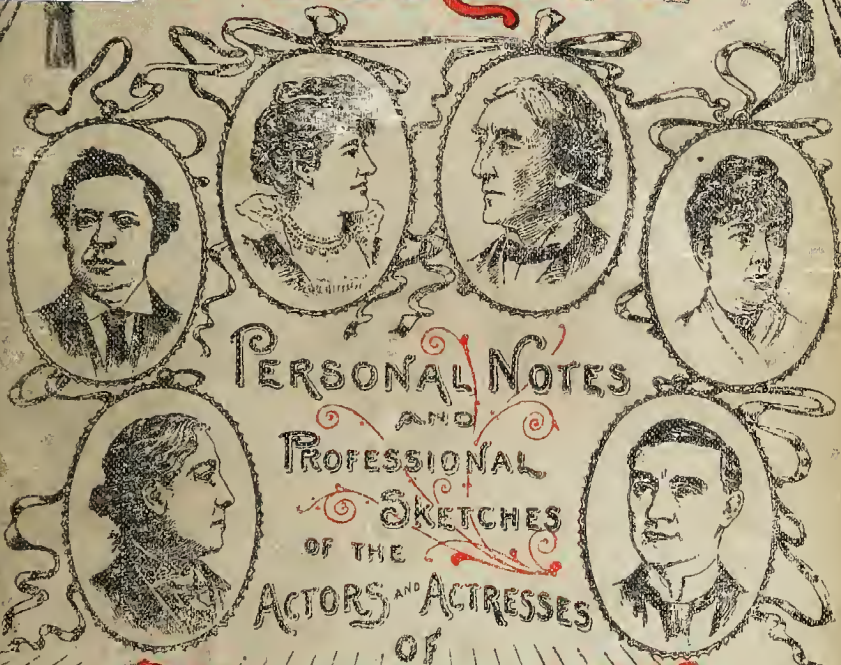


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OF THE  
ACTORS AND ACTRESSES  
OF

THE LONDON STAGE

1892

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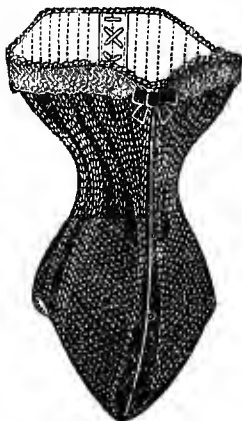
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THE  
Dramatic Peerage

1892.

PERSONAL NOTES  
AND  
PROFESSIONAL SKETCHES  
OF THE

Actors' and Actresses  
of the London Stage.

COMPILED BY  
ERSKINE REID  
AND  
HERBERT COMPTON  
*(Author of "The Dead Man's Gift.")*

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## NOTE.

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THE thanks of the Compilers are due to the many ladies and gentlemen who have corrected the sketches of their lives appearing in this Edition of *The Dramatic Peerage*, by which the insertion of numerous errors and inventions, published from time to time, has been avoided in the majority of the following notices.

Careful attention will be paid to any additional corrections that may be sent to care of the Publishers.



## The Dramatic Peerage.

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**Abingdon, W. L.**—This popular Adelphi villain was born in 1860, at Northampton, where, after leaving school, he obtained a clerkship in a bank. He early evinced a desire to become an actor, and with that aim in view devoted all his spare time to qualifying himself for a dramatic career. At length, hearing through a friend of a vacancy in a stock company at Belfast, he threw up his situation at the bank, and made his *début* in Ireland in 1879. On the disbanding of the company he was thrown on his own resources, and having neither interest nor family connection with the stage, and none of his new acquaintances volunteering to help him, he wandered about the country getting what theatrical employment he could, and gaining more experience than shillings. After a couple of years of this up and down existence, his steady perseverance attracted the notice of some of the better provincial managers, and his talents eventually brought him to the front. Of his London successes his clever impersonation of John Bird in *The Still Alarm*, and Robert Stillwood in *Hands Across the Sea*, in which he drew a finished *silhouette* of a cut-throat, may be mentioned. In the revival of *Harbour Lights* at the Adelphi, in 1889, he and Mr. J. D. Beveridge formed a strongly contrasted but equally powerful brace of villains, and his acting in *The Shaughraun*, and creation of Peter Marks in *London Day by Day*, added deservedly to his laurels. As Captain Macdonald in *The English Rose* he maintained to the full his reputation for depicting the acme of scoundrelism.

At the close of that melodrama, Mr. Abingdon left for a time the Adelphi, to play his original part of Lambert D'Arcy in *Handfast*, when that play was placed in the evening bill at the Shaftesbury in May, 1891. As Kopain in *Fate and Fortune* at the Princess' he had hardly enough to do, but what he had was done in his usually strong and effective manner. In October, Mr. Abingdon was one of the cast in the adaptation of Zola's squalid and repulsive *Thérèse Raquin*, played for a single evening under the auspices of the "Independent Theatre" at the Royalty.

**Achurch, Janet.**—This lady comes of a family long connected with the stage, her grand-parents, Mr. and Mrs. Achurch Ward, having been well known in the profession, and at one time engaged in the management of the Theatre Royal, Manchester. Miss Achurch was born in 1864, and when nineteen years old made her *début* in a curtain-raiser at the Olympic Theatre. An autumn tour in the provinces followed, with a winter season in pantomime. She then joined Mr. F. R. Benson's Company, and played the lead in *Macbeth*, *Othello*, and other similar productions. In 1886 she returned to London, and during that and the following year appeared in many leading characters in the metropolis and provinces, her greatest success being as Angela in *Devil Caresfoot*. In 1890 she created Norah in Ibsen's play, *A Doll's House*, being the first English actress to introduce the Norwegian dramatist's heroines to the English stage. Her success was remarkable, and it was a matter for regret to the disciples of Ibsen that her pre-arranged departure for Australia (where she met with an appreciative reception) curtailed the run of a play that had not ceased to draw houses.

**Addison, Carlotta.** (Mrs. Charles La Trobe.)—Miss Addison was born on 6th July, 1849, and is a daughter of Mr. E. P. Addison, formerly the proprietor of the Theatre Royal, Doncaster. Notwithstanding the advantages that her parentage gave her, she bravely commenced at the bottom of the profession, and worked her way upwards by sheer industry. Often, as a beginner, she was called upon to perform six parts a week, each entailing its daily rehearsal, at which she was expected to be letter perfect. Although the work was laborious, both mentally and



physically, the training, and especially the rapid studying, was invaluable to her in after life, and the knowledge of this should lighten the sorrows and sighs of many a young and struggling aspirant. Her first speaking part was as the Charity Girl in *Nine Points of the Law* at her father's theatre. In 1866 she came to London to try her fortune, and obtained an engagement with Miss Herbert at the St. James', appearing as Lady Touchwood in *The Belle's Stratagem*. The cast included Henry Irving, then little known to fame. She next shared in the production of Mr. W. S. Gilbert's first burlesque, *Dulcamara*. Shortly afterwards Miss Herbert revived *She Stoops to Conquer*, and being unable through indisposition to fill the part of Miss Hardcastle, Miss Addison assumed the rôle at twenty-four hours' notice, and played it without a whisper from the prompter. She next applied to Miss Oliver at the Royalty, and was engaged to play small parts and understudy the manageress. Here again luck smiled upon her. Miss Oliver fell ill, and her part devolved upon her understudy, who executed it so well, that during the remainder of the run she was left to fill it. Her next appearance was in *Society*, when it was revived at the Prince of Wales' Theatre, after which she played Bella in *School*. An engagement at the Gaiety followed, where she appeared in *Dot* with Mr. J. L. Toole, and this led to an invitation from handsome, though hapless, Harry Montague to join his company at the Globe. She then returned to the Prince of Wales' to play in *The Merchant of Venice*, Miss Ellen Terry being the leading lady. In 1875 Miss Addison reached the pinnacle of her popularity by her really splendid creation of Ethel Grainger in *Married in Haste*. After which she herself married at leisure, and was for a considerable time absent from the stage. She re-appeared in 1877 at the Prince of Wales' Theatre, playing Grace Harkaway in the revival of *London Assurance*, Mrs. Kendal and Mrs. Bancroft both being in the cast. Her health then gave way and she went abroad to recruit. On her return to work she created the part of Lady Dolly in *Moths*, and was for a short season at the Princess's in *Harvest*. A later creation has been that of Ruth Rolt in *Sweet Lavender*. In 1890 she made her appearance in *Dream Faces* at the Garrick. Miss Addison's sister Fanny, the well-known actress, now resides

in America, being married to Mr. Pitt, the stage manager of the Boston Museum.

**Albu, Annie.**—Although English by birth, Miss Albu is of German extraction on her father's side. She displayed vocal talent and sang in public concerts in the North of England and elsewhere before she was fourteen years of age, when she entered the Royal Academy of Music as a student, and remained there five years, gaining medals and distinctions, and enjoying the advantages of tuition from Signor Manuel Garcia. Subsequently she went to Italy to perfect her education, and studied some time in Milan, and in that land of song made a highly promising *début* on the operatic stage. Returning to England, she joined the Carl Rosa Opera Company, and soon obtained a hearing in London, with results equally satisfactory to her audience and herself. She then toured the provinces, playing many principal parts, and in April, 1889, in the absence of Miss Marie Tempest, created the title *rôle* in *Doris*. After this she relinquished the lyric stage for a time, and appeared in concerts and oratorios. In 1890 she accepted an engagement at the Alhambra, and here her renderings of ballads and operatic music were much appreciated.

**Alexander, George.** (Mr. Samson.)—This enterprising actor-manager is a member of a well-known mercantile Scottish family, and was born at Reading in June, 1858, and educated at Clifton College, and Edinburgh. Before joining the stage he had made his mark as an amateur. His professional career commenced in the autumn of 1879 at the Theatre Royal, Nottingham, which was at that time under the management of Miss Ada Swanborough and W. H. Vernon. Success here led to an engagement with the "Caste" Company under Mr. Tom Robertson, which extended over three years in the provinces. It was, however, his rendering of Caleb Deecie in the revival of *The Two Roses* at the Lyceum (in which he made his first appearance before a London public), that raised him to a prominent position, and on Mr. Terriss retiring from that theatre all his *rôles* were entrusted to Mr. Alexander. Amongst other London engagements which followed were those at the Court and Opera Comique, where he played in the short run of *Bondage*, and at the Adelphi and Imperial, before he moved to the more congenial atmosphere of the

St. James', appearing with great success in *Impulse*, *Young Folk's Ways*, and *A Case for Eviction*. He was subsequently chosen by Mr. W. S. Gilbert to support Miss Mary Anderson in *Comedy and Tragedy* at the Lyceum, retaining meanwhile his original engagement at the St. James', and later on playing there in *The Ironmaster*. To Mr. Irving's kindness Mr. Alexander has acknowledged a deep debt of gratitude, and his pleasantest experience of stage life was with that manager in his American tour in 1884-5, in which, during Mr. Irving's indisposition at Boston, he acted Benedick, and won warm encomiums from the Press. In 1888 he appeared with great success in *Macbeth*, and in 1889, there being no suitable part for him in *The Dead Heart*, migrated to the Adelphi, playing the lead in *London Day by Day*. After this Mr. Alexander undertook the management of the Avenue, opening there with *Dr. Bill*, which ran for seven months. In *The Struggle for Life*, which he next produced, his acting as Paul Astier was superb. This was followed by *Sunlight and Shadow*, which he determined to transfer to the St. James' Theatre, of which house he became sole lessee and manager in January, 1891. *Sunlight and Shadow* gave way to the *The Idler*, one of the few plays that obtained popularity in the summer season of 1891, and with it he achieved a memorable success in an immemorable season. On its termination Mr. Alexander started for a provincial tour, and returned in September to the St. James', when *The Idler* resumed its place in the bills. Mr. Alexander's success as an actor-manager may be attributed to his administrative faculties, his keen sense of justice, and an indescribable charm of manner which influences all brought under his sway. He is married to a lady of French extraction, and lives in Park Row, Albert Gate, Knightsbridge, in a house which on one side is separated from the Row only by the Park railings. He is never happier than when riding, driving, or handling the foils.

**Aynesworth, E. Allan.**—It was as a member of the famous Hare and Kendal Company, at the St. James' Theatre (where he first appeared in a small part in *The Ironmaster*) that Mr. Aynesworth began his London career. He further increased his experience by a season with Mr. Tree's Company, before he accepted an offer from Miss Thorne to play leading light comedy parts, and was for

some months on tour. He was next engaged to appear in *The Dean's Daughter*, with which Mr. Rutland Barrington opened the St. James' Theatre, in October, 1888. When the Kendals commenced their season at the Court Theatre, in March, 1889, with *The Weaker Sex*, Mr. Aynesworth's clever acting as the Honourable George Liptott, made a decided hit, and on Mrs. John Wood's return to that theatre in July, he was again seen impersonating the type of fatuous swell as Lord St. John Brompton in *Aunt Jack*. Since then he has further added to his reputation as Brooke Twombly in *The Cabinet Minister*. As Richard Webb in *The Late Lamented*, it would be difficult to find a character better suited to the powers of one whose clever impersonations of modern masherdom are amongst the best on the London stage.

**Ayrtoun, Margaret.**—Miss Ayrtoun's *début* was made in a minor part at the Haymarket in 1884, in a revival of *The Rivals*. She then set herself to study her art, and worked hard under Mrs. Dallas Glyn, Mrs. Chippendale, and Mr. H. Wigan, after which she practised in the provinces, touring with Miss Sarah Thorne's Company, and continuing in the country for a long educational course. In 1887, Mr. Edouin engaged her for the Strand to play in the burlesque of *Airey Anne*, and there was a touch of something like genius in her parody of Mrs. Bernard Beere's *Ariane*. In 1890, as Flora Tra-la-la-Tosca at the Royalty, she again burlesqued the same original—perhaps too faithfully, for the vivid realism of her agony almost belonged to actual tragedy. It is a pity that burlesque is in its decadence, for Miss Ayrtoun is decidedly one of its cleverest exponents on the modern stage. In 1891, Miss Ayrtoun was engaged for the part of Mrs. Christison in *The Dancing Girl* at the Haymarket, both in the summer and autumn season.

**Bancroft, Marie Effie.**—Passing dear to all old playgoers is the lady who charmed hearts without number under her maiden name of Marie Wilton. Mrs. Bancroft is the eldest daughter of the late Robert Pleydell Wilton, a gentleman who belonged to a well-known Gloucestershire family of that name, and who himself followed a theatrical career, although he attained to no great eminence in it. Perhaps it was from him that his daughter inherited that love of acting which, at an age

when most young ladies are occupied in praiseworthy attempts to illustrate the maxim that "little children should be seen, not heard," enabled her to make herself both heard and seen in children's parts on the provincial stage. This was in September, 1856. A little later Miss Wilton made her *début* on the London stage at the Lyceum Theatre, under the management of Charles Dillon, undertaking the boy's part of Henri in the drama of *Belphegor*, and at the same time, through the indisposition of another actress, assuming the *rôle* of Perdita in Mr. Brough's burlesque of that name. For the next nine years burlesque and extravaganza claimed her, first as a pupil, then as a consummate mistress, during which period she appeared at the Strand and other theatres. Even so far back as 1858 there was one who "saw her and marked a star," and whose divination of her talents must form a proud page in Mrs. Bancroft's memory. This is what Charles Dickens wrote in December of that year: "I escaped at half-past seven and went to the Strand Theatre, having taken a stall beforehand—for it is always crammed. There is the strangest thing in it that I have ever seen on the stage, in the *Maid and the Magpie* burlesque. The boy, Pippo, by Miss Wilton, while it is astonishingly impudent (must be, or it couldn't be done at all), is so stupendously like a boy, and unlike a woman, that it is perfectly free from offence. I have never seen such a thing. Priscilla Horton as a boy not to be thought of beside it. She does an imitation of the dancing of the Christy Minstrels—wonderfully clever—which, in the audacity of its thoroughgoing, is surprising. A thing you *cannot* imagine a woman doing at all; and yet the manner, the appearance, the levity, the impulse and spirit of it, are so exactly like a boy that you cannot think of anything like her sex in association with it. It begins at eight and is over by a quarter past nine. I have never seen such a curious thing, and the girl's talent is unchallengeable. I call her the cleverest girl I have ever seen on the stage in my time, and the most singularly original." The young girl with the "unchallengeable talent" was not long in establishing herself as a leading favourite on the London stage, and for ten years held the monopoly of the "Sacred Lamp." This brings Miss Wilton's career to 1865, when she first entered into management—a responsibility less

irresponsibly assumed in those days than in these. Joining her fortunes with the late H. J. Byron, the dramatist and actress leased a somewhat squalid little theatre, then known as the Queen's, and situated in the *ultima Thule* of the Tottenham Court Road. Their first joint exploit was their happiest—they re-named it the Prince of Wales'. Then they launched the barque of burlesque. *L'homme propose*—in this case Byron and burlesque: with the best intentions, too, and supported by a prestige that almost discounted success. But *Dieu dispose*, and neither Byron nor burlesque could sail into the sea of success. But out of the failure came Robertson and refinement. Assuredly a propitious failure that led to such an alternative! For of the many dramatic departures of the latter half of the nineteenth century none have been so singularly reformatory and epoch-making as that which was now in motion. When, on that eventful night in November, 1865, the green curtain rolled up, it was not merely on a new play called *Society*, but on a new era in the annals of the stage. Robertson refined the British drama, and the Bancrofts reformed it—it was a conjunction of literary and artistic genius that ended in the happiest results. It swept aside the cobwebs of tradition, and introduced improvements that had never been dreamed of before. The coarseness and cloddishness of ancient British drama gave way to artistic grace and delicacy, which took root and grew and increased, until it made the modern stage the mould of fashion and the glass of form. *Society* was followed by *Caste*, *Play*, *School* and *M.P.*, and Mr. and Mrs. Bancroft's acting (for Marie Wilton had married by this time) soon made the Prince of Wales' Theatre the most fashionable and crowded in London until the year 1880, when they emigrated to the Haymarket. On the reconstruction of the interior of this house they expended a very large sum of money, and made it the handsomest theatre of its size in Europe. On the 31st January, 1880, it was opened with a revival of Lord Lytton's comedy of *Money*. It was soon apparent that the prestige of the Prince of Wales' had been transferred to the Haymarket, where the same conscientious attention to detail, and the same earnest and thoughtful acting, brought a similar meed of success. Behind the wings, as well as in front of the house, refinement ruled; a liberal scale of

salaries attracted capable exponents for the smaller parts ; the mounting of the plays and the costuming of the players left nothing to be desired ; and the bills were singularly devoid of capitals in advertising the cast, for the star system was practically abolished, and individual merit allowed a full scope and an equal share of notice. It would require more space than the limits of this sketch permit to record how deeply the stage is indebted to Mr. and Mrs. Bancroft for these innovations, which assured free trade and no favour to every aspirant to fame. It is sufficient to say that they share with Henry Irving the proud distinction of having reformed British drama. Of the numberless creations with which Mrs. Bancroft's name is associated perhaps those that stand out brightest are her inimitable Polly Eccles in *Caste*, Naomi Tighe in *School*, Jenny Northcott in *Sweethearts*, Lady Franklin in *Money*, her fresh and original Lady Teazle, and her wonderfully powerful impersonation of Countess Zicka in *Diplomacy*. But when one recalls the glowing past it seems almost invidious to particularise any dramatic creation in the career of one who *nihil quod tetigit non ornavit*. In July, 1885, after twenty years of brilliant and continuous success, Mr. and Mrs. Bancroft retired from management. Their farewell performance gave evidence—if any evidence were necessary—of the intense affection and respect with which they were regarded by the public and the members of their own profession, who recognised how great a loss to the theatrical world was involved in their withdrawal from an arena in which, at some time or other, nearly every leading actor or actress of the present day had appeared under their *régime*. The consolation remains that, although Mrs. Bancroft has severed her connection with management, she will still from time to time be seen on the boards, and her reappearance, however occasional, will be a signal for a host of old and faithful admirers to rally to the doors when “Marie Wilton's” name is once again in the bills.

**Bancroft, Squire B.**—This finished actor and successful theatrical manager, was born near London, in 1841, and educated at private schools in England and France. Upon the death of his father, his mother was left with a family to support, of whom Squire was the eldest, and he was obliged at an early age to earn his own living,

and with that end in view visited America ; but failing to secure an opening there, returned to England, and after writing many unsuccessful letters to different managers, most of which were never replied to, obtained an interview with Mr. Mercer Simpson, then running the Theatre Royal at Birmingham, who took a fancy to the shy good-looking lad of nineteen and engaged him. A few days later he appeared as Lieutenant Manley in *St. Mary's Eve*, on a salary of one guinea a week. Several other engagements followed at Dublin and Liverpool, where he acted in a very wide range of character with the leading players of the day. His first appearance on the London stage was in April, 1865, at the Prince of Wales' Theatre, then under the management of the late Mr. H. J. Byron and Miss Marie Wilton, a lady whom he had previously met in the provinces, and whose husband he was destined to become. In each of Mr. T. W. Robertson's popular comedies, brought out at this theatre, Mr. Bancroft created a character, and the distinct individuality and artistic truthfulness to life of his acting gave rise to the now familiar expression "Bancroft Parts." In December, 1867, Mr. Bancroft married Miss Marie Wilton, and from that time shared in the management of the Prince of Wales' Theatre, rapidly developing eminent powers of stage organisation and direction. Among the many characters subsequently impersonated by Mr. Bancroft may be mentioned Sir F. Blount in *Money*, Joseph Surface in *The School for Scandal*, Triplet in *Masks and Faces*, Sir George Ormond in *Peril*, Dazzle in *London Assurance*, Blinkinsop in *An Unequal Match*, and Count Orloff in *Diplomacy*. This successful management over, Mr. and Mrs. Bancroft opened the Haymarket, on January 31st, 1880, where they remained nearly six years. Upon the expiration of their splendid career in that historical house, they decided to retire from the cares of management ; and with this ended the most eventful epoch of theatrical undertaking, with the single exception of Mr. Irving's, that the present generation of playgoers has seen, and the good influence of which is felt to this day on the stage. In September, 1889, Mr. Bancroft emerged from his retirement, at the invitation of his friend Mr. Irving, and was once more seen on the London stage as the Abbé de Latour in *The Dead Heart*, receiving a most enthusiastic welcome after his long absence.



Throughout the play his acting was worthy of his reputation, particularly so in his duel scene with Robert Landry. One of Mr. Bancroft's secrets of successful management lay in his unselfishness as an actor. He and his wife surrounded themselves with the finest talent to be found in the profession, and frequently contented themselves with subordinate parts where the success of the piece would gain by a particular character being entrusted to other hands. In private life, Mr. Bancroft is an enthusiastic bric-a-brac collector and a lover of old oak, and spends much of his time and money in sale rooms and old curiosity shops, where, thanks to a critical eyeglass, he has established a reputation as a connoisseur of no small craft. In 1888, in collaboration with his wife he published "Mr. and Mrs. Bancroft on and off the Stage," a book full of well told reminiscences, which enjoyed an enormous sale, and passed into many editions.

**Banister, Ella.**—This young lady is a native of Jersey, U.S., and made a successful *début* in Mr. Dion Boucicault's Company at New York, in 1886. She then joined Miss Rosina Vokes, and played in *The Schoolmistress* and *Caste*. Coming to England in 1888, she first appeared before a Vaudeville audience in *Fascination*, which was followed by a tour in the provinces with Mr. Chatterton's Company. Returning to town she played Lady Flutter in *Joseph's Sweetheart* at the Vaudeville, accompanied Mr. Thomas Thorne on his country tour, and followed him back to his London house, where she was allotted the part of Hetty Bedford in *Clarissa*, and played it with intelligence and sympathy.

**Barnes, J. H.**—This handsome actor, who commenced business life in W. W.'s establishment in Westbourne Grove, made his first appearance on the stage at the Lyceum in 1871, in a small part in *The Bells*. Various provincial engagements followed, till in 1874 he accompanied Miss Neilson to America, and in the summer of the following year formed one of her company during her tour in Canada. In September, 1883, Mr. Barnes appeared again at the Lyceum in the title rôle of Ingomar, when Miss Mary Anderson was first seen in England, and continued to play the lead in all her *répertoire* during that successful visit, and accompanied her back to America. When *Antoinette*

*Rigaud* was played by the Kendals at the St. James' in 1886, Mr. Barnes' acting as Rigaud received the greatest praise. In 1887 he joined Miss Grace Hawthorne at the Princess', and went with her to America. Soon after his return to London in the autumn of 1889, he appeared at the Princess' in *Proof*, and further increased his reputation by his pathetic rendering of Jem Burleigh in *Master and Man*. In the following year Mr. Barnes played for a season at the Grand, where, among other parts, he appeared in his original character in *A Convict's Wife*. This was followed by a series of provincial engagements.

**Barraclough, Sydney.**—This rising young actor was born in Yorkshire in 1869, and seven years later became a chorister boy at Peterborough Cathedral, where he sang for five years. He next obtained a three years' scholarship at New College, Oxford, and sang the solos in the chapel most exquisitely. He then came to London, and for a few months appeared at concerts and in oratorios. Passionately fond of music, and equally ambitious for histrionic fame, he determined to enter the dramatic profession at the bottom of the ladder and push his way up to the lyric stage, and in May, 1886, accepted a place in the chorus at Drury Lane Theatre in *Frivoli*, and later on a similar post in *La Béarnaise* at the Prince of Wales'. From 1887 to 1890 he played light comedy parts under various managers in the provinces, one of these engagements being with Mr. Willie Edouin as Montague Drury in *Run Wild* (April, 1889), who, spotting him as a coming man, gave him the part of Clarence Vane in his *Our Flat Company* on tour. When *Turned Up* was revived at the Strand (February, 1891,) he engaged Mr. Barraclough to play the part of Nod Steddham. Subsequently he appeared at that theatre as Fred Danby in *Our Daughters* and Claude d'Elmont in *A Night's Frolic*, and also in *The Late Lamented*. Mr. Barraclough is still studying singing under Mr. Neville Hughes, and has a really beautiful baritone voice. Of Mr. Edouin's kindness and assistance he speaks in the warmest terms, and under his fostering care should soon make a mark on the London stage.

