achievements of an exceptionally talented family are worthy of commemoration, and that the greatness and beauty of the dramatic art and the dignity and utility of the stage are known and understood, at least by the class of readers to which this book will come. A simple biographical narrative is all that has here been attempted. The Jefferson Family has been on the stage, continuously, for five generations. This memoir endeavors to trace the history of this race of actors*

along its direct, hereditary line, without deviation, through a period of about one hundred and fifty years. The representatives of the family, in lineal descent, are as follows : —

- |      |                            |              |
|------|----------------------------|--------------|
| I.   | Thomas Jefferson . . . . . | 1728? — 1807 |
| II.  | Joseph Jefferson . . . . . | 1774 — 1832  |
| III. | Joseph Jefferson . . . . . | 1804 — 1842  |
| IV.  | Joseph Jefferson . . . . . | 1829 — —     |
| V.   | Thomas Jefferson . . . . . | 1857 — —     |

*Jefferson the First* had his career in England. *Jefferson the Second* was famous in the days of the old Chestnut Street Theatre, Philadelphia. *Jefferson the Third* did not attain to exceptional eminence. *Jefferson the Fourth* is *Rip Van Winkle*; and *Jefferson the Fifth* is his son. This enumeration varies from the one hitherto in use, as it begins with *Priam* himself, and not with *Aeneas*; with the actual founder of the family, and not with its colonizer in a foreign land. Other members of the *Jefferson* race have been on the stage, and their names and deeds are recorded in the course of this chronicle.

W. W.

Fort Hill, New Brighton,  
Staten Island, June 27th, 1881.

*C O N T E N T S.*



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# JEFFERSON THE FIRST.

1728 ?—1807.



*“ First, noble friend,  
Let me embrace thine age ; whose honor cannot  
Be measured or confined.”*

SHAKESPEARE.





## JEFFERSON THE FIRST.

THE founder of the Jefferson Family of Actors was THOMAS JEFFERSON, the son of an English farmer, and he was born at, or near Ripon, Yorkshire, England, about the year 1728, — in the beginning of the reign of George II. Nothing is known of his parents, or of the circumstances of his childhood, and the stories of him that have survived to the present day are meagre and somewhat contradictory. One person, however, who had seen him, lived to our time, and gave an account of the beginning of his stage career. This was the venerable Mr. Drinkwater Meadows, the much respected veteran actor, now deceased,\* who saw Jefferson the First, at Ripon, in 1806, a feeble old man, sitting by the fireside, ill with gout and tended by one of his daughters. Mr. Meadows had journeyed to Ripon to

\* MR. DRINKWATER MEADOWS was long a useful and esteemed actor on the London stage. He was a comedian, and he made his first appearance in London, at Covent Garden, in September, 1821, acting *Scrub*, in "The Beaux' Stratagem." He was the original *Fathom*, in "The Hunchback" (1832). His last appearance on the London stage was made at the Princess's Theatre, in 1862, and he then quietly retired from the profession. He occupied, for a considerable time, the office of Secretary of the Covent Garden Theatrical Fund, discharging its important duties with perfect probity and gentle courtesy. He died, at his residence, Prairie Cottage, Barnes, on Saturday, June 5th, 1869, at about the age of eighty. — W. W.

visit one of the aged actor's sons, Lieut. Frank Jefferson, at one time commander of the royal yacht in Virginia Water, at Windsor; and from him he learned certain particulars of old Thomas Jefferson's life, which he lived to relate to Thomas Jefferson's great-grandson, whom he saw upon the stage as *Rip Van Winkle*, and personally met, in London, in 1865. With this reminiscence the chronicle of the family begins.

According to the narrative of Mr. Meadows, Jefferson the First, when a youth, was a wild fellow, dashing and gay, and capable of any intrepidity. His person was handsome, his bearing free and graceful, his intelligence superior, his temperament merry; he was a frolicsome companion, a capital equestrian, and a general favorite. There presently came a time, to this young man, when his skill in horsemanship, his good spirits, and his excellent faculty for singing a comic song were the means, if not of making his fortune, at least of prescribing his career. The Jacobite rebellion of 1745, — the formidable uprising in the north for Charles Edward Stuart, "the Pretender," — appears to have been the motive to this prosperity; so that, if a biographer may allow himself to take a playful view of a serious subject, it is to the determined ambition of the Stuarts to remount the British throne that the present epoch is indebted for *Rip Van Winkle* on the stage. An important dispatch concerning this insurrection (perhaps the news of Charles Edward's crushing defeat at Culloden) had come to Ripon, and was now to be conveyed to London; and none other than young Thomas Jefferson — who could ride so well, and whose

thriving father could mount him on a thoroughbred steed, for this loyal and patriotic journey — was chosen by fate to be its bearer. He undertook this task, and he accomplished it — through what perils it were idle to conjecture ; but an equestrian trip of two hundred and twenty miles, through wild parts of the kingdom, what with bad roads, highwaymen, hostile papists, and the chances of rough weather, was a serious business.\* It may be imagined that Thomas Jefferson was a man well satisfied with himself and with fortune, when at length his mission had been fulfilled, and he was taking his rest at the ancient White Hart Inn, in the Borough of Southwark.

He had arrived there just in time to grasp the extended hand of a singular good-fortune. On that very night David Garrick, the wonder and delight of London, was feasting with a party of friends in that tavern ; and presently to the merry circle of Roscius in the parlor a laughing servant brought word of the jovial young fellow from the country, who was singing comic songs and telling stories to the less select revellers in the tap-room. An immediate proposition to ask in this pleasant rustic, for a frolic over his pre-supposed awkwardness and bumpkin humor, met with the favor of Garrick's companions, and so it chanced that Thomas Jefferson was invited to sit at the table of David Garrick. Imagination dwells pleasurably on the ensuing scene of festal triumph for the sparkling country lad.

\* " In 1707 it took, in summer one day, in winter nearly two days, to travel from London to Oxford, forty-six miles." — *Haydn's Dictionary*. The ride from Ripon to London could not have been made in less than five or six summer days. — W. W.

He could, it seemed, be entirely at his ease. He sang his songs ; he told his stories ; he hit off his little series of eccentric Yorkshire characters, and he was the bright spirit of the hour. He charmed his new and fastidious acquaintances of the parlor as much as he had charmed his careless, accidental comrades of the tap ; and the fancy that Garrick took for him, on that night, was destined not only to ripen into a lasting friendship, but to mark out and settle his pathway in life. He was not "to keep a farm and carters." He returned no more for a long time to Ripon ; but with Garrick's advice and aid, he adopted the stage and was at once embarked in professional occupation.

There is a romantic air about this narrative which, possibly, implies a fiction ; but such is the story, as transmitted by Mr. Meadows, and so it remains. Another and prosier account says that Jefferson was educated for the bar, and actually began the practice of law ; but very soon, and by a sort of accident, discarded this profession, for the sake of the stage. According to this tale he chanced one day to stroll into a barn in the neighborhood of Ripon, where some wandering players had undertaken to enact Farquhar's comedy of "The Beaux' Stratagem," and there and then volunteered his services, in place of an actor suddenly disabled by illness, to perform *Archer*. His offer was accepted. He had previously acted the part at a private theatrical club, and his success in it on this occasion was so brilliant that he at once determined to renounce the law and adopt the theatre. This legend furthermore states that Garrick, when accosted by the

new comer, promptly bestowed upon him an engagement at Drury Lane, together with his personal friendship, and that Jefferson subsequently for a term of years shared the honors of that stage with its chieftain. The student of theatrical history, however, without reference to the comparative barrenness of existing records of Jefferson's career, remembering what is authentically recorded of Garrick's temperament and habits, will prefer to accept the more rational and pleasing story related on the authority of the veteran of Covent Garden.

Jefferson, it is certain, never at any time in his professional career divided honors with his great leader. He is known to have acted *Horatio*, and also *King Claudius*, to Garrick's *Hamlet*; the *Duke of Buckingham*, to Garrick's *Richard the Third*; *Paris*, to Garrick's *Romeo*; *Col. Britton*, to Garrick's *Don Felix*; and the *Duke of Gloster*, to Garrick's *John Shore*, and this showing indicates the high-water mark of his prominence in Garrick's company. All the same he was "a well-graced actor;" he gained and held a good rank, when rank was hard to gain; and he possessed Garrick's regard much more fully than probably he would have done, had he ever been, or seemed to be, a rival to that illustrious but not magnanimous genius. Of the length of time during which they were professionally associated, there is no positive record. Jefferson seems to have been early captivated by the idea of theatrical management in the provincial towns, and he may have left Garrick's company either as a strolling player or with this other avocation in view. There is an anecdote, treasured by his descendants, that when he

sought that great actor and warm personal friend to say good-bye, as he was setting forth to the rural scene of new labors, Garrick, who had just ended a performance of his renowned character of *Abel Drugger*, in Ben Jonson's comedy of "The Alchemist," took off his wig, after exchanging words of farewell, and threw it to him from the dressing-room, saying, "Take that, my friend, and may it bring you as much good as it has brought me." This relic survived for a long time; was brought to America by Jefferson the Second, passed into the possession of Jefferson the Third, and ultimately was destroyed, together with many other articles of stage wardrobe, which had been entrusted by the latter to the care of Joseph Cowell,\* the comedian, in a fire

\* JOSEPH COWELL. — This actor and writer, from whose reminiscences several extracts are made in this biography, was born at Kent, England, August 7th, 1792, and passed his early days at Torquay, where he saw Lord Nelson, of whom he can find nothing better to say than that he was "a mean-looking little man, but very kind and agreeable to children." Cowell made his first appearance on the stage, at Plymouth, in 1812, as *Belcour*, in Cumberland's comedy of "The West Indian." He afterwards was on the York circuit, — Tate Wilkinson's old ground, — and eventually he became a member of the company at Drury Lane. In 1821 he came to America, under engagement to Stephen Price, for the New York Park Theatre, and he remained in this country till 1844, when he returned to England. He was here again in 1850, and appeared at the Astor Place Opera House; and on April 23d, 1856, at the old Broadway Theatre, he took a farewell benefit and left the stage. His autobiography, entitled "Thirty Years among the Players," was published by the Harpers, in 1844. He finally went back to England with his grand-daughter, Kate Bateman, and died in London, November 14th, 1863, in his seventy-second year. He was famous as *Crack*, in "The Turnpike Gate," — a musical piece, by T. Knight, first acted at Covent Garden, in 1799, — and his portrait, in that character, painted by Neagle, is one of the illustrations of Wemyss's "Acting American Theatre." — W. W.

that consumed the St. Charles Theatre, New Orleans, in 1842.

There is still another version of Thomas Jefferson's choice of a theatrical career, and the details of this are sanctioned by several authorities. This account states that when a youth he was, for a short time, employed in an attorney's office, somewhere in Yorkshire, presumably in Ripon, and that he went to London as an adventurous fugitive. The attorney whom he served had ordered him to prepare for a journey up to the capital, and this to the gay lad was, of course, a joyful prospect; but, to his great disappointment and mortification, on the night before the appointed day for his departure, he was apprised that the plan had been changed, and that the attorney would make the trip himself. Young Jefferson, unsubmissive, and not to be thus defeated of his cherished will, thereupon determined to take "French leave" of his friends, and go to London on his own account. A fortunate chance seemed to favor this expedition. A fine charger had been bought, in the neighborhood of Ripon, for a military magnate named General Fawkes, and Jefferson, aware of his opportunity, offered to ride him to London, and obtained permission to do so. Thus provided, it is said, he rode away from home, and bent his course toward the great city, where he arrived in January, 1746 or '47. On April 7th in the latter year he was a lodger at the Tilt-yard Coffee House, and had the extraordinary experience of being blown up with gunpowder, a quantity of which had been served out to the soldiers who were to guard the unfortunate old Lord Lovat on his way to execution. This was Simon

Fraser, born in 1667, one of the three Scottish lords, adherents of Charles Edward the Pretender, who were beheaded on Tower Hill in 1747. The others were Kilmarnock and Balmerino; and the visitor to the Tower of London still sees the axe and block that were used in this execution. Many lives were lost in the Tilt-yard accident; but that of Jefferson was saved, through the chance intervention of a falling beam, which prevented him from being crushed. A short time after this occurrence he was present in Drury Lane Theatre, at a performance of Sir Robert Howard's comedy of "The Committee" (1665), in which the fascinating Peg Woffington acted *Ruth*; and this siren so captivated his fancy that he resolved to drop all thoughts of any other pursuit than the stage.

It is impossible to speak with absolute precision as to the various and devious steps of Jefferson's professional career. He was a theatrical manager at Richmond, Exeter, Lewes, and Plymouth; he frequently went on strolling expeditions, and he acted at Drury Lane, intermittently, from about 1750 to 1776. Soon after his first meeting with Garrick, he appeared at the Haymarket, in London, as *Horatio*, in "The Fair Penitent." The exact date of that meeting is unknown. Garrick made his great preliminary hit\* in London, at Good-

\* DAVID GARRICK, 1716-1779. — In John Bernard's "Retrospections of the Stage," Vol. II., chapter 6, mention is made of one of the audience that witnessed the first appearance of Garrick in London. This was Philip Lewis, father of the famous English comedian, William T. Lewis. "He was the only man of my acquaintance," says Bernard, "who remembered the *début* of Garrick; and it was when sitting at my



man's Fields Theatre, when he was twenty-five years old, on Oct. 19th, 1741, and he afterwards went over to Dublin; and then he was engaged by Fleetwood, for Drury Lane, where he remained till 1745. That year — the year of the Jacobite insurrection — he was again in Ireland, acting with Thomas Sheridan, the father of the brilliant and famous Richard Brinsley, in the theatre in Smock Alley. But in 1746 he was acting, under the management of Rich, at Covent Garden, and it was not till the winter of 1747 that he became the manager of Drury Lane. Jefferson's meeting with him, probably, occurred early in 1746. The Stuart Rebellion, which it is assumed had sent this young fellow up to London, was still going on, and did not perish till April 16th that year, when it met its death-blow at Culloden. It is likely that, through Garrick's influence, Jefferson was early attached to the London stage; or, he may at first have gone on a country circuit, and afterwards joined the Drury Lane company when Garrick had become its manager, quitting that theatre at a later time to manage on his own account in the provinces. He must soon have learned, as others did, that it was well-nigh impossible, in that epoch at the British capital, for any actor to win a desirable success in face of the table, with Charles Bannister and Merry, he uttered an impromptu I have since heard attributed to others: —

‘ I saw him rising in the east,  
     In all his energetic glows;  
 I saw him sinking in the west  
     In greater splendor than he rose.’ ”

This is queer, both as poetry and grammar; but it is a curiosity. —  
 W. W.

overwhelming ascendancy which Garrick then maintained.

A period of about twelve years of itinerant acting and perhaps of desultory theatrical management is accordingly to be imagined. In 1758 he went to Ireland, and in 1760 he was a member of the Crow St. Theatre, acting with a company which included Barry, Mossop, Woodward, Macklin, Foote, Sowden, Walker, Vernon, Dexter, Heaphy, Mrs. Fitzhenry, Mrs. Kennedy, and Mrs. Dancer. In that year, or a little later, he left Dublin, in order to assume the management of the theatre at Plymouth, with which his name was ever afterwards associated. In 1764, still holding his Plymouth house, he became associated with Mrs. Pitt, in the direction of the theatre at Exeter, and in 1765, conjointly with Josiah Foote, a tradesman of that town, he purchased Mrs. Pitt's interest in the property and renewed the lease; but in 1767 he sold his share of the estate to his partner, Foote, and after that time he seems to have concentrated his attention upon the care of the Plymouth theatre. He managed, indeed, at one or two other places, and he appeared at Drury Lane, his name being occasionally found in the casts of plays that were presented there all along the period from 1751 to 1776. But he never appeared in that theatre after his friend Garrick left it [June 10, 1776]; and after Garrick's death [January 20, 1779], when that resplendent career of only thirty-five years was ended, he seems never to have cared again to associate himself with London theatrical life. Besides, he was now about fifty years of age, with his children growing up around him, and his circum-

stances had assumed a settled character, such as naturally restricted him to the safer fields of unadventurous industry.

The rank of Thomas Jefferson among the actors of his time was, undoubtedly, in the first grade, — setting aside the names of Garrick, Barry, and Mossop as exceptional, and far above their comrades. The dramatic period was a storied one, and only a man of uncommonly brilliant talent could have held a conspicuous position in the shining group of players which then adorned the British stage.\* Theatrical powers and enterprises in those days were much more closely concentrated than they have ever been since then, except, perhaps, in the best period of the Chestnut and the Park, in America, and were subjected to a keener, more thoughtful, and more critically exacting attention, on the part of the public, than they receive, or, generally, are calculated to inspire, at present (1881). The stock companies were few, and they were composed of performers who, for the most part, in the vastly extended theatri-

\* "HENDERSON (1747-1785) was the only legitimate successor to Garrick's throne, — the only attendant genius that could wear his mantle. Though it is difficult to compare the others, owing to the peculiarities of their paths, Powell was best in the Romans and fathers; Holland in the ardent spirits of lovers and champions, the *Hotspurs* and *Chamonts*; and JEFFERSON in the kings and tyrants. Of the four, Powell and Reddish were the cleverest. But Reddish was differently situated; he lived in Garrick's time, and was one of the many stars, in that Augustan era of acting, whose radiance was absorbed in the great luminary's. Powell, Holland, and JEFFERSON were all in the same predicament: Mossop, Barry, and Sheridan were the only ones who rose into notice from a collision with the Roscius; but even their memories are fading." — *John Bernard's "Retrospections of the Stage,"* Vol I., page 15.

cal area, and the vastly increased demand and remuneration for theatrical entertainments, would now be "stars." Jefferson's repute, if not surpassingly brilliant, like that of Garrick, was, nevertheless, the guerdon of a tried, proved, and sterling merit. He ranked with Barry in comedy, — excelling Mossop, Sheridan, and Reddish, — but he was not half so good as Barry in tragedy. Yet his tragedy was accounted equal with that of Macklin, the first great *Shylock* of the British stage; and he must have been strong, indeed, if he could hold his rank against that competitor. The "Thespian Dictionary" (1805), recording, no doubt, the testimony of an eye-witness, says that he "possessed a pleasing countenance, strong expression and compass of voice, and was excellent in declamatory parts." His abilities, obviously, were considerable, and were well trained; and they must have been versatile, too, for the chronicles show that he was sometimes accepted as a substitute for Garrick; that he was even thought to resemble him in appearance; and that he was accounted a competent actor throughout a remarkably wide range of parts. In the course of the twenty-five years, during which he acted at odd intervals in Drury Lane, he was seen in fifty-nine characters, and the list of his performances remains incomplete. These parts, and the plays in which they occur, are here named, with occasional explanatory comment: —

PARTS ACTED BY JEFFERSON THE FIRST.

*Dunelm*, in "Athelstan." Tragedy. By Dr. John Browne, once Bishop of Carlisle. Drury Lane, 1756.

*Belford*, and also *Count Baldwin*, in "The Fatal Marriage,

or the Innocent Adultery." Tragedy. By Thomas Southerne. 1694. Altered by Garrick, and called "Isabella, or the Fatal Marriage." Drury Lane.

*Lyon*, in "The Reprisal, or The Tars of Old England." Farce. By Tobias Smollett, the great novelist. Drury Lane, 1757. Garrick had rejected a poor play by this author, entitled "The Regicide," and Smollett had subsequently satirized him, as *Brayer*, in Mr. Melopyn's story, in "Roderick Random." Garrick's acceptance of this poor farce of "The Tars" may, therefore, be viewed as an act either of magnanimity or prudence. He was exceedingly sensitive to those expressions of opinion — almost always idle, superficial, ignorant, and worthless — which mankind denominates criticism.

*Colonel Lambert*, in "The Hypocrite." This piece is an alteration of Cibber's play of "The Nonjuror" (1718), which, in turn, was based on Molière's "Tartuffe," and was made by Isaac Bickerstaffe, 1768. The chief part in "The Nonjuror" is *Dr. Wolf*, "an English Popish priest" who pretends to be an English churchman. In "The Hypocrite" *Mawworm* is the principal part, and this was acted, with great ability, by Tom Weston. Drury Lane.

*Cubla*, in "Zingis." Tragedy. By Alexander Dow. Drury Lane, 1769.

*Kathel*, in "The Fatal Discovery." Drury Lane, 1769. A weak tragedy by the Rev. John Home, author of "Douglas" — so amusingly described by Thackeray, in the 11th chapter, Book III. of "The Virginians." It is recorded that the Rev. Mr. Home was so unpopular, on political grounds, at the time of the production of this tragedy, that, when the fact of its authorship became known, the malcontents threatened to burn the theatre, if the piece was not withdrawn; and Garrick, accordingly, withdrew it, after the twelfth night.

*Palanede*, in "The Frenchified Lady Never In Paris." Comedy. By Henry Dell. Covent Garden, 1757. This piece is based on plays by Dryden and Cibber.

*Megistus*, in "Zenobia." Tragedy. By Arthur Murphy. Drury Lane, 1768. Adapted from the French of Crébillon.

*Careless*, in "The Committee, or the Faithful Irishman." Comedy. By Sir Robert Howard. 1665.

*Oswald*, in "King Arthur."

*Farvis*, in "The Gamester." Comedy. By Susanna Centlivre. Lincoln's Inn Fields, 1705; Drury Lane, 1758. There is an earlier play, with this title, by James Shirley (1637), which was altered by Garrick, and brought out at Drury Lane, in 1758; and there is a later one, by Edward Moore (1753), in which Mrs. Siddons acted *Mrs. Beverley*, and John Palmer was great as *Stukeley*. Moore is buried in Lambeth churchyard, near the old Palace.

*Trueman*, in "The Twin Rivals." Comedy. By George Farquhar. Drury Lane, 1703.

*Johnson*, in "The Rehearsal." This capital comedy, by George Villiers, second Duke of Buckingham (1627, 1688), was produced at the Theatre Royal, in 1672, and in after years it afforded to Garrick, in the character of *Bayes*, originally *Bilboa*, an opportunity, which he brilliantly improved, for satirical imitation of the noted actors of the time: and "The Rehearsal," as is well known, suggested to Sheridan the admirably humorous farce of "The Critic."

*Cleomenes*, in "Florizel and Perdita." Pastoral Drama, in three acts, altered from Shakespeare's lovely comedy of "A Winter's Tale," by Garrick, and produced at Drury Lane, in 1756.

*Friar John*, in Shakespeare's tragedy of "Romeo and Juliet." This part is now-a-days omitted.

*The Music Master*, in Shakespeare's comedy of "The Taming of the Shrew."

*Sir Tan Tivy*, in "The Male Coquette, or Seventeen Hundred Fifty-seven." Farce. By Garrick. Drury Lane, 1757.

*The Emperor of Germany*, in "The Heroine of the Cave." Tragedy. Begun by Henry Jones, and finished by Paul Hiffernan. Acted, for the benefit of Reddish, March 19, 1774.

*Mirabel*, in "The Way of the World." Comedy. By William Congreve. Drury Lane, 1700. Jefferson acted this part for the benefit of Mrs. Abington, one of whose most intimate

friends he is stated to have been (Victor's "Secret History of the Green Room").

FRANCES BARTON ABINGTON, the brilliant actress, thus associated with the memory of Jefferson the First, remained, to the end of her days, one of the most fascinating of women. She has been amply commemorated in biography. She was born in London, in 1737, and died there, at her house in Pall Mall, in March, 1815. A life-like glimpse of her is given by John Taylor, in his charming "Records of my Life," p. 230; and another by Henry Crabb Robinson, in his "Reminiscences," p. 214. Her maiden name was Frances Barton. She married a musician named Abington, but subsequently left him. Her first appearance was made at the London Haymarket Theatre, in 1755, as *Miranda*, in "The Busybody," and her last public appearance occurred on April 12, 1799. She was accounted a great *Beatrice*, in "Much Ado," and she was the original *Lady Teazle*, in "The School For Scandal,"—a part which she made a fine lady throughout, with no trace of rustic origin. Garrick referred to her as "that most worthless creature, Abington: she is below the thoughts of any honest man. She is as silly as she is false and treacherous." Mrs. Abington is buried in St. James's, Piccadilly.

H. C. Robinson's account of her is comparatively fresh to theatrical readers, and therefore is quoted here:—"June 16, 1811.—Dined at Sergeant Rough's, and met the once celebrated Mrs. Abington. From her present appearance one can hardly suppose she could ever have been otherwise than plain. She herself laughed at her snub-nose; but she is erect, has a large, blue, expressive eye, and an agreeable voice. She spoke of her retirement from the stage as occasioned by the vexations of a theatrical life. She said she should have gone mad, if she had not quitted her profession. She has lost all her professional feelings, and when she goes to the theatre can laugh and cry like a child; but the trouble is too great, and she does not often go.

"It is so much a thing of course that a retired actor should be a *laudator temporis acti*, that I felt unwilling to draw from

her any opinion of her successors. Mrs. Siddons, however, she praised, though not with the warmth of a genuine admirer. She said: "Early in life Mrs. Siddons was anxious to succeed in comedy, and played *Rosalind* before I retired." In speaking of the modern declamation and the too elaborate emphasis given to insignificant words, she said, "That was brought in by them" (the Kembles). She spoke with admiration of the Covent Garden horses, and I have no doubt that her praise was meant to have the effect of satire.

"Of all the present actors Murray most resembles Garrick. She spoke of Barry with great warmth. He was a nightingale. Such a voice was never heard. He confined himself to characters of great tenderness and sweetness, such as *Romeo*. She admitted the infinite superiority of Garrick, in genius. His excellence lay in the bursts and quick transitions of passion, and in the variety and universality of his genius. Mrs. Abington would not have led me to suppose she had been on the stage, by either her manner or the substance of her conversation. She speaks with the ease of a person used to good society, rather than with the assurance of one whose business it was to imitate that ease."

*Col. Britton*, in "The Wonder." Comedy. By Susanna Centlivre. Drury Lane, 1713-14.

*Mercury*, in "Amphytrion." This piece is from the Latin, of Titus Maccius Plautus. It was adapted by Molière, and afterwards by Dryden. An alteration of Dryden's piece, made by Dr. Hawkesworth, at Garrick's request, was produced at Drury Lane, in 1756.

*Blandford*, in "The Royal Slave." Tragi-comedy. By William Cartwright, 1639. First acted in 1636, at Oxford, before Charles I.

*Lord Morelove*, in "The Careless Husband." Theatre Royal, 1705. This is Colley Cibber's most polished comedy, and by some judges is considered his best. *Lady Betty Modish* occurs in it,—in which part Mrs. Oldfield "excellently acted an agreeably gay woman of quality, a little too conscious of her natural attractions." *Lord Morelove* is her devoted lover.



*Careless*, in "The Double Gallant, or The Sick Lady's Cure." Comedy. By Colley Cibber. Haymarket, 1707.

*Velasco*, in "Alonzo," another bad tragedy by the Rev. John Home. Drury Lane, 1773.

*Colonel Rivers*, in "False Delicacy," a once famous comedy, by Hugh Kelly. Drury Lane, 1768. Jefferson acted this for his own benefit, in 1773.

*Don Frederick*, and also *Don John*, in "The Chances."—Comedy. By Beaumont and Fletcher, 1647. Altered by the Duke of Buckingham, 1682. Altered by Garrick (1773), who acted *Don John*. Drury Lane.

*The Earl of Devon*, in "Alfred." Tragedy. By David Mallet: altered by Garrick. Drury Lane, 1773.

*Gloster*, in "Jane Shore." Tragedy. By Nicholas Rowe. Drury Lane, 1713. In 1772 Mrs. Canning, — mother of the great statesman, George Canning (1770-1827), then a child of two years, — made her first appearance on the stage, acting *Jane Shore*, in this piece. Garrick acted *Shore*. An allusion to this incident occurs in Bernard's "Retrospections" (Vol. I. p. 13), as follows: "At Drury Lane I remember seeing 'Jane Shore,' on the evening that Mrs. Canning, the widow of an eminent counsellor, made her *début*, as the heroine. She was patronized by numerous persons of distinction, and the house was very favorable towards her. But, independently of the personal interest which attended her attempt, Mrs. Canning put forth claims upon the approbation of the critical. One thing, however, must be admitted; she was wonderfully well supported. Garrick was the *Hastings*, and Reddish (her future husband), the *Dumont*. I little thought as I sat in the pit that night, an ardent boy of sixteen, that I then beheld the lady who was destined, at some fifteen years' distance, to become the leading feature in a company of my own; nor that in the *Gloster* of the night, — admirably acted by JEFFERSON, — I beheld my partner in that management. (Plymouth)."

*Captain Worthy*, in "The Fair Quaker, or The Humours of the Navy." Comedy. By Charles Shadwell, 1710: altered by Captain Edward Thompson. Drury Lane, 1773.

*Sunderland*, in "the Note of Hand, or A Trip to Newmarket." Farce. By Richard Cumberland. Drury Lane, 1774.

*Goodwin*, in "The Brothers." Tragedy. By Dr. Edward Young, author of "Night Thoughts." Drury Lane, 1753.

*Jacques*, in Shakespeare's comedy of "As You Like It."

*Clytus*, in "Alexander the Great," altered from Nathaniel Lee's tragedy of "The Rival Queens, or The Death of Alexander the Great." Theatre Royal, 1677. Produced at both Covent Garden and Drury Lane, 1770. *Roxana* and *Statira* are in this play. Revived at Drury Lane, 1795. The author, a brilliant genius, died, at thirty-five, in 1691 or 1692, shortly after being released from Bedlam. He was a lunatic.

*Sir Epicure Mammon*, in "The Alchemist." This piece was an alteration of Ben Jonson's comedy. Garrick acted *Abel Drugger*, and was famously good in the character. A remarkably fine painting of Garrick as *Abel Drugger* is in the collection of Jefferson the Fourth, at Hohokus, New Jersey. Garrick's performance of *Abel Drugger* was so good that an infatuated young lady, who had begun matrimonial negotiations with him, became disgusted, and abandoned her project; while a gentleman from Lichfield, who had brought from Garrick's brother a letter of introduction to the great actor, would not deliver it, after seeing this impersonation — so great was his contempt for the person he then saw.

Garrick's acting of this part is described as follows: "*Abel Drugger's* first appearance would disconcert the muscular economy of the wisest. His attitude, his dread of offending the doctor, his saying nothing, his gradual stealing in further and further, his impatience to be introduced, his joy to his friend *Face*, are imitable by none. When he first opens his mouth the features of his face seem, as it were, to drop upon his tongue; it is all caution — it is timorous, stammering, and inexpressible. When he stands under the conjuror, to have his features examined, his teeth, his beard, his little finger, his awkward simplicity, and his concern, mixed with hope, and fear, and joy, and avarice, and good nature, are beyond painting." — *Lichtenberg*, translated by Tom Taylor.

*Leonato*, in Shakespeare's comedy of "Much Ado About Nothing."

*Heartfree*, in "The Provoked Wife." Comedy. By Sir John Vanbrugh. Lincoln's Inn Fields, 1697. Never acted now, and seldom read. Quin was distinguished in it, as *Sir John Brute*.

*Littlestock*, in "The Gamesters," a comedy by Garrick, 1758, altered from "The Gamester," by James Shirley, 1637.

*Lord Trinket*, in "The Jealous Wife," that well known and still admired comedy, by George Colman. Drury Lane, 1761.

*Dolabella*, in "All For Love, or The World Well Lost," — the tragedy in which Dryden gave his imitation of Shakespeare's "Antony and Cleopatra," and which he said was the only one of his plays that he had written for himself. Theatre Royal, 1678. Dr. Johnson remarks of this play that the author, "by admitting the romantic omnipotence of love, has recommended as laudable and worthy of imitation that conduct which through all ages the good have censured as vicious, and the bad despised as foolish."

*Lovemore*, in "The Way to Keep Him," a three-act comedy by Arthur Murphy. Drury Lane, 1760. Jefferson acted this for his own benefit, in 1771.

*The Duke Orsino*, in Shakespeare's comedy of "Twelfth Night."

*King Claudius*, in "Hamlet" — the Melancholy Dane being acted by Garrick.

*Aubrey*, in "The Fashionable Lover," a comedy by Richard Cumberland. Drury Lane. 1772.

*Iachimo*, and also *Cloten*, in Shakespeare's tragedy of "Cymbeline," altered by Garrick. 1761.

*Mathusius*, in "Tamanthes."

*Horatio*, in "The Fair Penitent." Tragedy. By Nicholas Rowe. Lincoln's Inn Fields, 1703.

*Balance* in "The Recruiting Officer" — one of the finest comedies of Farquhar. Drury Lane, 1705. The scene is Shrewsbury, one of the most interesting old towns in England. Farquhar himself was once a recruiting officer there, and he is thought to

have drawn his own character, in that of *Captain Plume*. His *Justice Balance* was designed as a compliment to a worthy gentleman, resident in that neighborhood, — Mr. Berkely, then recorder of Shrewsbury. Jefferson acted *Balance*, on occasions of his own benefit, in 1775 and 1776.

*Tullius Hostilius*, in "The Roman Father." Drury Lane, 1750. This is a tragedy by William Whitehead, who succeeded Cibber, as Poet-Laureate, in 1757. It is based on the Roman story of the Horatii and the Curiatii, treated in "Les Horaces," by Corneille, and made immortal by Rachel.

*Vainlove*, in "The Old Bachelor." Comedy. By William Congreve (his first piece). Theatre Royal, 1693.

*Fairfield*, in "The Man of the Mill." 1765. This was a burlesque tragical opera, written by "Signor Squallini," in travesty of "The Maid of the Mill," by Isaac Bickerstaffe, — a comic opera, on the subject of Samuel Richardson's novel of "Pamela." Covent Garden, 1765.

*Carlos*, in "The Revenge," a tragedy, by Dr. Edward Young, author of "Night Thoughts." Drury Lane, 1721.

*Gratiano*, in Shakespeare's comedy of "The Merchant of Venice."

*Siffredi*, in "Tancred and Sigismunda." Tragedy. By James Thomson, author of "The Seasons." The plot of this piece is found in "Gil Blas." Drury Lane, 1745.

*Myrtle*, in "The Corsican Lovers."

*The Duke of Buckingham*, in Cibber's alteration of Shakespeare's tragedy of "Richard the Third." Drury Lane, 1700.

This array represents, of course, but a small part of his professional labor and achievement. On the provincial stage, and when he had become a manager, he acted everything, from *Hamlet* to the *Bleeding Soldier*, and thus emphatically was one who ran

"Through each mood of the lyre and was master of all."

An indication of the professional rank of Jefferson the First — and also of that of his wife, who is elsewhere

described— occurs in a Scale of the Merits of the Performers on the Dublin Stage, about the year 1760–63. This document was printed in a letter signed “Theatricus,” published in the “London Chronicle,” Vol. XV., and quoted in Malcolm’s “Anecdotes of the Manners and Customs of London, during the Eighteenth Century,” Vol. II. p. 247.

MEN.	<i>Tragedy.</i>	<i>Comedy.</i>		WOMEN.	<i>Tragedy.</i>	<i>Comedy.</i>
Mr. Barry . . .	20	10		Mrs. Dancer. . .	14	16
“ Mossop . . .	15	6		“ Fitz Henry . .	14	6
“ Sheridan . . .	15	6		“ Abington . . .	0	18
“ Macklin . . .	8	15		“ Hamilton . . .	10	12
“ Sowdon . . .	13	12		“ Kennedy . . .	8	10
“ Dexter . . .	10	12		“ Kelf . . .	8	10
“ T. Barry . . .	10	8		“ Barry . . .	8	10
“ Ryder . . .	6	12		“ JEFFERSON . .	6	8
“ Stamper . . .	0	12		“ Ambrose . . .	0	8
“ Sparks . . .	0	12		“ Mahon . . .	0	6
“ JEFFERSON . .	8	10		“ Roach . . .	0	6
“ Heaphy . . .	6	8		“ Parsons . . .	0	6
“ Reddish . . .	6	8				
“ Walker . . .	0	8				
“ Glover . . .	4	8				
“ Mahon . . .	4	6				

A reprint of one of the Drury Lane play-bills of Jefferson’s time will not be inappropriate here. It is given from an original, and is a reduced fac-simile. Almost every name in it was famous. The Mrs. Pritchard was Dr. Johnson’s “inspired idiot,” the greatest *Lady Macbeth* of the eighteenth century. The Mrs. Davies was the wife of Tom Davies, actor, author, and bookseller, the man who introduced Boswell to Dr. Johnson. Her beauty is commemorated in a couplet by Churchill, and she died in the almshouse. Woodward was fine as *Mercutio* and *Touchstone*, and was deemed the model of all grace. The Miss Macklin was Maria, daughter of the great *Shylock*.

Theatre Royal in *Drury-Lane*,

This present *Wednesday*, being the 24th of *October*,  
Will be *Revived* a COMEDY, call'd

The OLD BATCHELOR.

*Fondlewife* by Mr. FOOTE,

*Bellmour* by Mr. PALMER,

*Sharper* by Mr. HAVARD,

*Vainlove* by Mr. JEFFERSON,

*Heartwell* by Mr. BERRY,

Sir *Joseph Wittol* Mr. WOODWARD,

*Noll Bluffe* by Mr. YATES,

*Setter* by Mr. BLAKES,

*Belinda* by Miss HAUGHTON,

*Araminta* by Mrs. DAVIES,

*Sylvia* by Mrs. COWPER,

*Lucy* by Mrs. BENNET,

*Latitia* by Mrs. PRITCHARD.

In Act III. a *DANCE* proper to the Play, by  
Monf. *GERARD*, and Mad. *LUSSANT*.

To which will be added a COMEDY in Two Acts, call'd

The Englishman in PARIS.

*Buck* by Mr. FOOTE,

*Lucinda* by Miss MACKLIN,

(*Being the Third Time of her appearing upon that STAGE.*)

With a NEW Occasional PROLOGUE,  
and the ORIGINAL EPILOGUE.

Boxes 5s. Pit 3s. First Gallery 2s. Upper Gallery 1s.

PLACES for the Boxes to be had of Mr. VARNÉY, at the Stage-door of the Theatre.

† *No Persons to be admitted behind the Scenes, nor any Money to be returned after the Curtain is drawn up.* Vivat REX.

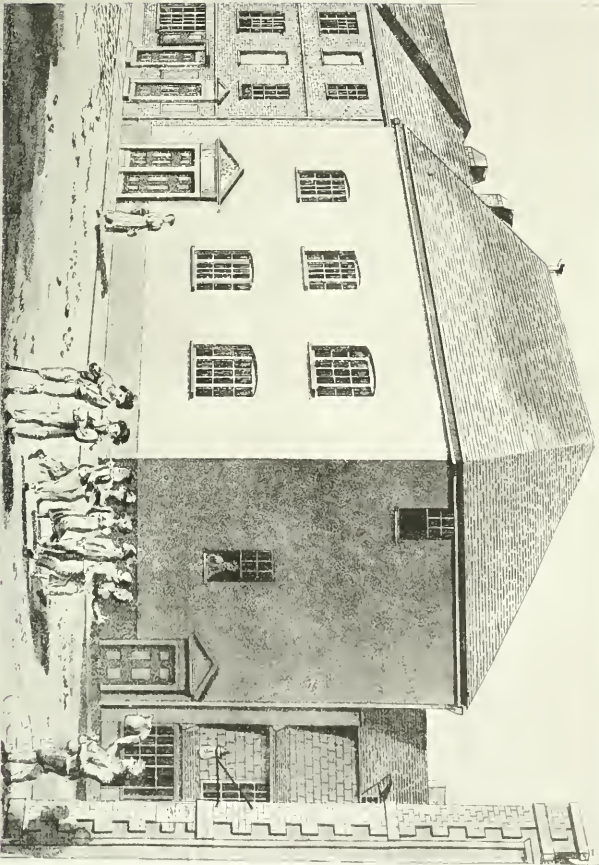
Jefferson the First was twice married. His first wife was a Miss May, daughter of a gentleman connected with the British Navy, and, according to Gilliland's "Dramatic Mirror," he agreed, in marrying her, to forfeit £500 to her father, in case she should ever appear upon the stage. This was at the town of Lewes, where Jefferson acted for two seasons, under the name of Burton, in the dramatic company of a manager named Williams. A number of the ladies of that place, on a subsequent occasion, wished that Mrs. Jefferson should appear in a dramatic performance under their patronage; and, finding Mr. May's bond an obstacle to their desire, they actually succeeded in persuading him to annul it. Mrs. Jefferson thereupon acted *Lady Charlotte*, in Sir Richard Steele's comedy of "The Funeral" (1702). "The ladies," says the "Mirror," "provided the females of the company with dresses for the piece, and it was played three nights, each person's share amounting to six guineas." The first appearance of this actress on the London stage was made at Drury Lane, October 6th, 1753, as *Anne Bullen*.

Mrs. Jefferson was a beautiful woman, and of a lovely disposition, and that part of the married life of Jefferson the First which was passed in her society was serenely happy. She bore him two sons, — John and Joseph. The former became a clergyman of the Church of England, and went as a missionary to China, where he was immediately murdered by persons who differed with him in religious opinion. In Ryley's "Itinerant," (1808), a mention is made of John Jefferson, a son of Thomas, who, it is said, "was very tall, very slim, very

sallow, and a very poor actor” ; and it is further stated that he was of a religious turn of mind, and was called “The Parson.” This may have been the pious gentleman who “disagreed” with the savages. The latter son (Jefferson the Second) became an actor, and, after a brief career in England, emigrated to America, and established the family in this country. The mother of these boys, whenever named in old theatrical chronicles, is named not merely with honor and affection, but with a certain evident wonder that so much beauty could coexist with so much goodness. Even her death bore witness to the sunshine of her nature ; for she died of laughter. Tom Davies, in his “Life of Garrick,” records this incident, and prettily describes the heroine of this comical disaster : —

“*Britannia* was represented by Mrs. Jefferson, the most complete figure, in beauty of countenance and symmetry of form I ever beheld. This good woman — for she was as virtuous as fair — was so unaffected and simple in her behavior that she knew not her power of charming. Her beautiful figure and majestic step, in the character of *Anne Bullen*, drew the admiration of all who saw her. She was very tall, and had she been happy in ability to represent characters of consequence, she would have been an excellent partner in tragedy for Mr. Barry. In the vicissitudes of itinerant acting she had been often reduced, from the small number of players in the company she belonged to, to disguise her lovely form and to assume parts very unsuitable to so delicate a creature. When she was asked what characters she excelled in most, she innocently replied,





PLIMOUTH.