**Barrett, George.**—Mr. Barrett, whose acting always exhibits careful study, humour and finish, was born at Clare, near Esham, Suffolk. When fifteen, he entered the office of a firm of printers in Fleet Street, and remained there till

he learnt his business. Like his brother, Wilson Barrett, he had an inborn desire to become an actor, and at last obtained an engagement at the old Theatre Royal, at Durham. He next joined a stock company at Aberdeen, as second low comedian and comic singer, and remained with it two seasons, during which time he played at several of the larger towns in Scotland. Then followed a long and hard period of knocking about, getting what few engagements he could in any part of the country, until he obtained an opening at the St. James' Theatre, and there made his *début* on the London stage. Soon afterwards he received an offer to play at Calcutta for the season, and during his stay in the East appeared twice before the Prince of Wales, who was visiting India. On his return to England he played at the Criterion, and later on appeared as Bailie in *Les Cloches de Corneville*, a character he acted with a wonderful brilliancy, perhaps only surpassed by his success in *Pink Dominoes*. He next became a director of one of Mr. Wilson Barrett's principal provincial companies, and after this appeared in *The Lights o' London*, produced at the Princess's in 1881, and scored a distinct success in the character of the old showman. Since then he has completely thrown in his lot with his brother, and taken an important part in all of the plays produced by the latter both in England and abroad, meeting everywhere with that demonstrative reception accorded to established public favourites. Mr. George Barrett's broad comedy is always an admirable supplement to his brother's romantic style of acting.

**Barrett, Wilson.**—This eminent tragedian was born in 1846. His parents were persons of very strict views, and he was never allowed to enter a theatre during his youth, yet he was stage struck from a very early age, and discounted this weakness in a practical way by committing to memory the whole of *Hamlet* and *Othello*, before he was eleven years old. In due time he donned the buskin and ascended the stage, playing utility at Halifax Theatre, Yorkshire (1864), at the modest honorarium of a guinea a week and "find his own props." Shortly after this a piece of good luck befel him, for one evening the leading juvenile having incautiously miscalculated his capacity for innocuously imbibing stimulant, was unable to play his part, and Barrett promptly tendered his services. They were gladly

accepted by the manager, and so successfully did he acquit himself, that he was shortly raised to the dignity of "responsibility." His career had now fairly commenced, and he travelled the dusty high road of the profession in a tour through the northern provinces, meeting with such appreciation that he determined to attempt stage management, and opened on his own account at Burnley, in Lancashire, but was quickly compelled to return to the rank and file of the profession. He next appeared at the Theatre Royal, Nottingham, in 1868, then under Mr. Saville's sway, drawing, for the representation of leading parts, a salary of twenty-seven shillings and sixpence a week, "with an extra half-crown thrown in for playing harlequin." Even at this modest figure he was one of the best paid members of the company. About this time Mr. Barrett married Miss Heath, and together they played with such success that an engagement was soon offered them at the Surrey Theatre, where Mr. Barrett made his first appearance before a London audience in *East Lynne*. In 1874, he became lessee of the Amphitheatre, Leeds, where he remained two years till it was burnt down. He then boldly undertook the management of the Princess's Theatre, London, opening with *Jane Shore*. In 1879, he removed to the Royal Court Theatre, following Mr. Hare's famous tenancy of that house, and here he and his wife played the lead for a season. In the spring of 1881, he again returned to the Princess's, and obtained a notable success in G. R. Sims' play *The Lights o' London*. This was followed by the *Romany Rye* (1882), *Claudian* (1883), *Chatterton* (1884), *Hoodman Blind* (1885), and other plays. In 1884 he also produced *Hamlet*, and his rendering of that character provoked much comment and more praise. It ran a long time to the average nightly receipts of £180. In 1886, he made the grand tour of the States, starring with Miss Eastlake, and drawing as much as £2,700 gross receipts per week. In 1887, he returned to London, and produced, in collaboration with Mr. G. R. Sims, *The Golden Ladder*, and with Mr. Hall Caine, *Good Old Times*. A provincial season followed, and then some farewell performances of his most successful plays at the Princess's, preceded his departure to America. In 1890, he was once more back again in England, and opened the New Olympic Theatre, which was built on the ruins of the

old historic home of melodrama. Here in December, 1890, Mr. Barrett produced *The People's Idol*, in which Miss Emery appeared as leading lady. The play failed to attract, and in January, 1891, *The Silver King* was revived, to be soon followed by *The Lights o' London* and *Hamlet*. In April, Mr. Barrett produced a new adaptation of *La Paillasse* from his own pen, under the title of *The Acrobat*. On the first night the gods in the gallery demonstrated in favour of the abolition of fees, and Mr. Wilson Barrett cleverly improved the occasion by promising a free programme for the future. But in spite of this bid for popularity, financial success came not. During the rest of his term in London the bill was constantly changed, and finally the curtain fell in May, on the last scene of *The Silver King*, and closed an unfortunate season. Mr. Barrett is gifted with a wonderful memory, a fine and commanding stage presence, a pleasing voice, and great powers of elocution. He is the father of three daughters, who in 1890 entered into fashionable commerce under the pseudonym of "Elita et Cie," and at their establishment in Bond Street the dresses for *The People's Idol* and subsequent plays were designed and executed.

**Barrington, Rutland.** (Mr. George Rutland Fleet.)—"Pooh-Bah" was born in 1853. Educated at Merchant Taylor's School, and intended by his father for a commercial life, Mr. Barrington's predilections for the stage led him to risk the wrath of his relations, and accept an engagement in 1873 to play in *Lady Clancarty*, under Mr. Neville's management at the Olympic, and he subsequently appeared there in such melodramas as *The Ticket of Leave Man* and *The Two Orphans*. Early in 1875 he joined Mrs. Howard Paul, and assisted at her entertainments for nearly four years. In 1878, he became a member of Mr. D'Oyly Carte's Company, then settled at the Opera Comique, and played with inimitable humour Dr. Daly in *The Sorcerer*. Migrating with it to the Savoy, he sustained leading parts in *Pinafore*, *Patience*, and *The Pirates of Penzance*, and in the latter, as the Sergeant of Police, displayed to the full the resources of an excellent voice. Then came *The Mikado* and the creation of Pooh-Bah, and following it a share in that qualified success, *Ruddigore*. After this Mr. Barrington played in several revivals of old

operas until October, 1888, when he left Mr. D'Oyly Carte's Company to undertake the management of the St. James' Theatre. His lesseeship, to the sincere regret of everyone, proved unsuccessful, and subsequently involved frequent visits to Portugal Street. With the exception of a few matinées Mr. Barrington did not secure an engagement till he once more found a place on the Savoy boards, on the production of *The Gondoliers* in December, 1889, which ran till June, 1891, when with it was ended the memorable series of Gilbert-Sullivan operas, played in unbroken succession for over twelve years by Mr. D'Oyly Carte's Company. Such a run of conspicuous success in one line of business stands out alone in the history of the English stage, and affords a brilliant proof of the beauty of the music, the excellence of the libretto, and the exquisite stage mounting of each of these charming operas. After *The Gondoliers*—rather a long way after—came *The Nautch Girl*, in which Mr. Barrington enacted the part of Punka, the Rajah of Chutneypore, and it is not too much to say that he stood out—as a Rajah should do—high above everyone else. Mr. Barrington is devoted to all sports, and is the winner of many cups for hurdle racing, football and lawn tennis. A noted bat, he has been thrice elected captain of the Thespian Cricket Club. His house in Grosvenor Road is one of those few bits of old London still left; set back from the road with a quaint little garden in front, and looking straight on to the Embankment and across the muddy Thames. Here in his studio the genial actor and enthusiastic artist spends much of his spare time, and turns out many charming landscapes. It is in this room also, amid clouds of tobacco, that his numerous friends have oft collected for a quiet rubber. Mr. Barrington enjoys a salary of £25 a week, and supplements his income by afternoon engagements to amuse society; in these he is generally supported by Miss Jessie Bond, with whom he has long shared the leading honours at the Savoy.

**Barry, Shiel.**—Mr. Shiel Barry passed his boyhood in New South Wales, and in 1859, when sixteen years old, played his first part on the boards of a small theatre at Paramatta. Joining a wandering company, he travelled with it through the Colonies, and after many adventures,

worked his way to England, where for a time he knocked about in nearly every town in the United Kingdom with various entertainments, and theatrical companies of high and low degree. At length he obtained a footing on the London stage, appearing as the Doctor in Dion Boucicault's play *Rapparee* at the Princess's, in September, 1870. When Mr. Chatterton became manager of the theatre, Mr. Barry acted under him for several months. He then accompanied Mr. Dion Boucicault to America, visiting the United States and California, and later on joined an excellent dramatic company which starred the West Indies and adjacent Colonial possessions. Returning to New York, he met Mr. Dion Boucicault again, and accompanied him to England in order to play Harvey Duff in *The Shaughraun*, at Drury Lane, and on the play being subsequently transferred to the Adelphi, migrated with it. At the conclusion of this successful Irish drama, he joined Mr. Charles Sullivan in a company they took round the provinces. He next appeared at the Queen's Theatre, and in 1880 moved to Tooles', then known as the Folly. Soon after this he was cast for the Miser in *Les Cloches de Corneville*, an opera which ran with enormous success in London until the spring of 1883, when, in conjunction with Mr. Hogarth, he bought the acting rights. In 1889, he played the Evil Demon in *Cinderella*, at Her Majesty's Theatre, and in the autumn of the next year, appeared as Chickanaque in *The Black Rover* at the Globe. Mr. Shiel Barry's name is as closely identified with Jaspard the Miser in *Les Cloches de Corneville*—a part he has acted more than 3,000 times—as Mr. Jefferson's is with that of Rip Van Winkle.

**Bedford, Henry.**—After leaving Christ College Hospital, where he was a contemporary of William Terriss, Mr. Bedford served an apprenticeship as an artist and wood engraver; and for some years acted as an amateur and gave recitations all over the country, before he turned his attention to the stage as a profession. It was not long before he made his mark as an actor, and was soon engaged to play leading parts at Greenwich and New Cross, where, as a local favourite, he established a great reputation. His first appearance at a London theatre was at the Surrey, playing Bob Brierly in *The Ticket of Leave Man*. After a tour with his own company, Mr. Bedford

was engaged by Mr. John Douglas for a series of London engagements, during which his creation of Stephen Norton in *The Dark Secret* induced the St. James' management to engage him for Scum Goodman in *Clancarty*. Mr. Bedford then went on tour with Messrs. Hare and Kendal to play, in addition to the last-named character, the part of Victor de Riel in *Impulse*. Mr. Bedford then became stage manager to Mrs. Oscar Beringer through her first tour with *Little Lord Fauntleroy*. At Toole's Theatre, in 1890, he appeared as Peter Flagan in *The Solicitor*, and also in a clever little curtain-raiser *The Bailiff*, the success of which was mainly due to the skill and life which he threw into the character of Benjamin Grattan. More recently Mr. Bedford created the part of Sam Swogg in *Fate and Fortune* at the Princess', and played the Sergeant in *Arrah-na-Pogue* which followed. Always a finished actor, his bye play on the stage is invariably worth studying.

**Beerbohm-Tree, Herbert.**—The present manager of the Haymarket Theatre—the Apostle of the Policy of Progress on the stage—is the grandson of Herr Ernest Beerbohm, a large landed proprietor, who at the beginning of the present century carried on the business of a timber merchant at Bernsteinbruch, on the shores of the Baltic. Fifty years ago his second son, Julius, settled in London, and founded a profitable business in the grain trade, and to him was born in 1853 the subject of this notice. Educated partly in England and partly in a school at Schnepfeuthal (where subsequently the Princes Alexander and Henry of Battenberg were pupils), Mr. Beerbohm-Tree, in order to avoid the conscription, entered his father's London office in 1870. Shortly afterwards he became a member of The Irrationals, A. D. C., and assumed the stage name of "Tree," and as a member of that Band achieved local fame. At length he determined to make the stage not only his pastime but his profession, and made his *début* in 1878, in the character of Grimaldi, at a *matinée* given at the Globe Theatre in aid of the Stafford House Fund. His success was so great that, beside obtaining complimentary press notices, he received several offers from managers for provincial engagements, and at once joined the regular ranks of the profession. For the next five years he played at least a hundred different parts in a hundred different plays,



but without making any startling sensation, until he happened by good luck to meet at a supper party at Bloomsbury a meek and mild curate, just at the time when he was rehearsing the character of the Rev. Robert Spalding, in *The Private Secretary*. Him he annexed, and so splendid was his dramatic reproduction of that gentle gentleman, that it even triumphed over adverse press criticisms of the piece itself, and transformed a condemned comedy into a phenomenal success. After a few months he surrendered his part to Mr. W. S. Penley, being engaged to play the character of Macari, in *Called Back*. No two parts more unlike each other could be instanced than these which he played in succession, and yet he was equally successful in both. Later on, in his clever conception of the German swindler in *Jim the Penman*, he added a Teutonic reality to the impersonation, which was highly effective, and in keeping with the character. In April, 1887, Mr. Beerbohm-Tree undertook the lesseeship of the Comedy Theatre, opening with *The Red Lamp*, in which he played the rôle of Paul Demetrius; and in September of that year transferred his management to the Haymarket, where he has established a claim to public gratitude by the excellent plays he has from time to time produced, and in many of which his wife ably assists him. In the spring of 1891 Mr. Beerbohm-Tree tried the novelty of Monday *matinées*, in order to keep his company fresh by acting a change of parts during the long run of a piece, and the plays brought out met with appreciation at the hands of press and public. At the end of June he was unfortunately compelled to break the run of *The Dancing Girl*, through having made arrangements for a long provincial tour. The success of this play stands out unrivalled in the disastrous summer season of 1891, when the West End theatres experienced collectively the "worst business" ever known of late years. It was during this tour at the Theatre Royal, Manchester, in September, that Mr. Beerbohm-Tree first acted Hamlet. His reading of the character, which gave evidence of originality of conception in many important points, was most favourably received, as was the acting of the company generally. Mr. Beerbohm-Tree's long promised production of the play in London is now more eagerly looked forward to than ever. Mr. Beerbohm-Tree is a

nephew of General Von Unruh, who was for sixteen years *aide-de-camp* to the late Emperor William I. of Germany, and is also connected by marriage with General Von Pape, who bore the standard at the funeral ceremony of that Sovereign. He is a strong and strenuous advocate for the actor-manager doctrine, and has on more than one occasion emphasised his views in black and white. He lives in Cavendish Street, and is devoted to a little daughter who was born in 1885. He is a great reader, and the proud possessor of an old oak coffer, given him by Lady Wantage, in which at various times David Garrick, John and Charles Kemble, and the Elder Mathews kept their theatrical wardrobes.

**Beerbohm-Tree, Maud.**—No one could imagine that the fragile and delicate-looking lady, whose sweet rendering of songs is often so charming a feature of the plays she is engaged in, is a profound classical and mathematical scholar, who grapples gracefully with Greek, treats Trigonometry as a trifle, and whose library bristles with editions of Homer, Xenophon, Plato, Todhunter, Cherubini, and Colenso, relieved only by the poetical works of Robert Browning and Matthew Arnold. Yet such is the case. Mrs. Beerbohm-Tree (*née* Maud Holt) was educated at Queen's College, where she cultivated a passion for classics, and acted in a Greek play before Mr. Gladstone. In 1884 she married, and with a connubial adaptability to circumstances, determined to follow her husband's profession. Under his tuition she made her first appearance as Hester in the *Millionaire*, since which she has gained a large measure of popularity. One of her earliest efforts was her bright and happily-conceived rendering of Lady Betty Noel in *Lady Clancarty* at the St. James'. In September, 1887, Mr. Beerbohm-Tree opened his phenomenally successful management of the Haymarket Theatre with *The Red Lamp*, and his wife fairly astonished her audience by the power and subtlety of her performance as Princess Claudia Morakoff. Since then she has been seen in many leading characters, such as Desdemona, Stella Darbisher in *Captain Swift*, Sweet Ann Page (in which she sang, "Love laid his weary head," exquisitely), Princess Claudia Morakoff in *The Red Lamp*, and in *The Hobbyhorse*, and more latterly as Dorothy Musgrave in *Beau Austin*. In the

autumn of 1891 she accompanied her husband on his provincial tour.

**Beere Bernard, Mrs.**—This powerful *tragédienne* was born in Norfolk, and is the daughter of Mr. Wilby Whitehead, an artist of reputation, who was a friend of Dickens and Thackeray. The latter stood godfather to the subject of this sketch, who has many interesting recollections of both the great authors to relate. Early in life she was married to Captain E. C. Dering, eldest son of Sir Edward Dering, a Kentish baronet, and brother to Mr. Henry Neville Dering, a gentleman well-known in the diplomatic service and now heir to the title. On her husband's death a predilection for acting induced her to turn her thoughts to a dramatic career, and to Mr. Herman Vezin belongs the credit of having trained an apt pupil for the stage. Her *début* was made at the Opera Comique with success, whilst her subsequent representation of *Julia*, at the St. James's Theatre, stamped her as an actress of more than ordinary power, and she was soon playing leading rôles with the Chippendales in London and the provinces. To Mr. and Mrs. Bancroft, also, she owed much for both personal and professional assistance. The apotheosis of her fame was reached in 1886, when her conception of *Fédora* took the playgoing world by storm, and her rendering of the part has often been advantageously compared to the assumption of the same character by her friend and rival, Madame Sarah Bernhardt, whose photograph in this character adorns Mrs. Bernard Beere's sanctum, inscribed with the happily conceived epigram "*La Princesse Fédora Bernhardt à la Princesse Fédora Bernard, mille amitiés sincères.*" In 1887, Mrs. Bernard Beere appeared as Lena Despard in *As in a Looking Glass*, and in 1888 undertook the management of the Opera Comique, reviving *Masks and Faces*, in which her acting in the part of Peg Woffington (a character peculiarly suited to her personality and powers) was rendered more impressive by the fine contrast with Mr. Henry Neville's Triplet. One of her best creations, which should not be omitted, is that of Ariane. Early in 1889 Mrs. Bernard Beere appeared as Mrs. Sternbolt in *Still Waters Run Deep* at the Criterion, and at the end of that year Mr. Hare secured her services (at a salary of £80 a week), for the part of Floria Tosca in *La Tosca*, to the Scarpia of Mr. Forbes Robertson. In this

play she rose with all the strength of inherent genius to the heavy and difficult demands of the character, confirming her reputation as a tragedy actress of the highest order. Mrs. Bernard Beere possesses a fine imposing stage presence, her face is full of power and dignity, whilst her movements are the symbolisation of grace, as witness the gavotte she dances in the second act of *Masks and Faces*. When on the stage she seems to fill it, and her rich melodious speech lends itself to the expression of emotion and feeling. She has a full mezzo-soprano voice of singularly sweet quality; writes with a facile pen, her contributions being often in the magazines; and is a well-known visitor at Monte Carlo, playing at the green tables with a dash and audacity that has often been rewarded with success. Her dresses on the stage are quite unique in their fashion, but she succeeds in carrying off, as to the manner born, costumes which would perhaps appear bizarre on ordinary women. She resides at Church Cottage, a little house, enclosed in high walls, and next door to the well-known church in the Marylebone Road, where she has surrounded herself with all that is beautiful and artistic. Amidst an almost inconceivable wealth of ornaments and knick-knacks, the *souvenir* which finds the most honoured place is a horse shoe, picked up by the Prince of Wales at Sandringham, and sent her "for good luck." Unhappily the strain of acting in *La Tosca* early in 1890 proved too severe, and resulted in a long illness, from which she recovered very slowly. It was not until the autumn season of that year that she reappeared on the stage, resuming her old character in *Still Waters Run Deep* at the Criterion. After the death of her first husband Mrs. Bernard Beere was married again to the gentleman whose name she now bears. In October, 1891, Mrs. Bernard Beere sailed for America to fulfil a long engagement.

**Bellew, Harold Kyrle.**—This actor is the youngest son of the late Rev. J. C. M. Bellew, the well-known public reader and reciter. Mr. Kyrle Bellew passed part of his early life in the Mercantile Marine, and then entered a firm of shipbrokers, but disliking office life, again went to sea. On his return he conceived the idea of going on the stage, and even had an offer from Mrs. Rousby, to play in her company in London, but was obliged to decline it as his

father positively forbade the idea. He then sailed for Australia where he tried his hand as a lecturer, but that proving unremunerative, he joined Kreitmayer's Wax Works at Melbourne, only to find within seven weeks that financial difficulties necessitated the final winding-up of the Show. He then had a shot at gold-digging, and later on joined the Press and remained on it for three years. In 1875 his father died, and he returned to England. In August, of the same year, he first appeared on the stage in England at the Theatre Royal, Brighton, and soon made his London *début* at the Haymarket Theatre, where he was subsequently engaged for three years. In 1879, he joined Mr. Irving's Company at the Lyceum, and later became a member of Miss Litton's Company at the Imperial Theatre. Among the numerous characters he has created, must be mentioned his Jacques Rosny in *Civil War* at the Gaiety (1887), and his Pedro in *Loyal Love*, which followed. During this engagement Mrs. Brown-Potter also appeared at the Gaiety, and in the autumn of 1888, she and Mr. Bellew started for a two years' Australian tour which proved a considerable success, and induced them to visit India before returning to London in 1891.

**Benson, F. R.**—Mr. F. R. Benson is the son of the late William Benson of Langtons, Alresford, Hants., and matriculated in 1878 at New College, Oxford. Here he devoted his energies to athletics and theatrical representations, and organized and acted in the Greek Plays given at the University at that time, and was recognised as a leading member in the Amateur Dramatic Club. But it was on the cinder-path that he achieved the highest fame, winning the three mile race in the inter-'Varsity sports of 1881 in the record time of 15 min. 5 $\frac{1}{2}$ ths sec. So eager was he to become an actor that he left college before taking his degree. His first engagement was under Mr. Henry Irving at the Lyceum; where he succeeded Mr. Alexander as Pavis, in 1882. He then went into the provinces, and after acting for a time with Miss Alleyne and Mr. Walter Bentley, started management on his own account in 1883. At length he determined to test the critical faculties of a London audience, and opened at the Globe Theatre in December, 1889, producing a series of Shakespearean dramas. The *répertoire* included *Hamlet*, without which no Shakes-

pearean actor's rôle is complete, and the plays he produced were staged regardless of expense. Towards the end of the season at the Globe, Mr. Benson revived *Othello* (April, 1890,) with equal care and costliness, and was rewarded by the universal acknowledgment of its artistic success. His own rendering of the character was also greatly praised, and he wisely made the dusky Moor less sable than is common in the traditions of the stage. Since then Mr. Benson has been engaged in the provinces, and his company has been a nursery for rising talent. Under his management Mr. Henry Irving's younger son made, in August last, his *début* on the stage at the Theatre Royal, Birmingham, in *A Midsummer Night's Dream*, under the *nom-de-théâtre* of Mr. Lawrence. In 1891 Mr. Benson produced *The Tempest* at the Memorial Theatre, Stratford-on-Avon, and subsequently at Dublin, Manchester, and other large towns. Mr. Benson married, in 1886, Miss Constance Featherstonhaugh, daughter of the late Captain Samwell, whose first engagement was in 1883, in the Lyceum touring company of *Romeo and Juliet*. Two years later she joined Mr. Benson's company to play leading parts, and appeared as Titania, Katherine, Ophelia, and Desdemona, during his tenancy at the Globe. Mr. Benson takes great interest in The Actors' Association, and was chairman at the annual meeting in 1891.

**Bernhardt, Rosine Sarah.**—Born in Paris, in 1844, "The Divine Sarah" is some years older than Miss Ellen Terry and Mrs. Bernard Beere. Her father was a French lawyer, and her mother a Dutch lady of Jewish extraction. At the age of fourteen she left the Convent where she was educated, and within whose gloomy walls she had in some mysterious way imbibed an ambition for histrionic celebrity, if the following anecdote be true. Being asked what her wishes were with regard to the future, she replied:—"I desire to be a Nun—unless I can be an actress of the *Comédie Française*." The alternative was so startling, that possibly its very audacity induced her mother (her father being then dead), to obtain for the convent maid admission into the *Conservatoire*, where she received tuition from Provost and Samson. Here Madame Bernhardt soon distinguished herself, and obtained several prizes for elocution in tragedy, which led to her enrolment as a member of

the *Théâtre Française*, where she made her *début* in Racine's *Iphigénie*. She failed, however, to achieve success in her first attempt, and in her mortification retired for a time from the boards. But the whispers of ambition, prompted by genius, were not to be thus easily hushed, and within a short period she was facing the foot-lights again. Her perseverance was rewarded, and as Marie de Neuberg in Victor Hugo's *Ruy Blas* she made a mark. Her career thenceforward was one of uniform success, culminating in triumph, and she soon obtained a world-wide reputation, chiefly through her genius, but partly by reason of some of its eccentricities. In 1879 she visited London with the company of the *Comédie Française*, and appeared to crowded houses at the Gaiety Theatre. This opened the way for a series of foreign engagements in Italy, Spain, Algeria, and America, and the great inducements offered her to star abroad led her to break a contract she had entered into at Paris, whereby she was condemned to pay £4,000 damages. But this was a bagatelle to one who for two comparatively short engagements in the United States received the enormous sum of £37,000 each. In 1886, 1888, 1889, and 1890 Madame Bernhardt again visited London, appearing at the Gaiety, Lyceum, and Her Majesty's Theatres, and creating a *furor* by her acting in *La Tosca*, *La Dame aux Camélias*, *Phedre*, and *Adrienne Lecouvreur*. Her name alone—which on one occasion, drew £1,800 in four nights—was sufficient to fill the house with forward booking, and she herself received a salary which on calculation represented £20,000 a year. It is consistent with Madame Bernhardt's reputation that she wears quite the most extravagant dresses on the stage, and when on tour, her baggage (consisting of wooden boxes four feet high and running into dozens), suggests the employment of goods' trains rather than guards' vans. In April, 1882, Madame Bernhardt was married to Monsieur Jacques Damala, a Greek gentleman, who adopted the stage as a profession, and had achieved a distinguished place in it, when he died somewhat suddenly in 1889. Madame Bernhardt is incomparably the greatest actress of the day. The similarity between her and Rachel Felix is startling. Not only is the physical resemblance between the two great *tragediennes* remarkable, but they were both of Jewish extraction, and

the details of their careers are singularly similar. There is, however, more of the melodramatic in Madame Bernhardt's acting : many of her conceptions are terrible in their intensity, but they are always human. In the expression of love and tenderness, where Rachel was weakest, Madame Bernhardt is at her best. She is gifted with a face of intense power and expression, her figure is tall and singularly thin, yet full of a marvellous grace that lends itself to those supple movements she knows so well how to call to her aid ; her voice is an exquisite melody, the harmonious modulations of which, once heard, can never be forgotten, whilst her crystal distinctness of elocution is a standard for all ages and all stages. During the siege of Paris Madame Bernhardt served as a nurse in the *Comédie* ambulance, and received a gold medal in recognition of her humane and patriotic services. She is exceedingly fond of animals, and has a partiality for tame tigers, which is only one degree less appalling to her friends than her gruesome idiosyncrasy for carrying her own coffin about with her. She is a clever sculptress, and the authoress of a one-act-play, and is reported to have the manuscript of her autobiography ready written, which, if it contains one-tenth of the anecdotes currently imputed to her, will certainly be the literary sensation of the year in which it sees the light. No one who has seen Madame Bernhardt upon the stage, can realise that she has for some time borne the honours of grandmotherhood ; yet such is the case, and a grown up son, who was married in 1887, calls her mother, and inherits some of her abilities, and much of her temper.

**Beveridge, J. D.**—Mr. Beveridge's father was a railway engineer, and partner in a large firm in Sackville Street, Dublin, where he himself was born in 1844 and educated, and when sixteen appointed a clerk in the firm. But the stage fever attacked him, and he ran away to Oldham, where he played in a small travelling company for one week, at the end of which he was dismissed by the manager for general inefficiency. He soon, however, obtained another "general utility" engagement, and having studied the various lines of an actor's profession in the provinces, made his *début* in London in 1869, in *Lost at Sea*, at the Adelphi, where in after years he was destined to become so tremendous a favourite. Mr. Beveridge con-



tinued to play under different managements, both in London and the provinces, until some ten years ago, when one of the Brothers Gatti offered him the villain's part in *Taken from Life*, and his impersonation of the cowardly rascal Philip Bradley made his fortune. Since then he has worked up a reputation as one of the finest exponents of man's evil passions on the English stage. But his histrionic powers are not confined to depicting scoundrelism, for his rendering of the part of the dear old Knight of Ballyveeny in *The English Rose* was admitted to be one of the most masterly of his many creations. *The English Rose* was followed in August, 1891, by *The Trumpet Call*, in which Mr. Beveridge drew a realistic picture of a gallant non-commissioned officer by his cheery and genial acting as Sergeant-Major Mulligan.

**Billington, John.**—The late Mr. Charles Dickens was instrumental in obtaining for Mr. and Mrs. Billington their first London engagement at the Adelphi, where in 1857 they appeared in *Like and Unlike*, and made then the acquaintance of Mr. Toole, which has since ripened into a life-long friendship. From that date down to the year 1868 they remained members of the Adelphi Company under Mr. Benjamin Webster's management, and in 1858 had the honour of playing the *Spitalfield Weaver*, at one of the three special performances ordered by the Queen, at Her Majesty's Theatre, after the wedding of the Princess Royal. Prior to their engagement in London they had acted together a great deal in the provinces, Dublin having been the scene of a large share of their popularity. The Adelphi engagement over, Mr. Billington played as Don Cæsar in *Ruy Blas*, and took part in *Haunted Homes*, by the late H. J. Byron, who specially wrote for him *Chained to the Oar*. Mr. Paul Merritt next wrote for them *Rough and Ready*, which they acted some five years in London and the provinces with immense success. At the close of 1880, Mr. Toole opened his present theatre, then known as the Folly, and secured Mr. Billington as leading actor and stage manager, which post he has most ably filled ever since, both in London and during Mr. Toole's successful travels in different quarters of the globe.

**Billington, Mrs.**—For many years Mrs. Billington was connected with the Adelphi Theatre when it was under

the management of Benjamin Webster, and regularly appeared in its bills between the years 1858 and 1868. It was here, in 1865, that she assisted in the famous production of *Rip Van Winkle*, taking the part of Gretchen, when Mr. Joseph Jefferson made his first appearance in London. Three years later she temporarily seceded from this house, but returned to it in 1874. In the following year her husband, Mr. John Billington, undertook the management of the Globe, and she naturally transferred her services there. Coming down to the year 1887, Mrs. Billington was seen at the Opera Comique under Miss Kate Vaughan's management, playing Mrs. Hardcastle in *She Stoops to Conquer*, and in the autumn, Paulina in *Winter's Tale* at the Lyceum. In 1888 she was at the Olympic when *To the Death* was produced, and in July, 1891, accepted an engagement from Sir Augustus Harris for Madame Rouge in the revival of *Drink* at Drury Lane.

**Blakeley, W. S.**—This excellent delineator of old men's parts, who has for so long been connected with the Criterion, has had one of the most monotonously successful careers on the London stage. Comedy, with a strong vein of humour, is the line in which he is most successful; yet his versatility was plainly shown when he played Mr. Furnival in the revival of *The Two Roses* at the Criterion in 1887. *Betsy* saw him back again in his old line of comedy, and this was followed by *Still Waters Run Deep*, in which he was equally happy. In *The Headless Man* his creation of the hen-pecked old general was genuinely comic, and in *Welcome Little Stranger* he fairly revelled in the part of Cranberry Buck. Nor could he have been more in his element than as the old roué in *Truth*, in which he simply kept the audience convulsed with his droll acting. On the revival of *London Assurance* (November, 1890,) Mr. Blakeley played Mark Middle, a part Robert Keeley acted when that sparkling comedy was first seen in 1841; and in April, 1891, when Mr. Wyndham revived *The School for Scandal*, appeared as Crabtree, and his humorous acting was never seen to greater advantage than it was in that character.

**Bond, Jessie Charlotte.**—Miss Bond was born in London, from whence her father moved to Liverpool, where he was engaged in business pursuits. As a child

she showed a remarkable turn for music, and when only eight years old was exploited as an infant *pianiste*. Although a bright future seemed assured to her in this particular line, her vocal talents eventually led her to turn her attention to their development, and after singing for some time as a contralto in a Roman Catholic Church at Liverpool, she made her *début* when seventeen years old on the concert platform in the St. George's Hall of that town. She then came to London and studied under Emanuel Garcia, and later on under Mr. J. B. Welch, in the course of which instruction she incidentally displayed so much dramatic power that she resolved to try her fortune on the lyric stage. Her first appearance was as Hebe in *H. M. S. Pinafore* in 1878, at the Opera Comique, where in the previous year the Gilbert-Sullivan Operas had been started with *The Sorcerer*; and since then, with the exception of an eight months' visit to America, she has been a regular member of Mr. D'Oyly Carte's famous company—an almost unique instance of a popular actress remaining so long and so loyally under one management. Miss Bond is as great a favourite with her brother and sister professionals behind the curtain as she is with the public in front. Her greatest success was as Phœbe in *The Yeomen of the Guard*. No one who saw the splendid composure with which she opened that opera on its first night, could help feeling a thrill of admiration for her. Her favourite part was Madcap Margaret in *Ruddigore*, which enabled her to display histrionic abilities that are quite equal to her vocal ones. In *The Gondoliers* she enacted the part of Tessa almost uninterruptedly during its long run—an exertion which was not without effect upon her health. When *The Nautch Girl* was produced, she undertook the *rôle* of Chinna Loofa, and looked so delightful in a dainty oriental costume, that she captivated the heart of an idol two thousand years old—a fitting climax to a career of continual conquest! Miss Bond, who as a “singing soubrette” is unexcelled, lives at West Kensington, in a red brick house which she finds even more charming than the artistic flat she beautified in Chancery Lane, where she formerly resided. She writes cleverly, and some pretty and pathetic little sketches from her pen have appeared in the magazines. She is a great favourite at the Ladies' Nights of the Lyric Club, and in conjunction

with Mr. Rutland Barrington appears in "Entertainments" which it is a treat to witness.

**Boucicault, Aubrey.**—Mr. Aubrey Boucicault is the second son of the late Dion Boucicault, who was a native of Dublin, and is, moreover, connected with the stage through his mother, Miss Agnes Robertson, an artiste of the highest repute, and a lady with many personal charms. His elder brother turned his energies to play writing and stage management, and is now running the Bijou Theatre at Melbourne with Robert Brough. Mr. Boucicault's first appearance was in *The Don* at Toole's Theatre, in March, 1888, and later in that year he played in *Betsy* at the Criterion. He next gained considerable praise as the rattling Wally Henderson in *Caprice* at the Globe, in 1889, and in the short run of *Truth* at the Criterion in the autumn of 1890 added to his laurels.

**Boyne, Leonard.**—It was in 1869, at the Theatre Royal, Liverpool, that Mr. Leonard Boyne began his theatrical career, being engaged there for "responsible business," with incidental turns at prompting. So infamously did he fail in the latter branch of his avocations that he was requested to resign it within the week. The first part he played was that of Leybourne in *The Flowers of the Forest*, but he failed to give satisfaction, and received notice that as soon as his engagement expired, his services would be dispensed with. Before his time ran out, however, he had so improved that he was told he might remain, but that his salary would be decreased from fifteen to twelve shillings a week. Accepting the inevitable, he played for the next two months with such diligence that the honorarium was raised to eighteen shillings, but a corresponding extra amount of work was expected from him, and he had to play from ten to twelve parts a week. In 1871 he obtained the post of second comedian at the Theatre Royal, Newcastle-on-Tyne, and subsequently secured other good provincial engagements. In 1874 he first appeared in London at the St. James's Theatre, as John Fern in *Progress*, and so realistic was his rendering of the character that he was several times called before the curtain. Five years of London successes at various theatres followed; then a visit to Dublin, after which he travelled for a year with a company under his own manage-

ment. The autumn of 1880 saw him back again in London at the Olympic Theatre, where he appeared in *Delilah*. In 1881 he accepted an engagement with Mr. Carton, at Toole's Theatre, to play in Mr. Pinero's comedy *Imprudence*. This was preceded by *His Last Legs*, in which he gave one of his most successful impersonations as O'Callaghan. Mr. Wilson Barrett then chose him to take the important rôle of Claudian, in the play of that name, when it was produced for the first time in England, at Hull in 1884. Mr. Boyne subsequently appeared in many of the successful dramas brought out at the Princess's—his clever delineation of Walter Leigh in *Sister Mary* (1886) gaining for him special kudos. In *Heart of Hearts* at the Vaudeville, and in *Ariane* at the Opera Comique, his acting was equally good, and to his energy and technical skill the success of *The Armada* at Drury Lane was almost entirely due. In *Theodora*, at the Princess's, he played the part of the lover, and in the more vigorous episodes fairly carried his audience along with him. He next succeeded Mr. Alexander at the Adelphi, and appeared as the hero in *The English Rose*, which afforded him an opportunity of displaying his excellent horsemanship. This was followed, after a ten months' run, by a short revival of *The Streets of London*, before a new melodrama entitled *The Trumpet Call* was produced, in both of which he played the lead with his usual force and spirit. Mr. Leonard Boyne is an excellent all-round man at games and sports, and spends all his spare time at his cottage at Coombe Malden, Surrey.

**Braham, Leonora.** (Mrs. Duncan Young.)—Miss Braham studied for the Concert platform, but on receiving an offer from Mr. and Mrs. German Reed in 1874, joined their entertainment at St. George's Hall. She did not, however, discontinue her musical studies, for she subsequently gained a gold medal at the Royal Academy of Music. After this she paid a professional visit to Canada, and was fortunate enough to be engaged by Mr. W. S. Gilbert and the late Mr. Frederick Clay to appear in New York, where she achieved such signal success, that on her return to London in 1880, after a short five months' engagement with her old friends the German Reeds, she was offered the lead in the Gilbert and Sullivan Opera of *Patience*, and this was followed by her

permanent engagement, first at the Opera Comique and later on at the Savoy, to play the lead in the series of brilliant operas produced. In 1888 she severed her connection with Mr. D'Oyly Carte's Company, and has since then been far too seldom seen in London, but has been very successful in establishing herself as a favourite in South America.

**Brandon, Olga.**—Born in Australia in 1865, but of Russian parentage, Miss Brandon spent the early part of her life in the Antipodes, and was educated at a convent in Geelong. In 1878 she accompanied her parents to China, and subsequently to America, where, in October, 1884, she made her first bow before the foot-lights at the Madison Square Theatre, New York. After three years' experience in the States, she obtained the offer of an English engagement, which enabled her to realise a long-standing ambition to appear on the London stage. She made her metropolitan *début* in January, 1887, at the Royalty Theatre, then under the direction of Mr. W. Edouin. Returning to America, she played a short season there with Mr. J. S. Clarke, sustaining the lead in such characters as *Ophelia* and *Pauline*. She then reappeared in England in Mr. and Mrs. Kendal's Company at the Court Theatre, admirably creating the part of Rhoda in *The Weaker Sex* and Lady Molyneux in *A White Lie*. An autumn season at the Criterion followed, which led to an engagement by Mr. Willard to appear at the Shaftesbury at Easter, 1890, as Mrs. Lisle in *Dick Venables*, a play which was shortly succeeded by *Judah*, in which she created the difficult and subtle character of Vashti Dethic in a way that very much enhanced her already established reputation. Two months later, to the regret of many, she migrated to the Strand to play the lead in Adelphi melodrama, appearing as Ethel Kingston, the heroine in *The English Rose*, and as Lucy in *The Streets of London*. Miss Brandon is a tall graceful woman, possessing a face of singular calm and beauty, softened by large dark-brown eyes. Her heart-whole identification with the personality of the character she is representing, constitutes in a great measure the secret of her success as one of the best emotional actresses of the day.

**Brandram, Rosina.**—Miss Brandram made her first appearance at the Opera Comique in 1877, undertaking

at a very short notice Mrs. Howard Paul's part of Lady Sangazure in *The Sorcerer*. Her success in this assured her promotion to a suitable rank in Mr. D'Oyly Carte's brigade. She next paid a visit to America and played Kate and also Ruth in *The Pirates of Penzance*. On her return she found her natural sphere at the new Savoy Theatre, where she remained for nearly a decade, playing a long roll of favourite characters, which included Lady Augusta in *Patience*, Katischa in *The Mikado*, Dame Caruthers in *The Yeomen of the Guard*, and The Duchess of Plaza Toro in *The Gondoliers*, and giving delightful expression to many of Sir Arthur Sullivan's most delicious melodies. Miss Brandram also appeared in several of the curtain raisers which formerly found a place in the Savoy bills. When *The Nautch Girl* was produced in 1891, the name of this clever and popular vocalist and actress was found to be missing from the cast, and the shock to the feelings could not have been greater if the "programme" had been printed without the final "me." In September, however, she appeared again in *Captain Billy*, the clever operetta that precedes *The Nautch Girl*. Apart from the richness of her voice, which it is always a treat to listen to, Miss Brandram illustrates in the highest degree the art of clear enunciation in singing.

**Brookfield, Charles H. E.**—Mr. Brookfield is the son of a celebrated and eloquent preacher, the Rev. W. H. Brookfield, who succeeded to the pulpit of an equally popular divine—the Rev. J. M. Bellew, who also, singularly enough, was the father of a distinguished actor. Mr. Brookfield's first engagement was in *Still Waters Run Deep*, at the Alexandra Palace Theatre in 1879, and after a short probation he joined the Haymarket Company, and played in all the Robertsonian comedies produced there up to 1885, when he went on tour with Mrs. Bernard Beere. Following this came his clever impersonation of General Morakoff in *The Red Lamp*, at the Comedy, which brought him prominently into notice, and he repeated the rôle when Mr. Beerbohm-Tree opened with that play his management of the Haymarket Theatre in September, 1887. There he was subsequently seen in *The Ballad Monger*, *The Pompadour* (with conspicuous success), *Partners*, *A Promising Case*, and in *Captain Swift*, in which, as the truculent and

revengeful servant, he displayed a power of depicting intensity of hatred and passion, that came as a surprise to those conversant with his usual vein of acting. Mr. Brookfield has also impersonated many Shakespearean characters, including the Doge, the Prince of Morocco, and Antonio in *The Merchant of Venice*, Montano in *Othello*, and Slender in *The Merry Wives of Windsor*, when revived at the Haymarket in 1889. Later on in that year he played in the revival of *Caste* at the Criterion, and also in his own clever little monologue, *Nearly Seven*. Then came some months in the provinces, which were followed by a long engagement at the Comedy, where he appeared in *May and December*, *Jane*, and *Husband and Wife*. In this last comedy his acting as the Magistrate received the highest praise from press and public, and is considered by many to be his strongest character.

**Brough, Fanny Whiteside.** (Mrs. Richard Smith Boleyn.)—This clever lady was born in 1856, at Paris, and seems to have been endowed with much of the *chic* characteristic of that city. She is the only daughter of the late Robert Brough, a well-known journalist and dramatic author (best remembered, perhaps, by his "Songs of the Governing Classes"), whose promising career was cut short at the age of thirty-two. Her uncle, Lionel Brough, bears a name to conjure with on the London stage, and her brother Robert is the manager of the Bijou Theatre at Melbourne. On her mother's side she is related to Miss Romer, a well-known vocalist years ago, who was inseparably connected with a brilliant period of the lyric stage. Miss Brough commenced her professional career when fourteen years old, appearing at the St. James's Theatre under Mrs. John Wood's management, and playing the title rôle in *Fernande*. After this she acted in *School*, *Caste*, and *Ours*, in Mr. and Mrs. Bancroft's Company. Then followed an eight months' engagement at the Gaiety, where she appeared in conjunction with Mr. J. L. Toole, and this was succeeded by four years' hard work in the provinces, under such masters of the dramatic art as Phelps, Charles Mathews, and Barry Sullivan. This gave the finishing touch to a thorough stage education. Up to this time she had acted chiefly in tragedy and sentimental characters, but she now turned her attention to the lighter



branch of her profession, and achieved her greatest success as Mary Melrose in *Our Boys*, which was closely followed by her Norah Fitzgerald in *Harvest*, and Petrella in *Woman and the Law*—an adaptation from the Spanish. In this she sustained a strong emotional character, which not only gained her the universal praise of the critical world, but brought her a most complimentary letter from Leopold Cani, the Spanish author of the original play. More recently Miss Brough gave a remarkable rendering of the part of Mary, the Irish servant girl, in *Little Lord Fauntleroy*, in 1888, followed by her appearance in several *matinées* in 1889, in two of which she was responsible for creations that have long since passed into historical success, namely, those of Mrs. Sylvester in *Our Flat*, and Cicely in *Marjorie*. In the autumn of the same year she was engaged to play in *The Royal Oak* at Drury Lane. Early in 1890 she joined Mr. George Alexander's Company at the Avenue, and as Mrs. Horton in *Dr. Bill* was certainly the key which opened the door of success to that farcical comedy. In September she again returned to Drury Lane drama for *A Million of Money*. In March, 1891, she appeared as Mrs. Cornelia Opdyke in *The Henrietta*, in which, at the peril of her person, she did heroic justice to an inimitable love scene. Upon the transfer of *The Late Lamented* from the Court to the Strand Theatre, Miss Brough undertook the rôle of Mrs. Stuart Crosse, originally played by Mrs. John Wood for a short time, before passing on to Drury Lane for a leading rôle in *A Sailor's Knot*, previous to appearing in Mr. Pinero's comedy, *The Times*, at Terry's Theatre. There is no more capable actress on the London stage than Miss Fanny Brough, whose quaint humour, intelligent brightness, and quickness of repartee have never failed to realise success in any of the parts she has undertaken. In private life she suffers from fits of depression, and from nervous excitement before a First Night, which, when the crisis arrives, actually adds to the "go" of her performance. She is the wife of a gentleman who was originally in the mercantile marine, but who took to the stage, and met with success as an actor and stage manager of provincial companies.

**Brough, Lionel.**—No actor on the modern stage is a greater favourite, in public and private life, than "Lal"

Brough. The fourth son of the late Mr. Barnabas Brough, a dramatic author of repute (who wrote under the *nom-de-plume* of Burnard de Burgh, and was the younger of the well-known "Brothers Brough"), Mr. Lionel Brough was born on the 10th of March, 1836, at Pontypool, in Monmouthshire. He was educated, first at the Manchester Grammar School, and later on at Mr. Williams' private academy in London, and at an early age commenced the battle of life in a modest but meritorious manner in the office of the *Illustrated London News*, then under the editorship of Douglas Jerrold. Later he became connected with the *Daily Telegraph*, and had a share in the production of its first number, but shortly afterwards transferred his services to the *Morning Star*, with which he remained for five years. This long apprenticeship to journalism was, however, wasted, for in 1854 he made his first appearance on the stage, under the management of Madame Vestris, in *Prince Pretty Pet* at the Lyceum Theatre. After four years' experience of the board he returned to journalism again, and from 1858 to 1863 was on the staff of *The Morning Star*, a London daily paper. He then gave "Entertainments," and was the first to travel the provinces with a "Ghost Show." In 1864 he assisted in an amateur theatrical entertainment given by the members of the Savage Club at Liverpool, in aid of the Lancashire Relief Fund, during the period of the American Civil War, when so many thousands of cotton factory workers were thrown out of employment by the stoppage in the supply of the staple. His acting on that occasion created such a favourable impression, that Mr. Henderson, the manager of the Prince of Wales' Theatre, Liverpool, at once offered Mr. Brough a regular engagement, which he accepted, and appeared on the boards of the above-named theatre in the December of that year. Working on in his quiet painstaking way, he at length made a hit in *Dearer than Life*, a drama written by the late H. J. Byron, and since then his career has been a series of successes. Mr. Brough has acted in more plays than there is space here to enumerate; but of the hundreds of characters he has assumed, it is as Tony Lumpkin and Bob Acres that he has achieved his greatest triumphs. In 1885 he paid his second visit to America, and on his return to London played for one season

at the Opera Comique. No better example of his infinite versatility can be adduced than the contrast between his portraits of Tony Lumpkin and Moses (in the *School for Scandal*), which parts he played in succession at the Globe Theatre early in 1889; the dry saturnine and antique gravity of the latter being only equalled by the youthful rollicking spirit of the former. In Shakespearean drama Mr. Brough is as excellent as he is in everything else, and showed it when he played, in 1889, Mine Host of the Garter in *The Merry Wives of Windsor*. He managed Covent Garden Theatre for Mr. Dion Boucicault, when *Babil and Bijou* took London by storm. Recently he made a very successful trip to South Africa, where he received ovations everywhere, and his enthusiastic reception from the public when he reappeared in *La Cigale* at the Lyric Theatre in October, 1890, is a memory he may well be proud of. He resides at Percy Villa, South Lambeth, with his wife and daughter and his son Sidney, in a house that once belonged to Fauntleroy the banker, the last man executed for forgery in England. Here Mr. Brough has gathered together a fine collection of rare engravings of the older masters of tragedy and comedy, and many curios and *objets d'arts*—of these he especially prizes a meerschau pipe, the gift of the Prince of Wales, and a huge silver box originally presented by President Lincoln to Professor Anderson, the Wizard of the North. A tremendous smoker, Mr. Brough even steals a whiff during the intervals between his appearances on the stage. Essentially a domestic man, he is never so happy as when at home, surrounded by his family and numerous friends, and followed about by his dogs. Touring and travelling, which are most people's amusements, are part and parcel of his severest work, while his maddest, merriest holiday is—staying at home.

**Brough, Sidney.**—This clever comedian is the son of Mr. Lionel Brough, and entered the profession in 1885, and by his easy, natural style of acting has already gained a considerable reputation. He was especially good as the young cavalry officer in *Civil War*, at the Gaiety in 1887, in which Mrs. Brown-Potter played the lead; and later on at the Criterion, his rendering of the Verdant-Green type of young gentleman in *The Circassian* was fresh and

natural, as also was his Jack Wyatt in *The Two Roses*. When Mr. Hare opened the Garrick Theatre in 1889 he secured Mr. Brough for two years, and he has since appeared there as Wilfred Brudenell in *The Profligate*, Trevillac in *La Tosca*, Dick in *A Pair of Spectacles*, and Philip in *Dream Faces*.