Engraved by J. H. Stanger from a drawing by J. H. Stanger.



“old men in comedy,” — meaning such parts as *Fondlewife*, in “The Old Bachelor,” and *Sir Jealous Traffic*, in “The Busybody.” She died suddenly at Plymouth as she was looking at a dance that was practising for the night’s representation. In the midst of a hearty laugh she was seized with a sudden pain, and expired in the arms of Mr. Moody, who happened to stand by, and saved her from falling on the ground.” This is said to have occurred on the 18th of July, 1766.

It is a traditional remembrance in the Jefferson family that the proximate cause of this catastrophe was, in fact, a rehearsal of *Dicky Gossip*, by Edward Shuter, who had come from London to play at the Plymouth Theatre. This comedian, the original representative of *Mr. Hardcastle*, in “She Stoops to Conquer,” and of *Sir Anthony Absolute*, in “The Rivals,” was thought by Garrick to be the greatest comic genius of his time. Shuter died in 1776. “I remember him as *Justice Woodcock*, *Scrub*, *Peachum*, and *Sir Francis Gripe*. . . His acting was a compound of truth, simplicity, and luxuriant humor. Never was an actor more popular than Shuter.” — *John Taylor’s “Records of my Life.”* “He was more bewildered in his brain by wishing to acquire imaginary grace, than by all his drinking: like *Marworm*, he believed he had a call.” — *Tate Wilkinson*. Shuter was a devout Methodist, and a fine *Falstaff*. The part of *Britannia*, mentioned by Davies as allotted to Mrs. Jefferson, occurs in a masque with that name, written by David Mallet, and first produced at Drury Lane in 1755. The music was composed by

Dr. Arne. A comic prologue to this piece, written by Mallet and Garrick, and spoken by the latter, made a brilliant hit, the idea being a tipsy sailor reading a play bill, with allusions to war with the French. "The Old Bachelor" is the earliest of Congreve's comedies, (1693), and "The Busybody," still occasionally acted, is one of Susanna Centlivre's (1709). Mrs. Jefferson is mentioned by Geneste, as having played *Mrs. Fainall*, in Congreve's comedy of "The Way of the World" (1700), at Drury Lane, on March 15th, 1774, for the benefit of Mrs. Abington. Her attributes and rank as an actress may be deduced from these facts.

There is a discrepancy of dates bearing on the maternity of Jefferson the Second, which should be stated here. The death of the first Mrs. Thomas Jefferson is said by one authority to have occurred in 1766; by another, in 1768. The birth of Jefferson the Second is assigned to either 1774 or 1776. Accordingly he could not have been the son of his father's first wife. Yet it is known that he had a step-mother: one cause of his leaving home and emigrating to America, indeed, was his dissatisfaction with his father's matrimonial alliance: and there is no record that Jefferson the First was ever married more than twice. It would be irksome to abandon the belief that the mirth-making race of Jefferson has descended from the lovely lady who died of laughter on the Plymouth stage; but it seems obvious from this presentation of the records that either the date of her death or of the younger Jefferson's birth has been incorrectly stated, or that Jefferson the First in reality had three wives, and that Jefferson the Second

was the son of the second of them. One account of him says that he was born literally on the stage, and that his mother died shortly afterwards. It is a coincidence, bearing on this question of descent, that Jefferson the Fourth (Rip Van Winkle) suffers excruciating agony at the base of the brain, from any inordinate laughter into which he may be impelled.

Tate Wilkinson, in his agreeable "Memoirs of His Own Life" (1790), a work containing several instructive allusions to Jefferson the First, pays a passing tribute to the first Mrs. Jefferson, when referring to the Exeter episode of Jefferson's career as a manager: "Early in December, 1764, I set off for Exeter, where Mr. Jefferson, my old friend and acquaintance in Dublin and London, was then become the manager, and everything then promised most flatteringly that he would soon make a fortune. But the substance is often changed for a shadow, nor are managers' gains so easily amassed as the public can gather it for them. His invitation had double allurements: first, novelty, which was ever prevalent; and next, to see so pleasant and friendly a man as he had ever proved to me. I joined him and his new troop. Mr. Jefferson was at that time endeavoring — not without encouragement — to bring that theatre into a regular and established reputation. He had engaged Mr. Reddish\* and many other good performers. Mrs. Jefferson, his first wife,

\* SAMUEL REDDISH. — He was born in 1740, became insane in 1779, and died in 1785 in an asylum, at York. John Taylor, who saw and knew him, records that he chiefly distinguished himself in the characters — in Shakespeare — of *Edgar*, *Posthumus*, and *Henry the Sixth*. — W. W.

was then living. She had one of the best dispositions that ever harbored in a human breast ; and, more extraordinary, joined to that meekness, she was one of the most elegant women ever beheld."

Jefferson's second (or third) wife was a Miss Wood, sister to a public singer of that name, then somewhat distinguished in London. She was a worthy lady, though less amiable than her predecessor, and unpropitious toward her step-son. She did not attempt the stage. The children of this union were two sons, Frank and George, and two daughters, Frances and Elizabeth. Frank has previously been mentioned, as at one time commander of the royal yacht in Virginia Water, at Windsor. George became an actor, and a respectably good one ; and he also had talent as a painter. It is said that a titled lady, resident near Ripon, established in her manor-house a small gallery of his works, and regularly bought everything that he painted, — binding him, by contract, not to sell his productions to any other person. Elizabeth died in youth. Frances was married to Mr. Samuel Butler, manager of the Harrowgate, Beverley, and Richmond Theatres, Yorkshire ; and in after time was herself known upon the stage, both as manager and actress. Mr. F. C. Wemyss, when a youth of eighteen, joined Mrs. Butler's dramatic company (April 12th, 1815) at Kendal, in Westmoreland ; and he records, in his "Theatrical Biography," that he there was introduced by the lady to Mr. George Jefferson, her brother, who was stage manager. This branch of the Jefferson family, however, has contributed nothing of permanent importance to the stage. A passing reference,

though, should be made to the professional career of Mr. Samuel Butler, son of the Mr. and Mrs. Samuel Butler above mentioned, grandson of Jefferson the First, and nephew of Jefferson the Second. This actor appeared at the Bowery Theatre, New York, on December 14th, 1831, as *Coriolanus*, and subsequently he played *Virginus*, and other parts, but he did not attract much attention. On November 4th, 1841, he came forward at the Park Theatre, as *Hamlet*, and on November 9th acted *Walder*, in "Walder, the Avenger." Ireland refers to him and says: "Handsome in person, graceful in action, and correct in elocution, he still lacked the inspiration necessary to rank him as an artist of the first class." His wife, who accompanied him, is mentioned as having surpassed him in public favor, — acting *Louisa*, in "The Dead Shot," and also *Gil Blas*. Mr. and Mrs. Butler returned to England, and both are now dead.

Jefferson the First had a long career. He was on the stage from about 1746 to almost the day of his death, in 1807, — a period of sixty years. At first a rover, he saw many parts of the kingdom, and became a favorite in the theatrical circles of many communities. He then settled, as the reader has seen, into the steady groove of theatrical management, and there remained till the last. His most prosperous days were those that he passed at Plymouth, where it is singular to consider he was established quite by chance. He had been asked to come there as manager of the Plymouth Theatre, for a salary and one-third of the profits, and he agreed to come, on condition that the interior of the theatre should be renovated. This was promised, and he there-

upon sent forward carpenters and painters, from the theatre at Dublin, where he happened to be acting, to do this work. Before these artisans reached Plymouth the owner of the theatre, a Mr. Kerby, had died; nevertheless they were permitted by his representative to proceed in their task. Jefferson soon followed with his theatrical company, but on arriving was much astonished to learn that all the building materials used by his mechanics had been supplied on the credit of his own name, which was well known and highly respected, and that he now already owed £261 to the tradespeople of the town. The heir-at-law refused to assume this debt, or undertake any responsibility in the matter; and, thus hampered, Jefferson determined to secure a lease of the theatre, — buying its scenery and wardrobe, — and to make Plymouth his permanent residence. This project was fulfilled. He remained the sole proprietor till 1770, when he sold one-third interest to the Mr. Foote, of Exeter, with whom, in the meantime, he had been associated in the ownership of the theatre at that town, and another third to a Mr. Wolfe, of Pynn. This partnership lasted till 1784, when, upon the death of Foote, Jefferson inherited half his share, and Wolfe the other half, in trust. Three years later, in the winter of 1787. John Bernard\*

\* JOHN BERNARD. — This actor, famous in his day for the perfection of his dry humor and finished manners, and equally excellent in the lines of acting typified by *Lord Ogleby* and *Dashwold*, was born at Portsmouth, England, in 1756. He went on the stage in 1774 and left it in 1820. After a time of provincial tribulation, he succeeded in winning a good rank on the London stage, and was long a favorite at Covent Garden. Wignell engaged him to come to Philadelphia in 1797, and he



purchased from Jefferson a third interest in the Plymouth Theatre, for £400, and thereafter Jefferson, Bernard, and Wolfe were partners in its management, till the season of 1795-96, when Bernard sold his share, (apparently to another Mr. Foote,) and emigrated to America. Jefferson, a great sufferer from gout, was now become very infirm, — so that he had to be helped in and out from house to theatre, — and he did not long retain his Plymouth property, after Bernard's departure, but sold it for the consideration of an annual benefit, clear of expenses, as long as he should live. This contract was fulfilled, and the veteran received a testimonial each year till his death.\* He derived support, also, as an annuitant from "The Covent Garden Theatrical Fund," of which he had long been a member. His last days, notwithstanding illness and trouble, were marked by resignation and cheerfulness. He was an entertaining companion, and always in good

was there connected with the Chestnut Street Theatre until 1803, when he removed to Boston, where he remained three years. In 1807 he appeared at the New York Park, and he was last seen in New York in 1813 at the Commonwealth Theatre, corner of Broadway and White street. He ultimately returned to England, and died in London, November 29th, 1828, aged seventy-two. His "Retrospections of the Stage," edited by his son William Bayle Bernard, is a charming book, and indeed one of the best contributions that have ever been made to the history of the English stage. He left papers, also, from which his son compiled and edited "Early Days of the American Stage," published in Tallis's "Dramatic Magazine" (December 1850, *et seq.*). Bayle Bernard died in London, August 9th, 1875. He was the author of many plays, notably of two versions of "Rip Van Winkle." — W. W.

\* "JEFFERSON'S benefit (at Plymouth) is always well and fashionably attended, and we are happy to add the last two years have been particularly lucrative." — *Gilliland's Dramatic Mirror*.

spirits. His last appearance on the stage was made in Aaron Hill's tragedy of "Zara," as the aged, dying monarch, *Lusignan*, a character whom he represented, seated in a chair. Wood mentions this incident, in his "Personal Recollections," and refers to an acquaintance of his, who was present on this night and witnessed the ceremony of Jefferson's final retirement. The tragedy of "Zara," produced at Drury Lane in 1736, was borrowed from Voltaire's "Zaire." At the time of his death, which speedily followed his farewell, Jefferson was at Ripon, on a visit to the home of his daughter Frances (Mrs. Butler), and it was there that he was seen by Mr. Drinkwater Meadows. His residence in Plymouth was a house adjoining the theatre, and a view of these premises, taken from James Winston's "Theatric Tourist," is one of the illustrations of this biography. Winston directs attention to the comedian's bedroom window, which, he says, is an object in this print. It was in this theatre that the first Mrs. Jefferson died, and it was in this house, no doubt, that Jefferson the Second was born, who first made the name conspicuous in American theatrical history.

In Bernard's first season with Jefferson (1787) at Plymouth, the dramatic company, he says, was "more select than numerous. Jefferson, in the old men, serious and comic, was a host. Wolfe, my other partner, was a respectable actor, and Mrs. Bernard and myself were established favorites from the metropolis. Among the corps was a Mr. Prigmore," — who afterwards came to America. The same sprightly writer describes, in a most amusing strain, the average audience with which

the actors at the Plymouth Theatre were favored :—  
“Sailors in general, I believe, are very fond of play-houses. This may be partly because they find their ships work-houses, and partly because the former are the readiest places of amusement they can visit when ashore. I remember, on my first trip to Plymouth, I was rather startled at observing the effect which acting took on them, as also their mode of conducting themselves during a performance. It was a common occurrence, when no officers were present, for a tar in the gallery, who observed a messmate in the pit that he wished to address, to sling himself over and descend by the pillars, treading on every stray finger and bill in his way. When his communication was over, and before an officer could seize him, up again he went like a cat, and was speedily anchored alongside of ‘Bet, sweet Blossom.’ The pit they called the hold; the gallery, up aloft, or the main-top landing; the boxes the cabin, and the stage the quarter-deck. Every General and gentleman they saluted as a skipper; every soldier was a jolly, or lobster; and the varieties of old and young men who were not in command they collectively designated swabs. Jefferson, being the eldest, was a Rear-Admiral, and I was a Commodore.”

The merry temperament of Jefferson and the drifting kind of life that he led, in common with his comrades of the buskin, in “the good old times,” are pleasingly suggested in another extract from the same book. This anecdote, as showing what manner of man old Thomas Jefferson was, seems worth “a whole history” in the way of description :—

“On arriving at Plymouth (1791) I found, to my great surprise, the company collected, but no preparations for the opening of the theatre. Wolfe and Jefferson were away, on one of their temporary schemes, and their precise point of destination I could not ascertain, till Jefferson came over from the little town of Lostwithiel, bringing with him the pleasing intelligence that the result of the speculation had placed all our scenery and wardrobe in jeopardy. I agreed to go back with him and play for his benefit, taking with me our singer, a very pleasant fellow, of the name of West.

“On crossing the ferry we bought a quantity of prawns, which we agreed to reserve for a snack at an inn, where Jefferson said there was some of the finest ale in the country. West and myself, however, could not resist our propensities towards a dozen of the prawns, which, lying at the top, happened to be the largest, in the manner of pottled strawberries, to cover a hundred small ones. Coming to a hill, West and I jumped out of the coach, leaving Jefferson to take care of the fish. We had just reached the summit when we heard a great bawling behind us, and looking round perceived the coach standing still at the foot of the ascent, and Jefferson leaning out of the window and waving his hand. Imagining some accident had happened, down we both ran, at our utmost speed, and inquired the matter. Jefferson held up the handkerchief of diminutive prawns to our view, and replied, ‘I wished to know if you would n’t like a few of the large ones.’ There was so much pleasantry in this reproof that we could only look in each other’s face, laugh, and toil up the hill again.”

Ryley's "Itinerant" \* gives a couple of anecdotes of old Thomas Jefferson which here will not be misplaced : "Tom Blanchard came to play a few nights, and with him Jefferson of Exeter. During their stay we received an invitation to perform "The School for Scandal" and "An Agreeable Surprise," at Torr Abbey, on some grand public occasion which now slips my memory. Three chaises conveyed the major part of the company. Jefferson rode his own horse, and I walked, with my dogs and gun. During the journey, we thought of nothing but British hospitality and good cheer. Rich wines and fat venison were descanted upon with epicurean volubility : when, behold, we were shown into a cold, comfortless servants' hall, with a stone floor. Jefferson, who was a martyr to the gout, looked around him with disgust ; and when the servant unfeelingly inquired whether we *chose* any dinner, he replied : ' Tell your master, friend, that after his death he had better have a bad epitaph than the players' ill report while he lives.' So saying he remounted his horse, and left us to do the play as well as we could without him." This rebuke had a good effect, for the butler soon made his appearance with an apology, and the players received courteous entertainment during their stay at Torr Abbey.

Another anecdote, told by Ryley, has been illustrated

\* SAMUEL WILLIAM RYLEY, born 1755, died 1837. — He wrote a musical farce, called "The Civilian, or Farmer Turned Footman" (1792), a comic opera on the subject of Smollett's novel of "Roderick Random" (1793), and a monologue entertainment entitled "New Brooms," which contains a number of songs. "The Itinerant, or Genuine Memoirs of an Actor," was published in 1808. — W. W.

with an etching by Cruickshank, published in "The Humorist": "The last night of Jefferson's engagement, he played *Hamlet*, for his own benefit; and Tom Blanchard, ever accommodating, agreed to double *Guildenstern* with the *Grave-Digger*. When *Hamlet* called for 'the recorders,' Blanchard, who delighted in a joke, instead of a flute brought on a bassoon used in the orchestra. Jefferson, after composing his countenance, which the sight of this instrument had considerably discomposed, went on with the scene: —

"H. Will you play upon this pipe?

"G. My lord, I cannot.

"H. I pray you.

"G. Believe me, I cannot.

"H. I do beseech you.

"G. Well, my lord, since you are so very pressing, I will do my best.

"Tom, who was a good musician, immediately struck up 'Lady Coventry's Minuet,' and went through the whole strain — which finished the scene; for *Hamlet* had not another word to say for himself."

Bernard speaks of Benjamin Haydon, father of the painter,\* as a resident of Plymouth, in those old days,

\* BENJAMIN ROBERT HAYDON, born 1786, died 1846. — Bernard, when at Plymouth, often dined with the elder Haydon, and he relates this anecdote of the younger: "His son, the present artist of celebrity, a spirited, intelligent little fellow about ten years of age, used to listen to my songs, and laugh heartily at my jokes, whenever I dined at his father's. One evening I was playing *Sharp*, in "The Lying Valet," when he and my friend Benjamin were in the stage-box; and, on my repeating the words, 'I have had nothing to eat, since last Monday was a fortnight,' little Haydon exclaimed, in a tone audible to the whole house, 'What a whopper! Why, you dined at my father's house this after-

and as his friend and agent. Mr. Haydon was in the habit of meeting Jefferson and Wolfe, and consulting with them on the business of the theatre, and regularly communicating with Bernard in London.

The old theatrical chronicles are not very communicative with reference to Jefferson, and hence it is not possible to embellish this narrative with many incidents of his career or many traits of his character. His life seems to have been simple, unostentatious, industrious, and kindly; but, although he was well known, he never occupied a place of great prominence in the public eye or in the records of his time. It was a time, in theatrical annals, of varied and brilliant activity. The old story — so often told — of Garrick's sudden dethronement of the classic style of acting, makes its background. It was the time of Woffington, Weston, Foote, Macklin, Henderson, Bellamy, King, Mossop, Shuter, Woodward, Yates, Mrs. Pritchard, and Barry. Cibber, with the traditions of the age of Queen Anne, was just passing from the scene, while Quin,\* with his Roman dig-

noon.' It was on this occasion, I believe, Mr. B. R. Haydon first attracted the notice of the public." — "The Lying Valet" is a comedy by David Garrick, first produced at Goodman's Fields Theatre, in 1741, and afterwards acted at Drury Lane. — W. W.

\* JAMES QUIN, 1693-1766. — The greatest *Falstaff* of the 18th century, and a man of sturdy intellect, imperious character, and superb wit. "I can only recommend a man who wants to see a character perfectly played to see Quin in *Falstaff*." — *Foote*. "His sentiments, though hid under the rough manner he had assumed, would have done honor to *Cato*." — *George Anne Bellamy*. One of his intimates was James Thomson, the poet, who wrote of him as follows, in "The Castle of Indolence," Canto I., stanza 67: —

"Here whilom lagged the *Esopus* of the age:  
But called by fame, in soul yprickéd deep,

nity and pompous declamation, was soon to follow. Sheridan was writing his comedies, and the younger Colman was growing up to rival him. It was the time, in literature, of Cowper, Burns, Goldsmith, Gray, and Johnson. Burke was treading the stately heights of oratory, and the terrible Earl of Chatham was swaying the rod of empire. To Jefferson must have come, as mere news of the day, the whole thrilling story of Clive's exploits in India, and the strange and startling tale of Washington's audacious and successful rebellion in America. He could have heard, as an incident of the hour, of the suicide of Thomas Chatterton, in Brook Street, Holborn, and he might have seen the burial of David Garrick and of Samuel Johnson, in Westminster Abbey. The glorious death of Wolfe, on the Plains of Abraham, and the splendid historic pageant of the trial of Warren Hastings, in Westminster Hall, were among the passing occurrences of his day. Some of the greatest men of the eighteenth century witnessed his acting, upon the London and Dublin stage. It is instructive thus to ponder upon the experience of a man, of whom only such meagre and fleeting records now remain, but whose labors gave pleasure and instruction to more

A noble pride restored him to the stage,  
 And roused him like a giant from his sleep.  
 Even from his slumbers we advantage reap :  
 With double force the enlivened scene he wakes,  
 Yet quits not nature's bounds. He knows to keep  
 Each due decorum. Now the heart he shakes,  
 And now with well-urged sense the enlightened judgment takes."

He was buried in Bath Abbey, where the visitor still reads his epitaph, written by Garrick. — W. W.



than one immortal genius of a noble age. He lived till close on the beginning of the regency of George the Fourth,\* and passed away just as the new forces of Scott, Byron, Wordsworth, Coleridge, and Shelley, were making a new era in human thought.

One of the strongest impressions derived from research into this actor's history is the impression of his heedless amiability, and his quiet, droll humor. He was scrupulously honest, but he had no economy. The will of the once famous Tom Weston, † the great low comedian, who almost rivalled Garrick in *Abel Drugger*, and for whom Foote wrote the character of *Ferry Snek*, contains this clause: "*Item.* I have played under the management of MR. JEFFERSON, at Richmond, and received from him every politeness. I

\* The English historic period covered by this biography of the Jeffersons is as follows:—

GEORGE II. . . . .	1727-1760.
GEORGE III. . . . .	1760-1820.
GEORGE, PRINCE OF WALES,	
AS REGENT . . . . .	1811-1820.
GEORGE IV. . . . .	1820-1830.
WILLIAM IV. . . . .	1830-1837.
VICTORIA . . . . .	1837, whom God preserve.

— W. W.

† THOMAS WESTON, born 1727, died 1776. — He was a son of the chief cook to George the Second. After a wild and roving youth he became an actor, and was in Garrick's company at Drury Lane, and with Foote at the old Haymarket. His excellence was shown in such parts as *Scrub*, *Drugger*, and *Ferry Snek*. He seems personally to have been a compound of *Charles Surface* and *Dick Swiveller*. He was merry, comic, improvident, charming, and too fond of the bottle for his own good. An interesting sketch of him will be found in John Galt's "Lives of the Players," Vol. I., p. 232. — W. W.

therefore leave him all my stock of prudence, it being the only good quality I think he stands in need of." He had that fondness for a joke which, to this day, remains the delightful characteristic of his tribe. "I acted *Bayes*, at Exeter," says Tate Wilkinson, "and spoke a speech or two in the manner of old Andrew Brice (a printer of that city, and an eccentric genius). It struck the whole audience like electricity. Mr. Jefferson, who performed *Johnson*, was so taken by surprise that he could not proceed for laughter." And on another page of Wilkinson's Memoirs the reader sees Jefferson, in the full tide of innocent, sportive mischief, demurely making game of the pompous and truculent Henry Mossop, — a man with no fun in his nature and no sense of humor, and therefore the obvious prey of the joker. Both were members, at this time, of the Theatre Royal, Dublin: "Jefferson, who loved a little mischief, said to Mossop one day, 'Sir, I was last night at Crow Street, where Wilkinson, in "Tragedy a-la-Mode" and in *Bayes*, had taken very great liberties indeed,' and added that the audience were ill-natured enough to be highly entertained; on which Mossop snuffed the air, put his hand on his sword, and, turning upon his heel, replied, 'Yes, sir; but *he only takes me off a little*,' and made his angry departure. After which Jefferson never again renewed the subject; but was astonished, after his repeated and open threats of vengeance, he had not acted more consistently. And after the said Jefferson's telling me that circumstance, I never heard more of Mr. Mossop's sword, pistol, or anger." (*Memoirs*, Vol. 3, p. 193.) Mossop had previously, in an

exceedingly comic interview with Wilkinson, in the street, threatened him with personal violence. “‘Sir,’ said Mossop, ‘you are going to play in Crow Street Theatre with Barry, sir, and, sir, I will run you through the body, sir, if you take the liberty to attempt my manner by any mimicry on the stage. You must promise me, sir, on your honor, you will not dare attempt it. If you break that promise, sir, you cannot live; and you, Mr. Wil-kin-son, must die, as you must meet me the next day, and I shall kill you, sir.’ I told him it was impossible to comply with that his mandate.”

A reference to Jefferson the First, which interests theatrical inquirers, as showing how near, for the second time, this name was to premature extinction, occurs in a sketch of the life of Theophilus Cibber, published in the “*Biographia Dramatica*.” This was the profligate son of Colley Cibber, the poet-laureate, and he was drowned in 1758 (aged fifty-five) on the voyage to Ireland. It is in recording this catastrophe that the “*Biographia*” makes allusion to Jefferson:—

“Mr. Cibber embarked at Parkgate (together with Mr. Maddox, the celebrated wire-dancer, who had also been engaged as an auxiliary to the same theatre\*), on board the Dublin trader, some time in the month of October; but the high winds which are frequent at that time of the year in St. George’s Channel, and which are fatal to many vessels in the passage from this kingdom to Ireland, proved particularly so to this. The vessel

\* THE THEATRE ROYAL, DUBLIN, managed by THOMAS SHERRIDAN, who was much pressed, that year, by the opposition of the theatre in Crow Street. Indeed, it quite ruined him there. — W. W.

was driven to the coast of Scotland, where it was cast away, every soul in it (and the passengers were extremely numerous) perishing in the waves, and the ship itself so entirely lost that scarcely any vestige of it remained to indicate where it had been wrecked, excepting a box containing books and papers which were known to be Mr. Cibber's, and which were cast up on the western coast of Scotland. [So said Mr. Baker,\* but this was a mistake; for we have since found that in this ship in which Theoph. Cibber, Maddox, and others perished, MR. AND MRS. JEFFERSON, Mr. Arthur and family, Mrs. Chambers, and some others were passengers, and, by leaping into a small boat, were saved."]

A peculiarity in Thomas Jefferson's character, and a singular incident in his experience, are thus stated by his grand-daughter, Elizabeth Jefferson, in a letter to the present biographer of her family: "My grandfather had a great aversion to litigation and lawyers. I remember having been told of an instance of this. He had paid a large sum of money to a creditor, but had mislaid the receipt; and it happened that in time this same bill was again presented for payment. He explained and protested, but his creditor was positive, and finally my grandfather was sent to jail. My father voluntarily went there, along with him to take care of

\* DAVID ERSKINE BAKER, who projected and began the *Biographia*, bringing the record to 1764. ISAAC REED, F. A. S., subsequently continued this useful chronicle to 1782, and STEPHEN JONES brought it onward to 1811. The writer who shall extend it to the present day will render a great service. — W. W.

him, and for a whole year they endured imprisonment. At last the missing receipt was found, and their prison doors were opened. My grandfather was now urged to bring an action for damages, and, doubtless, he might have recovered a large sum; but his invincible repugnance to litigation restrained him, and he resolutely refused to proceed, being content with his liberty and with the contrite apology offered by his hard creditor. My father's devotion to him was never forgotten; nor — by his step-mother — ever forgiven."

Jefferson the First died at Ripon, January 24, 1807. The contemporary records of the event are meagre, and they offer a strong contrast to the kind of chronicle which now-a-days is made of the death of a distinguished man. The *Gentleman's Magazine* for March, 1807, presents, for example, the subjoined obituary notice: "Died. — At Ripon, County of York, while on a visit to a daughter, Mr. Jefferson, comedian, — the friend, contemporary, and exact prototype of the immortal Garrick. He had resided many years at Plymouth; and as often as his age and infirmities permitted he appeared on that stage in characters adapted to lameness and decay, and performed them admirably, particularly at his last benefit, when he personated *Lusignan* and *Lord Chalkstone*. We know not whether Mr. Hull or Mr. Jefferson was the father of the British stage; they were both of nearly an equal standing. To the Theatrical Fund,\* of which the former is founder

\* THE THEATRICAL FUND of London was instituted at Covent Garden Theatre, December 22d, 1765, and confirmed by act of Parliament in 1766. It still exists. The idea of it was suggested by Mr. George Mat-

and treasurer, the latter owed the chief support of his old age." A passing reference to the same bereavement is made as follows in the "Annual Register" for 1807: "Mr. Jefferson was on a visit to a daughter, who is settled in Yorkshire, when death closed the last scenes of this honest, pleasant, much esteemed man."

This chapter of notices of the life of Thomas Jefferson cannot better be concluded than with these suggestive reflections made by Mr. James Smith, of Melbourne, a diligent and appreciative student of theatrical history, and one of the most sprightly and ingenious writers of the Australian world. "What times to have lived in," this moralist exclaims, "and what men and women to have known! He saw Old Drury in the height of its glory, and Garrick in the zenith of his renown. He flirted with Kitty Clive, and supped with Fanny Abington.

tocks; the plan was carried into practical effect by Thomas Hull. In the churchyard of St. Margaret's, a few yards from the north porch of Westminster Abbey, may be read on a gravestone this inscription, — the lines by John Taylor: —

Also to the Memory of  
 THOMAS HULL, Esq.,  
 Late of the  
 Theatre Royal, Covent Garden,  
 who departed this life  
 April 22d, 1808,  
 In the 79th year of his age.

Hull, long respected in the scenic art,  
 On this world's stage sustained a virtuous part;  
 And some memorial of his zeal to shew  
 For his loved Art, and shelter age from woe,  
 Founded that noble Fund which guards his name,  
 Embalmed by Gratitude, enshrined by Fame.

— W. W.

He listened to the silver tones of Spranger Barry, and was melted by the pathos of Susanna Cibber. He chuckled at the sight of Sam Foote mimicking Mr. Aprice, and of Tate Wilkinson mimicking Sam Foote. He saw the curtain rise before an audience that included Lord Chancellor Camden and Lord Chief Justice Mansfield, William Hogarth and Charles Churchill, Edmund Burke and Edward Gibbon. He heard Goldsmith's child-like laugh, and Dr. Johnson's gruff applause. He saw the courtly sarcasm sparkle in Horace Walpole's eyes, and the jest quivering on Selwyn's lip. He recognized the quaint figure of Sir Joshua Reynolds in the boxes, and the brilliant, homely face of Thomas Gainsborough in the pit. And, above all, he trod the same stage with the English Roscius, and was privileged to watch every movement of that marvellous face. This was, indeed, an uncommon and a happy fate! What pleasant hours he must have spent with Garrick at Hampton, and what a fund of anecdote he must have accumulated with which, in his age, to charm his cronies at Plymouth! He had seen King carry the town by storm as *Lord Ogleby* in 'The Clandestine Marriage,' and Garrick take his farewell of the stage. He could recall the airy flutter of Dodd, the rollicking Irish humor of Moody, the well-bred ease of Palmer, the eloquent by-play of Parsons, the versatility of Bannister, the strong, melodious voice of Holland, the ardor of Powell, the whimsical drollery of Reddish, Mossop's harmonious delivery, and Macklin's rumbling growl. He had seen the Abingtons, the Baddeleys, the Cibbers, the Clives, and the whole splendid phalanx of the Garrick dynasty, pass

from the scene ; and he had lived to view the rise of the Kembles, and to hear the thrilling accents of Mrs. Siddons, and the sweet, bubbling laugh of Dora Jordan. What reminiscences might have been written by Jefferson the First ! ”

NOTE.—The character of *Lord Chalkstone* occurs in Garrick's farce of “*Lethe*,” first produced at Drury Lane, in 1748. It had been presented three years earlier, in a different form, at Goodman's Fields Theatre, under the title of “*Æsop in the Shades*.” Garrick himself was the original *Lord Chalkstone*. — Tate Wilkinson was born October 27th, 1739, and died December 1st, 1803. — The play-bill, of which a fac-simile appears above, bears the MS. date of 1751 ; but Foote, whose name occurs in it, was absent from England from 1749 to 1752. The true date, probably, is 1753. — The “*Covent Garden horses*,” mentioned by Mrs. Abington, were a number of actual steeds, exhibited at that theatre, in 1811, in processions, in “*Blue Beard*” and “*The Forty Thieves*.” Sheridan referred to them in this couplet : —

“How arts improve in this degenerate age !  
Peers mount the box, and horses tread the stage !”

The cost of conducting a theatre was much less, a hundred years ago, than it is now. The salaries paid to actors were smaller. Spranger Barry and his wife received, at Drury Lane, in 1773, £50 a week — for the two. Lacy was paid £16 13s. Garrick received £34 3s. The total payment for a week amounted to £522 7s 6d. These figures are from *Notes and Queries*. Dunlap states his total expenses, at the N. Y. Park, in the season of 1798-99 at less than \$1,200 a week. — W. W.





## JEFFERSON THE SECOND.

1774-1832.



*“ Noble he was, contemning all things mean,  
His truth unquestioned and his soul serene.  
Shame knew him not, he dreaded no disgrace,  
Truth, simple truth, was written in his face ;  
Yet, while the serious thought his soul approved,  
Cheerful he seemed and gentleness he loved ;  
To bliss domestic he his heart resigned,  
And with the firmest had the fondest mind.  
Were others joyful, he looked smiling on,  
And gave allowance where he needed none.  
Good he refused with future ill to buy,  
Nor knew a joy that caused reflection’s sigh.  
A friend to virtue, his unclouded breast  
No envy stung, no jealousy distressed ;  
Yet far was he from stoic pride removed, —  
He felt humanely, and he warmly loved.” — CRABBE.*



## JEFFERSON THE SECOND.

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JOSEPH JEFFERSON, the second of this family of actors, and one of the most honorably distinguished performers that have graced the theatre, was born at Plymouth, England, in 1774. His early education was conducted with care, and he received, under the guidance of his parents, a careful training for the stage. While yet a lad he acted in the Plymouth Theatre, — after Bernard had become associated with his father and Mr. Wolfe in its management. His youth, so far as can be judged from the little that is known of it, was commendable for patience, industry, and filial devotion. He appears to have matured early, and to have been capable of far-sighted views and the steady pursuit of a definite purpose in life. He did not find his home comfortable after his father's second (or third) marriage, and also he sympathized with the republican tone of feeling, which at that disturbed period — intervening between the revolt of the British colonies in America and the great and terrible French Revolution — was, to some extent, rife in England. Thus he had two causes of discontent; and these, operating together, finally impelled him to emigrate to America. The opportunity was afforded by C. S. Powell, of Boston, who had come to England, in 1793, to enlist actors for the new thea-

tre in that city, and with his aid the way for the young adventurer was soon made clear. Powell agreed to pay the passage money, and a salary of \$17 a week. Jefferson came over in 1795, and from that time forward his lot was cast with the people of this land. He never returned to England. His American career lasted thirty-seven years, and of him truly it may be said that he deserved and received every mark of honor that the respect and affection of the community could bestow upon genius and virtue. His character was impressive, and at the same time winning. His life was pure. His professional exertions were well directed, and for a long time his name retained a brilliant prestige. Domestic afflictions and waning popularity, indeed, overshadowed his latter days; but, when we remember this, we must also remember that the fifth act of life's drama can never be otherwise than sad, and that this actor, before it came, had enjoyed, in ample abundance, the sunshine of prosperity.

Charles Stuart Powell, under contract to whom Jefferson came to America, was the first manager of the Boston Theatre, in Federal Street, which he opened on February 3d, 1794; but sixteen months of bad business sufficed to make the manager a bankrupt, and on June 19th, 1795, he closed his season and left the theatre; so that Jefferson, when he reached Boston, found the house in stranger hands, and ascertained that his services were not wanted. The new manager, however, had engaged the company of Hodgkinson and Hallam, from the John Street Theatre, in New York, which acted at the Boston Theatre, from November 2d, 1795, till



**MR. JEFFERSON**  
*in the Characters of Dr. Smaugline & Dr. Darkener in the Market of Blunders*

**MR. BISSETT.**



January 20th, 1796; and with those players — and especially with Hodgkinson — Jefferson seems to have formed an early acquaintance and alliance. There is a dubious tradition that Hodgkinson and Hallam, before their return to New York on this occasion, gave performances at one or two intermediate towns, and that Jefferson, who had accepted employment with them as scene painter, on condition that he might have one night for a trial appearance, came out as *La Gloire*, in Colman's play of "The Surrender of Calais," at one of these places, and made so brilliant a hit that Hodgkinson at once engaged him for the John Street Theatre. But the historic record of his first important appearance\* in America assigns it to that theatre, in New York, on February 10th, 1796, when he came forward as *Squire Richard*, in "The Provoked Husband." This was the opening night of the season, and Mr. and Mrs. Johnson, Mr. and Mrs. Tyler, and Mrs. Brett — all from England — were also then seen for the first time in the American capital. William Dunlap, the au-

\* JEFFERSON IN BOSTON. — Reference to the advertisements in the "Columbian Centinel" (1795) elicits the information that, on December 21st that year, "Macbeth" was acted at the Federal, with "Mr. Jefferson" as one of the witches; that, on December 23d, "The Tempest" was given, with "Mr. Jefferson" in a minor character; and that on December 28th, for the benefit of M. de Blois, "Mr. Jefferson" appeared, and sang the comic song of "John Bull's a Bumpkin." Mr. W. W. Clapp, whose careful and thorough record of "The Boston Stage" is of permanent value to theatrical inquirers, apprises the writer that no particular mention of the name of Jefferson occurs in any of the papers that he consulted in making his chronicle of that time; while the only Jeffersons mentioned in his book are of the fourth generation. — W. W.

thor of the "History of the American Theatre" (to about 1812), witnessed this performance, and has left this mention of Jefferson: "He was then a youth, but even then an artist. Of a small and light figure, well formed, with a singular physiognomy, a nose perfectly Grecian, and blue eyes full of laughter, he had the faculty of exciting mirth to as great a degree, by power of feature, although handsome, as any ugly-featured low comedian ever seen. The *Squire Richard* of Mr. Jefferson made a strong impression on the writer. His *Sadi*, in 'The Mountaineers,' a stronger; and, strange to say, his *Verges*, in 'Much Ado About Nothing,' a yet stronger."

Among the references made to Jefferson's career in New York is the following, embodied in an anecdote told by Dunlap respecting the *début* of Mr. John D. Miller, the son of a baker, who came forth as *Clement*, in "The Deserted Daughter":—

"Miller's *début* is fresh in our recollection, as connected with the admirable acting of Jefferson, in the character of *Item*, the attorney, whose clerk Miller represented. Worked up to a phrensy of feigned passion, Jefferson, a small-sized man, seized Miller by the breast, and, while uttering the language of rage, shook him violently. Miller, not aware that he was to be treated so roughly, was at first astonished; but as Jefferson continued shaking, and the audience laughing, the young baker's blood boiled, and calling on his physical energies, he seized the comedian with an Herculean grasp, and violently threw him off. Certainly Miller never played with so much spirit or nature on any subsequent



occasion. This may remind the reader of John Kemble's regret at the death of Suett, the low comedian, who played *Weasel*, to Kemble's *Penruddock* (in 'The Wheel of Fortune;' comedy, by Richard Cumberland; Drury Lane, 1795.) The lament of the tragedian is characteristic, as told by Kelly: 'My dear Mic, *Penruddock* has lost a powerful ally in Suett. Sir, I have acted the part with many *Weasels*, and good ones too, but none of them could work up my passions to the pitch Suett did. He had a comic, impertinent way of thrusting his head into my face, which called forth all my irritable sensations. The effect upon me was irresistible.' Such was the effect of Jefferson's shaking upon Miller, and Jefferson found the Yankee's arm equally irresistible."

The old John Street Theatre — first opened on December 7th, 1767, and finally closed January 13th, 1798 — was the precursor of the old Park. Jefferson remained connected with it for nearly two years, and when it closed he transferred his services to "The New Theatre," as the Park was at first styled, which was opened on January 29th, 1798, under Dunlap's management. He received a salary of \$23 a week, which, in the next season, was increased to \$25. Hallam and Cooper, in the same company, received \$25 each. The highest salary paid in Dunlap's list was \$37, to Mrs. Oldmixon. The manager's main-stay in tragedy was Cooper, and in low comedy was Jefferson.

On his first arrival in New York; Jefferson had found a lodging in the home of Mrs. Fortune, in John Street, adjoining the theatre. This lady, whose ashes, together

with those of her husband, now rest in the churchyard of old St. Paul's, at the corner of Broadway and Vesey Street, was the widow of a Scotch merchant, and she had two daughters, who were residing with her at this time. One of these girls, Euphemia, soon became the wife of Jefferson. The other, Esther, some years later, married William Warren — being his second wife — and in this way the families of Jefferson and Warren, both so highly distinguished on our stage, were allied. Warren,\* born at Bath, England, in 1767, had acted under the management of Jefferson the First, and now, arriving in America in 1796, he was destined to become, ten years later, the brother-in-law of Jefferson the Second. His son, William Warren, born of this marriage (in 1812), is the admirable comedian so long a favorite and so much honored and beloved in Boston. Mrs. Jefferson made her first appearance on the stage, December

\* WILLIAM WARREN, after the wreck of his fortunes at the Chestnut Street Theatre, rapidly declined in strength and spirits, and soon died. His death occurred at Baltimore, on October 19th, 1832. His age was sixty-five. Five of his children became members of the stage: I. HESTER, first Mrs. Willis, afterwards Mrs. Proctor, died in Boston, Mass., in 1842. II. ANNA, who became the wife of the celebrated comedian, Danford Marble, and died in Cincinnati, March 11th, 1872. III. EMMA, first Mrs. Price, afterwards Mrs. Hanchett; died in New York, in May, 1879. IV. MARY ANN, who married John B. Rice, afterward mayor of Chicago, and always throughout his life, one of the best and most honored and beloved of men. She retired from the stage in 1856, and is still living in Chicago, a widow. V. WILLIAM WARREN, of Boston, the renowned comedian. He was born at Philadelphia, November 17th, 1812; early adopted the stage, and rapidly rose to eminence; made his first appearance in Boston, October 5th, 1846, at the Howard Athenæum, acting *Sir Lucius O' Trigger*, in "The Rivals," and ever since has been closely identified with the Boston stage. Far distant be the day that takes him from us! — W. W.