**Broughton, Phyllis.**—Miss Broughton was born in Norfolk, and began her professional career at the Canterbury Music Hall, then under the direction of Mr. Villiers—a gentleman destined to become her brother-in-law. She soon grew more ambitious, and turning her attention to the Lyric stage, made her *début* at the Gaiety Theatre in 1881, in a somewhat humble part; one, in fact, of forty thieves, whose careers, however sensational in actual life, did not permit much scope in their histrionic treatment. The engagement, however, enabled her to make the acquaintance of Mr. John Hollingshead, whom she describes as the kindest and most considerate of managers. It was not until she obtained a part in the burlesque of *Camaralzaman* that Miss Broughton distinguished herself. She stayed at the Gaiety for nearly five years, making such rapid progress, that at the end of that period she was playing characters which had previously been taken by Miss Kate Vaughan. In 1886 she migrated to the Avenue, where she played leading parts as foil to Mr. Arthur Roberts, whose irresistible drollery was wont to affect her almost as much as it did the audience. But her dancing was always delightful, and to *Indiana*, *The Old Guard*, and other comic operas she added the charm of twinkling feet and graceful movement. In 1889 she was engaged by the late Mr. Carl Rosa, and created the part of Chopinette in *Paul Jones*, in which character she was successful. Although it may seem strange, Miss Broughton once developed a thirst for tragedy, and suffered so seriously as to study elocution under competent masters with a view to appearing as Lady Macbeth! She has refused several offers to go to America, Australia, and India, chiefly by reason of her unseaworthiness. Miss Broughton was at one time engaged to be married to Viscount Dangan, but the proposed match was broken off and she received a solatium of £2000. Her portrait in the Academy of 1890 was a point of attraction. In private life she amuses

herself with painting and the piano, and lives in Oxford Street with her mother (now married to General Hutchinson) and her two sisters. In the autumn of 1890 Miss Broughton appeared in *Majorie* at the Prince of Wales' Theatre, in which she had much diverting business with Mr. Harry Monkhouse. When *Joan of Arc* was produced at the Opera Comique in January, 1891, she was cast for the part of Catherine of Rochelle, in which her abilities had not sufficient scope.

**Brown-Potter, Cora Urquhart.** — Mrs. Brown-Potter is an American lady of good family, and was born in New Orleans. A taste for recitation in childhood developed in later years into a love of amateur acting, which in turn led to a very successful public representation given at the Madison Square Theatre, New York, in aid of charity. In March, 1886, Mrs. Brown-Potter, who was by this time one of the ornaments and leaders of fashionable society, and represented the beauty of America, followed the precedent set by Mrs. Langtry, and made her professional *début* on the English stage, playing the difficult character of Anne Sylvester in *Man and Wife* at the Haymarket. In 1887 she appeared as Faustine de Bressier in *Civil War* at the Gaiety, a part in which she showed marked progress in her adopted profession, and which obtained for her very favourable press criticisms. An Australian tour followed, with Mr. Kyrle Bellew, which was extended to Calcutta and the East, where she met with enthusiastic appreciation. Mrs. Brown-Potter is the wife of a gentleman connected with an old North of England family, and whom she married in America. On her return to England in the autumn of 1891 she was announced to appear with Mr. Bellew in *Romeo and Juliet* and other plays.

**Buckstone, Lucy Isabella.** (Mrs. H. E. Smithes.) — Miss Lucy Buckstone is a daughter of the late John Baldwin Buckstone, who lost a fortune and made all play-goers his friends by his management of the Haymarket Theatre. For an actor-manager's daughter the primary reason of her adopting her father's profession was a remarkable one. One day she was seeing him off at a railway station, when he was starting for one of his tours, and was seated in the carriage talking to him. So engrossed was she in the conversation that the train moved

out of the station before she had time to alight. "As you are bent on coming with us," observed her father in his delightfully casual way, "you had better join us." Up to that moment it had never been intended that she should go on the stage. Her first appearance was as Gertrude in *The Little Treasure*. She subsequently played at the Haymarket in 1875, as Ada Ingot in *David Garrick*, Florence Trenchard in *Our American Cousin*, and Lucy Dorrison in *Home*, being associated much with Mr. Sothern. Later on she created Minnie Symperson in *Engaged*, and Blanche Denman in *Crises*. Then came a trip to America, and on her return in 1883 she accepted an engagement from Miss Geneviève Ward, and played in *Forget-Me-Not* and *The Queen's Favourite*. Miss Buckstone next passed to the Prince of Wales' and Strand Theatres, to play in *The Private Secretary* and *Our Boys*. In 1885 she supported Mr. J. S. Clarke in *The Heir at Law*, and in the autumn played the lead in the provincial tour of *A Run of Luck*. In 1888 she appeared at the Gaiety in *Marina*, and showed she had lost none of her old power to please. Engagements with Mr. David James, Miss Fortescue, and Mr. Charles Wyndham for provincial tours came next. In May, 1890, she received the compliment of a benefit *matinée*, in which Miss Ellen Terry and most of the leading *artistes* assisted. In February, 1891, Miss Buckstone appeared in *The Parvenu*, when it was revived by Mr. Norman Forbes at the Globe Theatre, and as Gwendolen Pettigrew gave a sweet and tender rendering of an English girl; and in July she was seen in the successful operatic comedy of *Miss Decima* at the Criterion, where she is still appearing.

**Buften, Eleanor.** (Mrs. Arthur Swanborough.)—Miss Buften was born in Wales in 1840. Through her connection with an old established theatrical family she soon made acquaintance with the footlights, and her first bow to the public was at Edinburgh. She then came to London and appeared at the St. James's, and subsequently at the Princess's Theatre under Charles Kean, playing a round of Shakespearean characters as far back as 1856. In 1857, at the revival of *The Tempest*, she essayed the part of Ferdinand, it being the first occasion in London in which the *rôle* was filled by a lady. She then migrated to the Strand Theatre, where she soon established herself as a

popular favourite under Mrs. W. H. Swanborough's management. In 1866 she was at the St. James's playing Hero in *Much Ado about Nothing*, and Julia in *The Rivals*, and later on appeared in *The Road to Ruin* and *The Heir at Law*. At the opening of the Royal Court Theatre in 1871, Miss Bufton created the part of Miss Flamboys in *Randall's Thumb*. Shortly after this she met with a severe railway accident, which necessitated her withdrawal from the profession for a time—a misfortune especially hard after she had worked her way to the top of the tree. She reappeared in 1876, and in 1879 she was engaged by Mr. Irving for his Lyceum Company. In recent years Miss Bufton's creation of Miss Pippin in *The Union Jack* deserves mention. In 1890, at the benefit *matinée* given to Miss Buckstone, Miss Bufton recited very charmingly an address written for the occasion by Mr. Robert Reece.

**Calhoun, Eleanor.**—Miss Calhoun is an American importation, and the daughter of a citizen of California, in which far country her childhood was passed. At an early age she experienced an ambition to become an actress and forthwith descended on the profession in the rôle of Juliet at the Grand Opera House, San Francisco, in 1880. She next toured the Southern States of the Union, sustaining many leading parts. As not unfrequently happens, her health broke down from overstrain, and she sought rest in a visit to Europe, and studied the native methods of acting in Paris. Coming to London in 1882, Miss Calhoun made her metropolitan *début* as Hester Grazebrook in *An Unequal Match* at the Imperial, under her own management. Soon afterwards Mr. and Mrs. Bancroft, who witnessed the performance, engaged her for small parts at the Haymarket, where she appeared, but it was not until 1884 that her Dora in *Diplomacy* brought her into special notice. In 1888, Miss Calhoun determined to try management again, and opened the Royalty with *The Scarlet Letter*. Two years later she enjoyed a rare chance of distinguishing herself when she succeeded Miss Olga Brandon as Vashti Dethic in *Judah* at the Shaftesbury, and displayed considerable powers of emotional acting.

**Cameron, Violet.** (Mrs. de Bensaud.)—This lady was born in 1862, and made her first appearance in 1869 as Karl in *Faust* at the Princess's, and her success was so

marked that it led to a three years' engagement for children's parts in Drury Lane pantomime. When twelve years old she essayed the character of Siebel, and toured the provinces, and the next year was engaged by Mr. Alexander Henderson to play in town and country, and appeared at the Adelphi, Globe, and Criterion Theatres. Her first substantial success was in *Piff Paff* at the Criterion in 1875, after which she created Germaine in *Les Cloches de Corneville* at the Folly. A season at the Strand and Olympic led up to her remarkable triumph in *La Mascotte*, at Brighton, in 1880. *Rip Van Winkle*, which followed, enjoyed a year's run, and *Falka* was her nightly task for six months. After a rather lengthy absence from the boards, she reappeared in *La Mascotte* in 1885, the occasion bringing her a tumultuous reception from the public. She next passed on to the Empire Theatre, and from thence in 1885 to the Gaiety and Avenue. Then came a tour in America, in a company taken over by a noble lord, and where she was awarded a warm welcome. Returning to England, she appeared in *The Sultan of Mocha*, *The Old Guard*, and *Faust up to Date* at the Gaiety, and in March, 1890, in the revival of *Les Cloches de Corneville* at the Opera Comique. In October, 1890, she succeeded Miss Claire in the title rôle in *Captain Thérèse* at the Prince of Wales' Theatre, where she later on appeared in *The Rose and the Ring*, and in 1891 in *Maid Marian*. Miss Cameron is one of the handsomest actresses on the stage, has an excellently trained voice of fine quality, and acts earnestly. She is a niece of Miss Lydia Thompson, and married to a gentleman in the City tea trade, whose uxorial care of her was a topic of public interest for some time.

**Campbell, Herbert.**—The first important part played by Mr. Campbell was that of King Winter in the pantomime of *King Autumn*, produced at the Theatre Royal, Liverpool, in 1871. The following year he was again engaged there, and remained on for the stock season. In 1873 he came to London, and in December appeared in the annual pantomime at the Grecian, where he remained for five seasons. Christmas, 1878, found him playing in Messrs. Gatti's first pantomime at Covent Garden, *Jack and the Beanstalk*, but for the Christmas season of 1880 he returned to the Grecian, to appear in *King Frolic* (Mr.



Henry Pettitt's only pantomimic effort), and continued to delight playgoers at that transpontine house during the following twelve months. In December, 1882, he first appeared at Drury Lane, where he has since been seen every winter season. During his fourth engagement at the Grecian he met Mr. Harry Nicholls, and the clever duets and humorous topical songs of these two gentlemen have been one of the most attractive features of the pantomimes produced at Augustus Druriolanus' National Theatre, and so far from one comic star extinguishing the other, the two comedians—*arcades ambo*—have shone as twin planets of equal magnitude.

**Carleton, Royce.**—Mr. Royce Carleton hails from Edinburgh, in which town he was born in 1860. Educated at Blackheath Proprietary School, he distinguished himself there much as a reciter, but more as a football player. His first appearance on the stage was when he was fifteen, which was followed by several years of hard work in the provinces. Having by this time acquired considerable experience, he obtained a London engagement, and appeared in *Far from the Madding Crowd*, and since then his career has been one of continued success. His realistic acting as Faulkner in *Gladys* at the Avenue in 1888, and Redmayne in *The Silver Falls* at the Adelphi, are perhaps his best delineations of stage villainy. But it is not in Adelphi crime alone that Mr. Royce Carleton is a master of his craft, for as the Duc de Choiseul in *The Pompadour*, Krogstad in *A Doll's House*, and George Villiers in *The Favourite of the King*, he has proved his capacity in more virtuous lines. Of the characters he has since undertaken, perhaps none have been more admirably played than that of the smooth spoken scoundrel, Mr. Dethic, in *Judah*. Mr. Royce Carleton lives in Regent's Park in the house that Stepniak once inhabited. His wife is also a talented *artiste*, and was formerly well-known on the London stage as Miss Nelly Lyons.

**Carte, Richard D'Oyly.**—Mr. D'Oyly Carte is the third bearer of the name that heads this notice, and was born in 1844 in Soho. His grandfather was a native of Leicester, and served with distinction at Waterloo as Quartermaster of the Blues. His father, who was at first a flute player, became later on in life a member of a successful firm of

musical instrument makers, and married the daughter of a clergyman attached to the Chapel Royal. Educated at University College, Mr. Richard D'Oyly Carte matriculated at London University and entered his father's business, but soon turned his attention to writing songs and operettas, and then to founding a concert agency, arranging in that capacity, among many others, Mario's farewell tour. From the summer of 1870 he devoted his whole energy to the establishment of English Comic Opera, and seven years later was rewarded by the triumphs he achieved with *The Sorcerer*. From that time to the present he can boast of an unbroken record of successes. The success of the Gilbert-Sullivan operas enabled him to build the Savoy Theatre, in which the system of incandescent lighting was first inaugurated. With *The Nautch Girl*, produced in June, 1891, Mr. D'Oyly Carte tried to found a new firm of collaborateurs, but the outcome did not approach within even measurable distance of the old, and left all playgoers lamenting the rupture that ended the reign at the Savoy of the Gilbert and Sullivan masterpieces. Not content with the Savoy Theatre, Mr. D'Oyly Carte purchased the adjoining site, and planned, financed, and furnished the vast Savoy Hotel. His next venture was the magnificent English Opera House in Cambridge Circus, with its four Venetian façades and terra-cotta freizes. This he opened in February, 1891, with *Ivanhoe*. By his first marriage Mr. D'Oyly Carte has two sons. His present wife, who is one of the most energetic of women, was a Miss Cooper Black, who, after carrying off honours in mathematics, mechanics, logic, and moral philosophy at the London University, was strangely enough seized with a desire for theatrical management. To this end she assumed the name of Miss Lenoir, and became first translator and then secretary to Mr. D'Oyly Carte at the Opera Comique, and prior to her marriage paid fifteen visits to America to arrange theatrical business. Mr. D'Oyly Carte now lives at the Savoy Hotel, and his business sanctum sanctorum is on the Adelphi Terrace.

**Cautley, Laurence.**—After a short and unsatisfactory introduction to the Examiners at Lincoln's Inn, Mr. Laurence Cautley determined to forego the prospective glories of wig and gown, and don, in their place, sock and

buskin. Miss Marie Litton gave him his first engagement, and he played for some time a round of general utility under her management, and subsequently obtained a small part in *Mankind* when that play was produced at the Globe. Here fortune favoured him, for on the opening night Mr. Kyrle Bellew met with a serious accident, and Mr. Cautley volunteered to play his part, a very long one, on the following evening, and did so successfully until Mr. Kyrle Bellew's recovery. From that time he has gone right ahead, and his trial at management, with a company of his own in the provinces, met with very fair results. Later on he joined Mr. Robert Buchanan at the Globe, and since then has played many characters at various West End theatres, until in the autumn of 1890 he accepted a fifteen months' engagement to star in *The English Rose* in Australia.

**Cavendish, Ada.** (Mrs. Frank Marshall.)—This talented lady studied for the stage under Miss Fanny Stirling and Mrs. Walter Lacy. In 1864 Miss Ada Cavendish made her *début* in *Ixion; or, The Man at the Wheel*, and soon blossomed into a sprightly burlesque actress. In 1886 she appeared at the Haymarket, where she remained some time. Four years later she assisted at the opening of the Vaudeville. In 1873, after filling engagements at the Globe and Gaiety Theatres, she leased the Olympic, and redecorated and renovated it until it became one of the most elegant houses of the period. Here she produced Wilkie Collins' *New Magdalen*—a play with which her name and reputation will ever be associated. Her tenure of the Olympic only lasted a year, and she then played in star parts in London and the provinces. In 1878 she gave a series of performances at the St. James', under the management of Mr. S. Hayes, and shortly afterwards visited America, where her acting in the title rôle of *Lady Clancarty*—a character well suited to her passionate, earnest style—and as Rosalind, Juliet, Mercy Merrick and Lady Teazle, created great enthusiasm. Miss Ada Cavendish is the widow of the late Mr. Frank Marshall, known for his scholarly edition of Shakespeare, and who died in December, 1889. Of late years Miss Ada Cavendish has been little seen in London, her engagements having been principally in the provinces.

**Cecil, Arthur.** (Mr. A. C. Blunt.)—Born near London in 1843, of a family who have been solicitors for many generations, Mr. Arthur Cecil was intended for the Law, but evinced such a distaste for it that his father offered him the alternative of the Army. He had already made his mark in an Amateur Dramatic Club, and this led him to turn his attention to Thespian art as a profession. In 1869 he joined the German Reeds, then in the height of their fame, and appeared as Mr. Churchmouse in Mr. W. S. Gilbert's sketch entitled *No Cards*. This was followed by a musical version of *Box and Cox*, in which as Box he made a phenomenal success, and has since played the character over 400 times. For five years he remained at the Gallery of Illustration, his clever musical sketches given there and also at private drawing-room entertainments, largely adding to his reputation. At Christmas, 1873, Mr. Cecil left the German Reeds to play on the wider theatrical stage, and appeared at the Globe, and later on at the Gaiety and the Opera Comique, then under Mr. Hollinghead's management, during which engagements he made his only two appearances in Shakespearean drama, in the character of Dr. Caius in the *Merry Wives of Windsor*, and Touchstone in *As You Like It*. From the heavy and legitimate drama to light and farcical comedy is a long stride, but Mr. Cecil achieved it with a skip, and in *The Magistrate*, *The Schoolmistress*, and *Dandy Dick*, completed the building up of the reputation which he now enjoys. Conjointly with the late Mr. John Clayton, he undertook the management of the Old Court Theatre. The plays at first selected failed to draw, but salvation was subsequently found in Pinero and farcical comedy, and some £12,000 represented his share in the profits of this speculation. Mr. Arthur Cecil is a confirmed bachelor, and lives at his ease in Clarendon Chambers, next door to the Haymarket Theatre. He is a member of the Garrick Club, where he entertains his numerous friends in princely style, but his breakfasts given at his own chambers have idealised that homely meal. His rooms are exquisitely furnished and decorated, and the walls hung with a unique collection of photographs of every imaginable celebrity, most of them made more valuable by autographic attachments. But that which he prizes most of all his treasures is an old-fashioned rosewood piano, standing in one corner

of the room, and which was formerly used by Albert Smith at his entertainments. A finished musician, Mr. Cecil has written many clever songs and sketches, and his compositions have been heard at some of the Monday "Pops." *Au reste*, the fact of his having been called upon to respond to the toast of the Drama at the Royal Academy Banquet, in succession to such masters as Irving, Vezin, and Hare, sufficiently indicates the high position he enjoys in the profession. Mr. Cecil has, since 1888, been acting at the Court Theatre, under the management of Mrs. John Wood, and in *Mamma*, *Aunt Jack*, *The Cabinet Minister*, and as the long-suffering Stuart Crosse in *The Late Lamented*, added further successes to the many past ones in his career.

**Chard, Kate.** (Mrs. Deane Brand)—Miss Chard was born at Surbiton, and first turned her attention to the concert platform, after an education at the Royal Academy of Music, where Mr. Holland and Signor Alberto Randegger directed her studies. Her *début* was the result of chance, and originated through a good-natured consent on her part to fill the place made void by the sudden indisposition of a professional singer. After the concert she was offered an engagement at the Promenade Concerts at Dublin. This led to further appearances at Brighton and the Crystal Palace. She then turned her attention to the stage, and accepted an offer to tour with one of Mr. D'Oyly Carte's companies, and was next engaged by Mr. Carl Rosa, and sang in *Faust*, *Mignon*, *Maritana*, and other operas, alternating the lead with Miss Josephine Yorke. This lasted for three years, when she returned to Mr. D'Oyly Carte's fold, having in the meantime married Mr. Deane Brand, whom she had met when first a member of that troupe. Shortly afterwards (1883) she and her husband sailed for Australia, where they remained a year and a half. Returning to England, she was fortunate enough to get an opening at the Savoy in *Princess Ida*. When the play was ended she treated herself to a year's well earned rest, after which she made her reappearance at the Empire Theatre in *Billee Taylor* and *Round the World in Eighty Days*. And now she and her husband were doomed to fall victims to the mania for management, and pinning their faith to an opera called *Rhoda*, lost heavily by it. After *Rhoda* had been ridden to ruin, Miss Chard returned to the galley slave work of the

country concert platform, which is best described by her actual experience of singing four consecutive nights at Southport, Eastbourne, Dundee, and Brighton in the order given. In 1889 she once more appeared on the theatre stage in *The New Corsican Brothers* at the Royalty. Here an incident occurred which it is a pleasure to record. One night a fire broke out on the stage whilst she was in front. She was singing a song at the time, and continued it with perfect composure. In all human probability she saved a panic. After the Royalty she turned her attention to the Music Halls, but is seen every year in the pantomime at the Crystal Palace, where she is an established favourite.

**Chester, Edith.** (Mrs. Hallowel Carew.)—Success at amateur theatricals and an infatuation for the footlights led Miss Chester to take to the stage as a profession, and she made her *début* in America in 1885 under Miss Rosina Vokes' management, touring with that lady for twelve months in Canada and the United States. On her return to London, Mr. Hawtrey engaged her for Lettice Venne in *Harvest*, in which she achieved a decided success, playing with great grace and refinement. Her next appearance was in *Dorothy* at the Prince of Wales'. In 1887 Miss Chester was married, and in the following year appeared with the Old Stagers during the Canterbury week, and also in *Sweet Lavender* at Terry's, but had to resign her part through ill-health. More recently she has been seen in *The Judge* at the Opera Comique, and *Your Wife* at the St. James', supporting Mr. Bouchier, and in July, 1891, was one of the Babes in *A Pantomime Rehearsal* at the Shaftesbury.

**Chevalier, Albert.**—Born in 1856 near London, the subject of this notice was baptized with a string of Christian names that contain altogether something like a hundred letters. Hereen Albert Onezime Algarth Britanicus Garfleur Alphonse may be taken as fairly representative of this prodigal nomenclature. His father, Mons. Chevalier, was a Parisian, while his mother was of Welsh extraction. His love of acting attracted the notice of the Kendals, who gave him a boy's part to play when he was only ten years old; but it was not until a dozen years later, when he took Mr. Arthur Roberts' place at the Avenue Theatre in *The Field of the Cloth of Gold*, that he came

prominently before the public. His quaint personality, his clever patter of broken English, and his business-like way of moving about, always bring down the house. Mr. Chevalier is a successful playwright, and the author of many popular songs; *Faust up to Date* was entrusted to him to be shaped for its revival at the Gaiety. Once a capital athlete, cricketer, and sculler, he now keeps himself in training by bicycling exercise. He is, moreover, the happy possessor of one of the prettiest little house-boats on the river. A first-rate violinist, and an adept on both the banjo and piano, he can sing a good song and play a good accompaniment. Mr. Chevalier has never acted out of England, though he has received many offers from American managers, for nothing will induce him to risk the collapse which he feels would inevitably ensue were he to commit his person to a voyage on the ocean wave.

**Claire, Attalie.**—Miss Claire was born in Canada, and her vocal talents manifested themselves so early that her first appearance on the stage was made when she was a mere child, and with such success that from that moment her musical education was carefully supervised by Mr. J. H. Torrington, of Toronto. When she grew older she went to New York, and studied under Madame Fursch-Madi, at the National Conservatoire. Her *début* was in the character of Siebel in *Faust*, but the remarkable range of her voice enabled her to eventually take the part of Marguérite in the same opera. She proved herself an indefatigable worker, and her industry soon procured for her an engagement with the Boston Ideals, that celebrated American Company which has produced such stars as Agnes Huntington and Geraldine Ulmar. After leaving them she filled a very successful engagement with Mr. J. W. Morrissey's Company, and this was succeeded by the high honour of being selected for a place in the Patti Operatic Tour. As a result of her efforts here she received from the *Diva* a diamond bracelet, accompanied by a very kindly recognition of her talent. She next appeared at the Grand National Opera House at New York, and concluded a most successful season with the title rôle in *Carmen* and *Armine* in *The Bohemian Girl*. She then came to London to join the Carl Rosa Opera Company. The part allotted to her was the title rôle in *Captain Thérèse*, which had been

written for a low contralto. This was in itself a misfortune, but a worse difficulty militated against her metropolitan *début*, for she was taken ill, and actually got up from a sick bed to take her place on the stage and make her first bow to a London audience. Such pluck was deserving of the reward she met in a kindly and sympathetic reception, and she has recorded that she can never forget the kindness shewn to her by both press and public. In October, 1890, Miss Claire essayed a short provincial tour, returning to London later in the year to assume the dual rôles of Betsinda and Rosalba in *The Rose and the Ring*, in which her piquant singing and charming acting brought her great commendation. She eclipsed her triumph here, however, by her acting in *Maid Marion*, which followed, the part of Annabel being exactly suited to her powers. Miss Claire—who owns herself delighted with London—is gifted with a pretty face, a petite figure, and a charming stage presence which compels the sympathy of her audience.

**Clements, Effie.**—Miss Clements was educated at the Royal Academy of Music, where she gained the Bronze and Silver Medals and the Certificate of Merit. She possesses a soprano voice of great clearness and purity, and obtained her first professional engagement with Mr. Sims Reeves, on his farewell (?) concert tour, in which she at once made a distinct mark. Joining the Carl Rosa Company, she made her *début* at Liverpool, in 1886. Her first appearance in London was at the Opera Comique, in *Our Diva*, when she quickly made good her claim to a leading place on the light opera stage. After this came a turn on the concert platform, but on the production of *La Cigale* in 1890, she was offered the part of Charlotte. It was one that suited her extremely well, and her impersonation has pleased everyone who has seen her. To a quiet and refined manner she adds a charming face, and an absence of anything approaching to affectation. Her opening song in *La Cigale*, which she renders with great sweetness, is one of the prettiest in this tuneful opera.

**Coffin, C. Hayden.**—This popular baritone is an American by birth, and hails from Maine, New England, U.S.A., though his father, a well-known surgeon dentist, lived and practised for over twenty years before his death in South Kensington. At one time Mr. Hayden Coffin



studied for his father's profession, but his passion for music and the unusual richness and *timbre* of his voice determined him to adopt that of the stage instead. His first appearance was at the Empire Theatre in 1885, as Cosmo in *The Lady of the Locket*, and his next at the Avenue Theatre, to fill a part in *Falka*. In 1886 he assumed the rôle of Harry Sherwood in *Dorothy*. In this phenomenally successful opera he made a great hit by his splendid singing of the song "Queen of my Heart," which, although published twelve years previously, had never touched the public taste till he demonstrated its merits. Mr. Cellier, recognising that the melody only required to be well handled to obtain fuller appreciation, introduced it specially for Mr. Hayden Coffin into the score of the opera, and his rendering of it was the chief feature of the performance. *Dorothy* stood the marvellous test of 931 consecutive performances, and after passing on from the Gaiety to the Prince of Wales', and from thence to the Lyric, succumbed in the fulness of time to *Doris*, which was produced in April, 1889. In spite of Mr. Hayden Coffin's excellent singing as Sir Philip Carey, *Doris* had to give way sooner than was anticipated to *The Red Hussar*, in which he sustained the part of Leighton until its premature and undeserved withdrawal. Returning to the Prince of Wales', Mr. Hayden Coffin took the part of Ralf in *Marjorie*, under the Carl Rosa management, which piece enjoyed a fair run, and in August, 1890, appeared in *Captain Thérèse*, where, in addition to the success attending his vocal efforts, he "*debuted*" as a very neat dancer in company with Miss Phyllis Broughton. In *Maid Marian*, which followed, Mr. Hayden Coffin played the part of Robin Hood, until that opera was withdrawn in favour of *L'Enfant Prodigue*. Shortly afterwards he joined the company at the Lyric Theatre to take the character of Vincent in *La Cigale*. It was on the 228th night of the run of that delightful opera, and the eventful occasion of Miss Geraldine Ulmar's return after her marriage to resume the title rôle, and both met with an equally hearty reception. In the new love song, specially introduced for him, Mr. Hayden Coffin nightly won a double encore, and elevated a previously small part into one of importance by his picturesque acting and finished vocalism. A few weeks later Chevalier Scovel's engagement with Mr. Horace

Sedger ended, and Mr. Hayden Coffin assumed the leading part as Franz de Bernheim, formerly sustained by that gentleman. The substitution of a baritone for a tenor in so important a rôle, was a daring move; and though the score was cleverly transposed, the part undoubtedly lost power by the change.

**Coghlan, Charles F.**—Mr. Coghlan's early appearances of note on the London stage are associated with his engagements at the Prince of Wales' Theatre between the years 1870-6, though he had previously acted in London with more or less success at the Olympic, St. James', Lyceum, and Holborn Theatres. During those six years Mr. Coghlan created numerous important characters, and was seen for the first time in 1874 as Charles Surface in *The School for Scandal*. Since then he has acted that part far and wide, and is now universally allowed to be one of the best exponents of that character. In 1876 he left England to tour in the United States, and after a career there of unusual success returned to London in 1879, and in various engagements which followed increased his reputation as an actor of modern comedy. In 1885 Mr. Coghlan first became a member of Mrs. Langtry's Company, then at the Prince's Theatre, and in the following year, when that lady produced his play entitled *Enemies*, played the lover to her Margaret Glenn. In 1887 he returned with her to America. His next appearance on the London stage was as Antony, when Mrs. Langtry took the Princess' Theatre in December, 1890, and opened with *Cleopatra*. This was followed by Mr. Coghlan's comedy *Lady Barter*, which, failing to draw, was replaced by that old-fashioned play *Linda Grey*. It was during this time that Mr. Coghlan's experiences before Mr. Giffard afforded several columns of copy to the "Star" and other papers, under such headlines as "Coghlan in Farce" and the like, and he learnt that the delights of living an unreal existence could be rudely broken by creditors. As a dramatist Mr. Coghlan has met with very fair success, and is the author of *Lady Flora*, *Brothers*, and *A Quiet Rubber*. This last Mr. Hare revived at the Garrick before *A Pair of Spectacles* in 1890.

**Coleridge, Amy.**—Miss Coleridge made her first appearance in 1877 with Mr. Craven Robertson's *Caste* Company as one of the pretty pupils in *School*, and was

soon promoted to Martha in *Society*. She then filled a short engagement at the Olympic, from whence she passed to the Lyceum, where, with the exception of a brief space at Drury Lane drama in 1885, she has almost continuously appeared since, when Mr. Irving has been in possession of the house. Her earlier parts were Rose in *The Corsican Brothers* and the Page in *The King and the Miller*, and more recently the Waiting Maid in *Macbeth* (in which character she supported Miss Ellen Terry in the sleep-walking scene very sympathetically), and Rose in *The Dead Heart*. One of her best parts is that of Annette in *The Bells*, in which she had the honour of appearing before the Queen and the Prince of Wales at Sandringham. In 1891, Miss Coleridge was seen as Estelle in *The Corsican Brothers*, Ursula in *Much Ado about Nothing*, and Julie Lesurgues in *The Lyon's Mail*.

**Collette, Charles.**—Mr. Charles Collette is the son of a solicitor, and for some time studied for the bar. Not liking the life, however, his father purchased for him, in 1861, when just nineteen, a commission in the 3rd Dragoon Guards, and after spending a year at Canterbury he was ordered out to Ahmednugger. In India he devoted himself to big game shooting, and used to enliven the station by acting with his fellow-officers in many of the old Strand burlesques, such as *Fra Diavolo*, *The Lady of Lyons*, *Esmeralda*, and the like. In 1866 the regiment returned to England, and whenever he could get leave, Mr. Collette used to slip off, and act with any provincial company that would have him. So successful was he on these occasions that he sold his commission in 1868, and soon afterwards appeared at the Prince of Wales' Theatre (then under Miss Marie Wilton's management) as Charles Hampton in *Tame Cats*, and scored his first professional success as Serjeant Jones in *Ours*. After leaving the Bancrofts, with whom he remained several years, he played under various managements. One of Mr. Collette's engagements during this time was in *The Critic*. Mr. Charles Mathews was impersonating Puff, the leading character, and one night he was prevented from appearing by a sudden attack of gout; whereupon Mr. Collette essayed the part at sight, and his success induced him to devote himself to studying parts of the Charles Mathews type, and with these he has since been closely

identified. A long provincial tour as leading comedian in the Vaughan and Conway Company was followed by a series of London engagements, in all of which he played with his invariable energy and skill. In the autumn of 1890 he took the part of Peter Guzman in the *Black Rover*, at the Globe Theatre. Mr. Collette also gives entertainments of the Grain and Grossmith character, at which he is sometimes assisted by his daughter, Miss Mary Collette, who is also well known on the London stage as a clever young actress. Mr. Collette is married to a sister of Mrs. Bancroft.

**Collette, Mary.**—This young lady is a daughter of Charles Collette, the popular comedian. Her mother, formerly known in the bills as Blanche Wilton, is a sister of Marie Wilton, now Mrs. Bancroft. Miss Collette made her first appearance in a child's part as Wilkins Micawber, Junr., at the Theatre Royal, Southampton, in January, 1883; but her regular *début* occurred five years later, when she undertook the part of Suzanne in *The Ironmaster* in Mr. and Mrs. Kendal's Company. In 1889 she joined Mrs. Oscar Beringer's Company at the Opera Comique, and was the original Rosie in *Tares*, and played Matilda Jane in *A Regular Fix*. She was next engaged at the Vaudeville for the part of Jenny in *Clarissa*, followed by Dolly in *Miss Tomboy*, in which she acquitted herself well. Since then she has been on tour with Mr. Thomas Thorne. In addition to her histrionic abilities, Miss Collette shows decided talent as a musician, and was a favourite pupil of the late Mr. John Maclean.

**Compton, Edward.**—There are few members of the profession more popular with their *confrères* than Mr. Compton, who is a brother of Katherine, Percy, and several other Comptons, well known on the London stage, and a younger son of the distinguished comedian, the late Mr. Henry Compton. It was his father's special wish that he should begin at the bottom of the ladder, and though born and educated in London, his first recognised appearance was made at the New Theatre, Bristol. This was in 1873. Mr. Compton's subsequent apprenticeship to the Thespian Art was passed in stock companies at Glasgow, Liverpool, and Birmingham. In 1881 he started a company of his own, in which his wife played as leading

lady, to exploit old English comedies. With a fair all-round cast he secured considerable success, and this induced him to take the Strand Theatre for a three months' season, where he opened in the autumn of 1886. Here Mr. Compton revived *The Rivals*, *The School for Scandal*, *David Garrick*, *She Stoops to Conquer*, and *The Road to Ruin*. After this season in London, Mr. Compton again sought the provinces, where good fortune followed the Compton Company, which quickly became recognised as one of the best schools for young talent. At the end of September, 1891, Mr. Compton became sole lessee and manager of the Opera Comique, and opened with *The American*. In this he played the title rôle, and the reception accorded him promised well for the success of his season there. The house was crowded from stalls to gallery. Mr. Compton had expended a large sum on decorations and structural improvements, and never before, in its chequered existence, had that theatre been made so cosy, homelike, and comfortable. All fees were abolished, and everything was done to merit the patronage of London playgoers.

**Conquest, George.**—This veteran playwright, actor, and acrobat was born at the old Garrick Theatre, Whitechapel, in 1837. His father was a noted delineator of sailor characters, and at that time sole lessee of the Garrick, and his mother had played Columbine in the palmy days of Harlequinade at Astley's and Covent Garden Theatres. In 1846 the Garrick was burnt down, and George had a narrow escape. In 1851 his father took the Eagle, and the ballets subsequently produced there by Mrs. Conquest became the talk of the town, and induced her to open a Dancing Academy, where, amongst many distinguished pupils, Miss Kate Vaughan and Miss Lingard learnt their art. When fourteen years old George was sent to school at Boulogne, and sat on the same form with Coquelin, afterwards the famous French actor, whose father then kept a "tuck shop" at which George was one of the best customers. In 1857 he married one of his mother's most promising pupils—whose death from a carriage accident in 1890 called forth many tokens of sympathy and regard—and on Boxing night of that year made his first appearance before the footlights in the pantomime of *Peter Wilkins*. Later on he became manager of the Grecian Theatre, and turned out

stars in showers, amongst them such planets as Harry Nicholls, Herbert Campbell and Arthur Williams. Tragedy then claimed him for a time, and he played the lead in *Richard III.* and in *The Merchant of Venice.* Mr. Conquest has for many years reigned at the Surrey, where his judgment and complete knowledge of the tastes of his audience have reduced success to an exact science. He has paid the inevitable visit to America, where, at Wallack's Theatre, he met with a very serious accident while impersonating a twenty-five foot worm ! His career has been one of ceaseless activity, during which he has written and adapted plays, pantomimes, and melodramas by the dozen. In most of these productions he has played the leading character. His eldest son, George Conquest, junior—who from a child has appeared under his father's *regime*—made his first appearance at Drury Lane as the Giant Gorgibuster in *Jack and the Bean-stalk*, at Christmas, 1889, and in the autumn of 1890 played, as also did his younger brother Fred, in *The Village Forge* at the Surrey, where both brothers are established favourites.

**Conway, H. B.** (Mr. Blenkinsopp-Coulson.) — “Handsome Harry” Conway is a kinsman of the greater Byron and a connection of the lesser one—the author of *Our Boys.* On the death of the poet the barony devolved upon his first cousin George Anson, who had two daughters, one of whom married Captain John Blenkinsopp-Coulson, of Blenkinsopp Castle, Northumberland, and was the father of the subject of this sketch. Mr. Conway was born in 1850, and educated at Rossall, where, on account of his girlish looks, he obtained the nickname of “Miss Fanny.” In 1867 he went to Berlin to complete his education at the University of that city. Here he somehow drifted into dramatic circles, and became so stage struck that on his return to England two years later he fully determined to make the drama his profession. His family strongly opposed this design, and he therefore postponed its execution for three years. Circumstances then arose which made it necessary for him to earn his own bread and butter, and he obtained an opening at the Olympic, in November, 1872, as Bernard in a play entitled *Without Love.* His talents were soon recognised, and he was taken up by Mr. Bancroft, who gave him a place in his company, which was then

starting for a provincial tour. On his return to London, Mr. Irving offered him an engagement at the Lyceum, where he soon acquired a merited popularity. In conjunction with Miss Kate Vaughan he next started the Vaughan-Conway Comedy Company, which proved a great financial success in the provinces, and in 1887 he joined with Mr. William Farren in the management of the Conway-Farren Comedy Company, which enjoyed an excellent season at the Strand Theatre in that year, and subsequently made a very successful country pilgrimage. Mr. Conway has also visited America, where he is as great a favourite as in England. In August, 1890, he entered on a two years' engagement with Mr. Thorne at the Vaudeville. In Shakespearean plays Mr. Conway is quite at home, as his rendering of Romeo testifies, but he prefers old English comedies and characters which require vigorous impersonation and handling. He is the husband of the clever actress Miss Kate Phillips, and lives in a spacious flat in Victoria Street during the winter months, but in the summer is always located in a charming cottage at Sunbury-on-Thames.

**Coote, Carrie.**—Born in 1870, Miss Coote comes of a well known theatrical and musical family. Her first appearance was in pantomime at the Theatre Royal, Brighton, under the late Mr. Nye Chart, when she was only 4 years old. The remarkable talent she displayed led to many engagements for children's parts, amongst which, her most successful impersonation was Eva in *Uncle Tom's Cabin*. She next paid a visit to America, where she undertook *ingénue* characters, for which her pretty face and graceful girlish figure pre-eminently fit her. After a highly satisfactory season at Wallack's Theatre, she returned to London, and joined the Avenue Company, taking Miss Phyllis Broughton's place in the comic operas produced. Her fascinating dancing, in the style popularised by her predecessor, and her spirited acting, brought her many admirers. In 1890 she appeared in the provinces with the Gaiety Company, and is engaged for the next pantomime at the Crystal Palace.

**Coveney, Harriet.**—This heroine of over a thousand distinct characters on the stage was the thirteenth child of her parents, who were continuously connected with the

Drury Lane and Haymarket Theatres for a third of a century. Her father was a renowned *Trip* and *Paul Pry* in his day, and lived to the patriarchal age of 94, and her mother was a popular actress who shone in singing parts. Miss Coveney's first appearance was at the age of seven, and it led to a series of engagements for children's parts in Shakespearean plays. This brought her into contact with the great Macready, who took an immense fancy to her, and shewed her much kindness, and she describes him as "a most charming companion, but in business a terror." Having grown to woman's estate, Miss Coveney proceeded to take lessons in dancing from Mr. Charles Leclercq, not with any idea of becoming a professional *danseuse*, but because dancing and deportment were a part of the dramatic curriculum of those days. The course finished, she made her *début* at the Adelphi Theatre, Edinburgh. A little later she laid the foundation stone of her subsequent success by her dramatic representation of *Oliver Twist* at the Theatre Royal, Glasgow, and this encouraged her to come to London, where she first appeared at the old Adelaide Gallery. She was next engaged as a coryphee to support no less a star than Taglioni, and appeared at her last performance. When the green curtain fell for ever on that Terpsichorean Queen, the great *danseuse*, with a vanity which had in it something that was pathetic and something that was great, took off her wreath and slippers, and dividing them into pieces, gave the fragments as mementos to those around her. Miss Coveney treasures to this day the souvenir she then received. Her next engagement was with Mr. Webster at the Adelphi, followed by another at the Surrey, and she then went to pantomime at Drury Lane. After this she gave the music halls a trial, where she was most successful, but at the urgent representation of her relatives and friends, returned again to the higher branch, and accepted an engagement with Mr. Chatterton at Drury Lane, remaining with him for eleven years, during nine of which she appeared in conjunction with the Vokes family, and also with such great *artistes* as Walter Montgomery, Barry Sullivan, John Ryder, Phelps, Helen Faucit, and Adelaide Neilson, and her connection only terminated in 1879, when poor Chatterton's lesseeship ended and found him encumbered with £36,000 of liabilities. Space



forbids to more than briefly recapitulate her subsequent engagements at the Criterion (*The Great Divorce Case*), the Royalty (under Kate Santley), the Princess's, Imperial, Gaiety, Adelphi, Haymarket (in *The Yellow Dwarf*), and more recently in low comedy parts quite unworthy of her powers, however amusing, in *Dorothy* and *Doris*.

**Craig, Gordon.** (Mr. Wardell.)—The actor whose *nom-de-théâtre* heads this paragraph is the son of Miss Ellen Terry, and was born near London in 1873, and educated at Bradfield College and in Germany. In September, 1889, he made his *début* at the Lyceum, as Arthur de St. Valery in the *Dead Heart*, in which character his intelligent, careful acting at once attracted favourable notice. In the autumn of the following year he appeared in *Ravenswood*, as the high-spirited boy Harry Ashton, his mother taking the part of Lucy, his sister. After this Mr. Gordon Craig acted in nearly all the revivals seen at the Lyceum till the summer recess of 1891, when he joined Miss Sarah Thorne's Company to play Shakespearean characters in the provinces.

**Dacre, Arthur.**—Before Mr. Dacre adopted the dramatic profession he practised for a time as a physician, being better known to grateful patients as Dr. Culver-James, although, like Mr. Irving, Mr. Henry Neville, and other actors who could be mentioned, he has definitely abandoned his patronymic, and assumed for both practical and professional purposes that which was at first only a *nom-de-théâtre*. As an actor, for which Mr. Dacre (the alliterative Dr. Dacre almost forces itself forward) is eminently suited by his personal appearance, he quickly rose to a place in the front rank. He made his first appearance in America, under Dion Boucicault, his *début* occurring at forty-eight hours' notice, and after only two rehearsals, as Captain Molyneux in *The Shaughraun*. After a round of Boucicault parts he returned to England, and was at once engaged by Mr. Wilson Barrett to create Dick Capel in *A Clerical Error*. His excellent rendering of this part procured for him that of Harold Kenyon in *The Old Love and the New*. It was during the run of this play that he met Miss Amy Roselle, to whom he was subsequently married in December, 1884. Meanwhile Madame Modjeska was so attracted by his impersonation of Harold Kenyon that she engaged him to

support her at her London *début*. His success was now assured, and many excellent engagements rapidly followed, in which he increased his reputation by his powerful and artistic acting in *Jim the Penman*, and as Dr. Riel in *Impulse* (in which he drew the warmest commendations from Mr. Clement Scott), Jack Absolute, Young Marlowe, Mercutio, and Loris Ispanoff in *Fédora*. Of this last performance the *Saturday Review* declared that it was the finest impersonation of the part that had been seen in England. After this Mr. Dacre toured with his wife, playing in *The Double Marriage*, *Old Heads and Young Hearts*, *Our Joan*, and *The Lady of Lyons*. A particularly successful appearance at the opening of the new Richmond Theatre saw him once again in his original part in *Jim the Penman*, and later on in *A Scrap of Paper*. In 1889 Mr. and Mrs. Dacre repeated at the Grand their success in *The Double Marriage*, in which the former's rendering of Camille Dujardin was an especially picturesque and earnest piece of acting, and in *Rumour*, which succeeded it, he gave as dark and clean cut a *silhouette* of the stage scoundrel as could well be conceived. In the autumn of the same year his Dorian Cholmondeley in *The Royal Oak* at Drury Lane brought the audience face to face with a veritable cavalier of the seventeenth century. Nor must mention be omitted of his Captain Tempest in *A White Lie* under the Kendal management at the Court, when he displayed great skill and *finesse* in a most difficult part. At the end of 1890 Mr. Dacre sailed for America to fulfil a star engagement, and returned to England in the summer of 1891, taking his passage in the *City of Richmond*, which narrowly escaped destruction by fire. Although Mr. Dacre's chief successes in London have been in serious parts, comedy rôles are his favourite ones, and he feels himself best suited when playing characters like Mercutio, or acting in pieces like *A Regular Fix*.

**Dallas, J. J.**—This versatile comedian's first appearance before a London audience was made in Von Suppé's opera *Fatinitza* at the Alhambra. After this several years of busy work again followed in the provinces as actor, vocalist, clown, christy minstrel, and any other line of business that turned up, until in 1878 he joined the Gaiety Company, when the phenomenally successful burlesque *The*

*Forty Thieves* was produced, and remained at that theatre some years. The happy possessor of an excellent voice, his duet with Mr. Arthur Roberts, "When we were young," in *The Old Guard*, at the Avenue in 1887, and again when revived at that theatre in 1888, is probably as good a specimen of a song of that sort as the stage knows, and he was almost as happy as Margrave in *Nadgy*, which followed. His acting in 1889, during Mr. Auguste Van Biene's five weeks' season at the Gaiety with *Faust up to Date*, was worthy of the best traditions of that house. In conjunction with Mr. F. Stanislaus he made, in the autumn of 1890, a long and successful provincial tour with *Little Jack Sheppard*. Under Mr. Henry Lee's management at the Avenue Theatre, Mr. Dallas played a part in *Mdlle. Cleopatra* (March, 1891), but the skit came out too late in the season to catch on, as *Cleopatra* had already been withdrawn from the Princess' Theatre to make room for *Lady Barter*. In August he played the part of the Rajah of Chutneypore in *The Nautch Girl* for a short time when Mr. Barrington was absent. Mr. Dallas is a nephew of Mrs. Lewis, the well-known actress.

**Danby, Charles.**—Early attacked with a longing for Thespian delights, this diverting comedian, while articled to an architect, spent dull hours in his office drawing plans of phantom theatres, which in years to come he hoped to build for himself to act in. By a friend's assistance he secured a leading part in a miserable travelling company, which opened at Blackburn, Christmas, 1876, and joyfully accepted six shillings additional salary to play the "policeman" and submit to be knocked about by a brutal clown: The management found his acting wanting, and gave him notice to leave at the close of the first evening's performance, and he had hard work to compromise the matter by accepting a substantial reduction, which for the double capacity made his salary exactly a pound a week. Nothing daunted, he continued in this rough school for nine months before he joined "The Russian Diorama of Plevna" show, and added to the function of "general utility" that of a graceful skater. After a rough time with another company in the West of Ireland, Mr. Danby appeared in 1880 at the Victoria Music Hall, London, at a benefit, in that truly awful tragedy *Catherine Howard*, in which he played the funeral comedy

part. The actor with whom he had his scene was very drunk, and they were soundly hissed. Next came a two and a half years' engagement at the Pavilion, playing comedy parts, and he made a great hit by his rendering of Michael Feeny in *Arrah-na-Pogue* (1885). This was followed by a time of very low water, jobbing in various places, till he secured a success at Newcastle, which led to Sir Augustus Harris engaging him for the next Drury Lane pantomime. After his appearance at the National Theatre, he undertook Mr. J. L. Shine's part in *Glamour*, which was his first appearance in light opera. His success led him in the following year (1887) to try a small company of his own for the summer months at the Isle of Man, during which an offer came from Miss Lydia Thompson to play in *The Sultan of Mocha* at the Strand. It is, indeed, seldom that an actor gains popularity with a London audience in one bound as Mr. Danby did, when as Captain Sneak, the bad bold man of the play, he captured the house at once by his grotesque humour and quaint originality. After the pantomime at Drury Lane, in which he played as one of the wicked brothers in *Puss in Boots*, Mr. Danby returned to the Strand and subsequently accompanied Miss Lydia Thompson to America. With the opening of the autumn season of 1889 of the Farren-Leslie Company at the Gaiety, Mr. Danby appeared as Don Salluste in *Ruy Blas*, in which his singing of "They're after me" always received a double encore, and was received with equal enthusiasm when sung by him during the company's tour in the Antipodes. Mr. Danby's next London appearance was in the first edition of *Joan of Arc* at the Opera Comique, where by his humorous acting, and especially by his clever singing in "Round the Town" with Mr. Arthur Roberts, he scored immensely. In the autumn of 1891 he once more left England to join the Gaiety contingent in Australia.

**D'Arville, Camille.** (Miss Cornelia Dykstra.)—Miss D'Arville is a native of Holland, and was born at Overrysel, in the Dutch provinces, in 1863. She studied singing at the Academy of Music at Amsterdam, and whilst yet a child of fourteen made her first appearance on the concert platform in that city. A little later she ascended the lyric stage, and undertook some children's parts in Operettas. When her voice was fully matured,

she visited Germany and Austria, where she met with such success that she determined to extend her travels to England, and arrived here in 1883. But the reality of London life was very different to her anticipations of it, and after many disappointments Miss D'Arville made her *début* on the boards of the Oxford Music Hall, where she remained for five months. At last she was successful in obtaining an opening in Comic Opera, and appeared in *Cymbia* at the Strand, where she at once found favour with the public. *Rip Van Winkle* at the Comedy, and *Chilperic* at the Empire followed, where Mr. Harry Paulton gave her some coaching in the English language, of which she was much in need. After a provincial tour with *Falka*, she returned to the Comedy in 1887 to play in *Mynheer Jan*. At the end of that year Miss D'Arville joined the Gaiety for a short time, but a misunderstanding occurring with regard to the particular character allotted to her, she severed the connection, and adjourned to the Strand Theatre to play the title rôle in *Babette*. An American engagement for *Pepita* followed, from which she returned to play in *Carina* at the Opera Comique, in which her charming archness was the feature of the piece. Then followed an engagement from the Carl Rosa Opera Company to succeed Miss Wadman as Yvonne in *Paul Jones*, and after that to create the title rôle in *Marjorie*. In 1890 Miss D'Arville went to America, and resuscitated the old triumphs of *Madame Angot*.