22d, 1800, at the Park, as *Louisa Dudley*, in "The West Indian." She was then twenty-four years old. She subsequently removed, with her husband, to Philadelphia, where she was long an ornament to the stage and society. She died in January, 1831, at the age of fifty-six.

Jefferson's career at the Park Theatre extended through five regular seasons, ending in the spring of 1803. Its current can be traced, by the patient inquirer, in the useful, reminiscent pages of Dunlap. One of Jefferson's first hits was made as *Peter*, in "The Stranger," which was performed for the first time in America in December, 1798, at the Park. Dunlap had got possession of a sketch of the plot, together with a portion of the dialogue of Kotzebue's play, then successful in London, as rearranged by Sheridan for Drury Lane, and he promptly wrote a piece upon the basis of these materials, telling no one but Cooper his secret, and this was produced anonymously, with the following cast:—

The Stranger . . . . .	Mr. Cooper.
Francis . . . . .	Mr. Martin.
Baron Steinfort . . . . .	Mr. Barrett.
Solomon . . . . .	Mr. Bates.
Peter . . . . .	MR. JEFFERSON.
Mrs. Haller . . . . .	Mrs. Barrett.
Chambermaid . . . . .	Mrs. Seymour.
Baroness Steinfort . . . . .	Mrs. Hallam.

Cooper, it appears, produced a great effect; Mrs. Barrett was powerful and touching; Martin was correct; and Bates and Jefferson pleased the lovers of

farce, — “for such the comic portion of the play literally was.” “The Stranger” insured the success of the entire season, and the manager was so much pleased that he immediately studied and learned the German language, and thereupon opened upon the Park stage a perfect sluice of the sentimental rubbish of Kotzebue. The actors sneered at it as “wretched Dutch stuff,” and well they might; yet, for a time, it was almost as epidemic as the yellow-fever, which in those days devastated, at intervals, the whole Atlantic coast.

Many other bad low-comedy parts and old men fell to Jefferson during his five years at the Park. He played them all, however, in the most conscientious and thorough manner. As *La Fleur*, in Dunlap’s opera of “Sterne’s Maria,” a singing part, he acquitted himself with especial brilliancy. Mrs. Oldmixon, Miss Westray, Mrs. Seymour, Cooper, Tyler, young Hallam, and Hogg were in the cast. The ladies were all singers, but only Jefferson and Tyler among the males could sing. Another of his admirable delineations was that of *Jack Bowline*, the rough old *Boatswain*, in an adaptation from Kotzebue, with the engaging title of “Fraternal Discord.” Hodgkinson, who had joined the Park company in the autumn of 1799, enacted *Captain Bertram*, a gouty mariner, in this work, and was accounted wonderfully fine in it. The two comedians seem to have been well matched, but Hodgkinson was the better of the two. “Jefferson’s excellence,” writes Dunlap, “was great, but not to be put in competition with Hodgkinson’s, even in low comedy.”

JOHN HODGKINSON, thus extolled, seems indeed, to

have been the prince of all actors in that period. He was born at Manchester, England, in 1767, being the son of an inn-keeper named Meadowcraft. In youth he was bound an apprentice to a trade, but he ran away from home, adopted the name of Hodgkinson, and went on the stage, and his prodigious talents soon raised him to a position of importance. He was early joined to Mrs. Munden, whom it is said he had alienated from the famous comedian (Joseph Shepherd Munden, 1758-1832), and subsequently to Miss Brett, of the Bath Theatre, whom, however, he did not wed till after they both had come to America. That was in September, 1792 — Hallam's partner, Henry, having found them at the Bath Theatre, and engaged them for this country. Hodgkinson's first American appearance was made in Philadelphia, as *Belcour*, in "The West Indian," and on January 28th, 1793, he came out at the John Street Theatre, New York, as *Vapid*, in "The Dramatist," — that comedy, by Frederic Reynolds, first acted in 1789 at Covent Garden, which has been characterized as the precursor of "the numerous family by which genteel and sprightly comedians have been converted into speaking harlequins." He was one of the managers of the John Street Theatre, from 1794 to 1798, and he acted in the principal cities all along the Atlantic seaboard from Boston to Charleston, and was everywhere a favorite. He died very suddenly of yellow-fever, in the neighborhood of Washington, September 12th, 1805, aged thirty-eight years. Hodgkinson's life was sullied by many wrong actions. He was a libertine, and he lacked probity of character. His last

hours were very wretched. "He was in continual agitation," we are told, "from pain and excessive terror of death, and presented the most horrid spectacle that the mind can imagine. He was, as soon as dead, wrapped in a blanket and carried to the burying-field by negroes." So, prematurely and miserably, a great light was put out.

Bernard, in his "Early Days of the American Stage," pays this tribute to the memory of this great actor: "When I associate Hodgkinson with Garrick and Henderson (the first of whom I had often seen, and the latter had played with), I afford some ground for thinking he possessed no common claims. . . . Hodgkinson was a wonder. In the whole range of the living drama there was no variety of character he could not perceive and embody, from a *Richard* or a *Hamlet* down to a *Shelley* or a *Sharp*. To the abundant mind of Shakespeare his own turned as a moon that could catch and reflect a large amount of its radiance; and if, like his great precursors, it seemed to have less of the poetic element than of the riches of humor, this was owing to association, which, in the midst of his tragic passions, would intrude other images. An exclusive tragedian will always seem greater by virtue of his speciality, by the singleness of impressions which are simply poetic. Hodgkinson had one gift that enlarged his variety beyond all competition; he was also a singer, and could charm you in a burletta after thrilling you in a play: so that through every form of the drama he was qualified to pass, and it might be said he 'exhausted worlds,' if he could not 'invent

new.' I doubt if such a number and such greatness of requisites were ever before united in one mortal man. Nor were his physical powers inferior to his mental; he was tall and well-proportioned, though inclining to be corpulent, with a face of great mobility, that showed the minutest change of feeling, whilst his voice, full and flexible, could only be likened to an instrument that his passions played upon at pleasure."

JEFFERSON is also encountered at this time as *Kudrin* in "Count Benyowski," the *Fool* in "The Italian Father," *John* in "False Shame," and *Michelli* in Holcroft's "Tale of Mystery." In the summer seasons of 1800 and 1801, while the Park Theatre remained closed, Jefferson and his wife acted at Joseph Corré's "Mount Vernon Gardens," situated on the spot which is now the north-west corner of Leonard Street and Broadway. That theatre was opened July 9th, 1800, with "Miss in Her Teens, or the Medley of Lovers," and Jefferson acted *Captain Flash*. In the regular seasons at the Park, which rarely opened before the middle of October, Jefferson's professional associates were Mr. and Mrs. Hodgkinson, Mr. and Mrs. Hallam, Mr. and Mrs. Hogg, Mr. and Mrs. Powell, Mr. and Mrs. Harper, Mr. Tyler, Mr. Fox, Mr. Martin, Mr. Hallam, Jr., Mr. Crosby, Mrs. Melmoth, Mrs. and Miss Brett, Miss Harding, and Miss Hogg. Here, and afterwards at the Chestnut, he held his rank with the best of his competitors; and, in looking back to those days of the stage, it should be remembered that at some seasons it would happen that every actor in the company was a classical scholar.

Jefferson's conspicuous hits, even at this early age, appear to have been made in old men; and an anecdote, which he himself related, attests his success. A sympathetic but mistaken old lady called one day at the John Street Theatre with a subscription list, to entreat the managers "to withdraw that poor old Mr. Jefferson from the stage." She said she had been to see him play in "The Steward,"\* — as she had been told it was a wonderful performance, — and it had struck her that it would be only a Christian charity to remove so aged an actor from public life, and to provide for him. She had headed her list with a liberal gift, and she was now on her way to get additional subscribers, in order to provide a quiet and respectable home for the infirm actor. Cooper, who was then connected with the theatre, and who chanced to be present, told her, in reply, that such a scheme had long been in contemplation, and that the manager would gladly co-operate with her in any charitable effort to ameliorate the hardships of the aged Jefferson's condition. She was delighted. Just then Jefferson entered the room, and Cooper straightway introduced him to the lady, styling her his "kind friend and protector, who had so charitably undertaken to find him a home." Her amazement at seeing a slender, handsome young fellow of six-and-twenty, instead of a senile mummy, was excessive. She stammered out a word of explanation, and tore her sub-

\* An alteration of "The Deserted Daughter." Comedy. By Thomas Holcroft. Covent Garden, 1795. Jefferson acted *Grime* as well as *Item* in this piece, — of course, on different nights. — W. W.



scription paper in pieces; and the scene ended in a general laugh.

The year 1803 brought the turning-point in Jefferson's life. Theatrical enterprise at this time was about equally divided between Philadelphia, New York, and Boston. The Chestnut Street Theatre, Philadelphia (which city had just ceased (1800) to be the capital of the Republic), held the lead. The Park Theatre in New York, under Dunlap's management, was second, and the Federal Street Theatre in Boston — rebuilt after the conflagration of 1798, and now managed by Snelling Powell, brother of C. S. Powell — was, for the first time, becoming a successful institution. On the New York stage, Jefferson must have found himself almost as much overshadowed by Hodgkinson, who came and went like a comet, as his father had been, on the London stage, by Garrick. The opportunity of transition into a new field of labor now came to him, and, apparently, came at just the right time. Mrs. Wignell, left a widow by the sudden and untimely death of the great manager, was obliged, in the spring of 1803, to assume the direction of the Chestnut Street Theatre, and a proposal was immediately made to Jefferson to join the company there, taking the place of John Bernard, who had repaired to Boston. At first he hesitated, being reluctant to leave a community where he had been much admired, and where he possessed many friends; and also, perhaps, — for he was a man of extreme modesty, — apprehensive of being compared, to some disadvantage, with his accomplished predecessor. In the end, though, he accepted the Philadelphia engagement,

for his wife as well as himself; and, after a summer season of about two months passed at Albany,\* he finally quitted the New York stage. He was seen at the old Park, though, as a visitor, in the spring of 1806, when he acted, with splendid ability, the favorite characters of *Jacob Gawky*, *Jeremy Diddler*, *Bobby Pendragon*, *Doctor Lcnitive*, *Toby Allspice*, and *Ralph*; and he came again in 1824, when on August 5th, at the Chatham Garden Theatre, he took his farewell of the metropolis, acting *Sir Benjamin Dove*, in "The Brothers," and *Sancho*, in "Lover's Quarrels." The story of the rest of his life, however, after the year 1803, is the story of his association with the Chestnut Street Theatre.

MRS. WIGNELL, it should be said in passing, was the famous actress first known in London as Anne Brunton. This beautiful and brilliant woman, born at Bristol, England, in 1770, had made a splendid hit at Covent Garden before she was sixteen years old, and she was accounted the greatest tragic genius among women, since Mrs. Siddons. In 1792 she became the wife of Robert Merry, author of the "Della Crusca" verse, to which Mrs. Hannah Cowley, as "Anna Matilda," had replied in congenial fustian, and which was excoriated by William Gifford in his satires of "The Baviad" and

\* JEFFERSON IN ALBANY. — MR. H. P. PHELPS, in his compendious and useful record of the Albany stage, entitled "Players of a Century," notes that Jefferson was with Dunlap's company from the New York Park Theatre, which acted in that city in the Thespian Hotel in 1803, the season lasting from August 22d till October 27th. He reappeared in Albany June 9th, 1829, acting *Dr. Ollapod* and *Dicky Gossip*; but this was in his decadence. — W. W.

“Mæviad.” Mr. and Mrs. Merry came to America in 1796, the lady being then in her twenty-seventh year, and under engagement to Wignell for the Philadelphia theatre. It is mentioned that the ship in which they sailed made the voyage to New York in twenty-one days. Wignell himself was a passenger by her, and so was the comedian Warren, whom also he had engaged. All these persons, surely, would have been amazed could they have foreseen the incidents of a not very remote future. Merry died in 1798 at Baltimore, and in 1803 his widow married Wignell. He in turn died suddenly, seven weeks after their marriage, and on August 15th, 1806, the enterprising widow married Warren. It is comical to think of a lady as having actually imported three husbands at once. Mrs. Merry-Wignell-Warren had a bright career on the American stage, and was greatly admired and esteemed. Her death occurred at Alexandria, Va., June 28th, 1808, and her tomb is a conspicuous object in the old Episcopal churchyard of that place. The sister of this lady, Louisa Brunton, was seen on the London stage in 1785 as *Juliet*, and she became the Countess of Craven.

When Jefferson had joined the Chestnut Street Theatre the dramatic company was the strongest in America, and one of the best ever formed. Warren and Reinagle were directors, — the former of affairs in general, the latter of the department of music. William B. Wood, who had been to England for recruits, was the actual stage-manager. The company comprised, all told, Warren, Downie, Jefferson, William Francis, William Twaits, Francis Blissett, W. B. Wood, Cain,

Owen Morris, Warrell, Durang, Mestayer, Melbourne, Fox, Hardinge, L'Estrange, Usher, Mrs. Wignell, Mrs. Oldmixon, Mrs. Shaw, Mrs. Francis, Mrs. Wood (late Miss Juliana Westray), Mrs. Solomon, Mrs. Snowden, Mrs. Durang, Mrs. Downie, Mrs. Morris, and Miss Hunt. The union of powers thus indicated for comedy acting was marvellous. The weight, dignity, and rich humor with which Warren could invest such characters as *Old Dornton* and *Sir Robert Bramble* made him easily supreme in this line. He held the leadership, also, in the line of *Falstaff* and *Sir Toby Belch*. Blissett's fastidious taste, neat execution, and beautiful polish, made him perfection in parts of the *Dr. Caius* and *Bagatelle* order, which he presented as delicate miniatures. Francis was finely adapted for such boisterous old men as *Sir Sampson Legend* and *Sir Anthony Absolute*. Jefferson — conscientious and thorough, and at the same time brilliant — ranged from *Mercutio* to *Dominic Sampson*, from *Touchstone* to *Dogberry*, and from *Farmer Ashfield* to *Maw worm*, and was a consummate artist in all. Wood was the *Doricourt* and *Don Felix*. And Twaits, a wonderful young man, brimful of genius, seemed formed by nature for all such characters as range with *Dr. Pangloss*, *Lingo*, *Tony Lumpkin*, or *Goldfinch*.

Dunlap justly observes that Twaits was an admirable opposite to Jefferson, and his description of this prodigy sharpens the point of his apt remark: "Short and thin, yet appearing broad; muscular, yet meagre; a large head, with stiff, stubborn, carroty hair; long, colorless face; prominent hooked nose; projecting, large,

hazel eyes ; thin lips ; and a large mouth which could be twisted into a variety of expression, and which, combining with his other features, eminently served the purpose of the comic muse, — such was the physiognomy of William Twaits.”

This actor, born April 25th, 1781, a native of Birmingham, England, died in New York, August 22d, 1814, of consumption, precipitated by his convivial habits. Twaits married Mrs. Villiers, formerly Miss Eliza Westray, and he was the manager of the Richmond Theatre at the time of the fatal conflagration which destroyed it, — and with it so many lives. — December 26th, 1811. The mother of Jefferson the Fourth, who had received instruction from him, and often acted with him, was accustomed to speak with enthusiasm of his brilliant mental qualities and the fine texture of his dramatic art. A three-quarter length painting of Twaits as *Dr. Pangloss* long existed among the possessions of the Jefferson family, but ultimately disappeared.

Prominent among the accessible sources of information respecting the life of Jefferson after he settled in Philadelphia are William B. Wood's "Personal Recollections of the Stage," and Francis Courtney Wemyss's "Theatrical Biography." The former volume, published in 1855, in its author's seventy-sixth year, covers, discursively, the period from 1797 to 1846, in Philadelphia theatrical history ; the latter, published in 1848, in its author's fifty-first year, traverses, in part, the same general ground, from 1822 to 1841, though, altogether, it is Wemyss's Autobiography, beginning in

1797 and ending in 1846. These writers were associated for several years. Wood, who had long been employed in Wignell's company, became stage-manager of the Chestnut in 1806, and a partner with Warren in the management in 1809. Wemyss was engaged for the Chestnut company by Wood in 1822, and after Wood had retired he became the stage-manager under Warren (1827). To both of them, accordingly, the affairs of the theatre were well known. They were not harmonious spirits, as their respective memoirs abundantly show; but they concur perfectly, with reference to Jefferson, in admiration for his character as a man, and for his great abilities as an actor.

Jefferson's first appearance under Mrs. Wignell's management was made as *Don Manuel*, in Cibber's comedy of "She Would and She Would Not." He was seen at Baltimore \* as well as at Philadelphia, "at once establishing," says Wood, "a reputation which neither time nor age could impair." The references to him, in Wood and in Wemyss, are numerous, but are mostly unemphatic, the only notable quality about them being their manner, which always implies a distinct sense of the solidity and high worth of his repu-

\* The managers of the Chestnut had a theatrical circuit which included Baltimore and Washington, and they were accustomed to make regular, periodical visits to those cities. Cowell makes one of his characteristic jibes, in referring to this fact: "Baltimore had for years been visited by Warren and Wood with the same jog-trot company and the same old pieces, till they had actually taught the audience to stay away." — *Cowell's Thirty Years*. The allusion, of course, is to a later period. With reference to Cowell, see *ante*, p. 8, and *post*, pp. 101-145. — W. W.

tation. During the season of 1808 he was seen no less than ten different times in *Sir Oliver Surface*, *Charles Surface*, and *Crabtree*. His personation of *Sir Peter Teazle* was also highly approved, but it appears to have been accounted inferior to that of Warren — probably because it excelled in elegant quaintness and in sentiment rather than in the more appreciable quality of uxorious excess or of rubicund humor. In 1810-11 the performance for his annual benefit yielded \$1,403; in 1814, \$1,221 (at Baltimore); in 1815, \$1,618; in 1816, \$1,009; in 1822, \$697. "The starring system," Wood says, "now began to show its baleful effects on the actors, whose benefits, after a season of extreme labor, uniformly failed." In the season of 1815-16, "The Ethiop" and "Zembuca" were among the pieces presented at the Chestnut, and Wood records that "much of their success was owing to the taste and skill of Jefferson in the construction of intricate stage machinery, of which on many occasions he proved himself a perfect master, not unfrequently improving materially the English models. These valuable services were wholly gratuitous, all remuneration being uniformly declined. He felt himself amply repaid for the exercise of his varied talent by the prosperity of the establishment of which for twenty-five years he continued the pride and ornament. . . . 'The Woodman's Hut,' with an effective conflagration scene designed by Jefferson, produced several houses of \$700 each."

One of the Chestnut casts of "The School For Scandal" (1822) is illustrative of the opulence of its dramatic resources: —

Sir Peter Teazle . . . . .	Warren.
Sir Oliver Surface . . . . .	Francis.
Charles Surface . . . . .	Wood.
Joseph Surface . . . . .	H. Wallack.
Sir Benjamin Backbite . . . . .	Johnson.
Crabtree . . . . .	JEFFERSON.
Rowley . . . . .	Hathwell.
Moses . . . . .	T. Burke.
Careless . . . . .	Darley.
Trip . . . . .	JOHN JEFFERSON.
Snake . . . . .	Greene.
Lady Teazle . . . . .	Mrs. Wood
Lady Sneerwell . . . . .	Mrs. Lafolle.
Mrs. Candour . . . . .	Mrs. Francis.
Maria . . . . .	Mrs. H. Wallack.
Maid . . . . .	Mrs. Greene.

This is given according to Wood's record. That of Wemyss, however, also gives it, assigning *Sir Benjamin Backbite* to THOMAS JEFFERSON.

Sol Smith, in his "Theatrical Management in the West and South for Thirty Years," mentions one of the memorable Chestnut casts, which he saw there on the occasion of a visit to Philadelphia in 1823. "I witnessed that night," he says "the performance of 'The Fortress,' and 'A Roland for an Oliver.' The afterpiece was a rich treat to me. How could it be otherwise, with such a cast as the following:—

Sir Mark Chase . . . . .	Warren.
Fixture . . . . .	JEFFERSON.
Alfred Highflyer . . . . .	Wemyss.
Selbourne . . . . .	Darley.
Maria . . . . .	Mrs. Darley.
Mrs. Selbourne . . . . .	Mrs. Wood.
Mrs. Fixture . . . . .	MRS. JEFFERSON."



“The Fortress” referred to is a musical drama by Theodore Edward Hook, first acted at the Haymarket, London, in 1807.

A minute account, year by year, of Jefferson’s professional toils at the Chestnut Street Theatre cannot be attempted in this place ; nor is there room here for a detailed description of his associates, and of the rise and fall of their theatrical reputations, under the influence of a changing public taste and of the stress of lapsing time. Ample materials, however, exist in Warren’s manuscript journals and elsewhere for a particular history of this period and of its dramatic luminaries. The purpose of the present memoir is sufficiently fulfilled in a general indication of the field and the character of Jefferson’s artistic life.

The venerable actor and manager, Mr. N. M. Ludlow, who published his reminiscences in 1880, under the title of “Dramatic Life as I Found it,” glances at the character of Jefferson’s acting, in the following passage : “While in Philadelphia (in 1826), I had the pleasure of beholding a performance of ‘Old Jefferson,’ as he was then called. . . . I had seen him in New York when I was a youth of seventeen, early in the year 1812, when Wood and Jefferson came to New York to perform, while Cooper and others went from New York to Philadelphia for a like purpose. I was delighted with Jefferson when I saw him then, as a boy. I was not less so when I now beheld him with professional eyes and some experience. The comedy that I saw played in Philadelphia was by Frederic Pillon, and entitled ‘He Would be a Soldier,’ with the following cast of charac-

ters: *Sir Oliver Oldstock*, Warren; *Captain Crevett*, George Barrett; for many years well known as a genteel comedian; *Caleb*, Jefferson; *Charlotte*, the beautiful Mrs. Barrett. All are now dead. In Jefferson's acting there was a perfection of delineation I have seldom, if ever, seen in any other comedian of his line of character; not the least attempt at exaggeration to obtain applause, but a naturalness and truthfulness that secured it, without the appearance of any extraordinary efforts from him. The nearest approach to his style is that of his grandson, of the same name."

Upon the state of the stage in America, sixty years ago, — viewing it, of course, as an institution existing broadcast and only prosperous at special places, and, at the same time, making allowance for the mental eccentricity of the writer, — much useful light is thrown by a letter which was addressed by J. B. Booth, the tragedian, to the comic actor, George Holland, in 1826. A copy of this manuscript was given by Holland to the present biographer, in 1870, and was first published in July of that year. It is now reproduced: —

NEW YORK, Xmas Eve, 1826.

but direct y'r letter to the Theatre Baltimore U States.

MY DEAR SIR: MESSRS. WALLACK and FREEMAN, a few days since, shewed me your letter, with the inclosure sent last winter to you at Sheffield.

It is requisite that I inform you Theatricals are not in so flourishing a condition in this Country as they were some two years ago. There are four Theatres in this City each endeavoring to ruin the others, by foul means as well as fair. The reduction of the prices of admission has proved (as I always anticipated from the first suggestion of such a foolish plan)

nearly ruinous to the Managers. The Publick here often witness a Performance in every respect equal to what is presented at the Theatres Royal D. L. and C. G. for these prices. *Half a Dollar to the Boxes* and a quarter do. to the *Pit and Gallery!*

The Chatham Theatre of which I am the Stage-Manager, at these low prices [holds] one thousand Dollars.— Acting is sold too cheap to the Publick and the result will be a general theatrical bankruptcy.

Tragedians are in abundance — Macready — Conway — Hamblin — Forrest (now No. 1) Cooper, Wallack — Maywood and self with divers others now invest New-York. But it won't do; a diversion to the south must be made — or to Jail three-fourths of the Great men and Managers must go.

Now Sir, I will deal fairly with you. If you will pledge yourself to me for three years, and sacredly promise that no inducement which may be held out by the unprincipled and daring speculators which abound in this country shall cause you to leave me, I will, for ten months in each year, give you *thirty dollars per week*, and an annual benefit which you shall divide with me. Beyond this sum I would not venture, the privilege of your name for Benefits Extra to be allowed me — and I should expect the terms on which you would be engaged to remain secret from *all* but ourselves.

Mind this — whether you play in my Theatres or elsewhere in the U States, I should look for implicit and faithful performances of your duty toward me or my colleagues! In case I should require you to travel, when in the United States, which is most probable, I will defray all the charges of conveyance for you and your luggage — your living would not be included either by land or water — Boarding (three meals a day,) and your Bed room, may be had in very respectable houses here & in Baltimore at from four to six dollars per week — “Lodgings to let” are very scarce and expensive, and the customs of this country, in this respect, are essentially different to those of the English.

The M. S. and music of Paul Pry, with Faustus's music Do.

and Book of the Pilot, the M. S. and Do. of a piece played some few years back at Sadlers Wells, call'd "the Gheber or the Fire Worshippers," two or three of Liston's new pieces I should advise you to bring. And particularly the *Gheber*, for me. The Mogul Tale here is out of print.

In the Exeter Theatre last January were two actresses that I should like to engage. Miss P — (not the Miss P. formerly of Drury Lane) and Miss H. If you will inquire after them — I will thank you. To each of these ladies a salary of fifteen dollars a week I can venture offering — 15 dollars are upward of three Guineas and Benefit annually.

Now, Sir, I have offered to you and those Ladies as much as I can in honesty afford to give, their travelling expenses to and from Theatres in the United States (not including board) I should defray, as I told you respecting your own — and the use of their names for benefits on Stock nights. — Your line of business would be exclusively *yours*. For the ladies I would not make this guaranty — The greatest actress in the World I may say is now in this city (Mrs. D —) \* and several very talented women — besides I would endeavor to make such arrangements

\* MARY A. D. DUFF [1794-1857]. This was, probably, the greatest tragic actress that ever trod our stage. It was to her that the poet Moore addressed his lovely melody, "While gazing on the Moon's Light." She was born in London: married John R. Duff, of the Dublin stage: came with him to America in 1810; and in subsequent years had a career of astonishing brilliancy, — darkened, however, by much personal misfortune. She died, of cancer, at No. 36 West Ninth Street, New York, and is buried in Greenwood (Lot 8,999, grave 805). Her life, written by Mr. Ireland, is shortly to be published. Ludlow describes her as "refined, quiet, yet powerful; not boisterous, yet forcible; graceful in all her motions, and dignified without stiffness." She had lived a Catholic all her days, but became a Methodist toward the last, after her marriage with Mr. J. G. Sevier, of New Orleans. Her death and burial were obscure; and for many years her final fate remained unknown, — some of her relatives being averse to the association of her name with the stage, and desirous of burying the whole subject in oblivion. She was a good woman as well as a great actress, and her name will live in honorable renown. — W. W.

for Miss P — and Miss H — as would not be very repugnant to their ambition.

The reason Mrs. D — does not go to London is my strenuous advice to her against it.— The passages from Europe I should expect repaid to me out of the salaries, by weekly deductions of three dollars each. The captain of the ship would call upon the parties or you might write to them on *his* visit to you. Everything on board will be furnished that is requisite for comfort, and the expenses I will settle for here previous to starting. Mind the ship you would come over in is one expressly bargained for, and will bring you where I shall (if living) be ready to welcome you —

Let me recomend you to Economy — see what a number of our brethren are reduced to Indigence by their obstinate Vanity — I have here Mr. D — who was once in London the rival of Elliston, and is now a better actor — approaching the age of sixty, and not a dollar put by for a rainy day — too proud to accept a salary of twenty dollars per week in a regular engagement — he *stars* and *starves*. Many have been deceived and misled in their calculations in coming to this country — some have cut their throats &c from disappointment — Mrs. Romer (once of the Surrey) Mrs. Alsop Mr. Entwistle — Kirby the Clown — are all on the *felo de se* list — with others I now forget —

The temptations to Drunkenness here are too common and too powerful for many weak beings who construe the approval of a boisterous circle of intoxicated fools as the climax of everything desirable in their profession — What do they find it, when a weakened shattered fraim, with loss of memory and often reason, are the results — The hangers on — drop astern — and the poor wreck drives down the Gulf despised or pitied, and totally deserted.

If you choose accepting my offer — get for me those ladies. Sims can perhaps tell you where they are, and I will on the first occasion send for you and them, with the articles of agreement to be signed in London and legally ratified on your arrival in America — recollect this — the Passages in Summer, owing to

the calms are longer in performing, but they are much safer, and the Newfoundland Bank is an ugly place to cross in Winter, though it is often done, yet still it is a great risk.

The *Crisis* which left London Docks, last January with all her passengers after being out for 68 days, and being spoken to on the banks by another vessel — is not yet come or will she ever — The icebergs no doubt struck her, as they have many — and the last farewell was echoed by the waves.—

Write to me soon and glean the information I ask for —

The letter bag for United States vessels — from London is kept at the North American Coffee House near the Bank of England.

Yours truly,

BOOTH.

Macready came to Philadelphia in the season of 1826-27, to act at the Chestnut, and on the day of his arrival was entertained at dinner, by the manager, Wood, — Jefferson being one of the guests. The next morning a rehearsal of "Macbeth" occurred, and Jefferson, who was lame with gout, appeared with a cane in his hand. This was an infraction of the well-known rule, but it was understood in the company that Mr. Jefferson was ill, and therefore the breach of stage etiquette was not regarded. The comedian was to enact the *First Witch*. Macready immediately observed the cane, and with his customary arrogance determined to assert himself. "Tell that person," he said, "to put down his cane." The prompter, thus commanded, delivered his message. "Tell Mr. Macready," said Jefferson, "that I shall not act with him during his engagement"; and he left the stage. "Mr. Macready had a right," he afterwards remarked, "to object to the carrying of a cane, at rehearsal; but it was obvious to

me that this was not his point. He chose to disregard the fact that we were, and had met as, social equals, and to omit the civility of a word of inquiry which would have procured immediate explanation. His purpose was to overbear and humiliate me, so as to discipline and subjugate the rest of the company. It was a rude exercise of authority, and its manner was impertinent."

The company at the Chestnut this season (which opened December 4th, 1826, with "The Stranger,") included JEFFERSON, Warren, Wood, Wemyss, Cowell, JOHN JEFFERSON, Porter, W. Forrest, Heyl, Singleton, Meer, Jones, Wheatley, Webb, Darley, Hallam, Green, Bignall, Hosack, Parker, Murray, Garner, Howard, Klett, Mrs. Wood, MRS. JEFFERSON, MRS. ANDERSON, Mrs. Francis, Mrs. J. JEFFERSON, Mrs. Greene, Mrs. Darley, Mrs. Cowell, Mrs. Meer, Mrs. Murray, and the Misses Hathwell.

Among the contemporary opinions of Jefferson that should be cited is that of John P. Kennedy, the novelist, author of "Horse-shoe Robinson," etc., who wrote of this great actor as follows: "He played everything that was comic, and always made people laugh until the tears came in their eyes. . . . I don't believe he ever saw the world doing anything else. Whomsoever he looked at laughed. Before he came through the side scenes, when he was about to enter, he would pronounce the first words of his part, to herald his appearance, and instantly the whole audience set up a shout. It was only the sound of his voice. He had a patent right to shake the world's diaphragm, which seemed to be infallible. When he acted, families all went to-

gether, old and young. Smiles were on every face ; the town was happy."

"In low or eccentric comedy," says Ireland, "he has rarely been equalled ; yet his success in other lines was very great."

In the same vein wrote the poet, N. P. Willis : "In the days of 'Salmagundi,' in the days when the leaders of intellect and of society were frequenters of our theatres, flourished Jefferson (the Second) ; and there are some yet living who will speak to us with all the fondness of early recollections, connected with the freshness of life, of one who now lies mouldering beneath the sod."

These tributes are examples of the general testimony of his time, with reference to Jefferson the Second. He was a man of original mind, studious habits, fine temperament, natural dignity, and great charm of character, and his life was free from contention, acrimony, and reproach. How full it was of labor, and what wide versatility of shining intellectual power it exemplified, may, perhaps, be suggested by the specification of some of the parts that he acted. The list comprises one hundred and ninety-eight characters — (more than were undertaken by Macklin, who presented but one hundred and fifty-eight,) and it is incomplete ; but it is an eloquent voucher for the powers and devoted zeal of the actor, and it may serve to suggest reflection on the quality of dramatic entertainment that was relished in a past age.



## PARTS ACTED BY JEFFERSON THE SECOND.

*Squire Richard*, in "The Provoked Husband, or A Journey to London." Comedy. By Colley Cibber. Drury Lane, 1728.

*Tagg*, in "The Spoiled Child." Farce. Drury Lane, 1790. Attributed to Isaac Bickerstaffe.

*Young Clackett*, in "The Guardian." Comedy. By David Garrick. Drury Lane, 1759, 1773. Based on "La Pupille," by M. Fagan.

*La Gloire*, in "The Surrender of Calais." Play. By George Colman, Jr. Haymarket, 1791. Based on a French novel.

*Sebastian*, in "The Midnight Hour." Comedy. By Elizabeth Inchbald. Covent Garden, 1788. From the French of M. Damaniant.

*William*, in the opera of "Rosina." By Mrs. Brooke. Covent Garden, 1783. Story of Boaz and Ruth, in the Bible.

*Bombastes Furioso*, in the burlesque tragic opera of that name.

*Sir Harry Harmless*, in "I'll Tell You What." Comedy. By Elizabeth Inchbald. Haymarket, 1785-86. Colman named this piece.

*One of the Philosophers*, in "The Merry Girl, or The Two Philosophers."

*Grime*, in "The Deserted Daughter." Comedy. By Thomas Holcroft. Covent Garden, 1795. — This piece was sometimes acted under the name of "The Steward." — *Item*, in this, was also one of Jefferson's characters.

*Don Vincentio*, in "A Bold Stroke for a Husband." Comedy. By Mrs. Hannah Cowley. Covent Garden, 1783.

*Sir David Doo*, in "The Wheel of Fortune." Comedy. By Richard Cumberland. Drury Lane, 1795.

*Endless*, in "The Young Quaker." Comedy. By John O'Keefe. Haymarket, 1783.

*Adonis, alias Joe the Shepherd*, in "Poor Vulcan, or Gods upon Earth." Burlesque. By Charles Dibdin. Covent Garden, 1778.

*Charles* in "Know Your Own Mind." Comedy. By Arthur Murphy. Covent Garden, 1777. The character of *Dash-would*, in this piece, was intended to portray Foote, the actor and dramatist.

*Dorilas*, in "The Whims of Galatea, or The Power of Love." Jefferson painted the scenery for this piece, at the John Street Theatre, New York, March, 1796.

*Edward*, in "The Haunted Tower." Comic Opera. By James Cobb. Drury Lane, 1789.

*Papillion*, in "The Liar." Comedy. By Samuel Foote. Covent Garden, 1762.

*Sadi, the Moor*, in "The Mountaineers, or Love and Madness." Play. By George Colman, Jr. Haymarket, 1795. Based on the episode of Cardenio, in "Don Quixote." — "Jefferson's *Sadi* was universally admired and applauded. The music of the piece he is perfectly acquainted with, and his manner of delivering the duets, in conjunction with Mrs. Wilmot's notes, in *Agnes*, communicated the highest gratification and delight. Few theatres can boast of such a *Sadi* or of such an *Agnes*." — *The Thespian Monitor*, December 16th, 1809.

*Davy*, in "Bon Ton." Farce. By David Garrick. Drury Lane, 1775.

*Lieutenant*, in "The Archers, or The Mountaineers of Switzerland." Opera. By William Dunlap. Called, also, "William Tell; or, The Archers."

*Tallboy*, in "The Spanish Barber." Musical Farce. By George Colman, Sr. Haymarket, 1777.

*Carlos*, in "The Man of Fortitude."

*Polonius*, and *Osric*, in Shakespeare's tragedy of "Hamlet." — "Jefferson was the best *Polonius* that ever trod the American stage. No other actor ever succeeded so well in combining the courtier and the gentleman with the humorist. He gave elegance and dignity to the character." — *Old N. Y. Spirit of the Times*.

*Silky*, in "The Road to Ruin." Comedy. By Thomas Holcroft. Covent Garden, 1792.

*Clown*, in "Harlequin's Vagaries." — There are many old

plays on the subject of Harlequin. The *Biographia Dramatica* mentions no less than sixty of them.

*Witzki*, in "Zorinski." Drama. By Thomas Morton. Haymarket, 1795.

*Toby Thatch*, in "The London Hermit, or Rambles in Dorsetshire." Comedy. By John O'Keefe. Haymarket, 1793.

*Varland*, in "The West Indian." Comedy. By Richard Cumberland. Drury Lane, 1771.

*Officer*, in "The Independence of America." Pantomime. 1796.

*Touchstone, Adam, Le Beau, and William*, in Shakespeare's comedy of "As You Like It."

*Gregory Gubbin*, in "The Battle of Hexham." Drama. By George Colman, Jr. Music by Dr. Arnold. Haymarket, 1789. Story of Margaret, Queen to Henry VI. befriended by a bandit.

*Dickey Gossip*, in "My Grandmother." Farce. By Prince Hoare. Drury Lane, 1796.

*Leopold*, in "The Siege of Belgrade." Comic Opera. By James Cobb. Music by Stephen Storace. Jefferson painted scenery for this.

*Herbert*, in "The Man of Ten Thousand." Comedy. By Thomas Holcroft. Drury Lane, 1796.

*Tom Holton*, in "Tell Truth and Shame the Devil." Comedy. By William Dunlap. John Street Theatre, New York, 1797. Reduced to one act, and played at Covent Garden, London, May 18th, 1799, for benefit of Mrs. Johnson.

*Don Fero! Whiskerandos*, in "The Critic." Farce. By Richard Brinsley Sheridan. Drury Lane, 1779.

*Robert*, in "The Prisoner." Musical Piece. By John Rose. 1792.

*Jack Arable*, in "Speculation." Comedy. By Frederic Reynolds. Covent Garden, 1795.

*Osman*, in "The Two Misers." Farce. By Kane O'Hara. Covent Garden, 1775.

*David Mowbray*, in "First Love, or The French Emigrant." Comedy. Drury Lane, 1795. — Dora Jordan was admirably

good as *Sabina Rosni*,—the part acted in America by Mrs. Hodgkinson.

*Michael*, in "The Adopted Child." Musical piece. By Samuel Birch. Drury Lane, 1795.

*Dogberry*, and also *Verges*, in Shakespeare's comedy of "Much Ado About Nothing."

*Sancho*, in "Love Makes a Man, or The Fop's Fortune." Comedy. By Colley Cibber. Drury Lane, 1701.

*Sir Adam Contest*, in "The Wedding Day." Comedy. By Elizabeth Inchbald. Drury Lane, 1794.

*Peter*, in "The Stranger." Dunlap's version of Kotzebue's drama.

*Nicholas Rue*, in "Secrets Worth Knowing." Comedy. By Thomas Morton. Covent Garden, 1798.

*Sir Peter Curious*, in "The Telegraph." Comedy. By John Dent. Covent Garden, 1795.

*Williams*, in "He's Much to Blame." Comedy. By Thomas Holcroft. Covent Garden, 1798.

*Lafleur*, in "Sterne's Maria, or The Vintage." Opera. By William Dunlap. Music by Pellesier, 1799.

*Realize*, in "The Will." Comedy. By Frederic Reynolds. Drury Lane, 1797.

*Sir Stately Perfect*, in "The Natural Daughter." Comedy. By William Dunlap. 1799. New York Park Theatre.

*Stephen*, in "Every Man in His Humor." Comedy. By Ben Jonson. 1598.

*Count Cassell*, in "Lover's Vows." Drama. Adapted by William Dunlap, from Kotzebue. New York Park, 1799.

*James*, in "Bourville Castle." Musical Drama. By Rev. John Blair Linn. 1797.

*Sir Samuel Sheepy*, in "The School for Arrogance." Comedy. By Thomas Holcroft. Covent Garden, 1791.

*Toby Allspice*, in "The Way to get Married." Comedy. By Thomas Morton. Covent Garden, 1796.

*Bluntly*, in "Next Door Neighbors." Comedy. By Elizabeth Inchbald. Haymarket, 1791.

*Jack Meggott*, in "The Suspicious Husband." Comedy. By

Dr. Benjamin Hoadly. Covent Garden, 1747. Garrick was famously good, in this piece, as *Ranger*. George the Second sent the author one hundred pounds, as a compliment. Foote says, of this part of *Jack Meggott*: "The importation of fopperies from France we have laughed at till we are tired. Our author was willing to try whether Italy could not furnish a fool as ridiculous and diverting as our neighbors. But no sooner has *Jack Meggott* raised our attention but he slips through our fingers like an eel, and we hear no more of him till the last scene. He does in truth survive the loss of his monkey; but he is never tolerable company after."

*Cloten*, in Shakespeare's tragedy of "Cymbeline."

*Ralph*, in "Lock and Key." Musical Farce. By Prince Hoare. Covent Garden, 1796-97.

*Plainwell*, in "A Quarter of An Hour Before Dinner." Farce. By Rev. John Rose. Haymarket, 1788.

*Frank*, in "Half an Hour After Supper." Haymarket, 1789.

*Tom Seymour*, in "Fortune's Fool." Comedy. By Frederic Reynolds. Covent Garden, 1796.