**Davies, Ben.**—A pretty little village in the Swansea Valley, Wales, was the birthplace of Mr. Ben Davies, where he commenced singing in the church choir at the early age of five, and continued his chorister career until sixteen. Some four years later Mr. Brindley Richards heard him sing at a local concert, and urged him to study music as a profession. Acting upon this advice, he entered the Royal College of Music, and gained whilst a student there the bronze, silver, and gold medals, and eventually became an associate. In 1882 he joined the Carl Rosa Company, and made his first appearance as Thaddeus in *The Bohemian Girl*, at Her Majesty's Theatre, remaining with that management until 1885, and taking all the principal tenor rôles. In the same year he married and left the company, intending to devote himself to concert and oratorio work, but he re-

joined it again in 1886 for a year. His first appearance on the Comic Opera Stage was as Geoffrey Wilder in *Dorothy* in 1887, succeeded by Martin Bold in *Doris*, and Ralph Rodney in *The Red Hussar*. Mr. D'Oyly Carte then engaged him to sing in the grand English opera of *Ivanhoe*, and his salary was said to be the highest ever paid to an English tenor on the stage. Mr. Davies manages to conceal his want of height wonderfully well, and few men of his inches have such a fine stage presence. He is thirty-five years of age but looks younger. He lives at St. John's Wood, and is an enthusiastic cricketer, seldom missing any of the good matches at Lords.

**Dawson, Forbes.**—It was in July, 1860, at Alfrick, Worcestershire, that Mr. Forbes Dawson was born, where his father, the Rev. William Vancrosser Dawson, M.A., (who afterwards joined the Church of Rome) was at that time the clergyman. Educated at Yvetôt in Normandy, and later at Ushaw Roman Catholic College near Durham, Forbes early developed a taste for acting, which his father disapproved of and sent him off to sea. When in Australia he left his ship and knocked along till in 1876 he found himself in New Zealand and became a stock-driver, driving cattle to the west coast gold fields from Christchurch markets. He then took to the life of a steeplechase jockey, but, getting badly hurt at an up-country meeting, was forced to resign riding for a time, and joined Mr. W. Hoskins' Company at the Theatre Royal, Christchurch, and toured with him in the colonies before returning to England in 1880. Not finding an opening to his taste at home, he made his way to America, and travelled with an Opera Company, which came to grief at Worcester, Massachusetts. After some very rough experiences he opened at New York in *Youth*, and then joined a stock company, which wended its weary way through the French Canadian towns to Halifax. This was followed by a tour with William Horace Lingard's Company through New Mexico and Southern California till it ended at 'Frisco in 1883. Mr. Forbes Dawson then joined Madame Modjeska, and accompanied her through California and the Western States, coming back to New York in 1884, from which tour he returned to London and obtained an opening at the Gaiety as Sneer in *The Critic*, on the occasion of

Mr. Royce's return to the stage. This was followed by other London engagements interspersed with provincial tours, till he accepted an offer from Mr. A. W. Pinero to produce *In Chancery* at the Madison Square Theatre, New York, with poor John T. Raymond in the cast. Once again in London, Mr. Dawson was engaged at the Haymarket for *Dark Days*, *Nadjezda*, and the light comedy parts in the farces. While there he played Joseph Surface to Miss Kate Vaughan's Lady Teazle, and after a tour with that lady returned with her to the Opera Comique. After fulfilling engagements at the Princess's, Mr. Edgar Bruce secured him for Paddy Miles in *Bootle's Baby* at the Globe—a part specially written up for him. Later, Mr. Dawson appeared at the Strand in his original character of Captain Cameron in *The Balloon*, and Jack Wilton in *Ruth's Romance*, created the title rôle in Fred Broughton's powerful piece *The Beggars*, and was seen as Clarence Vane during the long run of *Our Flat*. Then came a tour with his own piece *The Outsider*, in which he played the part of the Irish trainer; returning to Terry's, he appeared in *The Commission*, before he moved to the Vaudeville to play the lead in *Prince and Pauper*.

**Dawson, Jenny.**—Miss Jenny Dawson made her *début* at the Theatre Royal, Nottingham, in a minor part, and shortly afterwards gained her first success as Pousette in the pantomime of *Cinderella* at the Prince's Theatre, Manchester. In 1886 she came to London, and appeared as Jeames in *Oliver Grumble* at the Novelty Theatre, under the management of Mr. Willie Edouin. An autumn tour with Mr. G. P. Hawtrey, to play in *The Pickpocket*, was followed by her charming impersonation of Allan-a-Dale in the successful pantomime of *The Babes in the Wood* at the Prince of Wales' Theatre, Liverpool. She remained in the provinces for a year, undertaking juvenile and leading parts, and principal burlesque. In September, 1887, she accepted an offer to join the Drury Lane Company, where she played Mrs. Egerton in *Pleasure*, and made an adorable Cupid in the pantomime of *Puss in Boots*. Mr. George Edwardes next engaged Miss Dawson for his provincial tour of *Miss Esmeralda*, and she then crossed the Atlantic solely to understudy Miss Nelly Farren in America, which brought her but barren honours. Returning to England in June,

1888, she appeared in *Faust up to Date* at the Gaiety during Mr. Van Bienne's short autumnal season, to the success of which she very materially conducted. A pantomime engagement took her to Edinburgh for the winter, and in the spring of 1890 she was cast for Millie in *The Bungalow* at Toole's. When *Carmen up to Date* was produced, Miss Dawson created the rôle of Escamillo, but not liking the part, resigned it after the first week. Liverpool again claimed her for the winter pantomime, and in the spring of 1891 she was engaged by Mr. Thomas Thorne for Lady Franklin in the revival of *Money*, alternating the part with Miss Kate Phillips, after which she joined Mr. Charles Hawtrey's Company at the Comedy, and besides creating the part of Rosabel in *Houp La* with unqualified success, filled the leading part in *Husband and Wife* with equal *verve* during Miss Lottie Venne's absence.

**Dene, Dorothy.**—This beautiful young lady is the product of a serious family who held theatres in abhorrence. At quite an early age—say six—Miss Dene chanced to hear a drawing-room recital, and at once became enamoured of the heavy lead in the legitimate and Shakespeare, and incontinently learnt *Macbeth*, which she spouted to the moon through the nursery window. So complete was her lunar success that she determined to be an actress. Years passed, and these infantile inclinations were intensified by four visits to real theatres, at one of which Miss Kate Vaughan's exquisite dancing and deft manipulation of skirts completed Miss Dene's determination. Overcoming all domestic difficulties, she joined a school of dramatic art, and studied for some time under Mrs. Dallas Glyn. It is interesting to learn that the curriculum of the Academy consisted in the pupils sitting in a ring and declaiming parts in the various plays chosen; but the system lacked some of its interest owing to the separation of the sexes. When, however, a piece was selected for representation, the cast was completed, and then the ladies and gentlemen rehearsed in company, and every three months a performance was given. Soon after this Miss Dene appeared as Maria in the *School for Scandal*, and also in *Lady Deadlock's Secret* at the Olympic and Opera Comique. Then the strange fancy possessed her to study madness from the life, and she passed hours in the company



of dangerous lunatics at the Bethlehem Hospital. She found this weird cult so fascinating, that even during a holiday trip on the Continent she squeezed in a visit to a lunatic asylum when she could. In this way she laid up for herself treasures upon earth, which proved an excellent investment when she made her first appearance as mad Pauline in *Called Back*, which character she played with a wonderful fidelity to nature. Her success led to a London *début* in *Gringoire*. Further engagements followed at the Prince's Hall in *Cassandra*, *Royalty* in *Jack*, and *Adelphi*, at which latter house she came under the direction of those charming managers, the Brothers Gatti. In 1887 she created the part of Olga in *A Secret Foe* at the Opera Comique, and the next year appeared at the Lyceum during Miss Geneviève Ward's revival of *Forget Me Not*. She subsequently played at the Globe in Mr. Benson's Shakespearean plays. Miss Dene is in great request in fashionable theatrical circles, and achieved a veritable triumph in Mr. Herkomer's musical play in 1889, and also as Helena in *A Midsummer Night's Dream*, produced in the open air at Pope's Villa, Twickenham, by Mrs. Labouchère. She is, moreover, Sir Frederick Leighton's favourite type of beauty, and has appeared in several of his pictures.

**Denny, W. H.** — Mr. Denny was born in 1854, and is the son of Mrs. Henry Leigh, an actress celebrated for her clever rendering of old women's parts, and who for fourteen years was never out of the Gaiety bills. When six years old Mr. Denny played a boy's part at a provincial theatre, and was occasionally seen on the stage till he was seventeen, when he made his grown-up *début* at Dundee. Two years later he came to London, and filled small engagements at Rosherville and Sadler's Wells, followed by a season at the Gaiety in Shakespearean parts, which led to his accompanying Miss Lydia Thompson to America for three years. Returning to London, he joined Messrs. Hare and Kendal for two seasons, after which he passed to Miss Litton's management. In October, 1888, he first appeared in Gilbert-Sullivan operas, succeeding Mr. Rutland Barrington, and making an immediate and distinct mark by his magnificently morose personification of Wilfrid Shadbolt the jailer, in the *Yeomen of the Guard*, and further increased his reputation by his bland

and benevolent rendering of the Grand Inquisitor, in *The Gondoliers*. In June, 1891, *The Nautch Girl* was produced at the Savoy. The story centres round the return to animation of Bumbo, the idol, that had been peacefully seated for full 2000 years in its niche in the Indian temple. Mr. Denny's marvellous powers of stolid gravity were exactly suited to this novel character, and his original and humorous acting created the greatest merriment, and won for him much praise and favourable criticism. Mr. Denny is the author, amongst other plays, of that laughable little farce, *A Mutual Mistake*, which preceded both *The Volcano* and *The Late Lamented* at Mrs. John Wood's Theatre in 1891. He is married and lives at Richmond, and at home goes in largely for gardening and carpentry.

**Dorée, Ada.**—Miss Dorée was educated under Mr. W. H. Cummings, and entering at the Guildhall School of Music, secured a scholarship for singing. Her first experience of dramatic art was with the Philothespians and South Kensington Amateurs. She then obtained an engagement in one of Mr. D'Oyly Carte's Light Opera Companies, and went on tour with it. In 1888 she played the part of Leonina in *Carina* very cleverly, and in the following year joined Mr. Auguste Van Biene's touring company, to play Martha in *Faust up to Date*, and in the autumn appeared for five weeks at the Gaiety.

**D'Orsay, Lawrence.** (Mr. Dorset William Lawrence.)—This excellent exponent of "dear old chappie parts" on the stage comes of a family of lawyers, and for a time studied for the legal profession after he left Merchant Taylor's School, where, by the way, his nickname of Count D'Orsay suggested later his *nom-de-théâtre*. His first engagement was at the Marylebone Theatre, where in 1887 he graduated as a very promising utility gentleman. After the usual probation in the provinces he returned to London, and at the old Philharmonic Theatre made his mark as Lord Allcash in the burlesque of *Fra Diavolo* (August, 1882). After a season at the Imperial, Miss Minnie Palmer engaged him to support her as Dudley Harcourt in *My Sweetheart*, first in London and the provinces, and later in America. After playing in *A Run of Luck* tour, he accepted an engagement for himself and his wife, who is professionally known as Miss Marie Dagmar, with Miss Melnotte's *The*

*Barrister* Company. In 1889 he became for two seasons understudy to Mr. Hare, and for some time played his part in *The Profligate*. After this he again joined Miss Melnotte, and appeared in *The Solicitor* at Toole's Theatre, July, 1890, as Private Manners—a character that did not suit him. In January, 1891, he was with Mr. Norman Forbes at the Globe in *All the Comforts of Home*, and later joined Mr. Thomas Thorne to play in *Diamond Deane* at the Vaudeville, and remained with the company till after their summer tour.

**Drew, John.**—The Daly Company, whose annual autumn seasons in London since 1886 have been so marvellously successful, contains no finer or more faithful comedian than Mr. John Drew, who is one of its oldest members, and certainly worthy of comparison with our best English actors. Mr. Drew was born in 1854, and was married in 1889 to Miss Mackee Renkins, who, although not in the profession herself, is intimately connected with it through her mother, Miss Kate Blanchard, the proprietress of the Archer Street Theatre at Philadelphia. His father, the late Mr. John Drew, was an actor, and made his last appearance in the character of the Admiral in the American run of *H.M.S. Pinafore*, and his mother is the proprietress of a well-known theatrical company in America. Across the Atlantic Mr. John Drew is at the very head of his profession, and deserves the wonderful popularity he has obtained. There is a style, and withal a simplicity, in his acting which is positively fascinating, and in such characters as Petrucio he is a veritable autocrat amongst men, while his Orlando was worthy to rank with Miss Ada Rehan's Rosalind. In Daly Comedy—which has a flavour of its own—he is equally at home, and his Courtney Corless, in *Casting the Boomerang*, was as easy and elegant a piece of acting as any that Sothern ever displayed.

**Drummond, Dolores.** (Dolores Drummond Green.)—Miss Drummond was born in London, and is a granddaughter of the late Samuel Drummond, A.R.A. She was originally educated for an artist, and accompanied her mother to Australia, intending to practice as a painter there; but having a liking for the stage, and an opportunity offering, she made her first appearance in 1858, before she was eighteen, at Mr. Coppin's Theatre in La

Trobe Street, Melbourne, and thereafter adopted the stage, in lieu of the brush, as a profession. She subsequently supported Mr. G. V. Brooke as Ophelia and Desdemona, etc., and also Mr. and Mrs. Charles Kean at the Haymarket Theatre, Melbourne, and was for many years leading lady at the principal theatres of the Antipodes. In 1874 she returned to England, and in November of the same year made her *début* at the Standard as Hermione in *Winter's Tale*, and played a round of Shakespearean lead with great success. Two years later she was playing in *Jo* at the Globe, and in 1878 returned to the Standard for the part of Lady Isabel in *East Lynne*, and this was followed by engagements at the Princess's and Adelphi Theatres. More recently Miss Drummond has been seen at the Vaudeville in *That Doctor Cupid*, and in Mr. Pierre Leclercq's four-act play, *The Love Story*; and upon the revival of *Proof* at the Princess's in 1889, she gave a clever rendering of the part of Madame Depreto. In the following year Miss Drummond supported Miss Grace Hawthorne in *Theodora*, and in the autumn played in Mr. Terry's revival of *Sweet Lavender*. In 1891 she created Mrs. Veale in *Lady Bountiful* at the Garrick, and in July assisted in *The Lancashire Sailor* at the Shaftesbury.

**Eastlake, Mary.**—Soon after leaving school at Norwich, of which town she is a native, family reasons made it necessary that Miss Eastlake should earn her own livelihood. She had previously achieved some success in private theatricals, and it was natural that under the circumstances her footsteps should be guided towards the footlights. As a school girl, Mrs. Charles Wyndham had chanced to see her performing in a dramatic entertainment, and the judgment which has so often discovered hidden talent predicted an histrionic future for her, if she chose to attempt it. When the occasion came, it was Mrs. Wyndham who, remembering a promise of assistance, procured an engagement at her husband's theatre for the young aspirant. Thus encouraged she put all her heart and energies into her work, and studied so hard that her health became affected, and she had to go to Cannes for a year to recruit. On her return to town, Mr. Wilson Barrett induced Mr. Charles Wyndham to release her from her agreement, and joining the company of the famous trage-

dian she very soon rose to be leading lady in it. For the next twelve years she remained with him, affording one of those examples of a star actress associated with a single management, and for which a parallel is found in the careers of Miss Jessie Bond and Miss Ada Rehan. Miss Eastlake reached the zenith of her career in 1886, when her splendid performance of Helle in *Clito* was so daring in its abandon, and so full of power and subtlety, that it astonished the critics, and produced an almost unprecedented sensation. But she enjoyed many triumphs before, and has done so since in connection with Mr. Wilson Barrett's Shakespearean successes and popular dramas, especially in her well-known impersonation of Ophelia. She has twice visited America with him, in addition to appearing at constant intervals at the Globe and Princess's Theatres, and performing in every important provincial town in England. Miss Eastlake's head quarters are at Hampstead, where she owns a large and charming house, called Norfolk Hall, set in a pretty garden and with a well-kept tennis lawn attached. She loves her art, but not quite so enthusiastically as those actresses whose assertion she quotes, that they would not give up the theatre for a thousand pounds a day! She is one of the most sympathetic and emotional actresses on the stage, and these qualities are characteristic of her in private life. When acting she cannot keep the tears back from her eyes, if they are a legitimate adjunct of the character played, and she feels at times that she would like a good strong comedy part, in order to get out of the "weeping groove." She returned from her last American tour in the autumn of 1890, and appeared in a play especially written for her by Mr. Wilton Jones, entitled *A Yorkshire Lass*. In October, 1891, she commenced a tour in America.

**Edouin, Willie.**—This successful actor-manager is one of a clever family who gained much popularity all over Europe and America under the name of the "Edouin Troupe." Born in England, Willie Edouin undertook his first speaking part when but four years of age, and has stuck to theatrical business ever since, playing in every kind of character, from the tumbling acrobat to the leading comedian, and even being occasionally seen in the legitimate. For a time he appeared only in his father's com-

pany, but later under various managers, and mostly in America, where he became a member of Miss Lydia Thompson's stock company, in which Miss Alice Atherton, who is now his wife, was also engaged. Three years later, upon Miss Thompson's return to England, the Edouins accompanied her, and played under her management in London at the Charing Cross Theatre in *Blue Beard* (1872), where Mr. Edouin created the greatest merriment by his clever tumbling with his only son tucked under one arm, then a child about six months old, who seemed thoroughly to enjoy it. Since 1879 Mr. Edouin has been constantly engaged in management at the Royalty and elsewhere, and is one of the best examples that can be put forward as demonstrating the merits of the actor-manager combination. On 25th February, 1888, Mr. Edouin opened at the Strand Theatre with *Katti*, and in the August of the following year was seen magnanimously caricaturing his own calling as Nathaniel Glover in *Our Flat*. At the end of the run of that highly successful farcical comedy at the Strand, he produced in January, 1891, *Private Inquiry*, appearing himself as the principal character, Harry Hooker, the private inquiry agent; but he caricatured rather than acted the part, and it was withdrawn after a month to make room for *Turned Up*, in which he resumed his original character of Caraway Bones. *Turned Up* gave way to *Our Daughters*, specially written by himself and Mr. T. G. Warren for Miss Atherton, and in it she made her reappearance on the stage after an illness of two years. But the press criticisms were too strong for it, and it survived their attack only a few weeks. *A Night's Frolic*, and a subsequent revival of *Katti*, met with no better success. On 1st August *The Late Lamented* was moved to the Strand from the Court Theatre, and Mr. Edouin was seen in Mr. Arthur Cecil's old part as Stuart Crosse; where that farcical comedy (now very farcical indeed) took root at once and flourished with even greater popularity than at its old abode.

**Edwardes, George.**—While Mr. Edwardes was cramming for the army, his cousin, Mr. Michael Gunn, asked him to look after his company, then touring with *The Lady of Lyons*, for a fortnight; and this glimpse of stage management determined him to adopt a theatrical life. He then

came to London, and was engaged as acting manager at the Opera Comique in 1875. From there he went to the Savoy, and after remaining with Mr. D'Oyly Carte some years, purchased a half-interest in the Gaiety from Mr. Hollingshead. Soon afterwards that gentleman retired, and Mr. Edwardes inaugurated his sole management by producing *Jack Sheppard*. Mr. Edwardes generally runs his pieces for six months at a time, and changes so as to give his patrons something new at Christmas. With *Monte Christo*, *Esmeralda*, and *Ruy Blas*, Mr. Edwardes secured immensely successful runs from first to last. *Dorothy* was a failure in his hands, and his venture with the Opera Comique in 1886 was unfortunate. The apparently prosperous run of *Carmen up to Date* at the Gaiety, to see which the public paid at the doors £58,000, entailed such an enormous expense to produce, that the net result ended in a rather serious loss. In 1887 Mr. Edwardes bought the Empire Theatre from Mr. Nichol for a syndicate, and is himself one of the principal shareholders in that successful venture. Mr. Edwardes has found two most able assistants in Mr. Charles Harris and Herr Meyer Lutz, to whom he gratefully ascribes much of his success as a London manager. Ever trying to find new mines of wealth, whether in burlesque business, ballet divertissement, or in the legitimate, he inaugurated a summer season at Terry's Theatre, with a programme of three short pieces, and met with such success that he moved to larger quarters at the Shaftesbury. It is interesting to learn from a manager of such wide experience as Mr. Edwardes that he considers theatrical management a very one-sided speculation. The manager is the only man who takes any risk, and if the piece fails he loses his investment, and sometimes a large amount weekly until he can get something else ready, while the actors, who take no risk and incur no responsibility, draw their salaries whether the piece pays or not.

**Emery, Winifred.** (Mrs. Cyril Maude.)—Born in Manchester, in 1862, Miss Winifred Emery made her first appearance upon the stage in *Green Bushes* in 1875, and for some time afterwards continued to play in pantomime, and in serious productions where a clever exponent of children's parts was required. But what was more properly her *début* occurred in 1879 at the Imperial (now the Aquarium),

Theatre, which was then under the management of Miss Marie Litton. Later on in the same year she achieved a distinct success by her creation of a *soubrette* part—Mrs. Brown in *The Old Love and the New*, and this led to an engagement with Mr. Wilson Barrett to understudy Madame Modjeska, a privilege which was in itself a liberal education. Nor was Miss Emery slow to accept as a model a lady whom she regards as an ideal and perfect actress. Shortly afterwards her services were secured by Mr. Henry Irving to play in *The Bells*, *Louis XI.*, and *Richelieu* at the Lyceum. She next passed to Mr. Toole's Theatre, where Mr. Thorne saw her performing and was struck with her ability, and in consequence offered her a place in the Vaudeville Company, where she appeared as Lydia Languish in *The Rivals*, proving herself second to none in that rôle. This was in 1883, and the next year she returned to Mr. Irving's fold to understudy Miss Ellen Terry, and later on accompanied him to America. The experience of this tour gave her confidence and finish, and resulted in a prolongation of her Lyceum engagement, where she now rose to play the second lead. On more than one occasion she took Miss Ellen Terry's place in the bills, when that actress was incapacitated by illness, and as Marguérite in *Faust* and in the title rôle of *Olivia* gave further proofs of her remarkable talent. A second time she accompanied Mr. Irving to America, and received a warm welcome on her re-appearance in the States. Since then Miss Winifred Emery has played many leading parts in many theatres, but in none has she been more successful than in her womanly and charming creation of Dearest in *Little Lord Fauntleroy*. In 1888 and 1889 she was allotted the lead in the Autumn dramas at Drury Lane, a season at the Vaudeville intervening, during which she created the title rôle in *Clarissa*, which is by many competent critics considered her finest achievement. It was certainly a character that appealed to her own sensibility, and *Clarissa's* sobs and tears were real ones. In 1890, she succeeded Miss Olga Brandon in the impersonation of Vashti Dethic in *Judah* at the Shaftesbury, and her rendering of the part was quite as powerful as that of her predecessor. In November she was engaged by Mr. Wilson Barrett to play the lead to him at the New Olympic Theatre, *vice* Miss Eastlake translated to the



higher sphere of management. Here she appeared as Grace in *The People's Idol*, Bess in *The Lights o' London*, and in all the revivals of the winter season of 1890-91, but made her most distinct success by her exquisite rendering of the part of Ophelia. In the autumn of 1891 she was engaged by Mr. H. A. Jones to appear in his new play, produced under his own management at the Avenue. Miss Emery is an intellectual actress of the highest capacity, and her personal beauty and womanly charm of manner assist her in the portrayal of pathetic character. She comes of a fine old theatrical stock, her father, Samuel Emery, having been the best dialect actor of his day—the Henry Neville in fact of a quarter of a century ago—whilst her grandfather John Emery connects her with the best traditions of an even more remote era. Off the stage she amuses herself with a little literary work, and is one of the contributors to "Woman." In 1888 she was married to Mr. Cyril Maude, the well-known actor.

**Esmond, Georgie.**—Miss Esmond's first appearance before the footlights was at the Olympic Theatre when she was thirteen years old. She was one of the six bridesmaids in *Hunted Lives*, and at once distinguished herself by tumbling down *coram populo*. Undismayed by so inauspicious a stumble on the threshold of the profession, she persevered, and when the children's *Pirates of Penzance* was produced at the Savoy, was rewarded with the part of Ruth, which she played so well that her salary was spontaneously raised by the management after the first week. Miss Esmond next entered on an educational course, playing in Mr. Bland Holt's Company, which was a stepping-stone to the sphere of "Principal Girl" in Birmingham pantomime. Returning to London she was engaged by Mr. Charles Warner to understudy Miss Annie Hughes in *Held by the Enemy* at the Princess', and on one occasion played Susan McCreery at two hours' notice. After another tour in the provinces which lasted ten months, Miss Esmond was engaged by Messrs. Gatti for the *Bells of Haslemere*, and stayed at the Adelphi a year, playing small parts and understudying the principal characters. During this engagement Miss Esmond was "lent" to Mr. Terry to play Minnie Gilfillian in *Sweet Lavender* during Miss Maud Millett's holiday, and also to the Grand to undertake a

leading part in *Silver Falls*. She was then engaged by Mr. Willie Edouin, and played over six hundred times in *Our Flat*, and the *ingènuës* in many of his *matinée* experiments and farcical comedies. In September, 1891, Miss Esmond appeared in *A Royal Divorce* at the Olympic for a short special engagement until the opening of the Garrick, where her services were secured to understudy Miss Kate Rorke and Miss Annie Hughes in the revival of *School*.

**Everard, Walter.**—This clever character-actor first faced the footlights at the Theatre Royal, Nottingham, in 1872, and after two years in stock companies made his London *début* at the Globe, in *The Guinea Stamp*, which was played as a curtain raiser before *Blue Beard*. In 1876 Mr. Everard moved to the Adelphi, where he appeared as Traddles in *David Copperfield*, and continued to play at that home of melodrama till 1878. Through Mr. Wyndham's kindly influence, with whose *Truth* Company he subsequently toured during the seasons of 1879-80-81, he obtained a leading place under Mr. W. H. Vernon, who was then running *Mammon* at the Holborn Theatre, and with whom he subsequently toured. From 1881 to the autumn of 1886 (with the exception of a tour with *Nita's First* in 1884), Mr. Everard was busy with London engagements, the last of which he cancelled to accept an offer to go to Melbourne with a company run by Messrs. Brough and Boucicault. On his return to London in September, 1887, he played at the Comedy in *The Barrister*. In the following year Mr. Lestocq and Mr. Everard brought out at that theatre their clever comedy *Uncles and Aunts*, in which he played the lead, and which ran for about eight months. In 1889 Mr. Everard produced *April Showers* at Terry's Theatre, in which piece he again acted when played at the Comedy in the following year. More recently Mr. Everard has been seen in *Culprits*, and in *Hubby*, a *Matinée* at the Shaftesbury, interesting merely as the occasion of Miss Victoria Vokes' re-appearance in London after an eight years' absence in America.

**Eyre, Sophie.**—Miss Eyre began her professional career in a stock company at the Theatre Royal, Portsmouth, in 1877, playing small parts for four months, until she was promoted to that of Zicka in *Diplomacy*. She then went to London, and made her *début* in *The New*

*Babylon* at the Holborn, after which she returned to the provinces for three years, and subsequently supported Madame Ristori at Drury Lane, and followed it by a series of successes at the Adelphi. In 1884 she went to America, and for three years appeared at all the principal theatres in the United States, from New York to 'Frisco. Whilst there she was married in haste, for which she was sorry at leisure, but she added a practical point to her repentance by divorcing her husband before she returned to England, which she did in 1887. She then appeared at the Lyceum, supporting Miss Mary Anderson in *Winter's Tale*, and subsequently created the title rôle in that poetical play, *Nitocris*, which Miss Clo Graves wrote in something under a month, and which was produced at a Drury Lane *matinée*. In 1888 Miss Eyre made a passing appearance at the Gaiety in *Marina*, the dramatised version of Mr. Barnes of New York, and in the following month created *She*, which was produced during her incumbency of the same theatre. There is probably no living actress who could as successfully have impersonated Mr. Rider Haggard's weird inspiration. In all the dazzling beauty and terrible fascination of the portrait, in its scorn, its witchery, its ruthlessness, its abject fear, its powerless hate, its supernatural episodes, and its final death-like swoon, Miss Eyre proved herself an actress of the highest order. That the play did not realise her expectations was due more to its inherent faults of construction than to its representation on the boards.

**Farquhar, Gilbert.**—This clever character-actor of old men's parts began his professional career in January, 1883, as Mr. Younghusband in *Married Life*, and Barker in *Uncle's Will*. He then placed himself under Mr. Andrew Melville, who at that time was manager of the old Bristol Theatre, and after several months of somewhat severe discipline, returned to town to play, first at the Novelty, and then at the Court. A provincial tour followed, and led to an engagement at the Olympic, during which he appeared as Burnaby the banker in *Alone in London*, a play that ran to crowded houses for one hundred and eleven nights. He next joined the Vaudeville, impersonating Squire Allworthy in the successful run of *Sophia*, and enacted this character in over three hundred performances, remaining with Mr. Thorne until the spring of 1888. He then

posed as the army doctor in *Bootle's Baby* at the Globe. This was followed by a very clever rendering of the fatuous old nobleman Attavanti in *La Tosca* at the Garrick. Mr. Farquhar was next seen in the clever character of Buxom Brittle in *Nerves* at the Comedy, until ill health compelled him to resign that part in the autumn of 1890. During the whole run of *The Late Lamented* at the Court Theatre, he sustained the part of the family solicitor, which he played with the natural and easy style that characterises his acting. Mr. Farquhar is the author of some clever dramatic sketches, and has written a series of letters to *Punch*.

**Farren, Nellie.** (Mrs. Robert Soutar.)—Miss Nellie Farren (more familiarly known to her pit and gallery "boys" as "Our Nellie"), was born in Lancashire, her father being Henry Farren, a son of William Farren the Elder, and made her first appearance when she was seven years old, at the Old Victoria Theatre, playing Genie of the Ring in *Dick Whittington*. Her juvenile experiences of the stage were, however, limited, for she was presently withdrawn from public life in order to be educated. Her school days over, she made her *début* at the Olympic Theatre, in 1864, under Horace Wigan's management. Here she confined herself to comedy rôles, having at that time no aspirations for burlesque. Once, indeed, she slipped into Shakespeare, playing the Clown in *Twelfth Night*, and singing all the original classic music. But her earlier successes have been almost obliterated by the brilliancy of her later triumphs, and it may surprise many of the younger generation of playgoers to learn that Miss Farren made a distinct mark as Lydia Languish, was exquisitely human as Nan in *Good for Nothing*, drew tears from the eyes of her audience as Jo, and again as Smike in *Nicholas Nickleby*, and displayed remarkable powers of character acting as Sam Willoughby in *The Ticket-of-leave Man*. When, in 1868, Mr. John Hollingshead transformed the Strand Musick Hall into a Thespian shrine, and lit therein the sacred lamp of burlesque, which, like the everlasting flame of the Parsees, has never been allowed to die out since, he happened to engage Miss Nellie Farren as one of his new company. True, it was only for comedy, the burlesque lead being reserved for Miss Patty Josephs, but when that lady left, Miss Farren was chosen to succeed

her, which she did in every sense of the word, and the result was that the next production was actually written round the subject of this sketch. Since then she has been associated with every Gaiety triumph—and who shall number them? She herself confesses her inability to do so, and when recently she unbosomed herself to an interviewer, and gave a “complete list” of all the burlesques she had played in, the next week brought letters from innumerable unknown admirers, who were able to nearly double the record, and prove that she had shared in something over forty distinct productions. Miss Farren has visited both America and Australia, where she is as great a favourite as in London. Her several metropolitan re-appearances, after these foreign tours, have been the occasions of tumultuous and enthusiastic receptions. The welcome of 1889, especially, will never be forgotten by those who witnessed it. The people rose *en masse*, the pit waved hats and handkerchiefs, and the gallery hung out a banner on which was inscribed the legend, “The boys welcome their Nellie.” Miss Farren is a woman of wonderful physical endurance. Twenty years’ wear and tear have still left her “Our Nellie” with the boys who adore her. Still does she sing and dance with all the old accustomed spirit, and only the other day was playing cricket in Australia with the vigour of a schoolgirl. *Au reste*, it may be mentioned that she draws a salary in London of £60 weekly, wears the most profuse diamonds on the stage, has throughout her career confined her engagements to two interests (although she has been frequently “lent” to other managers), and is the wife of Mr. Robert Soutar, a gentleman connected with stage management.

**Farren, William.**—That playgoers for more than a century should have witnessed four actors, each bearing the name of William Farren, and whose histrionic talents have been handed down from father to son, is a circumstance too remarkable not to be here recorded. The first William Farren was born in 1725, and made his London *début* as Othello at Covent Garden Theatre in 1782. His son, William Farren, was born four years later, and naturally followed in the footsteps of a father who had shared distinction with Garrick as an actor at Drury Lane, and had so satisfactorily proved by the fortune he had accumulated,

that the histrionic profession was not unremunerative to its competent members. His first engagement in London was at Covent Garden in 1818. In this he appeared as Sir Peter Teazle, the character of Lady Teazle being played by Miss Brunton, afterwards Mrs. Yates, and mother of Mr. Edmund Yates, the well-known editor and proprietor of *The World*. Mr. Farren (now generally spoken of as William Farren the elder) quickly established a great reputation as a comedian, and his high position in the profession was cordially recognised by playgoers for many succeeding years, till he retired from the Haymarket in 1855. His son, who is the subject of this sketch, was born in 1825, and made his first recognised appearance at the Haymarket, as Captain Absolute in *The Rivals*, on the evening of March 28th, 1853. Later in the same year, on Mr. J. B. Buckstone assuming the management of the Haymarket Theatre, Mr. Farren became a member of his company, and was in the original cast of the now famous plays, mostly by Stirling Coyne and Tom Taylor, produced there during the next fourteen years. In 1870 he was selected by Mrs. John Wood to represent the wicked old butterfly Brizard, in Mr. A. Daly's version of *Frou-Frou*. When *Our Boys* was produced at the Vaudeville under the triple management of Messrs. Thorne, James, and Harry Montague, he was the original Sir Geoffrey Champneys, and for more than eleven hundred consecutive performances never missed being at his post for a single night—an attendance record unlikely to be beaten. This was followed in 1879 by *Our Girls*, in which he sustained the part of Josiah Clench. In 1887, in conjunction with Mr. H. B. Conway, he started the Conway and Farren English Comedy Company, which appeared at the Strand Theatre. In the December of the same year he played Digby Grant in a revival of *The Two Roses* at the Criterion with all his accustomed finish. At the opening of the Shaftesbury Theatre in October, 1888, he took the part of Adam in *As You Like It*. After more than a year's absence from the London stage, he appeared in *David Garrick*, March, 1890, at the Criterion, and later was seen in *A Gold Mine* and *The Bookmaker* during Mr. Nat Goodwin's season at the Gaiety, but returned in the autumn to the Criterion to play Sir Harcourt Courtly in *London Assurance*—the part originally taken by his father when this

comedy was first seen in 1841—and gave as such a masterly picture of the vain, deluded old beau, who, once rid of his conceit, was the truest gentleman. In April, 1891, Mr. Farren was again seen as Sir Peter Teazle in Sheridan's immortal comedy *The School for Scandal*, which was first played at Drury Lane in 1777, with the first William Farren as Charles Surface. The fourth William Farren, now described in the programmes as William Farren Junior, has already won distinction as an actor on the London stage. Thus we are brought back to the curious reflection, that a William Farren has figured in the playbills of one or other of the London theatres for an unbroken period extending over a hundred and ten years.

**Farren, W., Jun.**—Mr. William Farren, Junior, who is especially clever in old men's "make ups," is the son of the above-mentioned Mr. William Farren. Great versatility marks his acting, and whether as the patriarchal Egyptian Armeses in *Nitocris*, who lived in 1400 B.C., or as some amusing nineteenth century saint or sinner, he is equally at home, and equally successful. It was not till Mr. Farren was twenty-three years of age that he became a regular member of the dramatic profession. During the sixteen years which have passed since then, he has played old men and character parts in support of Madame Modjeska, Mrs. Bernard Beere, Miss Geneviève Ward, Miss Wallis, Miss Mary Anderson, Miss Kate Vaughan, and many other prominent "stars" in Australia, America, and England. In the autumn of 1891 Miss Minnie Palmer opened at the Vaudeville with *My Sweetheart*, and again secured Mr. Farren to support her in his old rôle of Joe Shotwell. Mr. Farren has tried his hand with happy results at original play-writing and has also dramatised "The Vicar of Wakefield." Like so many other actors Mr. Farren lives at Barnes. He is married, and has a young son William, who is intended in due time to follow in the footsteps of his father and forefathers; and should he, too, become an eminent actor, there would seem to be a good deal in heredity after all.

**Fawcett, Charles S.**—This actor's name has for some years been chiefly associated with plays brought out by Mr. Edouin, both at the Royalty and during his tenancy at the Strand Theatre, and his invariably neat playing up

to Miss Alice Atherton (Mrs. Edouin) in *Blackberries*, *The Paper Chase*, *Cycling*, *Our Daughters*, *A Night's Frolic*, and other plays in which they have appeared together, has always repaid study. Of his many original characters that of Reginald Sylvester in *Our Flat* earned for him no small reputation, which was further increased by his excellent rendering of the part of Mr. Foljambe, in *The Sequel*. He is the author of several well-received comedies, notably *A Tragedy*, *Madcap Madge*, *For Charity's Sake*, etc., etc., and of the domestic farce entitled *Katti, the Family Help*, with which Mr. Edouin opened his present tenancy of the Strand in 1888, and which was again revived there in 1891.

**Featherstone, Vane.**—Miss Vane Featherstone was little more than a school-girl when she made her appearance on the boards of the old Olympic Theatre, where she gained experience by undertaking a succession of small parts; and subsequently extended this course of education by further practice at the Royalty, Adelphi and Haymarket, where she was down in the playbills as Miss Vane. Having passed through her apprenticeship she now assumed her full cognomen, and obtained an engagement in the *Caste* Company, and was very successful in the provinces in such parts as Polly Eccles, Naomi Tighe and Mary Netley—remaining eighteen months on tour. On her return to town she played for a short season at the Criterion and Olympic. In 1884 Mr. Charles Hawtrej engaged her to appear at the Globe as Edith Marsland in *The Private Secretary*. Her success in the play led up to a three years' engagement, during which she considerably enhanced her reputation for light comedy characters, and at the same time essayed more serious parts in *matinée* productions, notably in *The Spy* and *The Inheritance*. In 1890, at Toole's Theatre, under Mr. Horner's management, she displayed great diversity of talent in *Isalda*, *Pedigree*, *The Linendraper*, and *My Mother*—all *matinée* experiments; and in the autumn was particularly successful in *Welcome Little Stranger* at the Criterion, and also appeared in *Nerves* at the Comedy. On the production of *Husband and Wife* at the Comedy in the summer of 1891 Miss Featherstone was allotted the part of Mrs. Greenhorn, in which she achieved a very signal success.



**Fernandez, James.**—The subject of this sketch was born at St. Petersburg on May 28th, 1835, and when eighteen, made his first appearance on the boards at the Queen's Theatre, Hull, in October, 1853. Two years later he made his London *début* at the Queen's Theatre, Holborn. In 1856 he crossed the river to the old Surrey Theatre, with which house he was chiefly connected until its total destruction by fire in 1864. He then obtained an engagement at Astley's, and later on was working at the Lyceum. Then followed three years' touring in the provinces. In 1871 he joined the Adelphi, and remained there for three seasons. After which he became associated with Mr. Chatterton, and acted under his management at both Drury Lane and the Princess' Theatres till March, 1878, when Mr. Irving chose him to play Coitier in *Louis XI.* He next accepted an engagement, which lasted two years, to play Gaspard in *Les Cloches de Corneville*, first at the Globe and then in the provinces. In 1882 Mr. Irving again secured his services, this time for the Friar in *Romeo and Juliet*, and Leonato in *Much Ado About Nothing.* Mr. Fernandez then rejoined the Drury Lane Company, and has since taken part in very many of the dramas produced at that theatre, and as Master of the Drury Lane Fund, cut the Baddeley Cake on Twelfth Night, 1890. In the April of that year Mr. Fernandez created, with masterly power, the character of Jean Torquenie in *The Village Priest* at the Haymarket, and in January, 1891, at the same theatre, that of David Ives in *The Dancing Girl.* In recitations of dramatic and descriptive poems Mr. Fernandez has no superior on the platform, and his elocution is a model of sonorous distinctness.

**Filippi, Rosina.** (Mrs. H. M. Dowson.)—This clever *soubrette* actress is by birth an Italian, although brought up and educated in England. She made her first appearance in Mr. F. R. Benson's Provincial Company. Her London *début* was in a small part in *The Red Lamp* at the Comedy Theatre, with the result that her clever impersonation became one of the features of the piece. In 1885 she played with Mrs. Langtry, taking the part of Rosalie in *Princess George.* She then went on tour, playing in *The Arabian Nights*, which was succeeded by an engagement with Mrs. John Wood to play the divorced wife in *Mamma*, her

vivacious and clever acting in which was a prelude to further successes in *Aunt Jack*, *The Cabinet Minister*, and *The Late Lamented*. Miss Filippi is an accomplished musician, and an authoress of ability. She is responsible for a pretty dramatic fancy, acted by children for children, and entitled *Little Goody Two Shoes*, which was played with great success for an afternoon season at the Court Theatre during the Christmas of 1888-9, and withdrawn all too soon on account of the legal prohibition against the employment of such a juvenile company. She also produced, at the Town Hall, Chelsea, in January, 1890, a fairy sketch entitled *An Idyll of New Year's Eve*. Until August last Miss Filippi lived with her grandmother, Madame Colmache, the widow of the secretary of the famous minister Tallyrand. Her mother was remarkable as being the only female professor who ever rose to that position at the Milan Conservatoire. There are few actresses on the modern stage who dress more smartly than the subject of this notice, and her versatility and resource render almost any character safe in her hands. Miss Filippi was quite recently married to Mr. H. M. Dowson, of the Lion Brewery, Oxford.

**Forbes, Norman.**—Mr. Norman Forbes was born in London in 1859, and is the son of Mr. Forbes Robertson, the well-known art critic, and brother of the actor of the same name. After leaving London University School, where he was educated, he at once entered upon his theatrical career, and in 1875, when but sixteen years old, appeared at the Gaiety in the part of Sir Henry Guildford in *King Henry VIII.*, for which performance he was specially trained by Samuel Phelps, who was one of his father's oldest friends. Later on he played at the Court Theatre, under the management of Charles Mathews and Mr. J. L. Toole. In 1877 Mr. Forbes joined the Drury Lane Company, with whom he took the part of Lance Outram in *England*. That engagement concluded, he returned to the Court, and while there made his first decided success as Moses in *Olivia*. He then joined the Haymarket Company, which at that time numbered Sothorn, J. S. Clark, Buckstone, and Adelaide Neilson in its list of members, and remained at that theatre until 1879, when Mr. Irving selected him to play Wilford in *The Iron Chest*. In 1880

he joined Mr. Wilson Barrett's Company, and later on was associated with Madame Modjeska. Then followed a second engagement with Mr. Irving, which lasted five years. In 1888 he appeared in his own and the Hon. Stephen Coleridge's version of *The Scarlet Letter* at the Royalty, and later on in that year in W. S. Gilbert's ill-fated drama *Brantingham Hall*. A visit to America occupied 1889, but the following February found him playing in *As You Like It*, when Mrs. Langtry reappeared on the London stage after eight years of foreign travel. Towards the close of the year 1890 Mr. Forbes joined the ranks of actor-managers, and acquired a long lease of the Globe Theatre, where, after making considerable alterations, he opened in the following January with *All the Comforts of Home*, followed by a revival of *The Parvenu*. The venture turned out a frost, in spite of excellent acting and a novel method of advertising by anonymous post cards, and after ten weeks he wisely closed the doors, amid much sympathy from all who knew him, for he was very plucky and took his beating like a true sportsman. In addition to his histrionic powers Mr. Forbes is a great disciple of the foils, which he began to handle when but seven years of age and has practised ever since. In 1880, at the first Royal Military Tournament, he gained the first prize for fencing.

**Forsyth, Helen.**—It was as an exponent of pretty girl-parts in Haymarket plays that Miss Forsyth first came into notice, and her pleasant voice and refined manner shewed to advantage in *Dark Days* and *Jim the Penman*, in which latter play especially she gives a very pleasing representation of a natural unaffected English girl. From characters of this description to Molly Seagrim, the gipsy in *Sophia*, was a startling departure, yet Miss Forsyth achieved it successfully. In 1887 she appeared at the Adelphi, and made a coquettish Nora Desmond in *The Bells of Haslemere*, and followed it with an equally happy effort as Ivy Arden in *The Union Jack*. When *The Bungalow* was produced at Toole's in 1889, she provided the bewildered Leighton Buzzard with an adorable sweetheart. In 1890 she played winsome and winning parts in *matinées* of *Jess* and *Nixie*, and later in the year passed to the Criterion when *Welcome Little Stranger* and *Truth* were produced and revived. Last year she was less seldom in evidence, but her Betty Steele

in *Richard Savage* shewed considerable feeling, and her individual share in unfortunate *Lady Baxter* displayed a charming piece of acting.

**Fortescue, Miss.**—When engaged in following the duties of her profession in London Miss Fortescue lives with her mother in St. Ermine's Mansions, Westminster, and her home is a veritable coterie of art, taste, and culture. She made her first appearance in 1881 as Lady Ella in *Patience*, at the Opera Comique, and accompanied the management to the Savoy to appear in *Iolanthe*. She then deserted comic opera, and in 1884 accepted an engagement from Messrs. Cecil and Clayton to play Dorothy in *Dan'l Druce* at the Court, after which she migrated to the Strand, there to undertake the part of Mary Melrose in the first revival of *Our Boys* after its historical record run. She next toured as Galatea, and, returning to London in 1886, acted in *Gretchen* and *Moths*. At the end of that year she sailed for America, opening in New York, and subsequently playing with great success in the principal cities of the Occident. In 1887 she was back again in London, and taking the lead in *The Blue Bells of Scotland* at the Novelty, and the next year appeared in the principal female part in the revival of *A Run of Luck* at Drury Lane. She then toured with *Galatea* a second time, and added to her *répertoire* the character of Julia in *The Hunchback*, which proved one of her best achievements, although her favourite impersonation is Galatea, as is Mr. Gilbert her favourite dramatist. Nor must her exquisite representations of Juliet and Pauline be omitted. Miss Fortescue is intensely fond of her profession, and her success in it is due quite as much to her industry and perseverance as to her native ability—albeit the latter would certainly have enabled her to win classical honours at Girton, or adorn the lecture platform in another sphere of life. She adds to great personal charms a fluent speech, a quick fancy, and a brilliant intelligence. She is reported to have amassed a large fortune by her American and provincial tours. In the autumn of 1890 Miss Fortescue opened again in the country with a grand production of *As You Like It*, and also appeared for a week at the Grand Theatre, Islington. Miss Fortescue was at one time engaged to be married to the late Lord Cairns, but the match was broken off, and she received the somewhat un-

satisfactory solatium of £ s. d. She is devotedly attached to dogs, and the proud possessor of a Sabbatarian Collie and a practical Poodle. She is extremely fond of a touring life, but, as she is always accompanied by her mother and sister, probably sees the rosy side of it. She thoroughly believes in the stage as the best career for ladies who are compelled to earn their living.

**Fuller, Loie.**—It was to audacity, presence of mind, and the gift of being able to seize opportunity by the forelock that Miss Fuller owed the incident of her stage *début*. Her first endeavours to gain a footing on the boards through the ordinary path of application to managers had all proved unavailing, and it came to pass that one evening she was sitting in the pit of a New York theatre, sighing over blighted hopes of Thespian renown, when the announcement was made that, owing to the sudden indisposition of an actress, one of the pieces in the programme would have to be omitted. Accidents of this description usually stir the ordinary playgoer to indignation, if not to riot, but Miss Fuller recognised the hand of kind fate beckoning to her. It was a part she happened to know. So she slipped out and there and then went to the stage manager with an offer to play it. Of course her proposal was accepted, and of course she scored a success—how could it be otherwise with such rare pluck? Thenceforth the road was open, for offers of engagement soon followed. After several appearances at New York, Miss Fuller came to England in 1889, and, taking the Globe Theatre, made her London *début* in *Caprice*. The play was not a success, but her acting made a favourable impression. It was not, however, till her appearance in *His Last Chance* at the Gaiety in October, 1890, that she obtained a recognition of her endeavours, and in conjunction with Mr. Minshull made a decided hit. Miss Fuller is an American by birth, and made her first effort at the immature age of three, when the stimulating effect of a successful adult performance at a *conversazione* encouraged her to volunteer her services, and stepping on to the platform she heroically recited a baby ballad.

**Garden, Edmund William.**—Born in London in 1845, Mr. Garden, after gaining considerable experience in the provinces in light eccentric and low comedy, made

his *début* on the London stage as Uriah Heep in *Little Em'ly*, when that play was revived in October, 1870, at the Olympic. Two years later he became one of the original members of the late H. J. Montague's company at the Globe, where he remained three seasons, and scored his first decided success as Daniel Dole in *Fine Feathers*, produced a year or two afterwards at that theatre, and later his acting as Don Bolero in *Giroflé-Girofla* was much praised. From 1875 he was the original representative in the provinces of Talbot Champneys in *Our Boys*, and Gibson Green in *Married in Haste*, and played these parts for over three years uninterruptedly. When Mr. Toole opened the Folly Theatre with *The Upper Crust*, Mr. Garden played Sir Robert Boobleton during the fifteen months of its merry life. Following this he was at the Adelphi for eighteen months as Joe Buzzard (*In the Ranks*), and for a similar period represented Tom Dossiter in *Harbour Lights*, whilst as Reuben Armstrong in *The Bells of Haslemere* he was ten months in the bills. His Jessie Pegg in *The Middleman*, which ran for upwards of eight months at the Shaftesbury, is perhaps the best creation for which he is responsible. In the autumn of 1890, Mr. Garden was engaged to play the second low comedy lead to Mr. Lionel Brough in *La Cigale* at the Lyric.

**Gardiner, Edward W.**—Mr. Gardiner commenced his theatrical career in 1882 at the Crystal Palace, and played there for two seasons, until the close of Mr. H. F. Macklin's successful management. He has since then appeared in many plays produced at the Princess's, Toole's, Adelphi, Criterion and other theatres. Prior to 1889 he had fulfilled various engagements, which in the aggregate amounted to more than three years, at Drury Lane, although the sequence of the servitude was broken, as during the pantomime season Mr. Gardiner did not appear. In the spring of 1889 he had a serious illness, and his application to be placed on the "Drury Lane Benefit List" was made a test case. In the October of the following year he joined Mr. E. S. Willard's Company for an American tour, and on his return in the summer of 1891 appeared, among other small engagements, in a revival of *Harbour Lights* at the Britannia. Mr. Gardiner is the husband of the well-known actress, Miss Kate Rorke.