*Sir Shenkin*, in "Fontainebleau, or Our Way in France." Comic Opera. By John O'Keefe. Covent Garden, 1784. The sub-title given to this piece when it was acted in America was "John Bull in Paris." The part of *Sir Shenkin Ap Griffin* was subsequently changed, by the author, to *Squire Tallyho*.

*Septimus*, in "The Doldrum." Farce. By John O'Keefe. Covent Garden, 1796.

*Lord Grizzle*, in "The Life and Death of Tom Thumb, the Great." Burlesque. 1785.

*Jack Bowline*, and also *Captain Bertram*, in "Fraternal Discord." Drama, adapted, from the German of Kotzebue, by William Dunlap. John Street Theatre, 1800.

*Farmer Ashfield*, in "Speed the Plough." Comedy. By Thomas Morton. Covent Garden, 1800. — Ireland cites a critical opinion on Jefferson's personation of *Farmer Ashfield*, which is suggestively descriptive of his quality and style: "No man possessed such happy requisites for exhibiting this

character in the true colors of nature as Mr. Jefferson. In the rustic deportment and dialect, in the artless effusions of benignity and undisguised truth, and in those masterly strokes of pathos and simplicity with which the author has finished the inimitable picture, Mr. Jefferson showed uniform excellence; and, as, in the humorous parts, his comic powers produced their customary effect, so, in the serious overflowings of the honest farmer's nature, the mellow, deep, impressive tones of the actor's voice vibrated to the heart, and produced the most intense and exquisite sensations." — *Mirror of Taste*, Vol. I. page 75.

*Lord Listless*, in "The East Indian." Comedy. By M. G. Lewis. Drury Lane, 1799.

*Launcelot Gobbo*, in Shakespeare's comedy of "The Merchant of Venice."

*Pero*, in "The Spanish Castle, or the Knight of Guadalquiver." Musical Drama. By William Dunlap. Music by Hewitt. 1800.

*Memno*, in "Abaellino." Drama, by William Dunlap, from the German of Zsokke.

*Lackbrain*, in "Life." Comedy. By Frederic Reynolds. Covent Garden, 1801.

*Kourakim*, in "The Captive of Spilsberg." Drama. By Prince Hoare. Drury Lane, 1799.

*Hans Molkin*, in "The Wild Goose Chase." Translated by William Dunlap.

*Young Scharfeneck*, in "The Force of Calumny." Drama. Adapted from the German, by William Dunlap.

*Sambo*, in "Laugh When You Can." Comedy. By Frederic Reynolds. Covent Garden, 1799.

*Diego*, in "The Virgin of the Sun." Drama. Translated from Kotzebue. Jefferson also acted, later, *Orozembo*, in "Pizarro, or the Death of Rolla," — another version of the same piece.

*Conrad*, in "The Stranger's Birthday," a sequel to Kotzebue's play of "The Stranger."

*Ferrett*, in "The Horse and the Widow." Farce. Altered from the German of Kotzebue, by Thomas Dibdin. Covent Garden, 1799.

*Sir Matthew Maxim*, in "Five Thousand A Year." Comedy. By Thomas Dibdin. Covent Garden, 1799.

*Jack Acorn*, in "Columbia's Daughters." Drama. By Mrs. Susanna Rowson, Author of "The Female Patriot," "Slaves in Algiers," "Charlotte Temple," "Americans in England," and other pieces. — 1800.

*Sir William Howe*, in "Bunker Hill, or The Death of Warren." Drama. By John D. Burke, 1797.

*Samuel*, in "The Indians in England, or The Nabob of Mysore." Drama. Adapted by William Dunlap, from Kotzebue.

*Stephano*, in Shakespeare's comedy of "The Tempest."

*Solby*, in "The School for Soldiers." Play, from the French, by William Dunlap.

*Zekiel Homespun*, in "The Heir at Law." Comedy. By George Coleman, Jr. Haymarket, 1797.

*Jew*, in "Self-Immolation, or Family Distress." Drama. Adapted, from Kotzebue, by William Dunlap.

Some of the old-fashioned, once popular, but now faded and forgotten melo-dramas rejoiced in wonderful titles. Sol Smith once produced a piece entitled "The Hunter of the Alps, or The Runaway Horse that Threw His Rider in the Forest of Savoy." And there is in print a remarkable play, called "The Lonely Man of the Ocean, or The Night Before The Bridal, with the Terrors of the Yellow Admiral and the Perils of the Battle and the Breeze."

*John*, in "False Shame." Drama. Adapted from the German, by William Dunlap.

*Louis*, in "The Robbery." Drama by Monvel. Translated by William Dunlap.

*Toby*, in "The Wandering Jew, or Love's Masquerade." Comedy. By Andrew Franklin. Drury Lane, 1797.

*Cloddy*, in "The Mysteries of the Castle." By Miles Peter Andrews. Covent Garden, 1795.

*Motley*, in "The Castle Spectre." Drama. By Matthew Gregory Lewis. Drury Lane, 1798. — "A story has been told that about the end of the season (this piece having proved very

successful), Mr. Sheridan and the author had a dispute, in the green-room; when the latter offered, in confirmation of his arguments, to bet all the money which 'The Castle Spectre' had brought, that he was right. 'No,' said Sheridan: 'I cannot afford to bet all it has brought; but I'll tell you what I'll do — I'll bet you all it is worth.' — *Biographia Dramatica*.

*Paulo*, in "The Italian Monk." Drama. By James Boaden. 1797. Founded on Mrs. Radcliffe's novel, of that name.

*Hurry*, in "The Maid of the Oaks." Farce. By Gen. John Burgoyne. Drury Lane, 1774. Covent Garden, with Mrs. Abington in it, 1782. — This author was the pretentious British commander who capitulated to General Gates, at Saratoga, in 1777, — prompting Sheridan's couplet:

"Burgoyne defeated — oh, ye Fates,  
Could not this Samson carry Gates!"

*Kudrin*, in "Count Benyowski." Drama. By William Dunlap. Park, 1799.

*Fool*, in "The Italian Father." Drama. By William Dunlap. Park, 1799.

*Marshal Ingelheim*, in "The Harper's Daughter, or Love and Ambition." Called, also, "The Minister." Drama. Adapted by M. G. Lewis, from "Love and Intrigue," by Schiller.

*Bribon*, in "Columbus."

*Jack Stocks*, in "The Lottery." Farce. By Henry Fielding. Drury Lane, 1731.

*Don Guzman*, in "The Follies of A Day." Comedy. By Thomas Holcroft. Covent Garden, 1785. Adapted from "La Folle Journée," by Beaumarchais.

*Humphrey Grizzle*, and also *Frank*, in "The Three and the Deuce." Comedy. By Prince Hoare. Haymarket, 1795.

This piece is suggestive of both the "Comedy of Errors" and "She Stoops to Conquer." The comic effect is obtained by means of complications arising out of the bewildering resemblance between three brothers, — each being mistaken for another, and all displayed at cross purposes with the rest of the characters. *Frank* is a rustic, of the *Zekiel Homespun* stripe; *Humphrey Grizzle* an opinionated, cranky, eccentric old ser-



vant, whose perplexity affords much amusement. The three brothers, — Percival, Peregrine, and Pertinax Single, — who “raise the Deuce” by being exactly alike in appearance but very diverse in character and conduct, are acted by one and the same person.

*Scaramouch*, in “Don Juan.”

*Bras De Fer*, in *Tekeli*, or “The Siege of Montgatz.” Melodrama. By T. H. Hook. Drury Lane, 1806.

*Justice Greedy*, in “A New Way to Pay Old Debts.” Comedy. By Philip Massinger. Acted at the Phœnix in Drury Lane, 1633.

*Jargon*, in “The Bulse of Diamonds, or What is She?” [Dr. Doddrell?]

*Alibi*, in “The Toy, or The Lie of the Day.” Comedy. By John O’Keefe. Covent Garden, 1789.

*Tom Starch*, in “The Wise Man of the East.” Play. By Elizabeth Inchbald. Adapted from Kotzebue. Covent Garden. 1799.

*Sir Peter Teazle*, *Sir Oliver Surface*, *Charles Surface*, *Crabtree*, and *Moses*, in “The School For Scandal.” Comedy. By Richard Brinsley Sheridan. First acted May 8th, 1777, at Drury Lane.

*Sheepface*, in “The Village Lawyer.” Farce. From the French, 1795.

*Block*, in “Where is He?” Farce. By William Dunlap. 1801.

*Dubois* in “The Abbé de L’Épée, or Deaf and Dumb.” 1801.

*Guillot*, in “Richard Cœur de Lion.” Historical Play. By Gen. John Burgoyne. Drury Lane, 1786.

*Sir Robert Bramble*, and also *Dr. Ollapod*, in “The Poor Gentleman.” Comedy. By George Colman, Jr. Covent Garden, 1802.

*Peter Postobit*, in “Folly As It Flies.” Comedy. By Frederic Reynolds. Covent Garden, 1802.

*Lodowick*, in “Adelmorn, the Outlaw.” Drama. By M. G. Lewis. Drury Lane, 1801.

*Ibrahim*, in “Blue Beard, or Female Curiosity.” Musical Extravaganza. By George Colman, Jr. Drury Lane, 1798.

*Muley Hassan*, in “Fiesco.” Drama. From the German of Schiller. 1796, 1798.

*Dominique*, in the opera of "Paul and Virginia." By James Cobb. Music by Mazzinghi and Reeve. Covent Garden, 1800.

*Mendoza*, in "The Duenna." Comic Opera. By R. B. Sheridan. Covent Garden, 1775.

*Colin*, in "The Irish Mimic, or Blunders at Brighton." Musical Farce. By John O'Keefe. Covent Garden, 1795.

*Nicholas*, in "The Follies of Fashion." Comedy. By Leonard McNally. Original title "Fashionable Levities." Covent Garden, 1785.

*Francis*, in Shakespeare's play of "King Henry IV."

*Cadi*, in "Il Bondocani." Comic Opera. By Thomas Dibdin, 1801. Music by Boieldieu. Afterwards played as "The Caliph of Bagdad."

*Sharpset*, in "The Votary of Wealth." Comedy. By J. G. Holman. Covent Garden, 1799.

*Mawworm*, in "The Hypocrite." Comedy. By Isaac Bickerstaffe. Drury Lane, 1768. An alteration of Cibber's "The Non-Juror."

*Bobby Pendragon*, in "Which Is the Man?" Comedy. By Mrs. Hannah Cowley. Covent Garden, 1783.

*Lord Foppington*, in "The Relapse." Comedy. By Sir John Vanbrugh. Drury Lane, 1708. Altered, and named "The Country Heiress."

*Gil Blas*, in a pantomime play entitled "Gil Blas."

*John*, in a farce called "The Wheel of Truth," by James Fennell, the actor. Park, 1803.

*Ephraim*, in "The School for Prejudice." Comedy. By Thomas Dibdin. Covent Garden, 1801. An enlargement of its author's previous comedy of "Liberal Opinions."

*Thomas*, in "The Good Neighbor." Farce.

*Recipe Rebate*, in "Retaliation." Farce. By Leonard McNally. Covent Garden, 1782.

*Michelli*, in "A Tale of Mystery." Melodrama. By Thomas Holcroft. Covent Garden, 1802. Jefferson also acted *Francisco*, in this piece.

*Carlos*, in "The Blind Boy." An alteration, made by William Dunlap, of Kotzebue's "The Epigram."

*Quillet*, in "Hear Both Sides." Comedy. By Thomas Holcroft. Drury Lane, 1803.

*Don Manuel*, in "She Would and She Would Not." Comedy. By Colley Cibber. Drury Lane, 1703.

*Robert Grange*, in "Delays and Blunders." Comedy. By Frederic Reynolds. Covent Garden, 1803.

*John Lump*, in "The Review, or The Wags of Windsor." Musical Farce. By George Colman, Jr. Haymarket, 1808.

*Lord Dartford*, in "The Fair Fugitive, or He Forgot Himself." This was "The Fair Fugitives," a musical extravaganza, by Miss Anna Maria Porter. Music by Dr. Busby. Acted at Covent Garden, 1803.

*Matthew Mug*, in "A House To Be Sold." Musical piece. By James Cobb. Music by Kelly. Drury Lane, 1802. Altered and enlarged from a French piece, entitled "Maison à Vendre."

*Sir Benjamin Dove*, in "The Brothers." Comedy. By Richard Cumberland. Covent Garden, 1769.

*Jeremy Diddler*, in "Raising the Wind." Farce. By James Kenney. Covent Garden. 1803. — Lewis was the original *Jeremy*. — "*Diddler* has been attempted by many celebrated comedians, but by none so successfully as by Jefferson, who exhibits the various dispositions of *Jeremy* with admirable effect." — *The Thespian Monitor*.

*Solus*, in "Every One Has His Fault." Comedy. By Elizabeth Inchbald. Covent Garden, 1793.

*Fixture*, in "A Roland for an Oliver." Comedy, 1819.

*Jacques*, and also *Rolando*, in "The Honeymoon." Comedy. By John Tobin. Drury Lane, 1805.

*Dromio of —*, in Shakespeare's "Comedy of Errors." Cowell was the other *Dromio*.

*Roderigo*, in Shakespeare's tragedy of "Othello."

*Mercutio*, and also *Peter*, in "Romeo and Juliet." The former part he acted for the first time, at the Chestnut Street Theatre, Philadelphia, in the season of 1815-16.

*Timothy Quaint*, in "The Soldier's Daughter." Comedy. By Andrew Cherry. Drury Lane, 1804. — Edwin Forrest, in his youth, often acted *Malfort*, in this piece. "The Soldier's

Daughter" was revived in Boston, at the Globe Theatre, in June, 1872, but failed.

*Drugget*, in "Three Weeks After Marriage." Comedy. By Arthur Murphy. Covent Garden, 1776.

*Apollo Belvi*, and also *Buskin*, in "Killing No Murder." Farce. By Theodore E. Hook. Haymarket, 1809. The elder Mathews was the original *Buskin*.

*Doctor Last*, in "The Devil upon Two Sticks." Comedy. By Samuel Foote. Haymarket, 1768. The original *Doctor Last* was Weston. Foote acted the *Devil*.

*Tim Tartlet*, in "The First Floor." Farce. By James Cobb. Drury Lane, 1787.

*Carlos*, in "The Man of Fortitude." Drama, 1797. Alleged author, Hodgkinson; but Mr. Dunlap claimed the piece as his own, under the name of "The Knight's Adventure," and said that Hodgkinson made use of his manuscript.

*Jasper Lunge*, in "A Good Spec—Land in the Moon." Farce, 1797.

*Ennui*, in "The Dramatist." Comedy. By Frederic Reynolds. Covent Garden, 1789.

*Frank Oatland*, in "A Cure for the Heartache." Comedy. By Thomas Morton. Covent Garden, 1797. This was among Jefferson's best performances.

*Jacob Gawky*, in "A Chapter of Accidents." Comedy. By Miss Sophia Lee. Haymarket, 1780.

*Kit Coscy*, in "Town and Country." By Thomas Morton. Covent Garden, 1807.

*Tristram Fickle*, in "The Weathercock." Farce. By J. T. Allingham. Drury Lane, 1806. — "Jefferson's *Tristram*, lively, active, and productive of real merriment." — *Theatrical Monitor*, December 13th, 1809.

*Steve*, in "The Shipwreck." Comic Opera. By S. J. Arnold. Drury Lane, 1796.

*Sampson Razobold*, in "The Iron Chest." Tragedy. By George Colman, Jr. Drury Lane, 1796.

*Bob Acres*, in "The Rivals." Comedy. By Richard Brinsley Sheridan. Covent Garden, 1775.

*Sir Owen Ap Griffith*, in "The Welsh Girl." Vaudeville.

*Old Rapid*, in "A Cure for the Heartache." Comedy. By Thomas Morton. Covent Garden, 1797.

*Captain Flash*, in "Miss in her Teens." Farce. By David Garrick. Covent Garden, 1747.

*Dr. Lenitive*, in "The Prize; or 2-5-3-8."

*Dominic Sampson*, in "Guy Mannering." Musical Play. By Daniel Terry. Covent Garden, 1816.

*Caleb*, in "He would be a Soldier." Comedy. By Frederick Pillon. Covent Garden, 1786.

*Dr. Smugface*, in "A Budget of Blunders." Farce. By Prince Hoare. Covent Garden, 1810.

One of the illustrations in this memoir presents Mr. Jefferson as *Dr. Smugface*, and Mr. Blissett, as *Dr. Dablanmour*, in this farce. Mr. Jefferson wore a false nose, in *Dr. Smugface*, skilfully made of wax, which increased the comicality of his aspect, in this irate character.

FRANCIS BLISSETT was one of the most charming actors of this delightful dramatic period. He was born in London, about the year 1773, and spent his early days at Bath. His father was a favorite comic actor, and the son early exhibited dramatic talent. He was taught music, and at first destined to that pursuit; but, at the age of eighteen, he made such a successful début — appearing as *Dr. Last*, on the occasion of his father's benefit — that it was thought best to devote him to the stage. He came to America, in 1793, and joined Wignell's company, at the Philadelphia Theatre (the Chestnut), and with that troupe he was connected for twenty-eight years. In 1821, having, by the death of his father, come into possession of a considerable inheritance, he withdrew from public life and from America, and established his residence in the island of Guernsey, where he died, at the age of seventy-five. He was a thoughtful man, of melancholy temperament and reserved demeanor, fond of books and of music, and a skilful player of the violin. His style of acting was marked by exquisite delicacy and finish. He preferred to act little parts and make them perfect, rather than to exercise his powers upon those of magnitude. His

humor was dry and quaint. He could speak with a capital Irish brogue, or with a French or a German accent. Among the parts in which he was excellent are *Dr. Caius*, the *Mock Duke*, in "The Honeymoon," the *Clown*, in "As You Like It," *Crabtree*, *David*, in "The Rivals," *Crack*, *Verges*, *Dr. Dablan-cour*, *Sheepface*, *Dennis Brulgruddery*, and the *First Grave-digger*. He was averse to society, seldom spoke, and was observed to be usually sad and distant in manner. It is said he was a natural child, and this circumstance bred in him an habitual reserve. He was benevolent, but by stealth, and shunned ostentation. He cultivated but few friendships, yet was greatly respected and liked. No character of the entire group is more interesting than that of Blissett.

*Nipperkin*, in "The Sprigs of Laurel." Comic Opera. By John O'Keefe. Covent Garden, 1793. Afterwards acted under the title of "The Rival Soldiers."

*Captain Copp*, in "Charles the Second." Comedy. By John Howard Payne.

*La Fleur*, in "Animal Magnetism." Farce. By Elizabeth Inchbald. Covent Garden, 1788. Of French Origin.

*Job Thornbury*, in "John Bull." Comedy. By George Colman, Jr. Covent Garden, 1805.

*Sir Hugh Evans*, in Shakespeare's comedy of "The Merry Wives of Windsor."

*Gregory*, in "The Mock Doctor, or the Dumb Lady Cured." Farce. By Henry Fielding. Drury Lane, 1732.

This piece was taken from "Le Médecin malgré Lui," by Molière,—which work was originally named "Le Fagotier." The story is that the wife of a wood-cutter, in order to be revenged on her husband, for his ill-treatment of her, told two strangers that he was a learned physician, who would not, however, give his medical knowledge and care, until he had been soundly thrashed; whereupon they compelled him to attempt the cure of a girl who had been feigning dumbness in order to avoid an obnoxious marriage, and, ultimately, to assist in an elopement. The situations in "The Mock Doctor" had previously been used, in "Love's Contrivance" (1703), by

Susanna Centlivre, and "The Dumb Lady" (1672), by John Lacy. The subject is treated in an opera by Gounod, produced at the Théâtre Lyrique, Paris, January 15th, 1858, and at the Princess's Theatre, London, early in 1865. It is related that David Garrick, before he finally decided to adopt the dramatic profession, chose this play of "The Mock Doctor," to test his powers. The particulars of this incident are given as follows: "The place was the room over St. John's Gate, Clerkenwell. The stage was improvised, and suitable decorations were provided for the occasion. The time was soon after Garrick's friend and tutor Samuel Johnson had formed a close intimacy with Cave, the printer and publisher of the 'Gentleman's Magazine,' and while Garrick was still in the wine trade with his brother Peter, and secretly meditating a withdrawal from it, in order to adopt the congenial, but in the opinion of his friends the disreputable, calling of an actor. The audience was composed, first of Cave himself, who, though not a man given to mirth, or with an idea beyond his printing presses, had been tickled by Johnson's description of his young townsman's powers, and was willing to try the experiment on his risibility. Then there was the burly lexicographer,—in those days very shabby and seedy indeed, but proudly battling his way in the world, and not a little elated by reflecting on the figure which the boys, who had enjoyed with him and Garrick the advantage of being flogged and taught by Mr. Hunter of Litchfield, were likely to make in it. Several of Cave's literary handicraftsmen were doubtless among the audience: Webb, the enigma writer, Derrick, the pen-cutter, and 'Tobacco' Browne, whose serious poetry even the religious Johnson himself confessed he was unable to read with patience. The actors who assisted Garrick were some of Cave's journeymen printers, who had for the time laid aside their composing sticks, and read or recited the parts allotted to them as best they could. Garrick, of course, played the involuntary physician *Gregory*, as Fielding renamed him; and we have all read how Johnson, in his later years, returning from the Mitre, or the Cheshire Cheese, with Boswell, in the early morning, would grasp the street-post by Temple Gate, and

send forth a peal of laughter, which echoed and re-echoed through the silent streets, as he recalled the irresistible humor of his clever friend little Davy." These associations give a literary interest to Fielding's adaptation of Molière's piece.

*First Witch*, in "Macbeth."

*Dr. Petitqueue*, in "The Toothache." Farce. By John Bray.

*Pedro*, in "Cinderella." Pantomime.

The singular and interesting coincidence is recorded of Joseph Jefferson and Euphemia Fortune that they were born on the same day of the same month and year, — one in England, the other in America. Their marriage proved fortunate and happy. They were blessed with no less than nine children (Cowell erroneously says thirteen), and the death of the husband followed that of the wife within eighteen months. All their children, with two exceptions, adopted the stage. It will be convenient to give in this place a brief summary statement of the record of these descendants, promising that one of the children died in infancy : —

1. THOMAS, the eldest son, went on the stage in his fourteenth year, rose to a good position, and died, in 1824, at the age of twenty-seven. Was never married.

2. JOSEPH. This was Jefferson the Third (1804-1842), and his career is made the subject of a separate chapter.

3. JOHN was accounted the most brilliant of this family. He was remarkably handsome and athletic. He received a careful education, and he displayed astonishing and versatile talents. Had he lived, and continued to progress, he would have become a great actor ; but he was prematurely broken down by conviviality, and he died very suddenly at Lancaster, Pennsylvania, in 1831, aged twenty-three.

4. EUPHEMIA, the favorite daughter of Jefferson the Second,







is remembered on the stage as correct and pleasing. She married William Anderson, — described by Ludlow as “a good actor in heavy characters, tragedy villains and the like,” — but he was a worthless person, and he embittered her life. This marriage was a sad blow to her father. She was a member of the dramatic company at the New York Park Theatre in 1816, and of the Chestnut Street Theatre, Philadelphia, in 1817. “Mrs. Anderson, late Miss Jefferson,” says Wood, in his “Personal Recollections,” “was now added to the company, and shortly reached a high place in public favor.” She died in 1831, leaving two daughters, Jane and Elizabeth. — JANE ANDERSON came out at the Franklin Theatre, New York, August 15th, 1836, as *Sally Giggles*, in “Catching an Heiress.” She has had a bright career on the stage, and is a superior representative of old women. She became MRS. G. C. GERMON, and has long been a resident of Baltimore. MISS EFFIE GERMON, born at Augusta, Georgia, on June 13th, 1840, and now the sparkling soubrette of Wallack’s Theatre, is her daughter, and thus a descendant of Jefferson the First. The father, G. C. Germon, the original *Uncle Tom*, died at Chicago, in April, 1854, aged thirty-eight. — ELIZABETH ANDERSON came out at the Franklin Theatre, August 1st, 1836, as *Mrs. Nicely*, and she also has had a good theatrical career. This lady was married, in 1837, to Mr. Jacob Thoman, and subsequently, as MRS. THOMAN, she became a favorite in Boston. She accompanied Mr. Thoman to California, where she obtained a divorce from him; and afterwards she again married, becoming MRS SAUNDERS. She is still living. Both Jane and Elizabeth Anderson had played, as early as 1831, in the theatre at Washington, managed by their uncle Joseph (Jefferson the Third). Elizabeth, although very young, acted old women. She was at the Walnut Street Theatre, Pa., in 1835. — WILLIAM ANDERSON, the father of these girls, after a career of painful irregularity, ending in indigence, died, in 1869, at a hospital in Philadelphia. Cowell remarks that Jemmy Bland’s answer — when adrift in the words — to the question, “Who is this *Coriolanus*?” describes Anderson exactly: “Why, he’s a fellow who is always going about grumbling, and making everybody uncomfortable.”

5. HESTER became MRS. ALEXANDER MACKENZIE, first wife of the noted actor and manager of that name, in the West. \* Mackenzie was a cousin to Joseph Neal, author of "Charcoal Sketches." Mrs. Mackenzie rose to a good position as an actress of old women. Her death occurred at Nashville, Tennessee, February 3d, 1845.

6. ELIZABETH, Mrs. Chapman-Richardson-Fisher. A brilliant and popular actress at the New York Park, in its great days. Her career is sketched in a separate chapter.

7. MARY ANNE. She became the wife of DAVID INGERSOLL, a tragedian, of Philadelphia, who died at St. Louis in 1837, aged twenty-five. She subsequently married JAMES S. WRIGHT, for many years the prompter at Wallack's Theatre. This lady was a member of the Bowery Theatre company, New York, in 1834, and she has been a favorite in theatres on the western circuit. For many years, however, she has not acted.

8. JANE is remembered as a lovable girl, kind, quiet, domestic, and devoted to her family. She never went on the stage, but died in girlhood, aged only seventeen, in 1831.

Lives that do not imprint themselves strongly on the passing age are lost so quickly and so irretrievably that it seems as if they never had existed. There is something almost forlorn in the few slight and scattered memorials that remain of these persons; all of them at one time signed with a brilliant name, and actuated, no doubt, by a high ambition. Thomas Jefferson, as a lad, came out at the Park Theatre, New York, on May 27th, 1803, as the *Boy*, in "The Children in the Wood," — drama by Thomas Morton, the music by Dr. Arnold, first acted at the London Haymarket, in 1793, — and he was seen at the Chestnut, Philadelphia, January 1st, 1806, as *Cupid*, in the pantomime of "Cinderella," his father playing *Pedro* and his mother *Thisbe*; but his first im-

portant effort was made on October 7th, 1811, in his fifteenth year. The play was "The Merry Wives of Windsor." Warren acted *Falstaff*, Jefferson *Sir Hugh Evans*, Blissett *Dr. Caius*, Mackenzie *Ford*, and young Thomas Jefferson came on as *Master Slender*. The result was recorded by a contemporary writer, Mr. S. C. Carpenter, the "Dramatic Censor" of "The Mirror of Taste" (Vol. IV., p. 297): "The chief novelty of the night and on many accounts a most pleasing one, was Mr. Jefferson's eldest son, in *Master Slender*. . . . A fine boy, and the son of one of the greatest favorites of the people of Philadelphia. . . . There was no blind, undistinguishing enthusiasm exhibited on the occasion. . . . The audience chose rather to reserve their praise till it would do the youth substantial credit by being bestowed only on desert; and in the full truth of severe criticism we declare that of the loud applause bestowed upon the boy there was not a plaudit which he did not deserve. From this juvenile specimen we are disposed to believe that he inherits the fine natural talents of his father."

In 1817 the three brothers, Thomas, John, and Joseph, acted together, in "Valentine and Orson."

In 1821 Mr. James H. Caldwell, the pioneer manager of the Southwest, — after old man-Drake, as the actors used to call him, and likewise after the veteran Ludlow, — had a good dramatic company at Petersburg, Virginia, of which "Mr. Jefferson," probably Thomas, was a member. This troupe included, says James Rees, in his "Dramatic Authors," p. 58, Mr. and Mrs. Hughes, Mr. and Mrs. Hutton, Mr. and Mrs. Rus-

sell, Mr. Gray, Mr. Ludlow, Mr. Jefferson, Mr. Cafferty, Mr. Benton, Mr. West, Mr. Scholes, Mrs. Anderson, Miss Tilden, and Miss Eliza Placide.

The cause of the untimely death of Thomas Jefferson was an accident which happened to him on the stage, when he was doing a service for a brother actor. This was the vocalist and comedian John Darley (1780-1858), father of the distinguished artist Mr. Felix O. C. Darley, both of whose parents were ornaments of the early American theatre; his mother being Miss Ellen Westray. Darley was playing *Paul*, in the opera of "Paul and Virginia," and, feeling averse to making the leap from the rock, he asked young Jefferson to make it for him. The youth, who was playing the slave *Alhambra*, acceded to this request, plunged from the scenic precipice, and in so doing broke a blood-vessel in his lungs. This injury resulted in consumption; and, after a lingering illness, he expired in Philadelphia on September 16th, 1824. "He had been afflicted for some time," said a writer in the "National Intelligencer" of the 21st, "with a pulmonary complaint, which he bore with fortitude. His end was calm and resigned. . . . His friends valued him; their regret is mingled with the tears of his family; and his remembrance is drawn on a tablet whence passing occurrences cannot easily efface it." Alas for the permanence of human achievement! How completely effaced it is now!

Hester Jefferson (Mrs. Mackenzie) seems to have possessed the same patient and resigned nature. A Nashville journal, recording her death, says that "she

bore a severe illness with Christian serenity," and that she was "a lady graced by many accomplishments, but still more by virtues which conciliated the esteem and affection of all who knew her." "There are many friends of her late father," adds this obituary tribute, "and of his family, in different parts of the Union, to whom this brief notice will recall many affecting associations. It will be a solace to them to know that she passed to the portals of the tomb in the full and joyous assurance of a blessed immortality."

The Chestnut Street Theatre, established by Thomas Wignell in 1792-94, was destroyed by fire in April, 1820, and all the accumulations of the finest dramatic temple in America were lost. It was rebuilt and reopened, but it seems never to have recovered its former glory. A change in the public taste as to theatrical matters was also maturing at about that time, and players, both women and men, who had long been favorites, were losing their hold upon popularity, in the gradual waning of the generation to which they belonged. Jefferson, now a frequent sufferer from hereditary gout, had begun somewhat to decline, alike in personal strength and popular favor. During the season of 1821, Jefferson, Francis, Wheatley, and others of the Chestnut company, were ill almost one third of the time, and could not appear. In the season of 1823-24, at Baltimore, Jefferson was ill nine nights, and did not act. The final scenes of his life's drama were being ushered in by these warnings of decay. Wood refers to unfriendly machinations against himself, which presently parted him from Warren, who was thus

left alone in the management, in 1826; and thereafter the business grew worse and worse, the receipts falling as low as \$98, \$90, \$61.50, and even \$20.75 a night, till at last Warren left the theatre, utterly ruined, in 1829. "Jefferson's last benefit," writes Wood, "took place on the 23d of December, 1829, and, being suddenly announced, failed to attract his old admirers to the house. He was now infirm and in ill spirits from domestic distresses, as well as the breaking up of the old management, and the gloomy professional prospects which that event placed before him. The play, 'A School for Grown Children,' had originally failed here, being remarkably local, and proved a singularly bad choice." [This was a comedy by Morton, which Burton once gave in New York, under the borrowed name of "Be-gone Dull Care."]

Similar testimony is borne by Wemyss: "Jefferson, whose benefit was announced with the new play of 'A School for Grown Children,' could scarcely muster enough to pay the expenses, and resolved to leave the theatre. The manager, having demanded and received the full amount of his nightly charge on such occasions, offered him but half his income, at the treasury on Saturday. This was a blow the favorite comedian could not brook. The success of Sloman, an actor so greatly his inferior, had irritated him both with his manager and the audience. But what must have been the apathy of the public towards dramatic representation, when such a man, whose reputation shed lustre on the theatre to which he was attached, was permitted to leave the city of Philadelphia with scarcely an inquiry as to his where-



abouts ; two thirds of the audience ignorant of his departure ! The last time he acted in Philadelphia was for my benefit, kindly studying the part of *Sir Bashful Constant*, in 'The Way to Keep Him,'\* which he played admirably."

That useful but disagreeable book of reminiscences (already cited), "Thirty Years Passed Among the Players in England and America," by Joseph Cowell, (1844), contains a kindred reference to the last days and the character of Jefferson. Cowell was the father of Samuel Cowell, the well-remembered actor and comic singer, and of Sydney Frances Cowell, who, as Mrs. Hezekiah L. Bateman, became known as a dramatic author, and as the mother of "the Bateman Children"; Kate, Ellen, and Virginia. Cowell succeeded Wood, as stage manager of the Chestnut, and it is to this period he refers, in the eighth chapter of his second volume, when writing of Jefferson:—

"Jefferson was the low comedian, and had been for more than five and twenty years. Of course he was a most overwhelming favorite, though at this time drops of pity for fast coming signs of age and infirmity began to be freely sprinkled with the approbation long habit more than enthusiasm now elicited. . . . Literally born on the stage, he brought with him to this country the experience of age with all the energy of youth, and

\* "The Way to Keep Him." Comedy, by Arthur Murphy: Drury Lane, 1761. "*Sir Bashful Constant* is a gentleman who, though passionately fond of his wife, yet from a fear of being laughed at by the gay world for uxoriousness, is perpetually assuming the tyrant, and treating her, at least before company, with great unkindness."—W. W.

in the then infant state of the drama, his superior talent, adorned by his most exemplary private deportment, gave him lasting claims to the respect and gratitude, both of the profession and its admirers. And, perhaps, on some such imaginary reed he placed too much dependence; for the whole range of the drama cannot, probably, furnish a more painful yet perfect example of the mutability of theatrical popularity than Joseph Jefferson.

“When Warren left the management, younger, not better, actors were brought in competition with the veteran, and the same audience that had actually grown up laughing at him alone, as if they had been mistaken in his talent all this time suddenly turned their smiles on foreign faces; and, to place their changed opinion past a doubt, his benefits, which had never produced less than twelve or fourteen hundred dollars, and often sixteen, fell down to less than three. Wounded in pride, and ill prepared in pocket for this sudden reverse of favor and fortune, he bade adieu forever to Philadelphia. With the aid of his wife and children he formed a travelling company, and wandered through the smaller towns of Pennsylvania, Maryland, and Virginia, making Washington his headquarters.\* Kindly

\* The comedian had long been accustomed to make periodical trips to Washington, and he knew his ground, therefore, on going into exile. “Washington city,” says the same writer [“Thirty Years,” Vol. II. chap. 10], “could then (1827) boast of only a very small theatre, in a very out-of-the-way situation, and used by Warren and Wood as a sort of summer retreat for their company, where the disciples of Izaak Walton, with old JEFFERSON at their head, could indulge their fishing propensities.” . . . — W. W.

received and respected everywhere, his old age might still have passed in calm contentment, but that 'one woe did tread upon another's heel, so fast they followed.' His daughter, Mrs. Anderson, and his youngest, Jane, died in quick succession, after torturing hope with long and lingering disease. His son-in-law, Chapman, was thrown from a horse, and the week following was in his grave. His son John, an excellent actor, performed for his father's benefit, at Lancaster, Pa., was well and happy, went home, fell in a fit, and was dead. And last, not least, to be named in this sad list, the wife of his youth, the mother of his thirteen children, the sharer of his joys and sorrows for six and thirty years, was 'torn from out his heart.' 'The spirit of a man will sustain his infirmity; but a wounded spirit who can bear?' (Proverbs xviii. 14.)

To Wood the dramatic inquirer is indebted for an account of the closing days and the death of Jefferson, containing discriminative observations on his character, and such touches of color as are only to be conveyed in his own language. Though a cold and crabbed man, and more readily censorious than sympathetic, Wood has no word for Jefferson, except of profound respect and cordial kindness. "At an early age Jefferson anticipated the inheritance of his father's complaint (gout), and vainly endeavored, by a life of the severest care and regimen, to escape its assaults. For many years the attacks were slight, but with increasing age they increased also, and at length became so frequent and violent as to undermine his health and spirits. The decline of Warren's fortunes greatly distressed him. His

associates of thirty years were disappearing from his side, and he retired suddenly from a stage of which for a quarter of a century he had been the delight, ornament, and boast. Like Warren he seemed unable to witness a ruin which he felt was inevitable, and he left Philadelphia forever. . . . I unexpectedly met him, subsequently, at Washington. He was engaged, along with John Jefferson, Dwyer, Mills, and Brown, in a temporary establishment, the manager of which had invited Mrs. Wood and myself to a short star engagement. The company was sufficiently strong to present a few plays creditably, but could not have afforded either a suitable recompense or scene for his remarkable and finished powers. On the benefit night of Mrs. Wood and me, our final night at Washington, Jefferson roused himself to an effort which astonished us. Though now grown old and dispirited, and with a theatre very different from the one which had formerly inspired his efforts, his performance of *Sir Peter Teazle* in 'The School for Scandal,' and of *Drugget*, in 'Three Weeks After Marriage,' was nearly equal to his finest and early efforts. This was the last time we ever met. I understood, that, after this, he became engaged with a company at the town of Harrisburg, Pa., and appeared occasionally. Of course any theatrical company must have been small and very imperfectly established in such a village. Many and severe domestic afflictions were added to his bodily sufferings, and, worn out with physical and mental distress, he there closed his pure and blameless life. . . . There never was at any time, on any subject, the least estrangement

between Jefferson and myself. On the contrary, our personal, not less than our professional, intercourse was for thirty years or more an unbroken circle of regard and pleasure. It remained so to the end of it. . . . Nobody of just feelings could know Jefferson as long and intimately as I knew him, and have any estrangement with him about anything; for he was a man at once just, discreet, unassuming, and amiable. . . . As a citizen little was known of him. Studious and secluded in his habits, and surrounded by a numerous family, he had neither the wish nor leisure for general society. A few select friends and the care of his children occupied the hours hardly snatched from his professional duties. He felt an unconquerable dislike to the degradation of being exhibited as the merry-maker of a dinner party,\* and sometimes offended by his perseverance on this point. He was frequently heard to observe that for any dinner entertainments there were plenty of amateur amusers to be found, without exhausting the spirits and powers of actors who felt themselves pledged to reserve their best professional efforts for the public who sustained them. To an excellent ear for music, he added no inconsiderable pretensions as a painter and machinist. Incapable alike of feeling or inspiring enmity, he passed nearly thirty years of theatrical life in harmony and comfort. It is painful to contrast those with the misfortunes of his later years, the result of the miserable schemes of amateur direction in our theatre, which ended in its total breaking up

\* This was also true of his contemporary and associate, Francis Blissett, and the same trait shows itself in the character of Jefferson the Fourth. — W. W.

and in sending upon the world, in their old age, almost the whole body of its long settled and respectable company.

‘ Hard was his fate, for he was not to blame.  
There is a destiny in this strange world  
Which oft decrees an undeservéd doom —  
Let schoolmen tell us why.’ ”

One of the best existing descriptions of Jefferson as an actor is contained in the following passage from Wemyss : —

“ Joseph Jefferson was an actor formed in nature’s merriest mood — a genuine son of Momus. There was a vein of rich humor running through all he did, which forced you to laugh, despite of yourself. He discarded grimace as unworthy of him, although no actor possessed a greater command over the muscles of his own face or the faces of his audience, — compelling you to laugh or cry, at his pleasure. His excellent personation of old men acquired for him, before he had reached the meridian of life, the title of ‘ Old Jefferson.’ The astonishment of strangers at seeing a good-looking young man pointed out in the street as Jefferson, whom they had seen the night previous at the theatre, tottering apparently on the verge of existence, was the greatest compliment which could be paid to the talent of the actor. His versatility was astonishing — light comedy, old men, pantomime, and occasionally juvenile tragedy. Educated in the very best school for acquiring knowledge in his profession, . . . Jefferson was an adept in all the trickery of the stage, which, when it suited his purpose, he could turn to excellent account. He was the reigning favorite of the

Philadelphia Theatre for a longer period than any other actor ever attached to the city, and left it with a reputation all might envy. In his social relations he was the model of what a gentleman should be, — a kind husband, an affectionate father, a warm friend, and a truly honest man. He died at Harrisburg, where he had been playing at his son's theatre, but no stone marks the spot where moulder the remains of one of the brightest ornaments of his profession. 'Alas, poor Yorick !' "

This was published in 1848, and the statement as to Jefferson's grave was, no doubt, made from memory, and without verification. The neglect thus regretted had, in fact, been reverently repaired. Jefferson was buried in the grounds of the Episcopal church at Harrisburg, in the rear of the building ; and there, in 1843, a memorial stone was placed over him by Judge Gibson\* and Judge Rogers, of the Supreme Court of Pennsyl-

\* JOHN BANNISTER GIBSON. — This name is distinguished as that of a jurist of high ability and rank. He was a native of Pennsylvania, born in 1780, being the son of Lieutenant-Colonel Gibson, who was killed in battle with the savage Indians, in St. Clair's expedition against them, in 1791. He was admitted to the bar in 1803, and subsequently was several times elected to the State legislature. In 1813 he was appointed presiding Judge of one of the judicial districts of Pennsylvania, and in 1816 he became Associate Justice of the Supreme Court of that State. In 1827 he became Chief Justice, succeeding Judge Tilghman. He was deprived of his seat in 1851, when a change in the Constitution of Pennsylvania made the judiciary an elective institution, — an impolitic, foolish, and pernicious arrangement whenever and wherever adopted. He was, however, elected an Associate Justice in the same year. He died in Philadelphia in 1853, having been eminent on the bench for forty years. An eloquent eulogy on him was delivered by Chief Justice Jeremiah Black, which may be found in the seventh volume of Harris's Pennsylvania State Reports. — W. W.

vania. The inscription on this tablet, written by Judge Gibson, is as follows : —



BENEATH THIS MARBLE  
ARE DEPOSITED THE ASHES OF

JOSEPH JEFFERSON :

AN ACTOR WHOSE UNRIVALLED POWERS  
TOOK IN THE WHOLE RANGE OF COMIC CHARACTER,  
FROM PATHOS TO SOUL-SHAKING MIRTH.  
HIS COLORING OF THE PART WAS THAT OF NATURE, — WARM,  
PURE, AND FRESH ;  
BUT OF NATURE ENRICHED WITH THE FINEST CONCEPTIONS OF  
GENIUS.

HE WAS A MEMBER OF THE CHESTNUT STREET THEATRE,  
PHILADELPHIA,  
IN ITS MOST HIGH AND PALMY DAYS,  
AND THE COMPEER  
OF COOPER, WOOD, WARREN, FRANCIS,  
AND A LONG LIST OF WORTHIES  
WHO,  
LIKE HIMSELF,  
ARE REMEMBERED WITH ADMIRATION AND PRAISE.  
HE WAS A NATIVE OF ENGLAND.

WITH AN UNBLEMISHED REPUTATION AS A MAN,  
HE CLOSED A CAREER OF PROFESSIONAL SUCCESS,  
IN CALAMITY AND AFFLICTION,  
AT THIS PLACE,  
IN THE YEAR 1832.

*“ I knew him Horatio : a fellow of infinite jest ; of most  
excellent fancy.”*





There is an authentic tradition that the clergyman who read the burial service of the Church of England over the remains of Jefferson, knowing that he had been an actor, and stupidly disapproving of that circumstance, actually altered the text of the ritual, substituting the phrase "this man" for "our deceased brother," in the solemn passage beginning "Forasmuch as it hath pleased Almighty God, in his wise Providence, to take out of this world the soul of *our deceased brother*, we therefore commit his body to the ground — earth to earth, ashes to ashes, dust to dust." This proceeding, which was observed at the time, and which can only be viewed as a petty act of bigotry and profanation, done with deliberate intent to cast a sort of ecclesiastical indignity upon the dead, has been remembered by the descendants of the noble and blameless person whose dust was thus assailed. The present Joseph Jefferson, whose spotless character and beneficent life are their own sufficient praise, is not a member of the church. It is by acts like this, with which its history has often been sullied, that the church has suffered the alienation of thousands of as good and true hearts as ever lived.

After resting nearly forty years, the remains of Jefferson the Second were removed from the Episcopal churchyard to the Harrisburg cemetery, and again laid in the earth. The same stone which marked their first sepulchre marks now their final place of repose. This disturbance of them was compelled, through the conversion of a part of the churchyard into a building plot. In the absence of the present Jefferson, the removal to

a temporary lodgement was effected by Attorney-General Brewster and Senator Cameron, of Pennsylvania ; but on returning from abroad, Jefferson personally adjusted this matter, and supervised the final burial.

A Philadelphia writer, whose name is unknown, gives this glimpse of the personal appearance of the old comedian : " He was scarcely of medium height, not corpulent, elderly, with clear and searching eyes, a rather large and pointed nose, and an agreeable general expression. But never was a human face more plastic. His natural recognition of each personage in the mimic scene, his interest in all that was addressed to him, the plan or purpose of what he had to say, his coaxing, quizzing, wheedling, domineering, and grotesque effects, were all complete without the utterance of words ; yet it was said that in these particulars he never twice rendered a scene in precisely the same manner. In singing, his voice was a rich baritone, and in speech it was naturally the same. He was so perfect an artist that, although always faithful to his author, he could, by voice or face or gesture, make a point at every exit."

Jefferson the Second resided for many years in a modest house at No. 10 Powell Street, Philadelphia. This is still standing, but a change in the enumeration of the houses in that street has made it number 510. In company with Jefferson the Fourth, the present writer visited this house, in September, 1880. Upon Mr. Jefferson's saying that his grandfather once lived there, the occupants courteously invited us to enter, and we passed a little time in the rooms on the second floor, which the comedian distinctly remembered as

associated with his ancestor. He recalled having been held up at the front window, a child in his grandfather's arms, to watch the heavy raindrops pattering in the pools of water in the street below, — which drops the old gentleman told him were silver pieces, and said he should presently go down and pick them up. This anecdote, told then and there, seemed very suggestive of the kind, playful nature always ascribed to "Old Jefferson."

There was a strong personal resemblance between President Jefferson and the comedian, and this indication confirmed their mutual belief that they had sprung from the same stock. They were friendly acquaintances, and occasionally met ; but the actor, who shrunk with honorable pride from even the appearance of courting the favor of the great, was always shy of accepting the attentions of the President. A book had appeared, written by an Englishman, in which it was asserted, in a spirit of ridicule, that the President of the United States, while in the morning he would write State papers and attend to the affairs of the nation, could at night be always seen at the theatre, with a red wig on his head, bowing his thanks for the applause that he got while making the people laugh in a farce. This was sufficiently childish satire, and it is not to be supposed that any person seriously regarded it. Yet the barb underlying it was not wholly without its effect on the sensitive nature of the comedian. He entertained a profound respect for the Republican ideas of his adopted country, and for the exalted office of its chief magistrate ; and this, conjoined with the self-respecting dignity of his character, made him extremely punctilious

as to all social intercourse outside of his own class and rank. The President and himself were not able to trace their positive relationship, but both believed it to exist, although the ancestry of the former was Welsh, while that of the latter was English. The actor, however, said that his gratification in their alliance would be marred if the matter were made known, as an avowal of it might be misunderstood. President Jefferson, on one occasion, presented to the actor a court-dress, as a mark of his respect and admiration. This was highly valued by the recipient, and was left by him to his son Joseph (Jefferson the Third), who also inherited Garrick's *Abel Drugger* wig. These relics formed part of the wardrobe intrusted by Jefferson the Third to Joseph Cowell, and by him stored in the St. Charles Theatre, New Orleans, which — as mentioned in a previous chapter — was burnt and destroyed, with all its contents, on Sunday night, March 13th, 1842.

One of the biographers of President Jefferson describes that remarkable man in language which might almost equally well apply to the great actor who was his contemporary: "He was a tender husband and father, a mild master, a warm friend, and a delightful host. His knowledge of life, extensive travels, and long familiarity with great events and distinguished men rendered his conversation highly attractive to mere social visitors. His scientific acquisitions and the deep interest which he took in all branches of natural history made his society equally agreeable to men of learning. Many such visited him, and were impressed as deeply by his general knowledge as they were by the courtesy of his demeanor."

The American Republic to which Jefferson emigrated was, of course, very different from the Republic of to-day. It contained but sixteen of the States which now compose it, together with the District of Columbia; and the entire population of the country was less than five millions. This was in 1795.\* The city of New York, as late as 1807, contained scarcely more than 80,000 persons. Jefferson made his advent during the second term of the presidency of Washington, and, living through the terms of Adams, Jefferson, Madison, Monroe, and J. Q. Adams, died in the first term of Jackson. There is room for much reflection, by the student of theatrical history, on the changed conditions under which the dramatic profession is now pursued, as contrasted with the circumstances that surrounded the actors of Jefferson's time.

It is the privilege of the biographer now to present a compendium of personal recollections of her father and other relatives, furnished to him by ELIZABETH JEFFERSON (Mrs. Chapman-Richardson-Fisher), the daughter of Jefferson the Second. They were written in the form of rough memoranda, styled "Notes from Memory," and they were found to require editorial revision. The present writer, accordingly, with the permission of the venerable lady who has thus graciously obliged him with these reminiscences, has carefully paraphrased her narrative, — preserving her facts, strictly adhering to the spirit of her statements, and, wherever possible, using her words. Mrs. Fisher, now a resident of St. John's,

\* The American period surveyed by this biography is eighty-six years, — from 1795 to 1881. — W. W.

Newfoundland, is upwards of seventy years of age (1881), and is one of the last remaining ties that link the present period to a most intellectual epoch in the history of the American stage. Her life, of which an account is furnished in the next chapter of this memoir, has been one romantic tragedy, teeming with honor, but marred with a succession of calamitous misfortunes. Her recollections are as follows : —

#### REMINISCENCES OF ELIZABETH JEFFERSON.

“ My father was genial and social, but quiet and reserved in manner. He never allowed theatrical matters to be discussed in his presence ; not from any dislike of his profession, but because his life was so entirely wrapt up in it that he needed relief from reference to the subject of his constant study and thought.

“ Hodgkinson was most liberal to my father in professional business, and in a very little time after they came together gave up to him the low-comedy parts. This soon made him a leading feature of the John Street Theatre, and a great favorite with the public. One night, when it chanced that his first child was very ill, he had gone to the theatre much depressed, though not apprehensive of bereavement. While dressing himself for a farce, he received news that his child was dead. The love of children was a ruling passion with my father, and to lose his own and (then) only one, was an overwhelming grief. Hodgkinson went before the curtain to state the reason of the delay

that had been caused by this news, and to beg of the audience to allow another farce to be substituted for the one announced ; but the whole house rose, and, with a cry of ' No farce ! ' left the theatre. This was an unusual compliment.

“ Considerations of economy were among the reasons that induced my father to remove from New York to Philadelphia, where his name became a household word. No man ever held more esteem and affection than followed him. His wife lived but in him ; his children idolized him ; his servants worshipped him ; his nature was one that inspired not only respect but love ; his fondness for children was extreme, and I have seen our parlor at home filled with little ones, — children of neighbors, whose names even he did not know, — but they flocked around him as if he were something more than mortal, and he never tired of amusing them. A great tease he was to them — but they preferred to be teased by him, rather than petted by others.

“ There was a simplicity in our household that I have seldom met with since. In affairs of business my father would often take us all into his council. One instance of this, which is singular and amusing, I particularly recall. A neighbor of ours was in the habit of lending money at interest, — a proceeding which we had been taught to regard as almost as bad as robbery, — and a merchant of Philadelphia, who was in need of money, had come to him to borrow it. The usurer chanced to be insufficiently supplied, and he mentioned this exigency to my father, saying that a certain very high rate of interest could be obtained upon a loan.

My father answered that he would consider the proposition, and communicate his decision on the morrow. He then called a family council and apprised us of his opportunity to profit by usury. He dwelt long and earnestly on the merchant's distress. We all exclaimed in horror against the idea. I vividly remember the impression I received that he was about to become a *Shylock*, and that he might be tempted to end by cutting a pound of flesh from the breast of the impoverished debtor. But we kept our father from that shocking crime, which, of course, he had not dreamed of an intention to commit, and blessed him that he was not a *Shylock*. His quiet, waggish way of enforcing a moral lesson was to be realized afterward in memory. I do not suppose that there ever was a man who lived more entirely unspotted from the world (James i. 27).

“ In matters relative to the stage he was scrupulously careful and thorough. His wigs were, with a few exceptions, invented and made by himself. He hit upon the idea of a wig that should be practicable — the hair upon it rising at fright. He had undertaken a part in a piece entitled “*The Farmer*,”\* but not being particularly struck by it, he set about the study of what could be done to strengthen it. It was then that he hit upon the expedient of making the wig do what the part was unqualified to accomplish, and he was richly repaid by the laughter of the audience. I was present, and I remember hearing the people all around me saying, ‘ Now look at Jefferson's wig,’ in a certain scene of the piece ; and, indeed, this comic wig saved the play.

\* “*The Farmer*.” A musical farce, in two acts. By John O'Keefe. Covent Garden, 1787. — W. W.



“ His varied talent was strained to every line of acting, except tragedy. On one occasion Mrs. Wood,\* the leading lady of the Chestnut Street Theatre, and wife of the manager (William B. Wood), was joking with him, saying that he had mistaken his calling, and that his forte was tragedy, and she persuaded him to play for his benefit *Old Norval*, in the Rev. John Home’s tragedy of ‘Douglas.’ I have heard him declare that he really intended to act this part seriously, but he said that the audience had been so accustomed to laughing whenever he appeared that they would not accept him soberly, and when he made his entrance in this tragic character, he was greeted with a perfect yell of laughter. He tried to be solemn, but it was of no use. The spectators had determined to laugh at Jefferson, and laugh they did. Mrs. Wood always said that he did something on the sly to provoke the laughter, but he would not acknowledge this. I suspect him, though — for his sentimental acting, as it occasionally occurred in comedy, was touching and beautiful.

“ After my father’s death, when I was alone in this part of the world (New York), I was requested to give permission for the removal of his remains from Harrisburg to Philadelphia, where it was said a monument should be erected to his memory. But, knowing what sorrow he had suffered at the neglect he received in Philadelphia, towards the end of his career, and know-

\* “ January 30th, 1804. Married by the Rev. Dr. Abercrombie; Mr. W. B. Wood, to Miss Juliana Westray, both of this theatre.” — *Wood’s Personal Recollections*, p. 101.

ing also his aversion to all disturbance of the grave, I refused to sanction this proceeding. His ideas were peculiar as to death. When I wished him to see my mother, after she was dead, he would not be persuaded. 'How can you ask me,' he said, 'to turn with disgust from a face which for so many years has been my pride and my pleasure?' And until a year before his death he never saw a corpse. The first and only dead face he ever looked on was that of his son John. His wish was to be buried in a village churchyard, with no stone to mark the place. But this, it seems, could not be, for two of his old friends, judges of Pennsylvania, erected a stone at his head, in Harrisburg, where he died.

"I never but once saw my father out of temper: and, indeed, he could not have borne to be so; his naturally equable temper was essential to his health. During Mr. Wemyss's\* stage management of the Chestnut Street Theatre (1827-30), that gentleman went abroad to try to engage a company that in fact was not wanted. Among other importations that he brought back was Mr. John Sloman, a comic singer, together with his wife, as stars. Mr. Sloman was a good comic singer, but as an actor was execrable. In my father's con-

\* FRANCIS COURTNEY WEMYSS (1797-1859), author of the "Theatrical Biography," previously cited. In chapter xiii. of that work Mr. Wemyss refers to this subject, as follows: "We proceeded as usual to Baltimore for the spring season, and while there I was taken one morning by surprise, by an offer from Mr. Warren to accept the acting and stage management of the theatres under his direction; to cross the Atlantic, and recruit his dramatic company by engaging new faces from England. . . . I therefore, on the 6th of May, 1827, made an engagement for three years with Mr. Warren. . . . On the 20th of June I sailed from Philadelphia." — W. W.

tract with the theatre it was expressly stipulated, and had been so for years, that all plays or farces in which he was desired to appear should be sent to him, so that he might choose his part. This arrangement seemed to hurt the self-love of some of the actors ; but, as it was a rule, Mr. Wemyss did not attempt to break it. Nevertheless, after Mr. Sloman had made a hit with his comic singing, Mr. Wemyss harbored the idea that the American public would accept him also as an actor ; and so all the new pieces that came from England that season were given to Sloman, on the pretext that he was a new star, and that they were his own property. My father made no protest, feeling sure that neither Mr. Wemyss nor Mr. Sloman could depose him from his place in the public regard. On an occasion of Mr. Warren's benefit, Sloman volunteered his services, and my father was to act in a new farce. I was in the green-room that day, and I never shall forget my father's face when he saw the announcement. This proclaimed, first, a five-act tragedy ; then six successive songs by Sloman ; then a farce for Sloman ; and, finally, his own feature, 'The Illustrious Stranger.\*' Mr. Wemyss happened to enter the room at this moment. My father said to him, very quietly, 'Good morning, sir ; that bill must be changed.' 'Why, Mr. Jefferson,' he replied, 'it is impossible : we could not have new bills printed by night.' 'I don't care what you do,' answered my father ; 'I want the order of

\* "The Illustrious Stranger, or Married and Buried." Musical farce, in two acts. By James Kenney. Drury Lane, 1827.—W. W.

those pieces changed. I have spent time and thought upon my part, and, damn it, sir, I won't have it wasted.' The manager's face was a picture. An oath from the lips of Jefferson frightened us all; but his farce was placed immediately after the tragedy, and I remember that it was a success. I never heard my father use a profane word, except on that occasion.

"The Chestnut Street Theatre was now declining in prosperity. Mr. Warren (my uncle) was soon declared insolvent. This new company, which his stage-manager (Mr. Wemyss) had engaged, was to have raised the theatre to the highest pinnacle of success; but it proved, as sensible observers had feared, the ruin of the house.\* My father's benefit, always good before this, now turned out a failure. Edwin Forrest, then the rising star, chanced to be acting at the Walnut. On my father's benefit night the opposition managers had put up Forrest's name for a benefit, and the young favorite proved the success. While we were sitting that day at dinner, a letter was brought from Forrest, stating that the writer had not been aware of the employment of his name to oppose that of the elder actor, and that he hoped the blame might be laid where it was due; and he offered to give my father a night, whenever he might choose to name the time, to prove his respect and appreciation. My father deemed the young actor somewhat presumptuous in taking so much for granted; but a few hours sufficed to teach him the

\* The instructions to engage this company emanated from Mr. Warren himself, of whose plans Mr. Wemyss was only the executor, not the originator. — W. W.

bitter lesson of waning popularity. On the night of that last benefit in Philadelphia, he made up his mind to leave that city and never return to it.

“At a later time, when my father was acting and managing in Washington, Forrest came there as a star, and he then actually refused one night’s emolument. He had said that he would play one night for Jefferson, and he insisted on keeping his word. The money was sent after him when this was discovered, but he returned it, and positively refused to receive it. Efforts were made, from time to time, to induce my father to return to Philadelphia. Forrest’s brother, at the Walnut, made him a most liberal offer, without conditions. Wemyss also came, offering anything. But this was in vain. The heart and the pride of the actor had been wounded to death. He never went back, and he soon died.

“Of all my father’s children the most talented was John. He was the pride of our family. A classical scholar, proficient also in the modern languages, a clever artist, an accomplished musician, a good caricaturist, an excellent actor, he was one of the most talented men of his day. Playing seconds to my father, he had caught his thoroughness of style without becoming a servile imitator. He was a good singer and a graceful dancer. He possessed every attribute essential to an actor. But his attractive disposition and his brilliant talents soon gave him an exacting and perilous popularity. Gay company, and the dissipation that it caused, injured his health, though to the last he never was known to fail in professional duty. The last performance he ever gave was in Lancaster, Pennsylvania. When my

father left Philadelphia, John, who had acted both at the Chestnut and Walnut, resolved to turn manager, and, for some time after that, he managed theatres at Washington and Baltimore, making summer trips to Harrisburg, Lancaster, Pottsville, and other places. It was while we were playing at Lancaster that John died. The pieces that night were 'The School for Scandal' and 'The Poor Soldier.' Part of the cast of the former was as follows : —

Sir Peter Teazle . . .	Joseph Jefferson, Sr.
Sir Oliver Surface . .	John Jefferson.
Rowley . . . . .	Joseph Jefferson, Jr. (the Third).
Lady Teazle . . . .	Mrs. S. Chapman.
Mrs. Candour . . . .	Mrs. Joseph Jefferson, Jr.
Lady Sneerwell . . .	Miss Anderson.
Maria . . . . .	Miss Jefferson.

“The Miss Anderson was the eldest daughter of my sister Euphemia ; the Miss Jefferson was my sister Mary Anne, now Mrs. Wright ; Mrs. S. Chapman was myself : so this was indeed a theatrical family party. In mounting the steps of the hotel, on our return from the performance, my brother John slipped on a bit of orange peel, and fell heavily, striking his head — the steps were of marble — and fracturing his skull. He was taken up insensible, and he never spoke again. My father never rallied from the shock of this calamity. In this son his chief hopes had been centred. He believed that John was destined to great honor and fame, and that he would keep the name of Jefferson distinguished upon the stage. After this my father refused to act in any of the plays in which John had been ac-







customed to act with him, and in less than a year he, too, went to his long rest.

“My nephew, Joseph Jefferson (*Rip Van Winkle*), bears a striking resemblance to my father. He was a wonderfully precocious child: all who remember his childhood say this. When little more than two years old he gave an imitation of Fletcher, the statue man, and it was indeed an astonishing feat. My mother chanced to notice the child in a corner of the room trying this experiment, and she called him to her side, and found that he had got all the “business” of the statues, though he could not have pronounced the name of one of them. She made him a dress, similar to that worn by Fletcher, and he actually gave these imitations upon the stage when only three years old.\* Rice came to Washington to sing his *Jim Crow* songs, and little Joe caught them up directly, and, in his baby voice, sung the songs, although he could not correctly pronounce the words that he sung. His taste for drawing and painting showed itself at an early age. My father could not keep his drawing-box away from the boy. Joe was in his fourth year when my father died. The old gentleman idolized him. I remember his almost daily salutation would be, ‘Joe, where’s my paint?’ ‘It’s gone,’ said the child. ‘Yes, sir, I know it’s gone; but where? where?’ ‘Him lost,’ was Joe’s reply. ‘Yes, sir, I know it’s lost and gone; but how and where?’ The boy would look up, roguishly, and say, ‘Him hook um’; and then his grandfather would

\* At this age (three) he made his first appearance, having been taken on, at the Washington Theatre, as *Cora’s* child, in “Pizarro.” — W. W.

prophesy what a great artist that child would one day become, and say that he was 'the greatest boy in the world,' and let him destroy any amount of anything he chose. The inheritance of talent was never more clearly shown than in the case of the present Joseph Jefferson: his habits, his tastes, his acting, all he is and does seems just a reiteration of his grandfather."

NOTE.—A few omissions of essential annotation in the foregoing chapter are repaired here. — Richard Suett died in 1805, at a ripe age. The date of his birth is not recorded. Anecdotes of him may be found in Bernard's "Retrospections." Charles Lamb says that "Shakespeare foresaw him when he framed his fools and jesters." — C. S. Powell, the Boston manager, died in Halifax, in 1810. See Powell, his brother, died in Boston, April 8th, 1821, aged sixty-three. — The old Chestnut Street Theatre was situated in Chestnut Street, next to the west corner of Sixth Street. Warren, the manager, lived at No. 12 (now 712) Sanson Street, and that was the birth-place of William Warren, of the Boston stage. — Mrs. Wilmot, originally Miss Webb, was first known as Mrs. Marshall. She came over from England in 1792, with Marshall, and both were speedily accepted as favorites. Mrs. Marshall was reputed the best chambermaid actress of her time. "A pretty little woman," says Dunlap, "and a most charming actress in the Pickles and romps of the drama." She was much admired by Washington. She returned to England, left Marshall, wedded Wilmot, came back to America, and here died. — James Fennell, the tragedian, was born in London, Dec. 11, 1766; made his appearance on the American stage in 1794; was excellent in *Zanga* and *Glenalvon*; lived a wild life, and wrote an "Apology" for it; and died in Philadelphia, a pitiable imbecile, in 1816. — William Francis, 1757, 1826, was a superior representative of old men in comedy, such as *Sir George Thunder*. — Thomas Abthorpe Cooper, a great tragic actor, and one of the most admired gentlemen of his day, was born in 1776, and died in 1849. His grave is at Bristol, Pennsylvania. — A fine portrait of Jefferson the Second, as *Solus*, may be found in the Wemyss collection of theatrical portraits. — "The Woodman's Hut" is a melo-drama, by Samuel James Arnold, son of Dr. Arnold, the musician, first produced at Drury Lane, April 12th, 1814. — "Zem-

buca" is a melo-drama, by Isaac Pocock, first produced March 27th, 1815, at Covent Garden. Emery and Liston were in the first cast. — "The Green Man" is a three-act comedy by Richard Jones, light comedian, first produced August 5th, 1818, at the Haymarket. — In "The Tempest," at Boston, in 1795, Mr. Jefferson acted *Mustachio*, a sailor mate. This part is one of several interpolations, made by Dryden and Davenant, in their version of Shakespeare's comedy, acted at Dorset Gardens, and published in 1670. A sister to *Miranda*, a sister to *Caliban*, and a youth who has never seen a woman, are among the persons introduced. This piece was long in use, but ultimately gave place to John Philip Kemble's adaptations, made in 1789 and 1806. Garrick made an opera of "The Tempest"; so did Sheridan; and there is a rhymed version of it by Thomas Dibdin. — WILLIAM WARREN (see Dedication, and page 56), made his first appearance on the stage, in 1832, at the Arch Street Theatre, Philadelphia, enacting *Young Norval*, in Home's tragedy of "Douglas." He subsequently led a roving theatrical life, in the West, and at length settled in Buffalo, where he was a favorite comedian, in Rice's Eagle Theatre. From there he went to Boston, in 1846, and for twenty weeks was at the Howard Athenæum, under J. H. Hackett's management. In August, 1847, he joined the Boston Museum, with which theatre he has ever since been connected, and where he has acted almost all the chief parts, of their day, in the lines of low and eccentric comedy and old men. The finest *Touchstone* on the stage of this period — grave, quaint, and sadly thoughtful behind the smile and the jest — an admirable *Polonius*, great in *Sir Peter Teazle*, and of powers that range easily from *Calcb Plummer* to *Eccles*, and are adequate to both extremes of comic eccentricity and melting pathos, this comedian presents a shining exemplification of high and versatile abilities worthily used, and brilliant laurels modestly worn. — W. W.

## JEFFERSON THE SECOND AND FRANCIS.

“My next excursion was to Alexandria, where I completed my engagements under the direction of Messrs. Francis and Jefferson. I cannot reflect on the conduct of these gentlemen without comparing it with my own: nothing has impeached *their* characters during their residence in the United States, but much has occurred to exalt them. No instability has marked their dispositions; with steady industry, perseverance, and prudence, they have attached themselves closely to the profession they had chosen and the city which was originally their promised land, and in which they are now (1813) in happy possession of competency and respect;—the one, the friend and protector of the orphan; the other, the father of a numerous family, under the guardianship of himself and his amiable consort, well educated and well instructed. Neither one nor the other entered this new world (they will pardon the remark) with the advantages I possessed, nor has either of them received a fourth part of the sum of money that I have, from the patronage of Americans. What, then, has made them rich? Prudence. What has reduced my state? Imprudence. Jefferson! the amiable father of an amiable offspring; Francis! the protector of the unprotected, permit me to offer you, poor as it is, my homage.” — *An Apology for the Life of James Fennell*, pp. 418, 419.



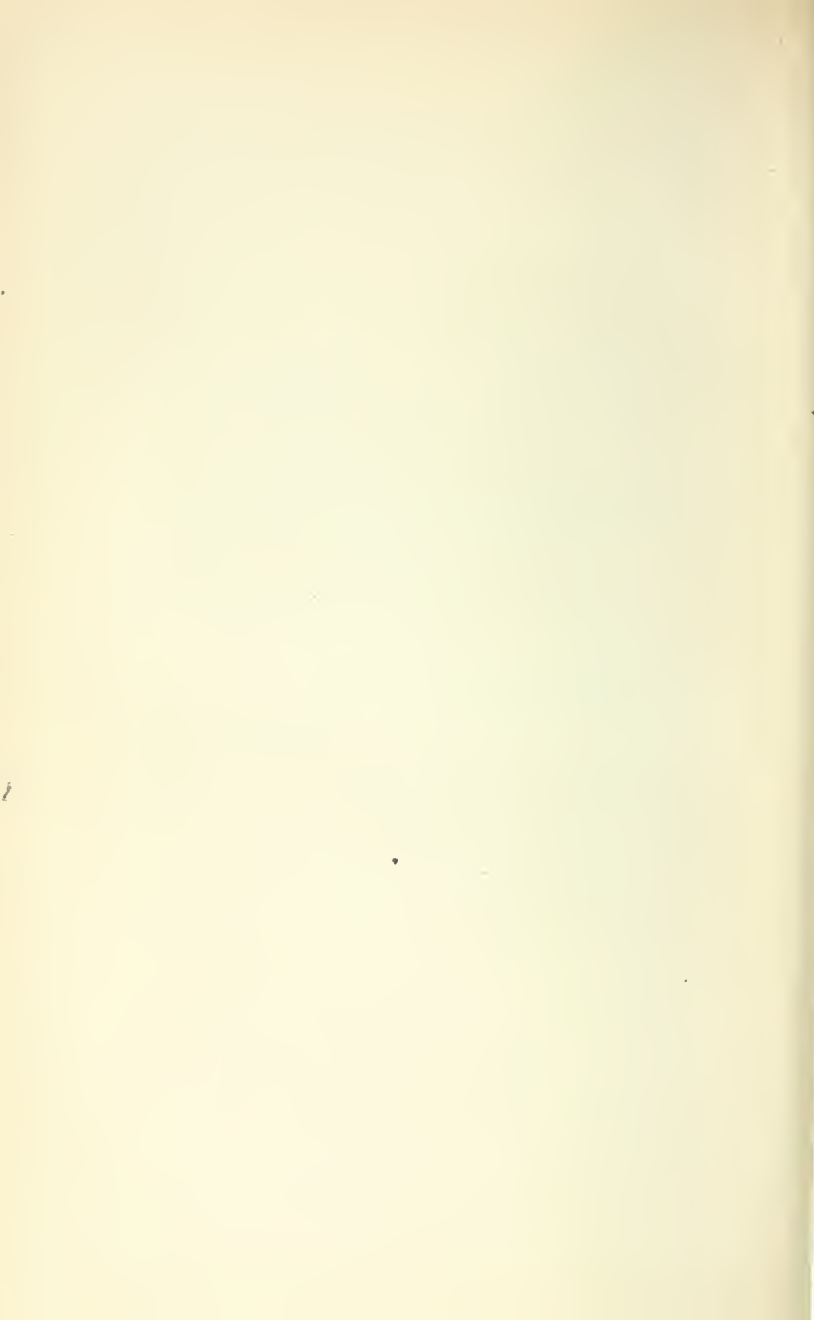
ELIZABETH JEFFERSON.

[MRS. C. J. B. FISHER.]



*"We are a queen (or long have dreamed so), certain  
The daughter of a king."*

SHAKESPEARE.



## ELIZABETH JEFFERSON.



THE reminiscences of this lady have been incorporated into the sketch of her father, and it will not be amiss to supplement them with some account of their author. Elizabeth Jefferson was born in Philadelphia, about the year 1810, and in the spring of 1827, when seventeen years of age, was brought out at the Chestnut Street Theatre as *Rosina*, in "The Spanish Barber."\* She had a lovely voice, and had been carefully instructed and trained in music; but her timidity and inexperience on the first night marred her efforts, and this appearance was accounted a failure. Cowell, who preceded Wemyss in the stage management of the Chestnut, when Warren and Wood dissolved their partnership, in 1826, had the superintendence of this début, and he has left this record of it, in his "Thirty Years," Vol. II. p. 9:—

"During this season, 1826-27, I had the gratification of introducing two of the 'fairest of creation,' as candidates for histrionic fame — a daughter of Old Warren, and a daughter of Old Jefferson. They were cousins, and about the same age. Hetty Warren had decidedly

\* "The Spanish Barber." Comedy, with songs, by George Colman. Haymarket, 1777. Taken from "Le Barbier de Seville," by P. A. C. de Beaumarchais. — W. W.

the best of the race for favor at the start, but Elizabeth Jefferson soon shot ahead, and maintained a decided superiority. Poor girls! They were both born and educated in affluence, and both lived to see their parents sink to the grave in comparative poverty. Hetty married a big man named Willis — a very talented musician — much against the will of her doting father; and, like most arrangements of the kind, it proved a sorry one. Elizabeth became the wife of Sam Chapman, in 1828. He was a very worthy fellow, with both tact and talent in his favor, and her lot promised unbounded happiness.”

Wemyss, who saw this first appearance, gives concurrent testimony as to the attempt and its results, in the thirteenth chapter of his “Theatrical Biography”:

“For the benefit of Mr. Jefferson, whose name was sure to fill the house, his daughter, Miss E. Jefferson, made her first appearance upon any stage as *Rosina*, in ‘The Spanish Barber.’ If Miss Warren was the best *débutante* I had ever seen, Miss Jefferson was decidedly the worst. She spoke so low, and so completely lost all self-possession, that, had it not been for her father, she would scarcely have escaped derision. The only redeeming point was her song of “An old Man would be Wooing,” in which she was feebly encored. From such an unfavorable beginning little was to be expected. But, in the race commenced between Miss Warren and herself, although distanced in the first attempt, she soon outstripped her rival in her future career, rising step by step, until she became, as Mrs. S. Chapman, the leading actress of the American stage, in the Park Theatre



of New York, justly admired by every frequenter of the theatre."

After this dull beginning Miss Jefferson put forth her energies with redoubled exertion, and — at the Chestnut, and in those wandering theatrical expeditions with which her renowned father felt constrained to close his professional career — she soon acquired the experience essential to her success. Thus equipped she came forward at the Park Theatre, New York, on September 1st, 1834, in the character of *Ophelia*; and here she was almost immediately accepted as an actress of the finest powers and the foremost rank. She had in the mean time been married, in Philadelphia, to Mr. Samuel Chapman, a young and clever actor, who seems to have been a favorite with "Old Jefferson"; but he had died \* shortly after their marriage, and she was now a widow. The bills announced her as Mrs. S. Chapman. The stock company in which she took her place included Messrs. John K. Mason, H. B. Harrison, John H. Clarke, John Jones, Peter Richings, Henry Placide, W. H. Latham, John Fisher, T. H. Blakeley, William Wheatley, Thomas Placide, Gilbert Nexsen, J.

\* SAMUEL CHAPMAN. — "The Reading mail stage, with nine male passengers and the driver, was stopped by three foot-pads, a few miles from Philadelphia, in the middle of the night. . . . Chapman, who was extremely clever at dramatizing local matters, took a ride out to the scene of the robbery, the better to regulate the action of a piece he was preparing on the subject, was thrown from his horse, and slightly grazed his shoulder. He had to wear that night a suit of brass armor, and, the weather being excessively hot, he wore it next his skin, which increased the excoriation, and it was supposed the verdigris had poisoned the wound. At any rate, he died in a week after the accident." . . . — *Cowell's Thirty Years*, Vol. 2d, chapter 9th.

Povey, — Russell, and — Hayden, together with the lovely Mrs. Gurner, Mrs. Wheatley, Mrs. Vernon, Mrs. Harrison, Mrs. Durie, Mrs. Archer, and the Misses Turnbull. J. W. Wallack acted *Hamlet*, to open the season, and in its course Sheridan Knowles appeared in a round of his own characters. Mrs. Chapman's success was uncommonly brilliant. "No actress who ever preceded or followed her on the Park stage," says Mr. Ireland, "excelled her in general ability, and she was the last stock actress attached to the establishment fully competent to sustain equally well the leading characters in the most opposite walks of the drama. Devoid of stage trickery, artless, unaffected, and perfectly true to nature, not beautiful in feature, but with a countenance beaming with beauty of expression, in whatever character cast she always succeeded in throwing a peculiar charm around it, and in making herself admired and appreciated. Her performance of *Julia*, in 'The Hunchback,' first stamped her reputation as an artist of the highest rank. Her engagement was a continued triumph, and her retirement from the stage, in the spring of 1835, on her marriage with Mr. Richardson, a source of deep and earnest regret."

The marriage to which Mr. Ireland thus refers was contracted with Mr. Augustus Richardson, of Baltimore. Cowell mentions him, as "a clever young printer," whom he met, in company with Junius Brutus Booth, at Annapolis, in 1829. Mr. Richardson, like his matrimonial predecessor, died suddenly, and in consequence of an accidental fall; and his widow, returning to the stage, was again seen at the old Park. She sub-

sequently went into the South, joining her brother (Jefferson the Third) and other relatives and connections; and, after her brother's death, in 1842, she managed for a time the theatre at Mobile; and at this place, in 1849, she was married to Mr. Charles J. B. Fisher, whose death, in 1859, aged fifty-four, left her again a widow. These bereavements were not her worst afflictions. One of her sons was murdered in New Orleans, and another (Vernon by name) became insane from a fall, and, after lingering for many years in abject lunacy, expired in an asylum. Her own death is stated, in Brown's "History of the American Stage" (p. 310), to have occurred in 1853, but this was an error. A strong will, an intrepid spirit, and a magnificent constitution, have sustained her to the present time in patience and steadfast industry. For many years this lady has been a teacher of music; and one of her daughters — Miss Clara Fisher, bearing the name of her famous aunt, now Mrs. Maeder — has been favorably known on the New York stage as a vocalist. Charles J. B. Fisher's first appearance on any stage was made at the Mobile Theatre, in 1842, as *Dazzle*, in "London Assurance."

The musical style of Elizabeth Richardson was based on that of the beautiful Garcia (Mme. Malibran), whom she saw at the New York Park Theatre in the season of 1825, having been sent over from Philadelphia expressly to observe and study this incomparable model. When only eleven years of age she was elected an honorary member of the "Musical Fund Society," of Philadelphia. John Sinclair, the famous vocalist, father of the

lady who became the wife of Edwin Forrest, repeatedly said that he considered her the best singer in America, and more than once offered her a star position in his musical company. Had she but adhered to either the lyric or dramatic stage, and resisted the allurements of ideal domesticity, there is no limit to the eminence she might have reached. Long before she came to the Park Theatre, Henry J. Finn, the comedian, had assured Edmund Simpson, the manager, that she was beyond all rivalry as a comedy actress; and Finn had already offered her the leading business, on her own terms, at the St. Charles Theatre, New Orleans. Tyron Power had also spoken of her with unstinted admiration. Edwin Forrest, in whose "support" she had acted at Washington, declared her to be the best tragic actress on the stage: "She is the best *Lady Macbeth* we have," he said, "and the only *Pauline*." Somebody asked Simpson one day how he had happened to hear of her as an actress. "I have heard of nobody else for two years," answered the manager — to whom, indeed, it seemed that the Admirable Crichton had come again, in petticoats. During the Park engagement of Sheridan Knowles she acted in all the pieces produced for him, — "The Hunchback," "William Tell," "Virginia," "The Wife," etc., — and the famous author was fascinated with her loveliness and her genius. Ever afterward, in writing to her from England, he addressed her as Lady Julia Rochdale, and signed his letters "Your father, Walter." It was as *Julia* that she made her first hit at the Park; and her popularity there was so great that every omission of her name from

the bill would cause a serious depression in the receipts. Yet this actress was only a member of the stock company, receiving a salary of \$30 a week ; and the receipts from her farewell benefit performance were only \$882. She was the original, in America, of many of the first and finest characters in comedy, vaudeville, and burlesque — of *Julia*, in "The Hunchback," *Pauline*, in "The Lady of Lyons," *Marianne*, in "The Wife," *Gertrude*, in "The Loan of a Lover," *Bess*, in "The Beggar of Bethnal Green," *Lydia*, in "The Love Chase," *Eliza*, in "The Dumb Belle," *Lissette Gerstein*, in "The Swiss Cottage," *Gabrielle*, in "Tom Noddy's Secret," *Perseus*, in "The Deep, Deep Sea," *Oliver Twist*, in the play of that name, made from the novel by Charles Dickens, and *Smike*, in "Nicholas Nickleby," from the same author. Among her other characters were *Amina*, *Rosina*, *Cinderella*, *Vettoria*, in "The Knight of the Golden Fleece," *Madame de Manneville*, in "Married Lovers," *Therese*, in "Secret Service," *Esmeralda*, in "The Hunchback of Notre Dame," *Mrs. Lyux*, in "Married Life," *Mrs. Bud*, in "My Wife's Mother," *Mimi*, in "The Pet of the Petticoats," *Helen Worrett*, *Myrtillo*, in "The Broken Sword," *Maria*, in "Of Age To-morrow," and *Fenny*, in "The Widow's Victim." The complete list of her representations would fill many pages. Her range extended from *Lady Macbeth* to *Little Pickle*, and she was excellent in all that she attempted. Time makes a sad havoc with beauty and fame. In other years, when this lady walked in Broadway, her footsteps were followed by the admiring glances of hundreds of worshippers. To-day her slight and

faded figure, draped in its garments of grief, flits by unnoticed in the crowd. It would be difficult to point to a career which better illustrates than this one the mutability of human happiness and worldly fortune and the evanescent character of theatrical renown.



## JEFFERSON THE THIRD.

1804-1842.

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*“ He is insensibly subdued  
To settled quiet: he is one by whom  
All effort seems forgotten; one to whom  
Long patience hath such mild composure given  
That patience now doth seem a thing of which  
He hath no need.”*

*“ He is retired as noontide dew  
Or fountain in a noon-day grove;  
And you must love him ere to you  
He will seem worthy of your love.”*

WORDSWORTH.





## JEFFERSON THE THIRD.

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THIS was an uneventful life, and the story of it takes the form of a tribute to singular beauty and worth of personal character rather than of a narrative of achievements that concerned the world. Joseph Jefferson, the third of this line of actors, was born at Philadelphia, in 1804, and in that city he received his education and grew to manhood. While a boy he did not evince a taste for the stage, but preferred the study of architecture and drawing; and this he pursued diligently and with success. In these branches, and also in painting, he was instructed by Coyle,\* an English scenic artist of repute at that period. There is no positive record of his first appearances upon the stage, but it is remembered that he sometimes played little parts, such as the *First Murderer* in "Macbeth," while yet a youth. His name appears on the play-bills of the Chestnut Street Theatre as early as 1814, and it is known that when finally he had adopted the dramatic profession he made himself a good actor in the line of old men. In 1824 he was a member of the dramatic company of the Chat-

\* ROBERT COYLE was killed by an accidental fall from a wagon, his horse having suddenly started in fright. A performance for the benefit of his widow occurred at the Bowery Theatre, New York, August 22d, 1827. — W. W.

ham Garden Theatre, New York, under the management of Mr. Henry Barriere. This company comprised Henry Wallack, Geo. H. Barrett, Thomas Burke, Alexander Simpson, W. Robertson, Henry George Moreland, John A. Stone (who afterwards wrote "Metamora," etc.), A. J. Allen, W. Anderson, C. Durang, Spiller, Somerville, Williamson, Collins, and Oliff (once prompter at the old Park, and whose descendants are now (1881) esteemed residents of Castleton, Staten Island), with Thomas Kilner for stage-manager. The ladies were Mrs. Entwistle (who had been Mrs. Mason, and who became Mrs. Crooke), Miss Henry (afterwards famous as Mrs. G. H. Barrett), Mrs. Caroline Placide Waring, MRS. T. BURKE, Mrs. Walstein, Mrs. C. Durang, Mrs. H. Wallack, Mrs. Kilner, Mrs. Allen, Mrs. Spiller, Mrs. P. M. Clark, and Miss Oliff. The theatre was opened that season (its third) with "The Soldier's Daughter" and "Raising the Wind," and the casts of the night, May 17th, set Jefferson's name against the characters of *Woodley* and *Fairwoudl*. His acting on this and subsequent occasions was thought to give a promise of excellence. He did not long remain in New York, but went back to Philadelphia; and there, and in Washington, Baltimore, and the region round about, pursued, discursively, his theatrical labors. In 1826, at the age of twenty-two, he was married to Mrs. Thomas Burke, whom he had first met at the Chatham Garden Theatre, and who was eight years his senior. This was a "love-match," and the marriage proved exceptionally happy and fortunate. After his father quitted Philadelphia, in 1829-30, he managed for the old gentleman, in

Washington, Lancaster, Harrisburg, and other cities, and he remained with him till the last. During the season of 1831-32 he managed the theatre in Washington. During the seasons of 1835-37 he was connected, successively, with the Franklin Theatre, at No. 175 Chatham Street, New York, and with Niblo's Garden. At the Franklin he was scene-painter as well as actor. "Mobb the Outlaw, or Jemmy Twitcher in France" ("Robert Macaire"), was given there, on May 2d, 1836, with new scenery by him. On May 25th he acted *King Arthur*, in the travestie of "Tom Thumb." On June 1st "The Hunchback" was performed for his benefit, with his sister Elizabeth as *Julia*, and with his wife in the bill, for a song. The latter had been absent about ten years from the New York stage, and it was now observed that her voice and person had been impaired by the ravages of time. On March 1st, 1837, Jefferson took another benefit, the programme comprising "The Lady of the Lake," "The Forty Thieves," and a vaudeville entitled "The Welsh Girl," in the latter of which pieces he represented a personage styled *Sir Owen Ap Griffith*. Mrs. Jefferson appeared as *Blanche of Devon*, and as *Morgiana*. Charles Burke, her son, then a lad of fifteen, took part in the exercises, singing a song entitled "The Beautiful Boy." Jefferson the Fourth, then eight years old, was present at this performance. For a few weeks, during the summer of 1837, Jefferson and John Sefton managed a vaudeville company at Niblo's, and produced musical farces. Mrs. Harrison. Mrs. Bailey, Mrs. Knight, Mrs. Gurner, Mrs. Henry, Mrs. Watts, Mrs. Maeder (Clara

Fisher), Mrs. Richardson, Miss Jane Anderson, Alexina Fisher (afterwards Mrs. Lewis Baker), and Miss De Bar (afterwards Mrs. J. B. Booth, Jr.), appeared in this troupe, and the males were Jefferson, Sefton, Plumer, Henry, Th. Bishop, Thayer, Lewellen, Thoman, J. W. Wallack, Jr., Edwin, Latham, and P. Williams. The season ended on September 16th, 1837, and that proved Jefferson's farewell of the New York stage. He proceeded with his family to Chicago, there joining his brother-in-law, Alexander Mackenzie; and the rest of his career — made up of much wandering and many vicissitudes — was accomplished in the West and South, through an exceedingly primitive period of the American theatre. He seldom met with prosperity, but he seems to have possessed the true *Mark Tapley* temperament, and his spirits always rose when his fortunes were at the worst. He was manager, actor, scene-painter, stage-carpenter, — anything and everything connected with the art and business of the stage. He understood it all, and in every relation that he sustained toward it he was faithful, thorough, and adequate to his duties. The dramatic chronicles give but little attention to his proceedings; yet they bear one concurrent and invariable testimony to his personal charm, winning simplicity, and intellectual and moral worth. His trials were bravely met; his hardships were patiently borne; and, to the end, he labored in steadfast cheerfulness and hope, making good use of his talents and opportunities, and never repining at his lot.

“The father of our *Rip Van Winkle*,” writes the veteran manager, John T. Ford, “was one of the most

lovable men that ever lived. He acted occasionally, painted almost constantly, and when he had a theatre, as sometimes happened, he managed his business with that careless amiability, almost amounting to weakness, that was inseparable from his nature. Once, when he was managing in Washington, he was so poor that, wanting Edwin Forrest to act there, he had to walk to Baltimore, forty miles, and did so, to solicit him. He enjoyed life, in a dreamy way, and his only anxiety was for his children."

Another kindly picture of him is afforded in the following remarks by his sister Elizabeth: "My brother Joe was a gentle, good man, true and kind in every relation of life. He was very like his father, — so much so that, in the play of 'The Exile,'\* where the latter had to dance in domino, Joe would often, to save his father the trouble, put on the dress and dance the quadrille, and no spectator could tell the difference, or was aware of the change of persons. He was fond of his fireside, serene in adversity, humble in prosperity, affectionate in temperament, and beloved by all who knew him. Painting was his great passion. He became a very good actor in old men. He was an inveterate quiz. I have seen him, — when he was manager as well as actor, — after making some sort of a mistake on the stage, fix his composed and solemn gaze magisterially upon some one of the supers, till the poor fellow came really to think that the blunder had been made by himself, and trembled lest he might be at once discharged. Joe

\* "The Exile, or The Desert of Siberia." Musical Play, in three acts. By Frederic Reynolds. Covent Garden, Nov. 10th, 1818. — W.W.

married Mrs. Burke, who was a great singer. No voice that I ever heard could compare with hers, except, possibly, that of Parepa. My father feared that, as Joe was so much younger than his wife, the match might not turn out well; but there never was a happier marriage. Indeed, it could not be otherwise; for Joe was all sunshine, and she loved him, and that says all."

Ireland speaks of Jefferson as "admirably costumed and skilfully made up, appearing at times the living portrait of his father"; but intimates that, as an actor, he did not fulfil the promise of his early efforts. The truth is that he was a quiet, unobtrusive, unambitious gentleman; and the fact that he did not take a high rank in the public estimation was mainly because he did not care to make the essential effort. His philosophic, drifting, serene disposition is aptly illustrated in this incident. An old friend of his, hearing that he had met with great misfortune in business, and, in fact, become bankrupt, called at his dwelling to cheer him, and was told by Mrs. Jefferson that her husband had gone a fishing. He expressed surprise, and, with some vague apprehension that all might not be well, went down to the river in search of him. The object of his solicitude was soon found, sitting composedly in a shady nook on the bank of the Schuylkill, humming a pleasant air, and sketching the ruins of a tumble-down mill on the opposite shore. Cordial greetings exchanged, the sympathetic visitor could not conceal his astonishment that a crushing misfortune should be accepted so cheerfully. "Not at all," said Jefferson; "I have lost everything,

and I am so poor now that I really cannot afford to let anything worry me."

A few of the characters that were acted by Jefferson the Third are specified in the subjoined list : —

*Polonius*. In the unconsciously humorous sapience and half-senile prolixity of this part he was exceptionally excellent.

*Sir Robert Bramble*, in "The Poor Gentleman."

*Dogberry*, in "Much Ado About Nothing."

*Crabtree*, in "The School For Scandal."

*Admiral Franklin*, in "Sweethearts and Wives."

*Mr. Coddle*, in "Married Life."

*The First Witch*, in "Macbeth."

*King Arthur*, in "Tom Thumb."

*M. de Villecour*, in "Promotion, or the General's Hat."

*First Grave-Digger*, in "Hamlet."

*Raff*, in "The Conquering Game."

*Naudin*, in "Tom Noddy's Secret."

*Baron Vanderbushel*, in "The Sentinel."

*John Bull*, in Colman's comedy of that name.

*Gratiano*, in "The Merchant of Venice."

*Baptisto*, in "The Hunter of the Alps."

*Reef*, in "Ambrose Gwinett." Melodrama. By Douglas Jerrold.

*Tapwell*, in "A New Way to Pay Old Debts."

*Stanou*, in "The Blind Boy." Play. By William Dunlap. Altered from Kotzebue.

*Sentinel*, in "The Wandering Boys." By M. M. Noah.

*Spinosa*, in "Venice Preserved." Tragedy. By Thomas Otway. 1682.

*Duke of Norfolk*, in Cibber's version of Shakespeare's "Richard the Third."

*Sentinel*, in "Pizarro."

*Memo*, in "Abællino."

The latter piece was a conspicuous example of the "wretched Dutch stuff" that Mr. Dunlap's actors so

properly despised. In later days, at the Chatham Garden Theatre, it gave an occasion for a facetious exploit by Jefferson the Third and his comrades, to the discomfiture of an actor named Andrew Jackson Allen, who was "the veritable Guy" of the company. This performer was a manufacturer of patent leather ornaments for stage dresses; and it was he who once astonished Edwin Forrest by the emphatic inquiry, "I should like to know what the h—— your *Richard the Third* would amount to without my spangles?" 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.

In Cowell's "Thirty Years" there is a passing glimpse of Jefferson the Third in his last days. Cowell had repaired to Mobile after the conflagration of the St. Charles Theatre, New Orleans, in 1842, and he refers to the theatre which he there joined, — a property owned by James H. Caldwell, leased that year to Messrs.







De Vendel and Dumas, and managed for them by Mr. Charles J. B. Fisher, brother to Clara Fisher, the famous and popular actress. Cowell says: "Charles Fisher, being very desirous of proving his friendship for the Jefferson family, engaged all the immediate descendants of 'the old man' now alive, and as many of the collateral branches as were in want of situations. Mrs. Richardson had been in Mobile the season before, and therefore she was the nucleus around whom were clustered her two sisters and their husbands, Messrs. Mackenzie and Wright, her brother Joseph and his two very clever children, and her niece Mrs. Germon and husband. The company, in consequence, was literally a family, with the exception of James Thorne and myself, Mrs. Stewart, Morton, and Mr. and Mrs. Hodges: so that when poor Joe Jefferson died the theatre had to be closed two nights; for without the assistance of the chief mourners we could not make a performance."\*

Jefferson's death occurred, suddenly, at Mobile, Alabama, at midnight on Thursday the 24th of November, 1842. He died of yellow-fever, and his remains were buried on the 25th. His grave is in Magnolia Cemetery, at Mobile (Square number 6, Lot number 32), and it is marked by a white marble headstone inscribed

\* "OLD JOE COWELL was an envious man, who looked on the actions of his fellow-men with an eye of sarcasm, and was ready at all times to pick a flaw in, and to turn to ridicule, their best efforts."—*Ludlow's Dramatic Life*. This is found to be true in reading Cowell's book, for the spirit of the writer clearly shines through his words. Nevertheless, he affords an occasional detail, or tint, that is of advantage to this picture of the Past. — W. W.

with his name, the date of his death, and the number of his years. He was only thirty-eight. The stone to commemorate him was erected in 1867 by his son Joseph, and at the same time a wooden grave-mark, which had originally designated the spot (the sole tribute that poverty then permitted filial reverence to offer), was brought away by him and buried in the earth at his country-seat in Hohokus, New Jersey.

The subjoined reflections upon the death of Jefferson were published, at the time of its occurrence, in the "Mobile Advertiser": "When the man of wealth and station pays that debt which neither high nor low can repudiate nor delay, he seldom lacks a eulogist to descant on his posthumous virtues, though undiscovered until his death, while humble excellence rarely lives beyond the circle of affectionate friendship. Mr. Joseph Jefferson was the second son and namesake of that distinguished comedian so many years the pride and ornament of the Chestnut Street Theatre in Philadelphia, whose unblemished private life was a moral sanction for his public reputation; and never did the unostentatious virtues of a father more purely descend upon his offspring than in the person of the deceased. He was an actor of great talent, and an artist of unquestioned excellence. Though living in the public world, it was not there that his true merit was seen; and one who has known him many years, in every relation of life, may be permitted to say that, as a son, a brother, a father, a husband, and a friend, he has left none purer to lament his death or attest his virtues. Guileless as a child, he passed through life in perfect charity to all mankind, and

never, by his nearest and dearest, was he known to utter an unkind word or entertain an illiberal opinion. . . . His blameless nature was as free from a thought or act of dishonor as the diamond is free from alloy ; and, though a stranger among us, there are many sorrowing hearts in distant parts of this his native land who will promptly indorse this testimony."

NOTE. — Careful search for a portrait of Jefferson the third has not been rewarded. A silhouette likeness of him, and of his wife, is all that could be found. A water-color portrait of him, made by a Philadelphia artist, named Wood, was long in existence. It was in a circular frame, marked with Masonic emblems. It disappeared, about forty years ago, with other possessions of the family, in a western city. Jefferson was an uncommonly handsome man, self-contained, placid, and singularly interesting. With the person, the manners, and the serene and gentle temperament of an Addison, this actor was, in his quiet way, an inveterate wag. This ideal is the strongest image of him that lives in memory, and many anecdotes are told, to give it proof. On an occasion, at the Washington Theatre, the play of "Tekeli" was presented, under Jefferson's management, with a melodramatic actor named Dan Reed as the hero. Reed was a large man, tall and formidable, wore a tremendous wig of black hair, and spoke in tones of thunder. On this occasion he was very drunk ; so that, when the first curtain fell, Jefferson thought it best to withdraw him from the performance. There was a stage-struck tailor in the theatre, the keeper of the wardrobe, a little man with a small round head, entirely bald. This person, seeing his opportunity, offered himself as a substitute for the stalwart and vociferous Reed, — and the occasion instantly became one that Jefferson could not resist. He seized Reed's wig, stuck it on the bald head of the tailor, and, without a word of explanation to the audience, sent him on for the second act. The business requires that, at this juncture, *Tekeli* shall be discovered, apparently dead, lying upon a bier ;

and that he presently shall leap up, alive and well, with a fine flourish of exultation. The little tailor rose to the occasion, — springing suddenly into a defiant attitude, and squeaking out, in a thin, shrill voice, “Hi ham Teakaylee!” At the same instant the great shaggy wig dropped from his pate, and revealed that object, hairless, and shining like a soap-bubble, — while a deep voice from the gallery, improving the ensuing moment of startled silence, quietly ejaculated, “Great Gosh, what a head!” It is needless to add that the audience fairly yelled with laughter. Jefferson’s enjoyment of the scene, would, naturally, have been profound.

“By sports like these are all their cares beguiled —  
The sports of children satisfy the child.”

W. W.



CHARLES SAINT THOMAS BURKE.

1822—1854.



*“Upon my word, thou art a very odd fellow, and I like thy humor extremely.”* — FIELDING.

*“With all the fortunate have not —  
With gentle voice and brow:  
Alive, we would have changed thy lot —  
We would not change it now.”* — MATTHEW ARNOLD.





## CHARLES BURKE.

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It is the concurrent testimony of judicious actors and play-goers who remember this extraordinary young man that he was pre-eminently possessed of genius in the dramatic art ; but his life was so brief, his health so delicate, his temperament so dream-like and drifting, and his fate in general so unfortunate, that he neither made his rightful impression upon his own epoch, nor left an adequate memory to ours. Charles Saint Thomas Burke (deriving the name of Saint from his god-father, and that of Thomas from his mother) was a child of the marriage of Thomas Burke and Cornelia Frances Thomas, and was born in Philadelphia, March 27th, 1822. When three years old he was introduced upon the stage, being utilized in a line of infantile parts, after the fashion of theatrical families in those days ; and from that time onward he was devoted to a theatrical career. As a boy he was exceedingly apt and intelligent. He saw, and he could in some measure appreciate, the acting of Jefferson the Second, and of John and Thomas Jefferson, his connections, — not to speak of other worthies of the Chestnut Street Theatre, — and in that good school he was nurtured and trained. In the summer of 1836, when in his fifteenth year, he

came out at the National Theatre, New York, as the *Prince of Wales*, in "Richard the Third." The elder Booth was acting *Gloster*. Later in the season the boy was seen as *Prince John*, in "Henry IV.," and as *Irus*, in "Ion," — the former play having been produced for Hackett (as *Falstaff*), and the latter for George Jones, subsequently known as "The Count Joannes." Burke also occasionally sung in public, and he was esteemed wonderfully clever in comic vocalism. Long before this time his mother had married Joseph Jefferson (the Third); and when, at the end of 1837, his step-father removed from New York into the West, Burke was taken there, along with the rest of the family, and he shared the vicissitudes and hardships of the wandering life which ensued, — at first in the dramatic company formed by Jefferson and his brother-in-law Alexander Mackenzie, and afterwards with Sol. Smith and others. He was not seen again in New York till 1847, when, on July 19th, he appeared at the Bowery Theatre, acting *Ebenezer Calf*, in "Ole Bull," and *Dickory*, in "The Spectre Bridegroom." Here he remained about a year, and thoroughly established himself as a local favorite. In the summer of 1848 he joined his friend Chanfrau, at the New National Theatre, formerly the Chatham, which was opened on August 14th, that year, with Burke as acting-manager; and with this house he was connected, during its regular seasons, till the summer of 1851. There is a record of his having appeared at Burton's Theatre, in the spring of 1849, as *Billy Bowsbell*, in "The Illustrious Stranger": but Burton was jealous of him, as a probable rival in popularity, and

subsequently used effective influence to exclude him from the theatres of the West Side ; \* and the result of this successful hostility was that Burke was banished to the Bowery, and that ever since he has commonly been named, not, as he should be, with Finn, Burton, Blake, Twaits, Blissett, Warren, and Jefferson, but with comic artists of the more common quality of Barnes, Gates, Sefton, and Hadaway. The last three years of Burke's life were mainly spent in professional travel. Ludlow saw him in St. Louis in his latter days, and Edwin Booth and David Anderson entertained him at their ranche in California in 1852-53. He worked hard, and found favor and made friends ; but he met with scant prosperity, and he suffered from failing health and waning spirits. His last appearance on the stage was made where his professional life began, — at the Chestnut Street Theatre, Philadelphia. This happened on February 11th, 1854 ; and the last character that he per-

\* “ It was said that Burton, jealous of Burke, and of his successes in some of the parts which Burton had made his own, and in which he could not endure the idea of a rival, was the cause of Burke's banishment from Broadway to the East side of the town. Burton was believed to be financially interested, in 1849, with Mr. E. A. Marshall in the Broadway Theatre, although his name does not appear in the bills of that date, and it was said to be a part of his contract with Marshall that Burke should have no engagement at the house during Marshall's management. . . . Burke never succeeded, after that date, in getting a position in a West side theatre, but played his unhappily too few engagements in New York to the audiences of the Bowery, where he was immensely popular. . . . He is, perhaps, quite forgotten, except by his own friends, and the few old play-goers who cling to the memories of the palmy days of the last generation ; but by these ‘ Poor Charly Burke ’ is still remembered for his many good qualities as actor and man.” — *Laurence Hutton's Plays and Players* (1875), chapter xiv.

sonated was *Ichabod Crane*, in "Murrell, the Land Pirate." He was twice wedded, but left no children. Both his marriages were unfortunate. His first wife, Margaret Murcoyne, a native of Philadelphia, born in 1818, died in that city in 1849. His second, Mrs. Sutherland, survived him, but has since passed away. Both these ladies were on the stage. The latter was the mother of Ione Sutherland, who adopted her stepfather's name, and, as Ione Burke, had a brief theatrical career, terminating in marriage. She is now residing in retirement in England. Charles Burke died in Leonard Street, New York, November 10th, 1854, in the thirty-third year of his age, and was buried in the same grave with his mother, in Ronaldson's Cemetery at Philadelphia.

The testimonials which exist, to the loveliness of Burke's character, and to the strength and versatility of his genius, are touched equally with affection and tender regret. "He grew up," writes Elizabeth Jefferson, "to be one of the best actors we ever had. As a boy he was full of promise; and when, after fifteen years, I saw him act in Mobile I was struck with what seemed to me a revival of the old time. A more talented and kind-hearted man than Charles Burke never lived." His old comrade Chanfrau speaks in the same strain: "He was a great actor and a true man. One cannot say too much of his talents and his worth. He could do many things in acting, and was wonderful in all that he did."

In person Burke was tall, slender, and extraordinarily thin; and his long, emaciated figure — agile, supple,





and graceful — seemed expressly made for queer comic contortions and grotesque attitudes. His countenance was capable of great variety of expression, ranging from ludicrous eccentricity to painful sadness, and he had it under such complete control that it responded, instantly and exactly, to every changing impulse of his mind and feelings, so that he had a new face for every part that he played. The boys of the Bowery pit firmly believed him to be the original of the long-legged figure on the comic almanac. In the course of thirty years many parts were acted by this versatile player. These are a few of them, suggestively indicative of his attributes and artistic affinities : —

## PARTS ACTED BY CHARLES BURKE.

*Touchstone, Sir Andrew Agnecheek, Slender, Dromio, Launce, The First Gravedigger, Launcelot Gobbo, Marrall, Baillie Nicol Jarvie, Dr. Ollapod, Zekiel Homespun, Bob Acres, Moses, The Mock Duke Jacques, Grandfather Whitehead, Mark Meddle, and Caleb Plummer.*

*Dickory*, in "The Spectre Bridegroom." Farce. By W. T. Moncrieff. Drury Lane, 1821.

*Ebenezer Calf*, in "Ole Bull." Farce.

*Billy Lackaday*, in "Sweethearts and Wives."

*Clever*, in "Woman's Wit." Acted under the name of "Slander." Play. By Sheridan Knowles.

*Stitchback*, in "Hofer, the Tell of the Tyrol."

*Rip Van Winkle*, in a drama on that subject, by himself.

*Splash*, in "The Young Widow."

*Grumio*, in "The Taming of the Shrew."

*Solon Shingle*, in "The People's Lawyer." Farce. By Dr. J. S. Jones.

*Horsebeam Hemlock*, in "Captain Kyd." Drama First acted

at the Park, in 1839, with Peter Richings as *Robert Lester, alias Kyd*, Mrs. Richardson as *Kate*, and Charlotte Cushman as *Elspy*.

*Ichabod Crane*, in "Murrell the Land Pirate, or the Yankee in Mississippi." Drama. By Nathaniel Harrington Bannister (1813-1847), author of about one hundred plays.

*Iago*, in a travestie of "Othello."

*Billy Bowobell*, in "The Illustrious Stranger."

*Mesopotamia Jenkins*, in "The Revolution." Play. By Charles Burke. Bowery, 1847.

*Cloten*, in "Cymbeline."

*Ensign Jost Stoll*, in "Jacob Leisler, or New York in 1690." Historical drama. By Cornelius Matthews. Bowery Theatre, 1848.

*Isidore Farine*, in "The Pride of the Market." Mary Taylor acted with Burke, as *Marton*.

*Clod Meddlenot*, in "The Lady of the Lions." Burlesque.

*Captain Tobin*, in "The Mysteries and Miseries of New York." By H. P. Grattan. Based on a story by "Ned Buntline" (E. C. Z. Judson).

*Mr. McGreedy*, in a burlesque, by himself, satirizing the great tragic actor, W. C. Macready.

*Paul Pry*, in the comedy of that name, by John Poole.

*Toby Veck*, in "The Chimes." Drama. Based on the Christmas story of that name, by Charles Dickens.

*Caleb Scrimmage*, in "Jonathan Bradford, or the Roadside Murder."

*Darby*, in "The Poor Soldier." Comic opera. By John O'Keefe. Covent Garden, 1793.

*Mettaroarer*, in "The Female Forty Thieves." Burlesque. In this part Burke gave a comic imitation of Edwin Forrest, as *Metamora*.

*Deuteronomy Dutiful, Selim Pettibone, and Timothy Toodles*.

An instructive article by L. Clarke Davis, published in "Lippincott's Magazine" for July, 1879, entitled "At and After the Play," incidentally shows Burke as



dramatist and actor, embodies a pleasing reminiscence of him by that delightful humorist and comedian John S. Clarke, and places Burke and Jefferson before the reader in their sacred relation of affectionate brotherhood. Burke made his own version of "Rip Van Winkle," and acted *Rip*. Mr. Davis comments on the subject, as follows:—

"Burke's play follows closely the story of the 'Sketch-Book,' and lacks altogether the sweet, tender humanity and the weird spirituality which pervade the combined work of Jefferson and Boucicault: it makes nothing of the parting from, or the meeting with, the child *Mecnie*; but, much of the dialogue, which was Burke's own, has been wisely retained. The speech containing the notable line 'Are we so soon forgot when we are gone?' is Burke's, not Boucicault's, though Jefferson has transposed and altered it for the better. It is introduced in the original, when *Rip*, returning to his old home, is told that if he be *Rip*, and not an impostor, some one of his old cronies will surely recognize him. He answers, 'To be sure dey will! Every one knows me in Kaatskill. (*All gather around him and shake their heads.*) No, no, I don't know dese peoples—dey don't know me neither; and yesterday dere was not a dog in the village but would have wagged his tail at me: now dey bark. Dere was not a child but would have scrambled on my knees: now dey run from me. Are we so soon forgotten when we are gone? Already dere is no one wot knows poor *Rip Van Winkle*.'

"We never saw Charles Burke play this part, though we have seen him play many others, and can testify to the greatness of his genius and the perfection of his art. . . . How he spoke that speech we have been told by John Sleeper Clarke, who is so just a man and so free from professional jealousy that he could not, if he would, praise the dead at the expense of the living. Mr. Clarke says that in the delivery of those lines no other actor has ever disturbed the impression that the profound pathos of Burke's voice, face, and gesture created: it fell upon the senses

like the culmination of all mortal despair, and the actor's figure, as the low, sweet tones died away, symbolized more the ruin of the representative of a race than the sufferings of an individual: his awful loss and loneliness seemed to clothe him with a supernatural dignity and grandeur which commanded the sympathy and awe of his audience. Mr. Clarke played *Scth* with Mr. Burke for many consecutive nights, and he relates that, on each succeeding night, though he was always aware of what was coming, even watching for it, when those lines were spoken his heart seemed to rise in his throat, choking him, and his cheeks were wet with tears; for Burke's manner of pronouncing them was so pathetic that not only the audience but even the actors on the stage were affected by it.

"Mr. Jefferson, remembering how his brother spoke that speech, has adopted a different mode: 'It is possible that I might speak it as he did, but ——' He leaves the sentence unfinished, the reason untold; but it is an open secret to those who know how deep is the reverence of the living *Rip* for the dead one. They know that there are tones of Charles Burke's voice even which are held in too sacred a memory by his brother ever to be recalled by him upon the stage. In speaking of him, Mr. Jefferson said: 'Charles Burke was to acting what Mendelssohn was to music. He did not have to work for his effects, as I do. He was not analytical, as I am. Whatever he did came to him naturally, — as grass grows or water runs. It was not talent that informed his art, but genius.' Between these half-brothers, Burke and Jefferson, there was a feeling of fellowship stronger than fraternal attachment, — a degree of affectionate devotion, which has passed into a stage tradition; and, as man or artist, Charles Burke has no warmer eulogist than Joseph Jefferson."

The memorials that remain of Burke are few and unsubstantial. Those play-goers who remember a French comedian named Leduc (now dead), who acted at the theatre in 14th Street, New York, now Haverly's Theatre (1881), when "La Grande Duchesse" was first pre-

sented in America, possess at least Burke's likeness. The French actor was one of the company that Bate-man brought over from Paris to co-operate with Mlle. Tostée in the introduction of the Opera Bouffe upon the American stage. He acted *Prince Paul*, and subsequently *Menelaus*, in "La Belle Hélène." He was of a strangely winning personality. He never obtruded himself. He drifted into and out of the open scenic spaces like a star among the light clouds of a summer night. His art concealed every vestige of effort. He was the perfection of grace. And through all the gentle drollery of his seemingly unconscious action there ran a vein of reticent, wistful sensibility, which, without being sadness itself, produced upon others the momentary effect of sadness. It was the fortune of the present biographer very often to see this exquisite actor, with the present Jefferson as a companion spectator, and to enjoy in his acting a prodigious delight — at that absolute thoroughness of dramatic art which is nature at nature's best. Leduc, Jefferson said, was more like Charles Burke than any man he had ever seen. But Burke, he added, had tragic powers, as well as the faculty of humor, and would often astonish his associates and the public, who had been thinking only of his drollery, by some sudden dash into tragic passion, or by a marvellous self-poise in the realm of pathos. Not improbably Burke as an actor had the mental constitution of Hood as a poet, — who, in one mood, could chuckle over the farcical theme of 'Miss Kilmansegg and Her Precious Leg,' and, in another, could melt the heart with 'The Bridge of Sighs,' or awe the fancy with the

sombre image of 'Eugene Aram,' or wake the spirit of regretful dreams with 'Inez,' or thrill the deep foundations of the imagination with the wonderful poetic magic of 'The Haunted House.'

In the days of his prosperity as *Mose*, Mr. F. S. Chanfrau opened a theatre, in Brooklyn, styled "The Museum," with Charles Burke as stage-manager. On the opening night Burke acted the chief comic part in a new piece, and spoke the tag. Chanfrau, who had been acting elsewhere, hurried thither as soon as his performance was ended, impatient to learn the result of this new venture. That result was failure. The piece had been coldly received, and all Burke's efforts had failed to save it. Chanfrau went at once to the stage. The curtain had just fallen. The actors had dispersed to their rooms. Burke alone remained upon the scene. He was standing in the centre front of the stage, exactly where he had stood when the curtain fell. Motionless, with head bowed, with hands clasped, unconscious of all around him, the comic genius stood there in the shadow, with the weight of disaster on his heart, and with the tears slowly running down his face. He could not speak. His sensitive spirit had taken upon itself the blame and the blight of a failure. So, transfigured by loss and sorrow, he stands forever in the pantheon of memory; and round him the withering leaves of autumn fall, and cold winds sigh in the long grasses, and twilight slowly deepens, and the world is far away.



## JEFFERSON THE FOURTH.

RIP VAN WINKLE.



*"If he come not, then the play is marred."* — SHAKESPEARE.

*"It is difficult to render even ordinary justice to living merit, without incurring the suspicion of being influenced by partiality, or by motives of a less honorable nature. Yet, as what I shall say of this gentleman, whose friendship I have enjoyed for many years, and still possess in unabated cordiality, will be supported by all who are acquainted with him, I am under no apprehension of suffering by the suggestions of malice."* — JOHN TAYLOR.



These lines by Wordsworth, written in 1800, entitled "A Character," and found among that great author's "Poems of Sentiment and Reflection," seem singularly applicable to the man who is seen and loved in Jefferson's performance of *Rip Van Winkle*:—

- " I marvel how Nature could ever find space  
For so many strange contrasts in one human face :  
There 's thought and no thought, and there 's paleness and bloom,  
And bustle and sluggishness, pleasure and gloom.
- " There 's weakness and strength, both redundant and vain ;  
Such strength as, if ever affliction and pain  
Could pierce through a temper that 's soft to disease,  
Would be rational peace, — a philosopher's ease.
- " There 's indifference, alike when he fails or succeeds,  
And attention full ten times as much as there needs ;  
Pride where there 's no envy, there 's so much of joy ;  
And mildness, and spirit both forward and coy.
- " There 's freedom, and sometimes a diffident stare,  
Of shame, scarcely seeming to know that she 's there :  
There 's virtue, the title it surely may claim,  
Yet wants heaven knows what to be worthy the name.
- " This picture from nature may seem to depart,  
Yet the Man would at once run away with your heart :  
And I for five centuries right gladly would be  
Such an odd, such a kind, happy creature as he."



## JEFFERSON THE FOURTH.

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THE maternal ancestry of the present representative of the Jeffersons is French; and of him, as of Garrick, it is to be observed that the blood of three nationalities flows in his veins. French, English, and Irish were the currents that mingled in Garrick: French, English, and Scotch are the currents that combine in Jefferson. The inquirer finds Jefferson's French ancestry in the Island of St. Domingo. There, about the beginning of this century, living in affluence, upon his plantation, dwelt M. Thomas, a gentleman newly arrived from France. Little is known about him now; but it is remembered, of his character and conduct in later years, that he was a person of winning manners, cheerful fortitude, and resolute mind. He had rested for a while in New York, in company with his wife, on their journey from France to St. Domingo to take possession of an inherited estate; and in New York, on October 1st, 1796, was born their daughter, Cornelia Frances. In the next year they were established in their new home, and there they continued to reside till the period of the negro insurrection led by Dessalines. At this crisis they had a narrow escape from murder, in the massacre of the white population by which that revolt was attended. The first rising

of the negroes against the French in St. Domingo occurred in 1791-93, and was succeeded by the temporary government of Toussaint L'Ouverture. The second rising, which resulted in the murder or the expatriation of the French residents, was effected in 1803; and it was then that M. Thomas and his family were in peril. They escaped, however, through the instrumentality of a negro slave, named Alexandre, who — impelled by affectionate fidelity towards his master — gave warning of the impending danger, just as it was close at hand; but it was only by precipitate flight that M. Thomas was able to elude the doom of slaughter which had been pronounced against himself and all his household. He fled by night, and, after many perils, escaped to sea in an open boat, accompanied by his wife and daughter, and by the faithful servant who had thus saved their lives. The fugitives were picked up by an American vessel and carried into the port of Charleston, South Carolina.

M. Thomas was now a poor man, and the rest of his days passed in poverty and labor. At first he attempted a minor shop-keeping industry of some sort; but this did not succeed. His wife soon died, and his little daughter remained his chief care. One day, in a Charleston street, he chanced to meet Alexandre Placide, whom he had known in France, and who welcomed him as an old friend. Placide, famous as an athlete and a rope-dancer, — the father of Henry, Thomas, Caroline, Eliza, and Jane Placide, all known, in later days upon the stage, — was then manager of the Charleston Theatre, and in that institution



M. Thomas found employment. He never, indeed, attempted acting ; but his daughter, who at once became a pet with the Placide family, was soon brought forward, in the ballet, at the Charleston Theatre, and presently was intrusted with minor parts in the plays. This was her school, and here she grew up, an actress and a singer, early winning for herself an excellent rank in the profession, — especially as a vocalist, — which she maintained almost to the end of her life.

“Possessing a fair share of ability as a comic actress,” says Mr. Ireland, “with a pleasing face and person, and an exquisite voice, — which, in power, purity, and sweetness, was unapproached by any contemporary, — she soon eclipsed all rivalry in vocalism ; and, till the more cultivated style of Italy was introduced, was considered the model of all excellence. She was attached to the Park [New York] for two or three seasons, and afterwards removed to Philadelphia, where she became an equally distinguished favorite.”

The first husband of Cornelia Frances Thomas was the Irish comedian, Thomas Burke, to whom she was married in her girlhood. Burke was noted for his fine talents and handsome person, and likewise — as this lady afterward had sad reason to know — for his dissipated habits and his gallantry. He was on the Charleston stage — where she first met with him — as early as 1802, and therefore he must have been considerably older than his wife. He first appeared in New York, on April 29th, 1811, at the Park, and subsequently he fulfilled several New York engagements. At a later period he resided in Philadelphia, where he became a favorite with play-goers, as the dashing, devil-may-care

Irishman. His death occurred, from delirium tremens, in 1824, in Baltimore. Wood says he died on June 6th, 1825. However that may be, his demise was a considerable relief to those who were best acquainted with him; and on July 27th, 1826, his widow became the wife of Joseph Jefferson, the Third of the line of actors commemorated in this chronicle.

A pleasant reminiscent glimpse of the mother of Jefferson the Fourth is afforded in the following extract from N. M. Ludlow's "Dramatic Life" (1880):—

"Finding matters so dull in New York (1826), my wife and I went to Philadelphia, to pay a visit to our much-esteemed friend, Mrs. Cornelia Burke, after whom our first daughter was named. We found the lady recently married again, to Mr. Joseph Jefferson, scenic artist, afterwards father of Joseph Jefferson, of *Rip Van Winkle* renown. . . . Our meeting with this lady was a very pleasant one: we had not seen her since the voyage we made with her to Virginia, from New Orleans, in the summer of 1821. We presented to her the little namesake, then five years of age, who was greatly admired by Mrs. Jefferson and her friends. (Now, 1881, an old lady, married, and residing in the West).

"We passed a very pleasant week in Philadelphia, occasionally visiting Mrs. Jefferson, who was always excellent company herself; and, in addition to this, we often met with very agreeable persons at her house, who were in the habit of visiting her. Mrs. Jefferson was of French parentage. . . . Her first efforts on the stage were in singing characters, such as *Rosina*, in the comic opera of "Rosina, or the Reapers"; *Countess*, in "John of Paris"; and *Virginia*, in "Paul and Virginia," and the like. I remember with much pleasure her singing in those English operas. She performed *Blanche of Devon*, in the melo-drama of "The Lady of the Lake," on the night when I made my first appearance in Mr. Caldwell's company, in New Orleans, in 1821. She also performed speaking characters very well.

The first time that I remember to have seen her was at Albany (1814-15), in the character of *Susan Ashfield*, in "Speed the Plough"; on the occasion when I made my clandestine appearance as *Bob Handy's Servant*, and was complimented on it by Mr. (Thomas) Burke."

Mr. and Mrs. Burke had one son, CHARLES SAINT THOMAS BURKE, who became a great comedian, but died too soon for his own fame and the happiness of his generation.

Mr. and Mrs. Jefferson had four children, two of whom died in infancy, while two have survived to the present day:—

1. JOSEPH JEFFERSON. — This is Jefferson the Fourth — *Rip Van Winkle*.

2. CORNELIA JEFFERSON. — This lady was born in Baltimore, Md., October 1st, 1835, and went on the stage in childhood, performing in the travelling company of which her parents were members, at Chicago, Galena, and other places in the West and South, after the year 1837. She accompanied her relatives, in their various professional wanderings, during the next twelve years. On May 17th, 1849, she appeared in New York, at Chanfrau's National Theatre, acting *Little Pickle*, in "The Spoiled Child." In 1857 and 1858 she was connected with the dramatic company of Laura Keane's Theatre, and she was last seen on the New York stage, at this house, after it had become the Olympic — being the second of that name. This appearance was made in the autumn of 1867, as *Titania*, in "A Midsummer Night's Dream." The Olympic, which had been started by Mrs. John Wood, in 1863, was at this time managed by Mr. James E. Hayes (*obit* in N. Y. May 7th, 1873), for his father-in-law, Mr. John A. Duff. Since then Cornelia Jefferson has been living, in retirement, in Philadelphia. She visited England in 1877. She is now the widow of a Mr. Jackson, and has one son, Mr. Charles Jackson, who has attempted the stage.

The mother of Charles Burke and Joseph Jefferson died, at Philadelphia, in November, 1849, and her grave — which, a few years later, became also that of the former of these sons — is in Ronaldson's Cemetery, corner of Bainbridge and Ninth Streets, in that city. The present writer, in company with Joseph Jefferson, visited this place of rest, not long ago, and found it thickly overgrown with flowering shrubs and climbing roses. A large white stone marks the spot, inscribed "TO OUR MOTHER AND OUR BROTHER, — CORNELIA F. JEFFERSON, CHARLES BURKE."

In this little grave-yard rest other members of the dramatic profession, eminent in their day, and still not forgotten. The magnificent Josephine Clifton, who died in 1846, is buried there, and there was entombed the untimely dust of Samuel Chapman.

The fate of M. Thomas, the old French ancestor of Jefferson the Fourth, was tragically sad. He survived till 1827, living, toward the last, in his daughter's household. During his latter years he was in continual suffering, from hereditary and incurable gout. He bore his agonies patiently, till there came a time when he could bear no more: the constant and deadly tortures drove him to despair. In that condition — frantic with pain, hopeless and miserable — the poor old gentleman drove out, one morning, to the Market Street Bridge, over the Schuylkill River, dismissed his carriage, and, as soon as he was left alone, sprang over the parapet and was drowned.

Joseph Jefferson, the representative American comedian of our time, was born at Philadelphia on the 20th

of February, 1829, in a house which is still standing — unchanged except that a shop has been opened on the ground-floor of it — at the south-west corner of Spruce and Sixth Streets. In childhood he gave many indications of an exceptional mind and character, and of the artistic abilities that were to be developed in his mature years. He was reared amidst theatrical surroundings, and when only four years old was brought upon the stage, at the Washington Theatre, by Thomas D. Rice, the famous delineator of negro character. This comedian, on a benefit occasion, introduced the child, blackened and arrayed precisely like himself, into his performance of *Jim Crow*; and little Joe was carried upon the scene in a bag, by the shambling Ethiopian actor, and emptied from it, with the appropriate couplet, —

“Ladies and gentlemen, I’d have you for to know  
I’se got a little darkey here, to jump Jim Crow.”

An eye-witness of this first appearance, — that admirable actress, Mrs. John Drew, of Philadelphia, — says that the boy instantly assumed the exact attitude of Jim Crow Rice, and sang and danced in imitation of his sable companion, and was a perfect miniature likeness of that long, ungainly, grotesque, and exceedingly droll comedian.

Thomas D. Rice, thus strangely associated with Jefferson, was a remarkable man and had a singular career. He was born in New York City, May 20th, 1808, and died there September 19th, 1860. When a boy he was employed as a supernumerary at the Park

Theatre. Afterwards he went into the West. Cowell met him, at Cincinnati, in 1829, "a very unassuming, modest young man, little dreaming then that he was destined to astonish the Duchess of St. Albans, or anybody else; he had a queer hat, very much pointed down before and behind, and very much cocked on one side." The same writer states that Thomas H. Blakeley was the first to introduce negro singing on the American stage, and adds that Blakeley's singing of the "Coal Black Rose" set the fashion which Rice followed. Wemyss says that the original Jim Crow was a negro, at Pittsburgh, Pa., named Jim Cuff. The veteran actor, Edmon S. Connor, in a talk published in the *N. Y. Times*, June 5th, 1881, asserts that it was an old negro slave, owned by a man named Crow, who kept a livery-stable, in the rear of the theatre in Louisville, Ky., managed by Ludlow & Smith, in 1828-29, and that this person adopted his master's name, and called himself "Jim Crow." Connor adds:—

"He was much deformed, the right shoulder being drawn high up, the left leg stiff and crooked at the knee, giving him a painful but laughable limp. He used to croon a queer tune with words of his own, and at the end of each stanza would give a little jump, and when he came down he set his 'heel a-rockin.' He called it 'jumping Jim Crow.' The words of the refrain were:—

'Wheel about, turn about,  
Do jes so,  
An' ebery time I wheel about,  
I jump Jim Crow!'

"Rice watched him closely, and saw that here was a character unknown to the stage. He wrote several stanzas, changed

the air somewhat, quickened it, made up exactly like the old negro, and sang to a Louisville audience. They were wild with delight, and on the first night he was recalled twenty times."

Rice went to England in 1836, and was immediately a chief feature in the London theatrical world. He there married a Miss Gladstones. His profession yielded him a large competence. It was one of his freaks to wear gold pieces on his coat, for buttons; and frequently he was first stupefied with wine, and then robbed of these ornaments. He was a wonderful actor, in such parts as *Wormwood*, in Buckstone's farce of "The Lottery Ticket," *Old Delf*, in "Family Jars," and *Spruce Pink*, in "The Virginia Mummy." He took his hints from actual life, but, like all creative artists, he was an interpreter and not a photographer; and, in that sense, he himself, and not another, was the original of all that he did. The moment any man accomplishes anything that is out of the ordinary track of mediocrity numerous observers are found endeavoring to detract from his merit by impugning his originality. Well and wisely did old Falstaff say that "honor is a mere scutcheon."

The circumstance of Jefferson's *Jim Crow* début is referred to, with another anecdote illustrating his precocity, in the "Notes from Memory," by Elizabeth Jefferson, his aunt, already quoted; and William Warren, his second cousin and old comrade, gives a quaint relation suggestive of the same unexpected maturity in childhood. The comedian, Henry J. Finn, going into the green-room, one night, at the Washington Theatre,

dressed for the part he was to act, observed this child, wrapped in a shawl; and sitting quietly in a corner. After various flourishes of action and mimicry, for which he was admirable, he paused in front of the boy, and, not dreaming that such a tiny creature could make any reply whatever, solemnly inquired, "Well, my little friend, what do you think of *me*?" The child looked at him, with serious, thoughtful eyes, and gravely answered: "I think you are a very wonderful man." Finn was impressed, and perhaps a little disconcerted, by this strange, elf-life quaintness and judicial sobriety of infancy.

In 1837, when eight years old, this little lad is found at the Franklin Theatre, New York, with his parents, and it is recorded that he appeared upon the stage, September 30th, in a sword-combat, with "Master Titus." Young Jefferson, on this occasion, personated a *Pirate*, while young Titus opposed him in the character of a *Sailor*; and, at the end of a spirited encounter with swords, the miniature *Pirate* was prostrate upon the earth, and the miniature *Sailor* bestrode him in triumph. The master Titus who figured in this scene was a bright boy, — the son of an officer at the City Hall of New York, — but his theatrical career was prematurely ended, shortly after this time, by the accidental explosion of a gun, upon the stage, which blinded him. He was acting in "Matteo Falconi," with Mr. W. Sefton, when this disaster occurred. Mr. and Mrs. Jefferson left New York at the end of the year 1837, taking their children with them, — Charles Burke, Cornelia, and Joseph, — and went to Chicago ;



and for the next twelve years this family led the life of the strolling player, wandering through the West and South, and even following the armies of the Republic into Mexico : so that, until he came forward at Chanfrau's National Theatre, as *Jack Rackbottle*, in "Jonathan Bradford," — September 10th, 1849, — Jefferson was not again seen in the metropolis. Those intervening twelve years were crowded with vicissitudes and darkened with privation and trouble. But, it is an old story, and proved in the experience of every man who has made a great mark in the world, that

" Who ne'er his bread in sorrow ate,  
Who ne'er the mournful midnight hours  
Weeping upon his bed has sat,  
He knows you not, ye Heavenly Powers! "

Often in those days the youthful Jefferson participated in performances that were given in the dining-rooms of country hotels, without a scrap of scenery, and with no adjunct, to create the illusion of a stage, except a strip of board nailed to the floor sustaining a row of tallow candles. Not the less were these representations given with all the earnestness, force, and thorough care of brilliant and accomplished actors. This kind of experience, indeed, was not uncommon with the children of Thespis, in the earlier times of the American stage, when, as may be read in Ludlow's chronicle, the strolling actors floated in flat-boats down the great rivers of the West, and now and then shot wild beasts upon their banks, and often played in the barns of the friendly or the frugal-minded and acquisitive farmer. Land journeys from town to town were made in wagons, or ox-

carts, or on foot, while cold and hunger not infrequently were the harsh companions of this precarious life. Once the Jefferson company, roaming in a region far from any settlement, had found a more than commonly spacious barn, and a farmer of more than commonly benevolent aspect, and it was thereupon resolved to give a performance in this auspicious spot. Written handbills, distributed through all the neighborhood, proclaimed this joyful design. There was a good response. The farmers and their wives and children, from far and near, came over the hills to see the play. The receipts amounted to twenty dollars, and this was viewed as nothing less than a godsend by the poor players, who saw in it the means of food and of a ride to the next town. But no commensurate allowance, it turned out, had been made for the hospitality of the genial owner of the barn. "I guess that 'll about pay my bill," he said, as he slipped the total receipts into his pocket; and so this venture was rounded and settled, and the rueful comedians walked away. On another occasion, it chanced that they had hired a wagon to convey them from one town to another, a distance of ten or fifteen miles, in Tennessee, and the driver, after proceeding some distance on the journey, demanded payment of his due; when being told that this would be forthcoming out of the proceeds of their next performance, he turned them from his vehicle, and left them on a forest road in a rain-storm, from which predicament they were rescued, after some hours, by a friendly ox-cart. Amid scenes like these young Jefferson learned his early lessons of an actor's life; and, aside from barely three

months at school which he once enjoyed, this was the only kind of training that he ever received. In Mexico, when the war broke out, in 1845, he was among the camp-followers of the American army, and, with his comrades, gave performances in tents. He saw General Taylor on the banks of the Rio Grande ; he heard the thunder of the guns at Palo Alto ; he stood beside the tent in which the gallant Ringgold lay dying ; he witnessed the bombardment of Metamoras, and, two nights after the capture of that city, he acted there, in the Spanish theatre. It is obvious from even this passing suggestion of the comedian's adventures and vicissitudes that he has worn the gipsy's colors and known the gipsy's freedom ; that the world has been shown to him without disguises ; and that his nature has been developed and moulded through the discipline of labor, the ministry of sorrow, and the grand and priceless tutelage of experience.

The principal features of the cast of "Jonathan Bradford," in which Jefferson came out at Chanfrau's New National Theatre, in 1849, and which may be cited here as showing by what players and influences he was then surrounded, were as follows : —

Jonathan Bradford . . . . .	John Crocker.
Dan McCraisy . . . . .	Redmond Ryan.
Jack Rackbottle . . . . .	JOSEPH JEFFERSON.
Caleb Scrimmage . . . . .	Charles Burke.
Anne Bradford . . . . .	Mrs. H. Isherwood.
Sally Sighabout . . . . .	Mrs. Sutherland.

"In and Out of Place" was also acted, — with Mrs. Charles Mestayer as *Letty*. This lady, formerly Miss

Pray, subsequently Mrs. Barney Williams, was now in the heyday of her buxom vivacity. Miss Gertrude Dawes was connected with the company, as a dancer. In "The Poor Soldier," which completed the bill for this night, Charles Burke appeared as *Darby*, W. H. Hamilton as *Patrick*, and Miss Lockyer as *Norah*. Cupid, also, seems to have been of this party; for Mrs. Sutherland was afterwards wedded to Burke, and Miss Lockyer to Jefferson. The season lasted from September 10th, 1849, to July 6th, 1850, and among the players who appeared at the National during that time, and with whom, accordingly, Jefferson was associated, were Mrs. Muzzy, Mrs. Bowers, and her sister Miss Crocker (afterwards Mrs. F. B. Conway), Mr. Chanfrau, — then famous as *Mose*, — Wyzeman Marshall, Barney Williams, Harry Watkins, Emily Mestayer, Fanny Herring, and Anna Cruise (afterwards Mrs. W. Cowell). Old Booth acted at the National, in those days; the inveterate wag, Harry Perry, was seen there; Edwin Booth made his first New York appearance on that stage; Joseph Procter there presented his "Nick of the Woods"; John R. Scott displayed there the exuberant melo-drama of the past; the late George L. Fox began his metropolitan career in that theatre; the fascinating Julia Pelby passed across its scene, in "The Child of the Regiment"; Charles Dibdin Pitt displayed his grand figure and plastic art, as *Virginus*; and Yankee Locke, James H. McVicker, and Jim Crow Rice there let slip the spirits of their humor, and paid their tribute to the rosy gods of mirth. In other quarters Burton, Blake, and Mitchell were the sovereigns

of laughter; Hamblin and Forrest were the kings of tragedy; and John Brougham, Lester Wallack, and George Jordan held the field of elegant comedy, against all comers, and felt, with Alexander, that "none but the brave deserve the fair."

On leaving the National Theatre, in the early Fall of 1850, Jefferson and his wife proceeded to the old Olympic, where they acted in November; and about this time the young comedian applied, but without success, for a position in Brougham's Lyceum, — opened December 23d, that year. He wished to be stage-manager; and, had he been accepted, the fate of that theatre, and the whole after career of the beloved and lamented John Brougham, might have been very different from what they were, — an almost continuous tissue of misfortunes. A little later, in the season of 1851–52, Jefferson was attached to the company of Anna Thillon and the Irish comedian Hudson, who gave musical plays, at Niblo's Garden; and shortly afterwards at this theatre he was associated with Mr. and Mrs. John Drew, William Rufus Blake, Lester Wallack, Mrs. Stephens, Mrs. Conover (now Mrs. J. H. Stoddard), and Charles Wheatleigh. He then formed a partnership with Mr. John Ellsler, and took a dramatic company through a circuit of theatres in the South, — visiting Charleston, Savannah, Macon, Atlanta, Augusta, Wilmington, and other cities. After this tour was over he settled for a while in Philadelphia, and then in Baltimore, — first at the Holliday Street Theatre, and then at the Baltimore Museum, where he was manager. In the summer of 1856 he made his first trip

to Europe, his purpose being to study the acting then to be seen on the London and the Paris stage. On November 18th, that year, the beautiful Laura Keene opened her new theatre, afterwards the second Olympic, at Nos. 622 and 624 Broadway, New York, and Jefferson was soon added to the force, already very strong, of her recruits, — a company that included, among others, George Jordan, Charles Wheatleigh, James G. Burnett, J. H. Stoddart, T. B. Johnston, Charles Peters, Ada Clifton, Mrs. Stephens, Mary Wells, Cornelia Jefferson, and Charlotte Thompson. The second season opened on August 31st, 1857, with "The Heir at Law," and Jefferson made a strong hit as *Dr. Pangloss*. On the opening night of the third season he appeared as *Augustus*, in "The Willow Copse." Charles W. Couldock acted *Luke Fielding*, Edward A. Sothern *Sir Richard Vaughan*, and Laura Keene *Rose Fielding*. Mr. and Mrs. W. R. Blake, Sara Stevens, Effie Germon, and Charles Walcot joined the company this season; and it was now that Blake, — a great actor, but one who had a tendency to "mar all" with his coarseness, — being resentful of Jefferson's invariable and excellent custom of expunging the indelicate lines from the "old comedies," made the vain attempt to stigmatize him as "the Sunday-school comedian." There was a pretty little scene in the green-room, and Blake was discomfited. Well for him it would have been had he heeded the lesson. "You take an unfair and unmanly advantage of people," said Jefferson, "when you force them to listen to your coarseness. They are for the time imprisoned, and have no choice but to hear and

see your ill-breeding. You have no better right to be offensive on the stage than you have in the drawing-room." On October 18th, for the first time anywhere, was presented Tom Taylor's comedy of "Our American Cousin," and this brought the crisis in Jefferson's professional life. He acted *Asa Trenchard* in this piece, and he was instantly famous. Seldom has an actor found a medium for the expression of his individual nature so ample and so congenial as this part proved to be for the denotement of what was in Jefferson. Rustic grace, native manliness, unconscious drollery, and unaffected pathos, — given forth with a firm artistic control and in an atmosphere of assured repose, — it was on all hands agreed could never before have been so truthfully and beautifully embodied and expressed. The new piece ran for one hundred and forty consecutive nights, — a great run for those days, — and made the success of the year and of the theatre. It was now also that the late Edward A. Sothorn, reluctantly accepting the then trivial part of *Lord Dundreary*, afterwards so much elaborated, laid the foundation of his fortune, his bright career, and his permanent fame.

This was the full cast of "Our American Cousin" : —

Asa Trenchard . . . . .	JOSEPH JEFFERSON.
Lord Dundreary . . . . .	Edward A. Sothorn.*
Sir Edward Trenchard . . . . .	Edwin Varrey.
Lieutenant Vernon . . . . .	Milnes Levick.
Capt. de Boots . . . . .	— Clinton.
Coyle . . . . .	James G. Burnett.*
Abel Murcot . . . . .	Charles W. Couldock.
Binney . . . . .	Charles Peters.*

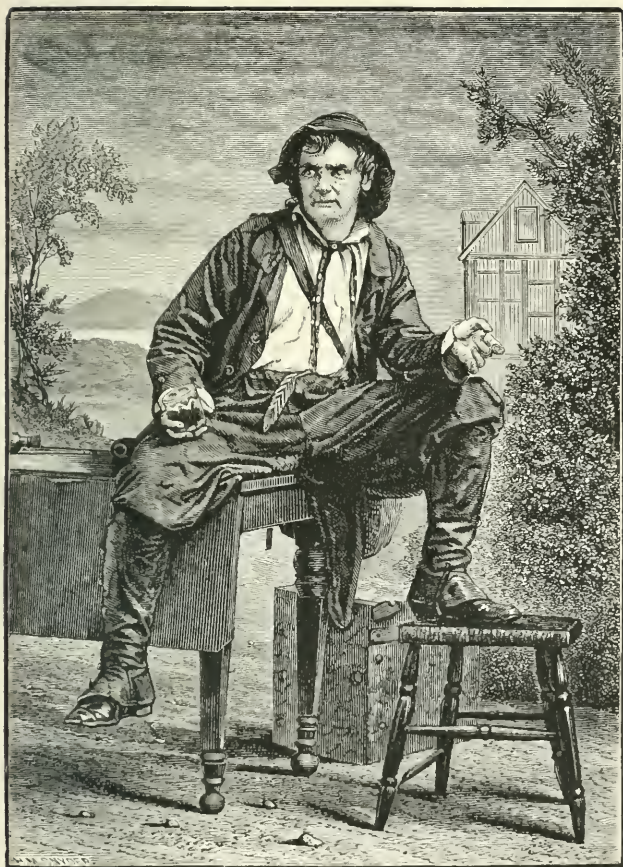
\* Dead (1881).

Buddicombe . . . . .	Henry McDouall.
Florence Trenchard . . . . .	Laura Keene.*
Mrs. Mountchessington . . . . .	Mary Wells.*
Augusta . . . . .	Effie Germon.
Georgina . . . . .	Mrs. E. A. Sothern.
Mary Meredith . . . . .	Sara Stevens.
Sharp . . . . .	Miss Flynn.
Skillet . . . . .	Mrs. M. Levick.

The season of 1858-59 at Laura Keene's Theatre lasted till July 14th in the latter year, when Jefferson's relations with her company were ended, and on the 14th of September following he appeared in the dramatic company engaged by Dion Boucicault and William Stuart for the Winter Garden Theatre, then opened with Mr. Boucicault's adaptation of "The Cricket on the Hearth." This theatre, originally called Tripler Hall, had been known as the Metropolitan under W. E. Burton's management, and later as Laura Keene's Varieties. Jefferson appeared as *Caleb Plummer*, and also as *Mr. Bobtail*; and in the course of the ensuing six months he was seen as *Newman Noggs*, *Salem Scudder*, *Granby Gag*, *Sir Brian*, and *Rip Van Winkle*. The first presentation of Mr. Boucicault's powerful drama of "The Octoroon" (December 5th, 1859) was an important incident of this season; and on February 2d, 1860, a new theatrical version of Dickens's novel of "Oliver Twist," made by Jefferson himself, was for the first time presented, — the withdrawal of Mr. Boucicault, who left the theatre suddenly, on a disagreement as to business, having opened the way for the presentment of new attractions. James

\* Dead (1881).







W. Wallack, Jr., a glorious romantic actor and one of the most interesting and lovable of men, made an astonishing and memorable success, as *Fagin* the Jew, and Matilda Heron acted with a wonderful wild power as *Nancy*. There were in the Winter Garden company, at one time, Jefferson, Wallack, Jordan, George Jamieson, Harry Pearson, T. B. Johnston, George Holland, A. H. Davenport, J. H. Stoddart, Matilda Heron, Mrs. John Wood, Sara Stevens, Ione Burke, Mrs. W. R. Blake, and Mrs. J. H. Allen. Mr. and Mrs. Boucicault had retired; proceeding to Laura Keene's Theatre, where they remained from January 9th to May 12th, 1860. The former here produced for the first time his highly esteemed plays of "The Heart of Mid Lothian" (January 9th) and "The Colleen Bawn" (March 29th). The Winter Garden season, meantime, was still further signalized by the production (Feb. 19th) of Mrs. Sydney Frances Cowell Bateman's play of "Evangeline," — a work based on Longfellow's poem of that name, — in which Miss Kate Bateman began the more mature portion of her professional career, and in which Jefferson acted the humorous character, not much to the author's satisfaction. "It is the best comic part my wife ever wrote," Bateman said; and "It is the worst comic part I ever played" was Jefferson's reply. He withdrew from the Winter Garden in the spring of 1860, and on May 16th opened Laura Keene's Theatre for a summer season, which lasted till August 31st. The pieces presented were "The Invisible Prince," "Our Japanese Embassy," "The Tycoon, or Young America in Japan,"

and "Our American Cousin." Jefferson, Sothern, and Couldock reappeared, acting their original parts, in the latter piece, while Mrs. Wood enacted *Florence*. In Jefferson's dramatic company, at this time, were Mrs. John Wood, Mrs. Henrietta Chanfrau, Mrs. H. Vincent, Ione Burke, Cornelia Jefferson, Hetty Warren, J. H. Stoddart, and James G. Burnett. In those seasons at the Winter Garden and Laura Keene's Theatre the foundations of Jefferson's fame were finished and cemented, and the building of its noble structure was well begun.

Early in 1861 Jefferson's first wife suddenly died; and this bereavement, together with apprehension prompted by his own delicate health, now persuaded him to seek refuge and relief in travel and new scenes. He formed, indeed, at this time the resolution to appear eventually on the London stage, and he planned in substance the exact career which he has since fulfilled. There has not been much of either luck or chance in Jefferson's life; and, though a fortunate man, he is emphatically a man who has compelled fortune by acting upon a distinct purpose, wise ideas, and a decided resolution. At first he proceeded to California, arriving in San Francisco on June 26th, 1861, and on July 8th, immediately following, he made his first appearance in that city. This event occurred at Maguire's Opera House, in Washington Street: and Jefferson's California season lasted till November 4th, that year, when he made his farewell appearance. The next day he sailed for Australia, and in that great country, with its magnificent climate, its beautiful scen-

ery, its progressive civilization, and its brightly intelligent and warm-hearted people, he passed four of the most prosperous and beneficial years of his life. Here he completely recovered his health; and here he won golden opinions, on every hand, for his acting of *Asa Trenchard*, *Caleb Plummer*, *Bob Brierly*, *Rip Van Winkle*, *Dogberry*, and many other characters. He gained hosts of friends, too; and among his comrades at this time were B. L. Farjeon, the novelist, — who since then has married his eldest daughter, — Henry Edwards, George Fawcett Rowe, — the best *Micawber* of our stage, — Louis A. Lewis, the composer, and James Smith, the brilliant editor. One of the notable incidents of his professional life at Melbourne was the success of Rosa Dunn (now Mrs. Lewis), who acted *Mary Meredith* in “Our American Cousin,” *Hero* in “Much Ado,” and kindred characters, and showed herself to be a lovely actress. From Melbourne he proceeded to Tasmania, where — among what Mr. H. J. Byron calls the Tasmanians — he met with prodigious favor. His performance of *Bob Brierly*, on one occasion, at Hobart Town, drew an audience that included upwards of six hundred ticket-of-leave men; and, though at first this anything but light brigade contemplated him with looks of implacable ferocity, they ended by giving him their hearts, in a sort of hurricane of acclamation. Leaving Tasmania, he sailed for Callao, and passed a little time on the Pacific coast of South America, and at the isthmus of Panama. Mr. Dan Symons, well remembered for his piquant acting of *Dr. Caius* and similar parts, had accompanied Jefferson from Aus-

tralia, and was thenceforth for a long time the companion of his travels (*Obit* 1871). At Panama they took passage for England, and on arriving in London the comedian immediately commissioned Mr. Boucicault to revamp the old play of "Rip Van Winkle."

"He asked Boucicault to reconstruct it," writes Clarke Davis, in the "Lippincott" article previously cited, "and give it the weight of his name. Many of the suggestions of changes came from Jefferson, and one at least from Shakespeare. Boucicault shaped them in a week, . . . but he had no faith in the success of his work, and told Jefferson that it could not possibly keep the stage for more than a month. While much of the first and third act was the conception of Burke, part of each was Jefferson's. . . . The impressive ending of the first act is wholly Boucicault's, but the climax of the third — the recognition — is Shakespeare's. . . . In 'Rip Van Winkle' the child struggles to a recognition of her father, while in 'Lear' the father struggles to recognize his child. Compare the two situations, — that of *Lear* and *Cordelia* with that of *Moenie* and *Rip*, — and the source of Boucicault's inspiration will be apparent; and only as Shakespeare is greater than Boucicault is the end of the fourth act of 'Lear' greater than the third act of 'Rip.' It is the most beautiful of all human passions, — the love between father and child, — which informs them both, and which makes them both take hold upon the heartstrings with a grasp of iron. The second act of 'Rip Van Winkle,' which is remarkable as being wholly a monologue, is entirely Jefferson's conception."

The origin of "Rip Van Winkle" as a play is obscure. The story, by Washington Irving, as every reader knows, is contained in his beautiful "Sketch Book," which was published in 1819. Bayard Taylor mentions the legend as of remote German origin.

Hackett produced "Rip Van Winkle," at the old Park Theatre, New York, on April 22d, 1830; and probably Hackett was himself the author of the version that he produced. Charles B. Parsons, however, an actor who turned clergyman (1803-1871), had acted *Rip*, at least six months before that date, in Cincinnati. This is mentioned by Ludlow, who says that he himself bought a MS. copy of the play, in New York, in the summer of 1828, and produced it, in Cincinnati, the next season;\* and the same writer notices that Charles Burke, who

\* "Rip Van Winkle" was presented at the Walnut Street Theatre, Philadelphia, as early as October 30th, 1829, with William Chapman as *Rip*. Mrs. Samuel Chapman (Elizabeth Jefferson), Miss Anderson (now either Mrs. Saunders or Mrs. Germon), and "J. Jefferson" (probably John), were in the cast. The piece is thought to have been of English origin, and written by Mr. Kerr. This may have been another draft of the same play that Ludlow produced in Cincinnati, — at about the same time, or a little earlier. Hackett supplemented his first Park Theatre essay in the part of *Rip* by producing the old piece at the Bowery, New York, August 10th, 1830; and on April 15th, 1831, he again brought out "Rip Van Winkle" at the Park, — "altered," by himself, "from a piece written and produced in London." The same actor presented Bernard's version, for the first time in America, at the New York Park, September 4th, 1833. The eccentric and generous Tom Flynn (1804-1849) acted *Rip*, July 29th, 1833, at the Richmond Hill Theatre, New York. A version by Mr. John H. Hewitt, of Baltimore, was performed at the Front Street Theatre, in that city, in the season of 1833-34, with William Isherwood as *Rip*. Charles Burke acted the part at the New National, January 7th, 1850, having made for himself an amendment of the old piece, which Hackett subsequently preferred to the Bernard version. The subject seems to have been viewed as common property. It will be observed that Parsons, Chapman, Hackett, Yates, Flynn, Isherwood, and Burke, were all predecessors of Jefferson in *Rip Van Winkle*, and probably there were others; but also it will be observed that Jefferson has treated the part in an entirely original manner, lifting it into the realm of poetry, and making it a new character. — W. W.

long afterwards followed Hackett in the part, made use of a stage version similar to this one. The Burke copy, though, was largely his own work. Hackett visited England in 1832 (it was his second expedition thither), and at that time Bayle Bernard made for him a new draft of the piece, in which he appeared in London. Bernard had already made one for Yates, which was produced, in that same year, at the London Adelphi, with Yates, John Reeve, J. B. Buckstone, O. Smith, W. Bennett, and Miss Novello in the cast. It is, perhaps, impossible to ascertain who made the first play that was ever acted on the subject of "Rip Van Winkle." The Hackett copy may have been bought by the comedian from some obscure literary hack, and the Ludlow copy may have come from the same source. The evidence, though, seems to prove that, whoever may have been the first dramatist of the subject, Parsons was the first representative of the part. The Burke version was not produced till 1849, at the Arch Street Theatre, Philadelphia, — Burke acting *Rip*, and Jefferson acting the innkeeper, *Seth*. In after years Hackett adopted this copy, and so did Jefferson; but the latter comedian made changes in its construction and text. It was a mournful sort of illustration of the mutability of human affairs that as the fame of Hackett declined the fame of Jefferson arose, till at last there came a time when the old actor of *Rip* laid aside the part, and was content to sit in front, among the admiring spectators of the *Rip Van Winkle* of the new age. Jefferson's performance of *Rip* is a very different work from Hackett's, and a better and greater work; but not less sad was the moral to be drawn from that strange spectacle: —



“’Tis certain, greatness, once fallen out with fortune,  
Must fall out with men too: What the déclin’d is  
He shall as soon read in the eyes of others  
As feel in his own fall. . . .  
The present eye praises the present object.”

The Burke copy answered Jefferson’s purpose for a long time ; but, at last, under his numerous changes, it became almost as nebulous as the unwritten constitution of England ; and it was the sense of this fact, together with the wish to see his own idea of the possibilities of the work put into a practicable shape, that led him to employ the ingenious and sparkling pen of Mr. Boucicault, in its reconstruction. The piece, as it now stands, was written, and, on September 4th, 1865, Jefferson appeared in it, at the London Adelphi. His success was great, and it has ripened into unquestionable, unassailable, auspicious, and beneficent permanence.

A singular incident preceded this début. On the night before his first appearance in London, Jefferson, who was naturally nervous and apprehensive, retired to his apartment, and, in a mood of intense thought and abstraction, proceeded to make himself up for the third act of “Rip Van Winkle.” This done, and quite oblivious of his surroundings, he now began to act the part. *Dominic Sampson* himself was never more absent-minded. The house, it should be said, fronted on Regent Street. The window-curtains happened to be raised, and the room was brightly lighted, so that the view from without was commodious and uninterrupted. Not many minutes passed before it began to be improved. A

London crowd is quick to assemble, and, when assembled, difficult to disperse. So it proved now. Inside, the absorbed and inadvertent comedian unconcernedly went on acting *Rip Van Winkle*; outside, the curious multitude, thinking him a sort of comic lunatic, choked up the street till it became impassable. The police were summoned, and with difficulty fought their way to the spot. The landlady was finally reached and alarmed; and the astonished actor, brought back to the world by a clamor at his door, inquiring if he was ill, at length realized the situation, and suspended his rehearsal.

The British public instantly took *Rip Van Winkle* to its heart. "Mr. Jefferson achieved a triumphant success on the night of his first appearance in London," says Mr. C. E. Pascoe ["The Dramatic List," p. 190], "and he has now the reputation of being one of the most genuine artists who have at any time appeared on the English stage." "In Mr. Jefferson's hands," wrote the broad-minded, true, and kindly John Oxenford, "the character of *Rip Van Winkle* becomes the vehicle for an extremely refined psychological exhibition."

Jefferson arrived in New York, on his return from England, August 13th, 1866, and on September 3d appeared at the Olympic Theatre, as *Rip Van Winkle*. The performance was received with delight by all classes of spectators, and the fame of its beauty ran over the land like fire along the prairies. The comedian also acted in this engagement *Asa Trenchard*, *Caleb Plummer*, *Mr. Woodcock*, and *Tobias Shortcut*, after which he departed on a tour of the West and South. The

next year, 1867, he was at the Olympic Theatre again (from September 9th to October 26th), and played nothing but *Rip Van Winkle*, which drew crowded houses; and, on his departure, he left "A Midsummer Night's Dream" on that stage, with a panorama by Telbin, which he had brought from England. Mr. George L. Fox impersonated *Bottom*. The beautiful play had a run of one hundred consecutive representations. During his tour of the country this year, Jefferson put into rehearsal, at the Varieties Theatre, New Orleans, then managed by the sparkling and popular light comedian William R. Floyd, the comedy of "Across the Atlantic," by Tom Robertson; but, feeling dissatisfied with himself in the character of *Col. White*, he sent back the piece to its author, with \$500, and Robertson subsequently sold it to Sothorn, by whom it was improved in the text, and produced at the London Haymarket, under the title of "Home." Mr. Lester Wallack afterwards brought it out at his theatre in New York, and to this day *Col. White* continues to be one of the happiest impersonations of that polished, glittering, and delightful comedian. The summer of 1868 was passed by Jefferson among the mountains of Pennsylvania; but on August 31st he came out at McVicker's Theatre, Chicago, and it was then that the Rev. Robert Collyer said of him:—

"I never saw such power, I never remarked such nature, in any Christian pulpit that it was ever my privilege to sit under, as in Joseph Jefferson's *Rip Van Winkle*. . . . So simple, so true, so beautiful, so moral! No sermon written in the world, except that of Christ when he stood with the adulterous

woman, ever illustrated the power of love, to conquer evil and to win the wanderer, as that little part does, so perfectly embodied by this genius which God has given us, to show in the drama the power of love over the sins of the race."

Jefferson had married in 1867. In 1869 he bought a large estate near Hohokus, New Jersey, in the lovely little valley of the Saddle River, and another, a lonely and gorgeous tropical island, ten miles west of New Iberia, in Louisiana, hard by the prairie home of the exiled Acadians of "Evangeline." On May 4th, that year, he began an engagement in Boston; and from August 2d till September 18th he was at Edwin Booth's new theatre in New York, still enacting *Rip Van Winkle*. Then came the most remarkable engagement he ever played in that city, beginning on August 15th, 1870, and lasting till January 7th, 1871, devoted exclusively to *Rip*, and attended by a constant multitude. Between Jefferson and Edwin Booth — whom no man ever knew well except to honor and love, and whose great services to the stage have equally been a blessing to his countrymen and a source of pure and permanent renown to himself — there has existed for many years an affectionate friendship; and, to theatrical readers at least, the fact will have its peculiar significance, that no scrap of writing was ever used between them in the business of these engagements. The year 1872 was signalized by the severe and dangerous illness of the comedian, who was attacked with glaucoma; but a skilful operation, on his left eye, performed by Dr. Reuling, of Baltimore, early in June, averted blindness, and soon restored his health. He reappeared

upon the stage, January 1st, 1873, at Ford's Opera House, Baltimore, and was received with an affectionate greeting, in which the whole country joined. On July 9th, in the ensuing summer, accompanied by his wife and by William Warren, the comedian, he sailed for England; but this was a pleasure trip, and he did not act while abroad. The return voyage began on August 16th, and on September 1st *Rip Van Winkle* was again seen at Booth's Theatre. The next year, 1874, on September 3d, he began his farewell engagement at the same house, and in June, 1875, he went again to England, — this time on a professional expedition. He remained abroad two years and a half, his first London engagement, at the Princess's, extending from November 1st, 1875, to April 29th, 1876, and his second, from Easter, 1877, to the ensuing mid-summer, when he went to the Haymarket for a brief season of farces, under the management of John S. Clarke. In London, and in other cities of Great Britain, his acting continued to stimulate the public enthusiasm, and was everywhere hailed with sympathy and admiration. "Mr. Jefferson's departure," said the "London Telegraph," "means the loss of one of the most interesting and intellectual forms of amusement. . . . His picture is engraven on our memories. . . . There will be no lack of smiling faces when London is once more favored with the presence of so genial, accomplished, and sympathetic an artist."

Jefferson arrived home on October 17th, 1877, and on October 28th, at Booth's Theatre, under the management of Mr. Augustin Daly, again accosted his

countrymen as *Rip Van Winkle*. A warm-hearted welcome greeted him, and he again made a successful tour of the United States. In 1878, he paid a second visit to California, and on December 16th, that year he acted in New York, at the Fifth Avenue Theatre, under the direction of Daniel H. Harkins and Stephen Fiske. After that he was absent from the metropolis of the East till October, 1879, when he appeared at the Grand Opera House; and in that theatre his New York engagements have since been fulfilled. In the autumn of 1880 he effected, at the Arch Street Theatre, Philadelphia, a careful and brilliant revival of "The Rivals," and made an extraordinary hit as *Bob Acres*; and his professional exertions have since been divided between *Acres* and *Rip Van Winkle*. These two characters, together with *Asa Trenchard*, *Caleb Plummer*, *Dr. Pangloss*, *Dr. Ollapod*, *Bob Bricrly*, *Mr. Golightly*, *Tobias Shortcut*, *Hugh de Brass*, and *Tracy Coach* are the only parts that Jefferson has acted within the last fifteen years.

Jefferson has been twice married. His first wife, to whom he was wedded on May 19th, 1850, in New York, was Margaret Clements Lockyer, a native of Burnham, Somersetshire, England, born September 6th, 1832, and brought to America, by her parents, while yet a child. She went on the stage when about sixteen years old, and early in her career was connected with the Museum at Troy, New York. Ireland mentions that she appeared at the Bowery Theatre, New York, on November 6th, 1847, on the occasion of the benefit of Thomas H. Blakeley. "Chanfrau

and Mrs. Timm, from the Olympic, enacted *Jeremiah Clip* and *Jane Chatterly*, in 'The Widow's Victim,' and a *pas de deux* was executed by the Misses Barber and Lockyer. The latter was young and talented." She is mentioned, on another occasion, as having acted *Norah*, in "The Poor Soldier."\* At the time of her meeting and marriage with Jefferson she was a member of the company at the National Theatre, New York. After her marriage she did not continuously pursue the dramatic profession, nor did she at any time acquire exceptional distinction as an actress. Her death occurred on February 18th, 1861, in Twelfth Street, New York, and she was buried at Cypress Hills, Long Island.

The children of this union were the following:—

1. CHARLES BURKE JEFFERSON.—Born at Macon, Georgia, March 20th, 1851. This son adopted the stage, and made his first regular professional appearance, November 26th, 1869, at McVicker's Theatre, Chicago. The occasion was that of his father's benefit, and Charles, a handsome youth, of eighteen, acted *Dickory*, in "The Spectre Bridegroom." He has acted other parts since then, but has not steadily pursued the dramatic profession, and is now in retirement from the stage. He manifested unmistakable talents for acting.

2. MARGARET JANE JEFFERSON.—Born at New York, July 4th, 1853. She was never on the stage, and is now the wife of Benjamin L. Farjeon, the distinguished English novelist, to whom she was married, in London, in June, 1877.

3. FRANCES FLORENCE JEFFERSON.—Born at Baltimore, Maryland, July 9th, 1855; died there, December 12th, 1855.

\* "The Poor Soldier." Comic Opera, by John O'Keefe. 1798. Altered, and improved, by the author, from his earlier farce (1783) of "The Shamrock."—Wood mentions that this piece was a favorite with George Washington.—W. W.

4. JOSEPH JEFFERSON, JR. — Born at Richmond, Virginia, in September, 1856; died there in 1857.

5. THOMAS JEFFERSON. — Born at New York in 1857. This is JEFFERSON THE FIFTH. In early boyhood he was sent to London, and afterwards to Paris, to be educated. Having adopted the stage, he made his first regular professional appearance, at Edinburgh, in the character of *Cocles*, in "Rip Van Winkle," in 1877, acting in his father's theatrical company. He was engaged at Wallack's Theatre, New York, in January, 1880, for the part of *Anatole*, in "A Scrap of Paper," and he again played the same part there, in March, 1881. When his father revived "The Rivals," September 13th, 1880, at the Arch Street Theatre, Philadelphia, he was cast for *Fag*, and in that mercurial type of bland mendacity and good-natured assurance he has made a pleasing impression. The earnest good wishes of many friends already anticipate for him a bright career.

6. JOSEPHINE DUFF JEFFERSON. — Born at New York, November 10th, 1859. She never was on the stage.

The second marriage of Mr. Jefferson occurred on December 20th, 1867, at Chicago. His bride was Miss Sarah Warren, a daughter of his father's second cousin, Mr. Henry Warren, brother of the Boston comedian. The children of this marriage are: —

1. JOSEPH WARREN JEFFERSON. — Born at New York, July 6th, 1869.

2. HENRY JEFFERSON. — Born at Chicago, Illinois. Died, at London, England, November 5th, 1875. Buried at Cypress Hills, L. I.

3. WILLIAM WINTER JEFFERSON. — Born in Bedford House, Tavistock Square, London, April 25th, 1876, and christened, on June 27th, the same year, in the Church of the Holy Trinity — the Shakespeare church — at Stratford on Avon.

Jefferson the Fourth, resembling his grandfather in this as in some other particulars, has shown remark-



able versatility in the dramatic art, not only by the wealth of contrasted attributes lavished by him upon *Rip Van Winkle*, which he has made almost a complete epitome of human nature and representative experience, but by the number and variety of the parts that he has acted. A list of some of these characters is given here:—

## PARTS ACTED BY JEFFERSON THE FOURTH.

*Rip Van Winkle*, in the drama of that name. Old version by Charles Burke. 1849. New one by Dion Boucicault. Adelphi, London. 1865.

*Bob Acres*, in "The Rivals."

*Dogberry* and also *Verges*, in Shakespeare's comedy of "Much Ado About Nothing."

*Touchstone*, in Shakespeare's comedy of "As You Like It."

*Roderigo*, in Shakespeare's tragedy of "Othello."

*Dr. Ollapod*, and also *Stephen Harrowby*, in "The Poor Gentleman."

*Slender*, in Shakespeare's comedy of "The Merry Wives of Windsor."

*Peter*, in "The Stranger."

*Dickory*, in "The Spectre Bridegroom."

*Tobias Shortcut*, in "The Spitfire." Farce. By J. M. Morton. Covent Garden, 1838.

*Osric*, and also the *First* and the *Second Gravedigger*, in Shakespeare's tragedy of "Hamlet."

*Donaldbain*, *Malcolm*, and the *Three Witches*, in Shakespeare's tragedy of "Macbeth."

The *Lord Mayor*, *Catesby*, *Oxford*, the *Prince of Wales*, and the *Duke of York*, in Cibber's version of Shakespeare's tragedy of "Richard the Third."

*Peter*, and also *Paris*, in Shakespeare's tragedy of "Romeo and Juliet."

*Oswald*, in Shakespeare's tragedy of "King Lear."

*Dr. Pangloss*, in "The Heir at Law."

*Dan*, in "John Bull." Comedy. By George Colman, Jr. Covent Garden, 1805.

*Goldfinch*, in "The Road to Ruin." Comedy. By Thomas Holcroft. Covent Garden, 1792.

*Sampson Kurobold*, in "The Iron Chest." Tragedy. By George Colman, Jr. Drury Lane, 1796. Music by Storace. Kemble was the original *Sir Edward Mortimer*. This piece was based on William Godwin's novel of "Caleb Williams," and should be contrasted with that tale, for an apt illustration of the difference between narrative and dramatic writing.

*Caleb Quotem*, and also *John Lump*, in "The Review, or The Wags of Windsor." Farce. By George Colman, Jr. Haymarket. Authorized edition, 1808. Fawcett was the original *Caleb Quotem*. Junius Brutus Booth was fond of acting *John Lump*, and Jefferson the Fourth has acted *Caleb Quotem* to the *John Lump* of that tragedian.

*Tony Lumpkin*, in "She Stoops To Conquer." Comedy. By Oliver Goldsmith. Covent Garden, 1773.

*Francis*, in Shakespeare's historical play of "Henry the Fourth."

*Whiskerandos*, in "The Critic."

*Bob*, in "Old Heads and Young Hearts." Comedy. By Dion Boucicault. Haymarket.

*Granby Gag*, in "Jenny Lind."

*Sir Brian*, in "Ivanhoe." Burlesque. By the Brough Brothers.

*Joc Meggs*, in "The Parish Clerk." Drama. By Dion Boucicault. Contains one beautiful situation. Has never been acted in America.

*Bob Brierly*, in "The Ticket-of-Leave Man." Drama. By Tom Taylor. 1863.

*Mr. Lullaby*, in "A Conjugal Lesson."

*Mr. Golightly*, in "Lend Me Five Shillings."

*Jacques Strop*, in "Robert Macaire."

*Bob Trickett*, in "An Alarming Sacrifice." The first Mrs. Jefferson played *Susan Sweetapple*.

*Fainwoud*, in "Raising the Wind." Farce. By James Kenney. Covent Garden, 1803.

*Dr. Smugface*, in "A Budget of Blunders." Farce. By Prince Hoare. Covent Garden, 1810.

*Simon*, in "The Rendezvous."

*Kaserac*, in "Aladdin."

*Sheepface*, in "The Village Lawyer." Farce. 1795.

*Fixture*, in "A Roland For an Oliver."

*Pillicoddy*, in "Poor Pillicoddy." Farce. By J. M. Morton.

*Slasher*, in "Slasher and Crasher." Farce. By J. M. Morton.

*Box*, and also *Cox*, in "Box and Cox." Farce. By J. M. Morton. Haymarket, 1847. Jefferson was the original *Cox*, in America, and Burton the original *Box*—at the Arch Street Theatre, Philadelphia, in 1848.

*Mr. Fluffy*, in "Mother and Child."

*Mr. Brown*, in the farce of "My Neighbor's Wife."

*Oliver Dobbs*, in "Agnes de Vere."

*Andrew, the Savoyard*, in "Isabel."

*Mr. Gilman*, in "The Happiest Day of My Life."

*Mr. Timid*, in "The Dead Shot."

*La Fleur*, in "Animal Magnetism." Farce. By Elizabeth Inchbald. Covent Garden, 1788.

*Isaac*, in "Lucille."

*Niken*, in "The Carpenter of Rouen."

*Figaro*, in "The Barber of Seville."

*Robin*, in "The Waterman, or the First of August." Ballad opera. By Charles Dibdin. Haymarket, 1774.

*Pan*, in "Midas." Burlesque. By Kane O'Hara. Covent Garden, 1764-1771.

*Prop*, in "No Song no Supper."

*Salem Scudder*, in "The Octoroon." Drama. By Dion Boucicault. Winter Garden, New York, 1859.

*Joshua Butterby*, in "Victims." Comedy. By Tom Taylor.

*Maceppa*, in the burlesque of that name, by H. J. Byron.

*John Quill*, in "Beauty and the Beast."

*The Sentinel*, in "Pizarro."

*Crabtree, Moses, and Trip*, in "The School for Scandal."

- The Infant Furibond*, in "The Invisible Prince."
- Hugh Chalcoate*, in "Ours." Comedy. By Tom Robertson.
- Mr. Woodcock*, in "Woodcock's Little Game."
- Hans Morritz*, in "Somebody Else."
- James*, in "Blue Devils."
- Toby Twinkle*, in "All that Glitters is Not Gold."
- Caleb Plummer*, in "Dot, or The Cricket on the Hearth." Drama. By Dion Boucicault. Based on the beautiful Christmas story by Charles Dickens.
- Newman Voggs*, in "Nicholas Nickleby." Drama. By Dion Boucicault. Based on the novel by Dickens.
- Asa Trenchard*, in "Our American Cousin." Drama. By Tom Taylor. Laura Keene's Theatre, New York, 1858.
- Tracy Coach*, in "Baby."
- Pierrot*, in "Linda, The Pearl of Chamouni."
- Wyndham*, in "The Handsome Husband."
- Dick*, in "Paddy the Piper." Drama. By James Pilgrim. New National Theatre, New York, October 6th, 1850.
- The Steward*, in "The Child of the Regiment."
- Pierre Rouge*, in "The Husband of an Hour." Drama. By Edmund Falconer.
- Septimus*, in "My Son Diana."
- Dr. Botherby*, in "An Unequal Match." Comedy. By Tom Taylor.
- Dard*, in "White Lies." Drama. By Cyril Turner. Based on the novel, so named, by Charles Reade, and of French origin.
- Gloss*, in "Doublefaced People." Comedy. By H. Courtney.
- Beppo*, in "Fra Diavolo." Burlesque. By H. J. Byron.
- Yonkers*, in "Chamouni the Third." Burlesque. By Dion Boucicault. Winter Garden, New York, 1859.
- C. T. Item*, and also *The Tycoon*, in "The Tycoon, or Young America in Japan." Burlesque. By William Brough. Adapted by Fitz-James O'Brien and Joseph Jefferson. Olympic, New York, 1860.
- Old Phil Stapleton*, in "Old Phil's Birthday."
- Joe Wadd*, in "The Hope of the Family."

## JEFFERSON AS RIP VAN WINKLE.

Every reader of Washington Irving knows the story of *Rip Van Winkle's* adventure on the Kaatskill Mountains, — that delightful, romantic idyl, in which character, humor, and fancy are so delicately blended. Under the spell of Jefferson's acting we are transported into the past, and made to see, as with bodily eyes, the old-fashioned Dutch civilization as it crept up the borders of the Hudson: the quaint and quiet villages; the stout Hollanders, with their pipes and schnapps; the loves and troubles of an elder generation. It is a calmer life than ours; yet the same elements compose it. Here is a mean and cruel schemer making a good-hearted man his victim, and thriving on the weakness that he so well knows how to betray. Here is parental love, tried, as it often is, by sad cares; and here the love of young and hopeful hearts, blooming amid flowers, sunshine, music, and happiness. *Rip Van Winkle* never seemed so lovable as he does in the form of this great actor, standing thus in poetic relief against the background of real life. Jefferson makes him our familiar friend. We see that *Rip* is a weak, vacillating fellow, fond of his bottle and his ease, but — beneath all his rags and tatters, of character as well as raiment — good to the core. We understand why the village children love him, why the dogs run after him with joy, and why the jolly boys at the tavern welcome his song and story and genial companionship. He has wasted his fortune and impoverished his wife and child, and we know that he is much to blame.

He knows it too ; and his talk with the children shows how keenly he feels the consequence of a weakness which yet he is unable to atone for or subdue. It is in these minute touches that Jefferson shows his sympathetic study of human nature ; his intuitive perception, looking quite through the hearts and thoughts of men. The observer sees this in the struggle of *Rip's* long-submerged but only dormant spirit of manliness, when his wife turns him from their home, in night and storm and abandoned degradation. Still more vividly is it shown in his pathetic bewilderment, — his touching embodiment of the anguish of lonely age bowed down by sorrow and doubt, — when he comes back from his sleep of twenty years. His disclosure of himself to his daughter marks the climax of pathos, and every heart is melted by those imploring looks of mute suspense, those broken accents of love that almost fears an utterance. It would be hard to say which portion of Jefferson's performance is the more admirable. Perhaps the perfection of his acting is seen in the weird and beautiful interview with the ghosts. This situation, surely, is one of the greatest ever devised for the stage ; and the actor himself created it. Midnight, on the highest peak of the Kaatskills, dimly lighted by the moon. No one speaks but *Rip*. The ghosts cluster around him. The grim but stately shade of Henry Hudson proffers a cup of drink to the mortal intruder, already dazed by his supernatural surroundings. Poor *Rip*, almost shuddering in the awful silence, yet bold, and full of his quaint nature, pledges the ghosts, in their own liquor. Then, suddenly the

spell is broken ; shouts of goblin laughter resound over the echoing mountain ; the moon is lost in struggling clouds ; the spectres glide away and slowly vanish ; and *Rip Van Winkle*, with the drowsy, piteous murmur, "Don't leave me, boys," falls into his mystic sleep.

This idlé, good-natured, dram-drinking Dutch spendthrift — so perfectly reproduced, yet so exalted and purified by ideal treatment — is not certainly an heroic figure, and cannot be said to possess an exemplary significance, either in himself or his experience. Yet his temperament has that fine fibre which everybody loves, and everybody, accordingly, has a good feeling for him, although nobody may have a good word for his way of life. All observers know this order of man. He is generally as poor as a church mouse. He never did a bad action in all his life. He is continually cheering the weak and lowly. He always wears a smile upon his face, — the reflex of his gentle heart. Ambition does not trouble him. His wants are few. He has no care, except when, now and then, he feels that he may have wasted time and talents, or when the sorrow of others falls darkly on his heart. This, however, is rare ; for at most times he is "bright as light and clear as wind." Nature has established with him a kind of kindred that she allows with only a chosen few. In him Shakespeare's rosy ideal is suggested : "The singing birds are his musicians, the flowers fair ladies, and his steps no more than a delightful measure or a dance." This manner of man Jefferson's *Rip Van Winkle* embodies, and that is the secret of its charm. Nobody would dream of setting him up as a model ; but everybody is glad

that he exists. Most persons work so hard, are so full of care and trouble, so weighed down with the sense of duty, so anxious to regulate the world and put everything to rights, that contact with a nature which does not care for the stress and din of toil, but dwells in an atmosphere of sunshiny idleness, and is the embodiment of goodness, innocence, and careless mirth, brings a positive relief. This is the feeling that Jefferson's acting inspires. The halo of genius is all around it. Sincerity, humor, pathos, vivid imagination, and a gentleness that is akin with wild flowers and woodland brooks, slumberous, slow-drifting summer-clouds, and soft music heard upon the waters, in star-lit nights of June — these are the springs of the actor's art. There are a hundred beauties of method in it which satisfy the judgment and fascinate the sense of symmetry; but underlying these beauties there is a magical sweetness of temperament — a delicate blending of humor, pathos, gentleness, quaintness, and dream-like repose — which awakens the most affectionate sympathy. This subtle spirit is the potent charm of the impersonation. All possible labor (and Jefferson sums up in this performance the culture acquired in many years of professional toil) could not supply that charm. It is a celestial gift. It is the divine fire. It is what the philosophic poet Emerson, with fine and far-reaching significance, calls

“ The untaught strain  
That sheds beauty on the rose.”

In depicting *Rip Van Winkle* Jefferson reaches the perfection of the actor's art; which is to delineate a



distinctly individual character, through successive stages of growth, till the story of a life is completely told. If the student of acting would feelingly appreciate the fineness and force of the dramatic art that is displayed in this work, let him, in either of the pivotal passages, consider the complexity and depth of the effect, as contrasted with the simplicity of the means that are used to produce it. There is no trickery in the charm. The sense of beauty is satisfied, because the object that it apprehends is beautiful. The heart is deeply and surely touched, for the simple and sufficient reason that the character and experience revealed to it are lovely and pathetic. For *Rip Van Winkle's* goodness exists as an oak exists, and is not dependent on principle, precept, or resolution. Howsoever he may drift he cannot drift away from human affection. Weakness was never punished with more sorrowful misfortune than his. Dear to us for what he is, he becomes dearer still for what he suffers, and (in the acting of Jefferson) for the manner in which he suffers it. That manner, arising out of complete identification with the part, informed by intuitive and liberal knowledge of human nature, and guided by an unerring instinct of taste, is the crown of Jefferson's art. It is unrestrained; it is graceful; it is free from effort; it is equal to every situation; and it shows, with the precision and delicacy of the finest miniature-painting, the gradual, natural changes of the character, as wrought by the pressure of experience. Its result is the perfect embodiment of a rare type of human nature and mystical experience, embellished by the appliances of ro-

mance and exalted by the atmosphere of poetry; and no person of imagination and sensibility can see it without being charmed by its humor, thrilled by its manifold suggestions of beauty, and made more and more sensible that life is utterly worthless, howsoever brilliantly its ambitions may happen to be rewarded, unless it is hallowed by love and soothed by kindness.

There will be, as there have been, many *Rip Van Winkles*: there is but one Jefferson. For him it was reserved to idealize the entire subject; to elevate a prosaic type of good-natured indolence into an ideal emblem of poetical freedom; to construct and translate, in the world of fact, the Arcadian vagabond of the world of dreams. In the presence of his wonderful embodiment of this droll, gentle, drifting human creature — to whom trees and brooks and flowers are familiar companions, to whom spirits appear, and for whom the mysterious voices of the lonely midnight forest have a meaning and a charm — the observer feels that poetry is no longer restricted to canvas, and marble, and rapt reverie over the printed page, but walks forth crystallized in a human form, spangled with the freshness of the diamond dews of morning, mysterious with hints of woodland secrets, lovely with the simplicity and joy of rustic freedom, and fragrant with the incense of the pines.

The world does not love *Rip Van Winkle* because he drinks schnapps, nor because he is unthrifty, nor because he banters his wife, nor because he neglects his duties as a parent. All these are faults, and he is loved in spite of them. Underneath all his defects the

human nature of the man is as sound and bright as the finest gold ; and it is out of this interior beauty that the charm of Jefferson's personation arises. The conduct of *Rip Van Winkle* is the result of his character, and not of his drams. At the sacrifice of some slight comicality, here and there, the element of intoxication might be left out of his experience altogether, and he would still act in the same way, and possess the same fascination. Jefferson's *Rip*, of course, is meant, and not Irving's. The latter was "a thirsty soul," accustomed to frequent the tavern ; and thirsty souls who often seek taverns neither go there to practise total abstinence, nor come thence with poetical attributes of nature. No such idea of *Rip Van Winkle* can be derived from Irving's sketch as is given in Jefferson's acting. Irving seems to have written the sketch for the sake of the ghostly legend it embodies ; but he made no attempt to elaborate the character of its hero, or to present it as a poetic one. Jefferson has exalted the conception. In his embodiment the drink is merely an expedient, to plunge the hero into domestic strife and open the way for his ghostly adventure and his pathetic resuscitation. The machinery may be clumsy ; but that does not invalidate either the beauty of the character or the supernatural thrill and mortal anguish of the experience. In these abides the soul of this great work, which, while it captivates the heart, also enthalls the imagination, — taking us away from the region of the commonplace, away also from the region of the passions, lifting us above the storms of life, its sorrows, its losses, and its fret, till we rest at last on Nature's

bosom, children once more, and once more happy. No words can more than hint at this inherent and indefinable magic. Its results disclose its presence; for, as long ago was beautifully said by the poet Alexander Smith: —

“ Love gives itself; and, if not given,  
 No genius, beauty, state, or wit,  
 No gold of earth, no gem of heaven,  
 Is rich enough to purchase it.”

Washington Irving (1783-1859) did not live to be a witness of the great success of Jefferson, in the character — suggested and made possible by himself — of *Rip Van Winkle*. But Irving saw Jefferson upon the stage, and remembered his grandfather, and appreciated and admired the acting of both. The following mention of the Jeffersons occurs in the Journal of the last days of Washington Irving, kept by his nephew, Pierre M. Irving, and published in 1862: —

“ *September 30th, 1858.* — Mr. Irving came in town, to remain a few days. In the evening went to Laura Keene’s Theatre, to see young Jefferson as *Goldfinch*, in Holcroft’s comedy of ‘The Road to Ruin.’ Thought Jefferson, the father, one of the best actors he had ever seen; and the son reminded him, in look, gesture, size, and *make*, of the father. Had never seen the father in *Goldfinch*, but was delighted with the son.” — *Life and Letters of Washington Irving*. Vol. IV., p. 253.

The grandfather, and not the father, evidently, was meant, in this reference. Irving had seen Jefferson the Second, in the old days of “Salmagundi.” It is doubtful whether he ever saw Jefferson the Third, the father of our comedian.

Jefferson's persistent adherence to the character of *Rip Van Winkle* has often, and naturally, been made the subject of inquiry and remark. The late Charles Mathews once said to him: "Jefferson, I'm glad to see you making your fortune, but I hate to see you doing it with one part and a carpet-bag." "It is certainly better," answered the comedian, "to play one part and make it various, than to play a hundred parts and make them all alike."

A singular and comic incident attended one of Jefferson's performances of *Rip Van Winkle*, at Charleston, South Carolina. He had reached the first scene of the third act, and the venerable *Rip*, just awakened from his long sleep, was slowly and painfully raising himself from the earth. The whole house was hushed, in anxious and pitying suspense. At this moment the heavy, floundering tread of a drunken man was heard in the gallery. He descended in the centre aisle, reached the front row, and gazed upon the stage. Then, suddenly, was heard his voice, — distinctly audible throughout the theatre, — the voice of interested curiosity, tipsy gravity, and a good-natured thirst for knowledge: "What the h—'s that old idiot tryin' to do?"

#### JEFFERSON AS BOB ACRES.

PHILADELPHIA, September 15th, 1880.\*

Jefferson has at last complied with the desire, generally felt and frequently expressed within the last two or three years,

\* This letter was written in the "New York Tribune," by the author of this biography, and it is now reprinted, in a condensed form, from that journal. — W. W.

that he should appear in some other part than *Rip Van Winkle*. He has not tired of his old character, any more than the public has tired of it; but he has felt the mental need of a change, and he has recognized the claims of the new generation of play-goers upon that versatility of art and those resources of faculty and humor which gave enjoyment to theatrical audiences of an earlier time, and which laid the basis of his professional renown. He has not been unwilling, neither,—it is probable,—to correct a mistaken contemporary impression, current to some extent, that he is only a one-part actor. In former days, and long before he took up *Rip Van Winkle*, Jefferson acted many parts; and very early in his career he was recognized, by the dramatic profession and by the more discerning part of the public, as an actor of great versatility. His personations of *Asa Trenchard*, *Caleb Plummer*, *Dr. Pangloss*, *Dr. Ollapod*, *Diggory*, *Salem Scudder*, *Mr. Golightly*, *Mr. Lullaby*, *Newman Noggs*, *Goldfinch*, *Bob Brierly*, the burlesque *Mazeppa*, and *Tobias Shortcut* (and these are but a few of the many in which he was excellent and distinguished, long ago) still linger in the memory of old playgoers, and are remembered only to be admired and extolled. But since, for the last fourteen years—the period succeeding his return from England, in 1866—he has seldom acted any thing but *Rip Van Winkle*, the public conception of him as a general actor has grown dim, or has altogether faded away. In taking the step which he has now taken, by reviving, as a specialty, the comedy of “*The Rivals*,” and appearing as *Bob Acres* (in which part, many years ago, he made one of his earliest and best successes), he affords refreshment to his own mind; he decreases the possibility of his making *Rip Van Winkle* hackneyed and tedious; he satisfies a natural craving for novelty on the part of his admirers; he revives, or awakens, a just sense of the breadth of his scope as a comedian; and, keeping abreast of the progress of modern taste, he gives his public a new pleasure, a new lesson in dramatic art, and a new subject for study and thought. It was a wise deed to do; and it will be productive of wholesome results, in its influence upon theatrical interests throughout the country.

Those persons who are acquainted with the professional career of Jefferson are aware that it has been marked, all along its course, by extraordinary wisdom. He has made few mistakes, — never one in an important juncture of affairs. He came to the capital at the right time, and in the right way. He very early applied to the old comedies the right, because the pure and poetic, method of treatment. He could look far ahead for the results of his labor and devotion, and he made fidelity to the highest ideal of art the first object of his life. He understood perfectly well the nature of the structure that he was rearing, and he never trusted anything to chance. It was he who caused the production of "Our American Cousin," at Laura Keane's Theatre (in New York, October 18th, 1858), and so made one of the greatest dramatic successes of which there is any record. He had the foresight to select, while yet a young man, the character through which his powers were destined to find their amplest expression, — the character of *Rip Van Winkle*; and for that he shaped out an ideal and a treatment so original, high, poetic, fresh, and lovely, so utterly unlike and so far above the conception of Washington Irving's sketch and the embodiment of previous actors — whether Hackett or Yates or Burke or anybody else — that he may be said to have created the part. He left America, and visited Australia, at a favorable period for such an expedition, and with a practical view to subsequent success upon the London stage. He sagaciously resorted to Mr. Dion Boucicault, in London, when he deemed it essential that a new play should be built upon the basis of the old one, and he furnished to that practical dramatist a general outline of the piece, the drift of the central character, and the great situation in the second act of "Rip Van Winkle" as it now stands, — a dramatic idea which of itself would suffice to prove him a man of genius. He returned home opportunely, after his extraordinary triumphs in Great Britain; and the fame and fortune he has since acquired, the affection with which his memory is cherished, and the joyous admiration with which his name is spoken throughout this country are abundant and sufficient evidence that his conduct

of the artist-life, since then, has been no less prudent and right than kindly, modest, gentle, and sincere. It is not caprice which shapes such a career as that of Jefferson, nor is it accident that has crowned it with the laurels of honor.

The same sagacity that has guided the comedian hitherto is shown in the choice he has now made of a piece and a character to contrast with *Rip Van Winkle*. Of all the old comedies, "The Rivals" is obviously the best that this actor could have selected, with a view — most essential to be taken! — of making his particular part in the performance the apex of the entertainment. The piece is one that has not become antiquated in time. Its picture of life and manners is as modern and as vital as it is clear, richly-colored, humorous, and brilliant. The spirit of it, moreover, is human, kindly, and pure. There is no taint of indelicacy in the plot, — no streak of serious and painful licentiousness, such as smirches the mirror of its great companion piece, "The School for Scandal," — and in the style there is nothing of the superabundance of brittle wit which imparts to the most of Sheridan's writings such a tiresome glitter of artifice. The play is fresh, genial, human, simple and droll; it has interest of story, a breezy movement, and substantial, well-contrasted characters; and its theme, incidents, and atmosphere are precisely suited to Jefferson's quality of humor and to his nimble and subtle artistic method. He thus obtains a means of expression by which he can seize and hold the kindly sympathy of the spectator — unconsciously, and therefore the more sweetly given — all the while that he is scattering over him the flowers of mirth, and waking in his heart the echoes of happy laughter. It would be hard to find in English literature another comedy, equally sparkling with life, wholesome in spirit, delightful in color, and merry and gentle in influence, in which a single, and that a comic, character — one of a group, yet drawn and kept in harmony with its surroundings — could thus be made tributary to the idiosyncrasies of an actor, and thus elevated into shining prominence, without injury to its own integrity, and without violence to the symmetry of the play. After seeing "The







Rivals," as Jefferson and his company present it, the spectator retires with a great kindness for the old piece, and with the conviction that, in Jefferson's performance of *Bob Acres*, he has seen a slight character made fascinating by drollery of spirit, sincerity of feeling, amplitude of treatment, and grace of expression.

When "The Rivals" was first produced [1775], it had to be cut, in a ruthless manner, before it could be made to succeed. The author, then but twenty-three years old, had written it with exuberant spirits, and it contained substance enough for two plays rather than one. Jefferson has not hesitated to cut it still further, and slightly to change its sequence of action, and here and there, in the character of *Bob Acres*, to fill in traits that the author has only outlined, to add new business, — always, however, in harmony with the original conception, — and to give, by occasional new lines, an added emphasis and prolongation to the humorous strokes of Sheridan. The brightness of the effect denotes a decided improvement. The comedy is given in three acts. The first curtain falls upon the exit of *Sir Anthony Absolute*, after his choleric scene with his son. The second falls upon the exit of *Acres*, at the words, "Tell him I kill a man a week." And the third falls upon the close of the piece, with a tag that Jefferson has added. The character of *Julia* is cut out, and that of *Falkland* is considerably reduced. This is a relief, since these parts are only pleasant when acted by players of the first class, such as can no longer now be got to undertake them. The loose lines, as well as what Moore called the "false finery and second-rate ornament," have been scored away. Two of the scenes of *Acres* have been blended into one, so that the vain and timorous squire's truculence, when writing the challenge, may be made the more comical by immediate contrast with his dismay and gradually growing cowardice, as he begins to realize its possible consequences. In other respects there is no change. Ten actors carry the piece, and it moves with smooth celerity. The cast comprises Jefferson as *Bob Acres*, Frederick Robinson as *Sir Anthony Absolute*, Mrs. John Drew as *Mrs. Malaprop*, Mr.

Maurice Barrymore as *Captain Absolute*, Mr. Charles Waverley as *Sir Lucius O'Trigger*, Miss Rosa Rand as *Lydia Languish*, Miss Adine Stephens as *Lucy*, Mr. H. F. Taylor as *Falkland*, Mr. Thomas Jefferson (second son of the comedian) as *Fag*, and Mr. J. Galloway as *David*. The parts are beautifully dressed, although with some intentional inaccuracy as to powdered hair; and, as the rehearsals have been thorough, the representation is marked by clearness of outline, boldness of color, and harmony of effect.

To the present public Jefferson as *Bob Acres* is an absolute novelty. He was, however, as has been said, long ago distinguished in it; and he has played this part, and also *Pangloss*, and *Ollapod*, season after season — a few times each — at Ford's Theatre, in Baltimore. In 1871, on the occasion of the Holland Benefit, in New York, he charmed an immense audience with his representation of *Mr. Golightly*; and this exquisite work he gave, a few years later (1877), in London, on the occasion of a benefit to the impoverished and dying veteran, Henry Compton, when his success was so great that John S. Clarke immediately proposed to him a season of farce at the Haymarket, — a season devoted to *Mr. Golightly* and *Hugh De Brass*, — in which, while the treasury neither largely gained nor lost at all, the connoisseurs of the British capital enjoyed a kind of acting which they conceded to be equal with the best upon the Parisian comedy stage. To those, accordingly, who keep the track of such affairs it is not unknown that Jefferson's extraordinary felicity in light parts, whether of comedy, burlesque, or farce, resides in his application to them of an intense earnestness of spirit and a poetic treatment, — by which is meant a treatment that interprets, illustrates, and elevates the character. In this way he has now embodied *Bob Acres*; and as the most scrupulous attention has been given to every detail — even the slightest — in the revival of the comedy, his impersonation of that amusing character can now be seen in greater fulness and freedom, and with the advantage of better surroundings, than ever before.

Jefferson appears in three scenes: the first, that of the

call which is made by *Aces* at the lodging of *Captain Absolute*, where he meets *Falkland*; the second, that of his reception of *Sir Lucius O' Trigger*, at his own chambers, when he writes the challenge to the mythical *Beverley*, is frightened by the terrors of his bumpkin servant, *David*, and, at last, with rueful reluctance, entrusts the warlike missive to *Captain Absolute*; and the third, that of the frustrated meeting in King's Mead Meadows, when, in the extremity of fear, his "valor oozes out at the tips of his fingers," and the snarl that young *Absolute* has woven is finally and happily disentangled. The variety that he evokes from these scenes is little less than wonderful. At first it seems as if he had overladen the character with meaning, and lifted it too far. But, when this creation is studied, it is immediately seen that the actor has only taken the justifiable and admirable license of deepening the lines and tints of the author, and of endearing the character by infusing into it an amiable and lovable personality. That this was not clearly intended by Sheridan would not invalidate its propriety. The part admits of it, and is better for it; and this certainly would have been intended had it been thought of, — for it makes the play doubly interesting and potential. That *Aces* becomes a striking figure in the group, and a vigorous motive in the action, is only because he is thus splendidly vitalized. Were the other parts electrified by an equal genius in the performance of them it would instantly be seen that he has no undue prominence.

Jefferson has considered that a country squire need not necessarily reek of the ale-house and the stables; that *Aces* is neither the noisy and vulgar *Tony Lumpkin*, nor the "horsey" *Goldfinch*; that there is, in a certain way, a little touch of the *Wildrake* in his composition; that he is not less kindly because vain and empty-headed; that he has tender ties of home, and a background of innocent, domestic life; that his head is completely turned by contact with town fashions; that there may be a kind of artlessness in his ridiculous assumption of rakish airs; that there is something a little pitiable in his braggadocio; that he is a good fellow, at heart; and that his sufferings

in the predicament of the duel are genuine, intense, and quite as doleful as they are comic. All this appears in the personation. You are struck at once by the elegance of the figure, the grace of movement, the winning appearance and temperament; and *Bob Acres* gets your friendship, and is a welcome presence, laugh at him as you may. Jefferson has introduced a comic blunder with which to take him out of the first scene with *Absolute*, and also some characteristic comic business for him, before a mirror, when *Sir Lucius*, coming upon him unawares, finds him practising bows and studying deportment. He does not seem contemptible in these situations; he only seems, as he ought to seem, absurdly comical. He communicates to every spectator his joy in the success of his curl-papers; and no one, even amidst uncontrollable laughter, thinks of his penning of his challenge as otherwise than a proceeding of the most serious importance. He is made a lovable human being, with an experience of action and suffering, and our sympathies with him, on his battle-field, would be really painful but that we are in the secret, and know it will turn out well. The interior spirit of Jefferson's impersonation, then, is soft humanity and sweet good nature; and the traits that he has especially emphasized are ludicrous vanity and comic trepidation. He never leaves a moment unfilled with action, when he is on the scene, and all his by-play is made tributary to the expression of these traits. One of his fresh and deft touches is the trifling with *Captain Absolute's* gold-laced hat, and — obviously to the eye — considering whether it would be becoming to himself. The acting is full of these bits of felicitous embroidery. Nothing could possibly be more humorous or more full of nature than the mixture of assurance, uneasy levity, and dubious apprehension, at the moment when the challenge has at last and irrevocably found its way into *Captain Absolute's* pocket. The rueful face, then, is a study for a painter, and only a portrait could do it justice. The mirth of the duel scene it is impossible to convey. It must be supreme art indeed which can arouse, at the same instant, as this does, an almost tender solicitude and an inextinguishable laughter. The little

introductions of a word or two here and there in the text, made at this point by the comedian, are delightfully happy. To make *Acres* say that he doesn't care "how little the risk is" was an inspiration; and his sudden and joyous greeting, "How are you, Falkland?" — with the relief that it implies, and the momentary return of the airy swagger, — is a stroke of genius. The performance, altogether, is as exquisite a piece of comedy as ever has been seen, in our time. You do not think, till you look back upon it, how fine it is, — so easy is its manner, and so perfectly does it sustain the illusion of real life.

Mrs. Drew has treated in the same earnest spirit the character of *Mrs. Malaprop*, and it would be difficult to overstate the merit of her performance. It is as fine as anything of the kind can possibly be. The dressing is appropriately rich, and in suitable taste. The manner is decorous and stately. The personality is decidedly formidable. The deportment is elaborate and overwhelming, as it should be. The delivery of the text is beautiful in its accuracy and finish, and in its unconscious grace. The word is always matched by the right mood, and not a single blunder, in what this eccentric character calls her "orthodoxy," is made in any spirit but that of fervent conviction. It is worth the journey to this place merely to hear her say "He has enveloped the plot to me, and he will give you the perpendiculars." The bit of illustrative stage business with the letter — giving to *Absolute*, by mistake, one of the love-letters of *O'Trigger*, instead of the intercepted epistle of *Beverley* — was done with a bridling simper and an antique blush that were irresistible. The pervasive excellence of the work is its intense reality, and this redeems the extravagance of the character and the farcical quality of its text. For the first time it seemed as if *Mrs. Malaprop* might truly exist. The part has before now been greatly acted; but never till now, in our time, has it seemed to be actually lived.

The other impersonations are not level with those of Mr. Jefferson and Mrs. Drew; but Mr. Frederick Robinson will be remarkably fine in *Sir Anthony Absolute*, when he has gained in it somewhat more of the mellowness of age. His cholera and

his humor are capital, and his charming management of the dubious, pausing moments of suspicion, in *Captain Absolute's* hoodwinking scene with *Sir Anthony*, gave it glowing color and captivating warmth of humor. Mr. Tom Jefferson was a gay and effective figure, as *Fag*, and he made his satirical exit with such skill and effect as promise a good comedian. The actors work together with fine zeal and in harmony with a clear, dominant purpose; and this presentment of "The Rivals" cannot fail, while imparting pleasure as it passes, to teach the salutary lesson of what thoroughness and sincerity can accomplish in the ministry of art. Never to slight anything we do, but to go to the depth and height of the subject, and bring out all its meaning and all its beauty, — that is the lesson of this splendid success with one of the everyday plays of our theatre. The wild flower that grows by the wayside, if you but nurture it aright, will reward your care, a hundred fold, in loveliness and bloom.

NOTE. — Jefferson produced "The Rivals" and personated *Acres*, at the Union Square Theatre, New York, on September 12th, 1881. This was his first presentation of the subject, in that capital, since the Philadelphia revival. The cast of characters was the following: —

Acres . . . . .	Mr. Jefferson.
Sir Anthony Absolute . . . . .	Frederick Robinson.
Captain Absolute . . . . .	Mark Pendleton.
Sir Lucius O'Trigger . . . . .	Charles Waverley.
Falkland . . . . .	Henry F. Taylor.
Fag . . . . .	Thomas Jefferson.
David . . . . .	James Galloway.
Mrs. Malaprop . . . . .	Mrs. John Drew.
Lydia Languish . . . . .	Miss Rose Wood.
Lucy . . . . .	Miss Eugenia Paul.



## CONCLUSION.

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THE development of the character of JEFFERSON THE FIRST seems to have proceeded along a conventional line. He had, indeed, the boldness to adopt the stage, against which in that period, and for many years afterwards, the respectable British parent is found protesting with severity and contempt. But when he did this he was an adventurous lad, with no position to lose, and the avocation of the actor no doubt consorted as well with his necessities as with his humor and talents. It does not appear that there was either moral courage or mental prescience in the choice. He was a bold, high-spirited youth. He was fascinated by the playhouse, and he drifted into acting as a source of pleasure and a means of advancement. When thus embarked he soon sobered into the practical English view of duty, and thereafter ambled calmly on in the beaten track. Through what is known of his intellectual life the inquirer discerns no impulse of positive originality, no exercise of creative power. His style as an actor was based on that of Garrick, and probably he could not have had a better model; but he himself was less a model than a shadow. He took the parts as they came, and he applied to their illustration dramatic instincts of a fine quality and dramatic faculties of a

high character. But he struck out no individual path. He resembled Garrick as Davenport resembled Macready, or as Setchell resembled Burton : he was of the Garrick school, and almost as good as its founder. His influence on the stage was not the influence of an electrical genius ; he did not come to destroy, but to fulfil, the traditions which he found. That he followed the lead of Garrick, and not of Quin, was significant rather of temperament than of deliberate choice : brilliancy allured him more than scholarship ; but, though he had been attracted to the school of Quin rather than to that of Garrick, he still would have remained a disciple. His services to the stage, accordingly, were those of an able and generous man, working by conventional methods in a traditional groove. He sustained at a high level the dignity of his profession, and was the more scrupulously careful of the integrity of the theatre because sensitive to the reproach under which it labored. While he did not presume to reject *Archer*, *Careless*, *Woodall*, *Belmour*, *Scandal*, and kindred shining scamps of the old English comedy, he evidently was the kind of man who must have acted them, not out of sympathy with vice, not with even the faintest notion of immoral intent, but because experience had shown them to be useful, and because they were in possession of the stage. He played them as he played everything else, — as he played *Jacques* and *Horatio* and *Orsino*, and as, had he lived in our day, he would have played with equal impartiality *Master Walter* and *Joseph Surface*, *Ludovico* and *Adrastus*, *Alfred Evelyn* and *Captain*

*Blair.* He was a thorough actor ; he helped to build up the British stage : he held, to the end of a long life, the sincere esteem of the public ; and he left to history and his descendants an interesting and honorable name.

JEFFERSON THE SECOND materially differed from his father, not in worth or honor, but in important personal attributes and in the general character of his life. He was less sturdy, less bluff, less genial and companionable, less a man of the world, and more a studious artist. His temperament was more delicate, his nature more reticent, his mind more ambitious, his faculties more nimble and more brilliant ; and the whole tenor of his life seems to have been carefully planned and rigidly governed. He saw at an early age both the direction of his capacities and the goal of his desires ; and thereafter, in a spirit of simple, profound, and pure self-devotion, he moved forward to the attainment of his high and honorable ends. He was essentially a virtuous person, and acted always from the monitions of principle, never from the promptings of expediency or the fickle whims of social custom. His consideration for others was an exact regard for their rights and a tender sympathy with their sufferings. He was utterly unselfish, devoid of conceit and affectation, and he loved the dramatic art far more than he loved himself. His wish was to live the life of a good man and to win the success of a great comedian, and this wish was nobly accomplished. For business enterprise he had neither taste nor talent, and his mental constitution was such as required that personal aggrandizement

should be the consequence of personal desert and worthy achievement. His ambition was to grasp success itself, and not to grasp merely its results, and he would have been made thoroughly miserable by honors and wealth that he had not merited. This fine nature, flowing into all his works and ways, inspired his acting with all manner of lovely and winning attributes, — those impalpable and nameless qualities which so far transcend both words and actions, in the expression of the human soul. His deficiency, if such it may be called, was — as is natural and usual in a comedian — a deficiency in the passions. No deadly conflict could ever have raged upon the theatre of that serene spirit; no pall of tempest could ever have lowered over its pure and pellucid depths. He felt no wounds but those that strike the heart. His private life was lived in the affections; his public life, in that realm of dramatic art which requires, exclusively, observation mingled with invention, eccentricity tempered by fancy, and humor touched with tenderness. As an actor his originality appears to have consisted in his extraordinary thoroughness and felicity of treatment. His genius did not dazzle; but it always delighted and satisfied. His contemporaries universally commended him as a natural actor. His artifice, accordingly, must have been perfect, and must have been employed with consummate skill; for no actor ever yet produced the effect of nature by being perfectly natural. While not the founder of a new school, he yet made and left upon his age the impression of being a unique actor; because he possessed, in unprecedented variety and ful-

ness, the finest faculties and attributes of the best school of the past. His intellectual ancestors — if the present writer is not mistaken — were Robert Wilks and Thomas Dogget.\* He possessed all the delicacy, versatility, and deep feeling of the one, and more than the glowing humor and consistent and polished art of the other. “I can only copy nature from the originals before me,” said Sir Godfrey Kneller to Dogget; “but you can vary them at pleasure, and yet preserve the likeness.” This, undoubtedly, was likewise true of Jefferson; and there can be no testimonial more explanatory of his charm, or more significant of his exalted powers and achievements, alike in the conservation, the improvement, and the transmission of the best traditions of comedy-acting on the English stage, than the eloquent fact that, to the end of his long career, the actors best qualified to judge of such a matter—the actors like Hodgkinson, Cooper, Kean, and Forrest — heartily and with one accord pronounced him the finest comedian of the age in which he lived.

Upon the intellectual career of JEFFERSON THE THIRD it is not needful here to pause. His character and his life had the calm beauty of an autumn landscape, of wooded hills and browning meadows, when the sun is going down. But his achievement as an actor was nerveless and colorless, and he exerted no appreciable influence upon the advancement of the stage.

In JEFFERSON THE FOURTH there is an obvious union of the salient qualities of his ancestors. The rustic

\* Wilks, 1670-1732. — Dogget. *Obit.* 1721.

luxuriance, manly vigor, and careless and adventurous disposition of the first Jefferson, the refined intellect, delicate sensibility, dry humor, and gentle tenderness of the second, and the amiable, philosophic, and drifting temperament of the third, all reappear in this descendant. But more than either of his ancestors, and more than most of his contemporaries, the present Jefferson is an originator in the art of acting. With him begins a new school of comedy, higher, though not finer, than any that was ever before known on the English-speaking stage. The comedians of the Burbadge and Betterton periods undoubtedly were rich in humor, and a few of them seem to have possessed superb artistic faculty in its display; but the inquirer will read many volumes of theatrical history, and traverse a wide field of time, before he will come upon a great representative of human nature in the realm that is signified by *Touchstone*, or *Jacques*, or *the Fool* in "King Lear." Wilks, certainly, must have been a great comedian. He had tragic powers, too, and he was capable of tenderness, and his artistic method was studiously thorough; but it was in gay parts that he was best, — in *Sir Harry Wildair* and *Henry the Fifth*. The comedians of the Garrick period, aside from its illustrious chieftain, made but little advance upon those of the Restoration. The parts that were simply humorous continued to be the parts that were acted best. Even Garrick mostly kept his pathos for his tragedy: it was the glittering splendor of vitality that dazzled, in his *Don Felix*, and it was the various and wonderful comic eccentricity that delighted, in his

*Abel Drugger.* The growth of comedy-acting, nevertheless, took the direction of the heart. King, the first *Sir Peter Teazle*, had at least a ray of pathetic warmth. Holcroft and the younger Colman, breaking away from the influence of Congreve and Wycherley, set the example of writing in a vein that called out the humanity no less than the humor of the comedians. The influence of thrilling tragic genius, like that of Barry, John Henderson, and Mrs. Siddons, lent its aid to foster the development of its sister art. Munden, Dowton, and kindred spirits came upon the scene ; and it was soon proved and felt and recognized that humor is all the more humor when it makes the tear of pity glisten through the smile of pleasure. From that day to this the stage in England and America has presented one unbroken line of comedians, who — possessed of diversified humor, ranging from that of Rabelais to that of Sterne — have also possessed the generous warmth of Steele, the quaint kindness of Lamb, the pitying gentleness of Hood, or the sad-eyed charity of Thackeray. From that day to this the art of comedy-acting has been allied to a purpose that aimed far higher than to make the world laugh. In Jefferson the Second this wholesome growth attained to its splendid maturity, and pathos and humor were perfectly blended. It remained that a rare and exquisite form of genius should irradiate mirth and tenderness with the glorious light of poetic imagination. The fulfilment came with Jefferson the Fourth. Most other comedians of this century suggest their prototypes in the past. Owens, Florence, Bass, Setchell, and Burton are names that

instantly point to a glorious lineage ; calling up the shades of Wright, Reeves, Suett, Liston, Nokes, Kempe, and Lowin. Hackett, the only great *Falstaff* of the nineteenth century, — unless Warren equalled or excelled him, — always to be remembered as a representative actor, was obviously the descendant of Cibber and Quin. The honored name of John Gilbert was long since written with those of Webster, Farren, and Munden ; and to that family belonged the courtly Placide, the polished and commanding Sedley, and the hearty, robust, and gentle Mark Smith. Sothern, that prince of elegant caricature and soul of waggery, was plainly of the school of Foote, Finn, and Mathews ; while in many attributes John T. Raymond is of the same lineage, with an infusion of Tate Wilkinson. Lester Wallack, the most picturesque figure of a famous race, comes down to us in the brilliant comedy-line of Mountfort, Elliston, and Charles Kemble ; while John S. Clarke is the heir in genius of Harry Woodward and John Emery, and more versatile and brilliant than either. But Joseph Jefferson is unlike them all, — as distinct, as unique, and also as exquisite, as Charles Lamb among essayists, or George Darley among lyrical poets. No actor of the past prefigured him, — unless, perhaps, it was John Bannister, — and no name, throughout the teeming annals of art in the nineteenth century, has shone with a more genuine lustre, or can be more proudly and confidently committed to the remembrance and esteem of posterity.



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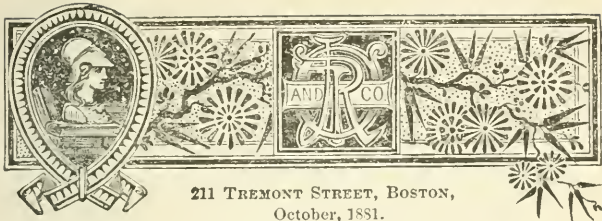
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