**Giddens, George.**—Well-nigh unsurpassed on the stage for general humour and clever character-acting is Mr. George Giddens, who commenced the serious part of his life as an articled clerk in a solicitor's office. Mr. Charles Wyndham saw him act in some private theatricals, and persuaded him to study for the stage. This good advice he followed, and when twenty made his *début* in an engagement to which Mr. Wyndham assisted him, at the Theatre Royal, Edinburgh, in November, 1865. In 1871 he went to the United States as a member of Charles Wyndham's Comedy Company, and on this and subsequent visits has established himself as almost as great a favourite across the "herring pond" as he is in London. His London *début* was made in 1878 at the Folly Theatre as *Jeux*, in a play entitled *The Idol*. Not content with his success as an actor, he determined to try his hand at management, and with Mr. T. G. Warren opened the Novelty in 1888; but the effort was not successful, and Mr. Giddens returned to the ranks, appearing in *Betsy* at the Criterion, and later on as Dunbilk in *Still Waters Run Deep*. As the bewildered medico, Dr. Glynn, in *The Balloon* at the Strand, his acting was excellent, as also was his make-up as the deaf old gentleman in *The Headless Man* at the Criterion, and in *Truth* he was exceedingly humorous, while his inimitably droll impersonation of the immortal Dolly in the revival of *London Assurance* (November, 1890), and as Careless in *The School for Scandal* (April 1, 1891), won for him special comment from the critics. In July of that year he appeared in his original character of Adolphus Green-thorne in *Husband and Wife* at the Comedy Theatre, and a better exponent of that part could not have been found. Miss Edith Giddens is his daughter, whose appearances on the stage have already received favourable comment, and who, last summer, played in *Pink Dominoes* with the Criterion Company in the provinces.

**Gillmore, Frank.**—Mr. Frank Gillmore comes of an old theatrical family, being a son of the lady professionally known as Miss Emily Thorne. His first appearance was as a boy of twelve in pantomime parts, but later on he worked an apprenticeship of nearly three years at the desk before he finally decided on adopting the dramatic profession. In the winter season of 1884 he appeared in

Miss Emily Thorne's Company, and remained with it for three years, enjoying the advantages of a sound professional education, appearing as Shylock one week and the bad boy in burlesque the next, and alternating the juvenile high comedy lead with the more silent humour of James the Thespian footman. Mention must also be made of a visit to Paris, where he received some flattering press notices for his Shakespearean recitations. Mr. Gillmore's London *début* was at the Vaudeville in a minor part, but he was also engaged as understudy, and it was a lucky day for him when the chance came to play the lead in *Joseph's Sweetheart*. His success led to several brilliant offers, but he remained staunch to Mr. Thomas Thorne, and was rewarded by promotion to many juvenile leading characters, his most successful appearances being Tom Fashion in *Miss Tomboy*, in which his imitations of the vain brother were very clever, as also his fine impulsive Harry Racket in *That Doctor Cupid*. He also gave an intelligent rendering of Malcolm in a *matinée* of *Macbeth*, in which Mr. Willard essayed the title *rôle*, and appeared with success in a *matinée* of *Captain Swift* at the Haymarket. After leaving the Vaudeville, Mr. Gillmore appeared at the Adelphi, and in the summer of 1891 accepted a provincial engagement, when he tested the truth of the adapted quotation that "One man in his week plays many parts," if Hamlet, Charles Surface, Richmond, and leading *rôle* in melodrama, all undertaken within the compass of a Monday and Saturday, may serve as an illustration.

**Glenny, Charles H. H.**—The subject of this sketch is the son of Mr. F. H. Glenny, who, in his day, was a famous actor of that old school in which robust declamation was regarded as a first principle. His son Charles, who was born at Glasgow in 1857, was cradled in the profession, and educated under his father's rigorous and severe code. His first regular appearance on the stage was at the Theatre Royal, St. Helen's, in the part of Montano in *Othello*. His London *début* was at the Duke's Theatre, Holborn, as Theuerdier in *The Barricade* (a dramatisation of Victor Hugo's *Les Misérables*), in 1878, and he afterwards continued to play there in several standard pieces, and created the character of Mr. Lamb in *New Babylon*. The year 1882 saw him at the Lyceum, as Tybalt in *Romeo and Juliet*,



which was followed by a series of engagements at the Comedy, Adelphi, and Vaudeville Theatres. Mr. Glenny then paid a visit to America, and on returning to London was engaged a second time by Mr. Irving to play in *The Merchant of Venice* and *Much Ado about Nothing*, and after this accompanied him on his next visit to America at the close of that year. On his return in 1887, Mr. Glenny appeared in a revival of *The Merchant of Venice*, and in a *matinée* of *Werner*, at the Lyceum. Since then he has been seen in numerous plays produced at the Globe, Vaudeville, and Princess's, where in *The Still Alarm* he made a special mark. Another of his very successful impersonations was that of Leighton Buzzard in *The Bungalow*. Mr. Glenny's rendering of Gerald Riordan, M.P., in *A Gold Mine*, was exceptionally happy, whilst his powerful representation of the broken down turf man, Geoffrey St. Clair, with his bursts of frenzied passion and semi-idiotic laughs, in *A Million of Money*, will ever rank as one of the best of his many creations. Mr. Glenny was next seen at Drury Lane in the short revival there of *Formosa*. When that play was first produced in 1869, it so terribly shocked Mrs. Grundy's idea of propriety, that her blushes induced Londoners to flock to sample it for themselves, and their curiosity made it one of F. B. Chatterton's few monetary successes. Sir Augustus Harris then revived *Drink*, in which Mr. Glenny gave an admirable representation of the worthless villian, Lautier, while his fine acting as Harry Westward in *A Sailor's Knot*, which followed, won hearty plaudits from pit to gallery.

**Gould, Nutcombe.**—It was some years before Mr. Nutcombe Gould obtained that place on the London stage to which his acting justly entitled him, and which he attained by his clever representation of his original part of Rheinveck in *The Red Lamp* at the Comedy in 1887. In the following year he played in *Brantingham Hall*—Mr. Gilbert's only effort at something serious, which was withdrawn after a five weeks' run, having failed to attract. *The Panel Picture*, at the Opera Comique in 1889, in which he was also engaged, met with a similar reception. About this time he became associated with Miss Geneviève Ward, and later created parts in *Miss Cinderella* and *April Showers*, and in 1890 joined Mr. Alexander at the Avenue, and played

in *The Struggle for Life* and *Sunlight and Shadow*, and in the spring of 1891, appeared as General Merryweather in *The Idler* at the St. James'. When the company opened in the autumn with the same play, after a very successful summer tour, Mr. Nutcombe Gould resumed his old character.

**Grahame, Cissy.** (Mrs. Saunders.)—This actress-manageress was born in 1862, and first faced the footlights at the age of thirteen. Her mother was well-known on the provincial stage, appearing in the bills as Miss Gifford, and it was under her sheltering wing that her daughter mustered up courage one night to step into the breach caused by the sudden indisposition of an actress cast for a minor part, during the performance of a stock company at Hull. But this enterprise, however excellent in intention, was not successful in execution, for not a word of the *débutante's* part was heard in front. Time and experience, however, brought confidence, and soon Miss Cissy Grahame was going through the mill of the profession. To such good purpose did she turn her opportunities, that when she was only sixteen years old Mr. Wilson Barrett engaged her to play Adrienne in *Proof*, in which she acquitted herself so favourably that she was shortly afterwards invited by the Kendals to join their company at the Court Theatre, and made her London *début* as Lucy in *A Scrap of Paper*. She was thus fairly launched on a career which has been singularly successful. From the Court she went in turn to the Prince of Wales', Vaudeville, Adelphi, Her Majesty's, Globe, and Comedy Theatres, at which latter house her brilliant and sprightly acting in *Uncles and Aunts* materially assisted the piece to success. An aspiration towards responsible management, which had previously been fettered by ignoble financial considerations, now found the means of realisation, and Miss Grahame opened a new page in her history by taking Mr. Terry's theatre and producing *New Lamps for Old* in February, 1890. After a successful run, this was followed by *The Judge*, which, on the termination of her lease in mid-Strand, she transferred to the Opera Comique. Miss Grahame is tall, has grey eyes and auburn hair, and talks very rapidly. She is married to Mr. Saunders, who is a solicitor by profession, and lives at Barnes.

**Grey, Sylvia.**—The poetry of motion has no more charming exponent than Miss Sylvia Grey. Born in London, partly of Swiss parentage, she commenced her stage career at the early age of ten, but not in that Terpsichorean arena in which she was subsequently to shine. Her original appearances were in children's parts in Shakespearean plays, under the *ægis* of Mr. E. H. Brooke, at Sadler's Wells Theatre. After two years she left the boards in order to resume her education, and a long period of earnest study followed, until she graduated in music at Trinity College, Manchester Square. She then joined Mr. Stedman's well-known choir, and enjoyed the benefit of his tuition, taking a share in his concerts and oratorios, and in church music. On her return to the stage she obtained several openings for small parts from Mr. Thos. Thorne and Mr. Lytton Sothern, whilst Mr. Charles Wyndham offered her a three years' engagement, which, however, she did not accept, preferring an invitation from the Gaiety, where she has confessed that her tuition in sacred music has not been of much service to her. She had always felt a predisposition for dancing, long before she joined the Gaiety, and with the examples of success and excellence everywhere around her, it was not surprising that the desire came to emulate them. She therefore commenced a course of study under Signor Espinoza and Madame Katti Lanner, and finished up under Monsieur D'Auban, learning the distinct and special style of each teacher. In 1884 she made her *début* as a *danseuse*. Two years later she entered into an agreement with a company about to tour the country, but no sooner had she signed the contract than she received an offer to join the Gaiety for a dancing part in *The Vicar of Wide-awake-field*. This—which was distinctly the tide in the flood—she would have been obliged to refuse, had it not been for the good nature of the gentleman who had the lien over her services, and who, bending a willing ear to the equally kindly suggestions of his acting manager, allowed Miss Grey to go—an act of liberality which was justified, if not compensated, by the collapse of his own theatrical speculation three weeks later. Since then Miss Sylvia Grey has been a permanent and a prominent member of the Gaiety Theatre, and risen to *première danseuse* in its ranks—a notable position which places her at the head of

her branch of art in London. She is an enthusiast as regards dancing, and very rightly considers that the true *artiste* despises vulgarity in any shape. She often appears in comedy parts at *matinée* performances, and if perchance at any of these the exigencies of the piece permit of a momentary lapse into terpsichorean performance, it invariably gives rise to a burst of enthusiasm. Miss Grey adds very considerably to her income by teaching the accomplishment in which she has so few equals—in fact her emoluments from that source surpass the salary she draws from the Gaiety. Many of her pupils are members of the aristocracy, and often after receiving their visits at her “house,” she returns them at their own houses if they happen to be entertaining. Amongst her latest pupils are Miss Ellen Terry and her sister Minnie. Miss Grey, who accompanied the Gaiety Company to Australia in 1891, has a face that is full of charms and irresistible smiles, and her sylph-like figure, when she dances, seems to float above the long skirts and profusion of lace petticoats that she wears, whose fashion has certainly elevated and refined the standard of stage dancing in this decade of grace.

**Grossmith, Walter Weedon.**—After leaving the North London Collegiate School, Mr. Weedon Grossmith joined the West London School of Art in Portland Street, and also studied at the Slade School at the London University, and from thence passed the necessary examinations that admitted him to the Royal Academy Schools. As an artist he had a fairly successful career, exhibiting and selling his paintings, which were entirely figure subjects, at the principal exhibitions, and he was honoured by being five times awarded a place “on the line” at Burlington House. The market being over-stocked with this kind of work, he took up portraits, but not caring for this line, and having had some little dramatic experience he determined to try his fortune as an actor, and joined Miss Rosina Vokes’ Company, then starting for an American tour, and played with them in the States for two seasons. On his return to London he made an unfortunate failure at the Gaiety in *Woodcock’s Little Game*, and in disgust returned for a time to the studio. But an unexpected offer from Mr. Irving to play Jacques Strop in *Robert Macaire* tempted him once more to face the footlights, and he impersonated

the sneaking little pilferer so faultlessly that Mr. Irving, after the fall of the curtain, specially congratulated him, and expressed his belief that there was a fine dramatic career before him. When Mr. Mansfield opened his management of the Globe Theatre with *Prince Karl*, Mr. Weedon Grossmith formed one of the cast, but declining to accept a part in *Richard III.*, migrated to the Haymarket, where he distinguished himself as the bumptious little cad, Percy Palfreyman, in *Wealth*. He next appeared in *Aunt Jack* at the Court, in which he was immensely funny as the attorney. But all his previous performances paled before his life-like impersonation of the Jewish money lender, Joseph Lebanon, in *The Cabinet Minister*. Such a masterly picture of low vulgarity (in which vein of comedy he has no equal) has seldom been presented on the London stage. After playing in *The Volcano*, which followed it, Mr. Weedon Grossmith left the Court, and appeared in his own play entitled *A Commission*, which formed the middle tit-bit of the sandwich with which Mr. George Edwardes tempted the jaded appetites of London playgoers at Terry's Theatre in June, 1891, and proved so tasty as to warrant its bodily removal later on to the Shaftesbury. He is a younger brother of Mr. George Grossmith, that inimitably funny actor and entertainer, who in 1877 made his *début* on the London stage at the Opera Comique in the part of John Wellington Wells in *The Sorcerer*, and subsequently played in all the Gilbert-Sullivan Operas produced up to August, 1889, when he resigned his membership of the famous Savoy Company, in which during the twelve years he was with them he had built up a reputation second to none in the particular line allotted to him. After three months' rest he was again hard at work in his original sphere of entertainment, and some idea of the success which has attended him may be obtained from the fact that the profits for his two years' touring with "Piano and I" have reached the enormous figure of £25,000. Mr. Weedon Grossmith is devoted to the North of London, where he has a large old-fashioned house in Canonbury Place, Islington, built more than 300 years ago, full of really beautiful Chippendale furniture, and which boasts three mantelpieces by Adams, all of unique design. Staffordshire shepherds and shepherdesses, ancient Chelsea figures, rare old books, and

queer and quaint *objets d'arts* are scattered about the rooms, whilst the walls are adorned with many pictures—notably several by Frank Holl, R.A., and prints of old theatrical characters.

**Groves, Charles.**—It was at Limerick that this clever comedian was born in 1843, and when but ten months old appeared as Little Peter in *Mr. and Mrs. White*, which his parents were then acting on tour. His father, Charles Groves, was for many years a provincial actor, and his mother was known as “Little Biggs,” and played children’s parts in London in the thirties. Following his early appearance and never relegated to the nursery, he was utilized in his father’s company till 1858, when he first tasted the sweets of a salary under an engagement to make himself “generally useful.” For several years he played all sorts of business, with all sorts of managers, in all sorts of places, till in 1871 he appeared at Covent Garden Theatre as Lebean in *The Lost Letter*. In *Confusion*, which ran for 450 nights at the Vaudeville, he played to perfection the part of the innocent old uncle who caused all the muddle, and after a visit to America appeared in *Uncles and Aunts* (1888); and later in the same year in *Mamma* at the Court. In February, 1890, he joined Mr. Hare to play Gregory Goldfinch in *A Pair of Spectacles*. It was a splendid performance, and the clever contrast he drew to his brother Benjamin, so different in every trait of character to himself, was without the least exaggeration in treatment or appearance, and yet could not possibly have been more decided. Mr. Groves was next seen in *Lady Bountiful*, and resumed his original character when *A Pair of Spectacles* was revived, before accompanying Mr. Hare on his summer tour in 1891.

**Hanbury, Lily.**—Miss Hanbury is a cousin of Miss Julia Neilson, at whose London *début* in *Pygmalion and Galatea*, at a Savoy *matinée* in May, 1888, Miss Hanbury made her first appearance, playing Myrine with grace and charm, and obtaining a large meed of praise. Two other *matinées* of Gilbertian plays at the same theatre gave her further opportunities of showing progressive improvement. Then followed a season in the provinces for practice. Early in 1890 Miss Hanbury was engaged at the Vaudeville, and appeared in *Clarissa*, and a month later very cleverly created the part of Julia Topliff in *Meadowsweet*. In the winter

she appeared with Mr. Wilson Barrett at the Olympic Theatre, and played Rose Lendham in *The People's Idol* on the opening night of the new house. Following this, in 1891, she was seen as Countess Wintersen in *The Stranger*, Hetty Preene in *The Lights o' London*, and Madame Catherine in *The Acrobat*, in all of which she showed how great was the advance she had made in her art. After the closing of Mr. Barrett's London management she appeared in *A Commission* at Terry's, playing the character of Mrs. Hemmersly.

**Hare, John.** (John Fairs.)—Mr. Hare, who is a native of Yorkshire, studied for some time with a view to passing for the Civil Service, but after much careful consideration resolved to try a stage career instead, and when about twenty placed himself under Mr. Leigh Murry's tuition and studied with him for six months. He then joined a stock company at the Prince of Wales' Theatre in Liverpool, where in the spring of 1865, he made his *début* in a small part in *A Business Woman*. Shocking to relate, he was so nervous the first time he faced the footlights that he was actually hissed! Six months of hard study altered matters however, and moving to London he proved his ability by the creation of the character of Landlord Short in *Naval Engagements*, at the old Prince of Wales' Theatre, at that time under the management of Miss Marie Wilton and H. J. Byron. For the next ten years he remained at that house, playing with increasing success in the various plays produced there. In March, 1875, Mr. John Hare assumed the management of the old Court Theatre, succeeding Miss Litton, and opened with Mr. Charles Coghlan's comedy, *Lady Flora*. Here he collected a brilliant company, including such stars as Mr. and Mrs. Kendal, Miss Amy Faucit, the late Mr. John Clayton, Mr. Charles Kelly, Miss Ellen Terry (Mrs. Charles Kelly), Mr. Kemble and Miss Hughes, and with their aid he soon placed the house in the first rank of metropolitan theatres. Mr. John Hare borrowed £400 to start this management, which lasted four years, and his first success was with *New Men and Old Acres*, which cleared for him £12,000. *Olivia*, with which he closed his lesseeship, brought him in upwards of £15,000 profit during its successful run. In 1879, Mr. Hare joined Mr. Kendal in the management of the St. James' Theatre,

and this memorable partnership continued for nine years. When in 1888 the curtain fell on the final scene of *The Squire*, and with its descent ended this eventful management, Mr. and Mrs. Kendal and Mr. Hare were honoured with repeated and enthusiastic calls, to which they gratefully responded. After this Mr. Hare for a time withdrew from the arduous toils of management, and whilst the Garrick Theatre was being built for him, joined Mrs. John Wood's Company, appearing as Jack Pontifex in *Mamma*, at the new Court Theatre. On April 24th, 1889, he opened the Garrick with *The Profligate*, which was followed by *La Tosca*, and *A Pair of Spectacles*, in which his masterly acting as Benjamin Goldfinch gained for him the highest praise that critics could bestow. Mr. Hare was honoured by receiving a command from the Queen to play that delightful comedy and *A Quiet Rubber* at Windsor Castle, on March 17th, 1891. This programme Mr. Hare had already given before the Prince and Princess of Wales at Sandringham, on which occasion he received a silver cigar-case, inscribed: "To John Hare, from Albert Edward, in remembrance of 'A Pair of Spectacles' at Sandringham, 8th January, 1891." Of the many pieces Mr. Hare has appeared in, *School* enjoyed the longest run, extending over four hundred nights, which was at the time it was brought out regarded as a phenomenal affair. Personally Mr. Hare much dislikes long runs, and holds that after some fifty nights in one character, an actor becomes mechanical in his part. Mr. Hare is very reticent over the vexed question of the actor-manager, but considers that an *ideal* manager would be one who, whilst possessing the best artistic knowledge and thorough command over his company, is self-sacrificing enough not to act himself. But this in practice often fails, as the mere business man is usually deficient in artistic knowledge and judgment, and to carry the theory out would often subject the public to a serious loss, by depriving it of the best talent. In 1865 Mr. Hare married, and on their silver wedding day in 1890, he and his wife were presented by the staff of the Garrick with a valuable set of George III. silver fruit dishes and a letter of congratulation. Mr. Hare possesses the secret of perpetual youth, which is perhaps the reason that he is all kindness and consideration to those who are brought in



connection with him. His son, Mr. Gilbert Fairs, made his *début* at the New Theatre Royal, Richmond, in *Mamma*, in May, 1890 (appearing in the bills as Mr. Gilbert Dangars), and after a season in the provinces, joined the Garrick to play a small part in *Lady Bountiful* in March, 1891. In September he appeared in the cast of *School*, and his easy, natural acting as Mr. Krux, was distinctly the success of the evening. In the original production of *School* at the Prince of Wales' in 1869, Mr. John Hare played the character of Beau Farintosh.

**Harris, Sir Augustus.**—Seldom can one chronicle so brilliant and successful a career as that of the present popular lessee and manager of Drury Lane, who was born in the Rue Taitbout, Paris, in 1852. His father was in his day the most accomplished and successful stage manager in Europe, regisseur general at the Italian Opera, and for thirty years connected with Covent Garden Theatre, London. In spite of all the advantages his father's position offered, the son preferred a commercial life, and entered the house of Emile Erlanger and Co., in London, as foreign correspondent. Shortly afterwards his father died, and by the advice of the late Mr. John Rider he entered the dramatic profession, and accepted an engagement to play Malcolm in *Macbeth* at the Theatre Royal, Manchester, in September, 1873. From there he moved to Liverpool to play juvenile light comedy parts with the late Mr. Barry Sullivan. Mr. Mapleson then engaged him as assistant manager for his Italian Opera Company, and his skill was so obvious, that within six weeks he was made manager. Later he invented, constructed, and produced for Mr. Wyndham, *Sinbad the Sailor* at the Crystal Palace in 1876, and in the following year played at the Criterion, where he created the part of Harry Greenleaves in *Pink Dominoes*. In 1879 he became lessee and manager of Drury Lane, and opened in November with a revival of *Henry V.*, and for some years his name was occasionally seen in the playbill. The enormous quantity and variety of work accomplished by him since then may be gauged by a glance at the important plays of all kinds he has presented on the stage of the National Theatre and elsewhere. Under his hand pantomime has made a fresh start and reached a state of lavish splendour never before seen, and in many of those at Drury

Lane he has been joint author. The annual engagement of the Carl Rosa Company was due to his energy and skill. To him we owe the resuscitation of operatic art, which many supposed was practically extinct in this country. His latest undertaking has been the establishing of a school for ballet dancing, under the guidance of Madame Phasesy, for damsels between the age of sixteen and twenty. This Sir Augustus Harris opened from a commendable desire of satisfying the requirements of the public and improving choregraphic art in England, and not as a financial speculation. In the spring of 1891 he ran, at one and the same time, Her Majesty's, Covent Garden, and Drury Lane Theatres, and Olympia, and gave direct employment to over 2,000 persons in London alone, not to mention the many other enterprises he was either solely or conjointly connected with. Nor are his energies confined to the drama. He is an indefatigable freemason and a sheriff of the City, and received a knighthood after the visit of the Emperor of Germany to the city in July, 1891. Lady Harris, who was a Miss Rendal, assists him in dispensing lavish hospitalities.

**Hatton, Bessie.**—This rising young actress is the youngest daughter of Mr. Joseph Hatton, the well-known novelist. She was educated at a Convent School in the Ardennes, and Bedford College, London. Having early developed that acute desire for dramatic distinction, which, to judge by the kindred experiences of Sarah Bernhardt, Olga Brandon, Myra Kemble, Marie Tempest, and others, finds a home in the atmosphere of convent life, Miss Hatton commenced the serious study of her profession under the late Mrs. Chippendale, and made her first appearance in 1887, playing a round of smaller Shakespearean characters in Mr. F. R. Benson's provincial company, which has been a veritable nursery to so many excellent actors and actresses. In 1888 she came to London, and for a time had to content herself with the understudy of a part in *The Real Little Lord Fauntleroy*, but subsequently obtained an engagement with Mr. Richard Mansfield at the Globe to play the Prince of Wales in *Richard III.* She then enacted the boy's part of Gennarino in *La Tosca*, at the Garrick, which led to an engagement from Mr. Willard at the Shaftesbury, to appear in the

difficult character of Lady Eve in *Judah*, when she signally distinguished herself. In the autumn of 1890 she accompanied Mr. Willard on his American tour, where she met with great success; on her return she was announced to appear in the title rôle of *The Prince and the Pauper* at the Vaudeville on the 12th October. Miss Hatton is a painstaking and intelligent young actress, whose quick progress is the result of steady work and perseverance.

**Hawthorne, Grace.** (Miss Cartland)—Miss Hawthorne is the daughter of a fine old American family, and connected by marriage with the quaker poet J. G. Whittier. Her parents were lineal descendants of the Plymouth Brethren who peopled America, where she was born, (at Bangor, Maine), early in the sixties. Her childhood was passed in the Pork Metropolis of Chicago, and seeing that she has achieved such histrionic fame, it will not surprise the students of this hand-book to learn that she was educated in a Convent School. The great fire of 1871 reduced her family from a state of affluence to one of comparative poverty, and was followed by her father's death, which was accelerated by the shock. Her mother being left a widow with four daughters, and in narrow circumstances, Miss Hawthorne and one of her sisters, (who now holds a leading place on the American stage), turned their thoughts to a dramatic career, as a means of lightening the family burdens. It was not without great difficulty that the consent of their relatives was obtained, nor until 1878 that Miss Hawthorne carried into effect her determination to become an actress. She had at first to content herself with the humblest parts, and her early experiences of understudy in the rough and exacting school of a travelling company, were sufficient to discourage any but one endued with a resolute spirit and an inherent ability. Miss Hawthorne persevered, and made steady progress, and her opportunity came. The leading lady of the company fell ill—God bless them! how often and how conveniently they do,—and she had to take her place. Of course she was successful, and was next cast for the heroine in *The Octoroon*, which followed. In this, at Providence, Rhode Island, she made her mark, and thereafter all was smooth sailing. Five years of hard study and valuable experience followed, during which she played many leading parts, and this brings her

career to 1884, when she obtained an engagement from Mr. W. W. Kelly, and after playing one hundred and thirteen consecutive weeks in his company in America, came over to England, and in 1886 made her London *début* in *Miss Multon*, which was soon followed by *Heartsease* at the Olympic. The next year, not knowing the conditions requisite for success in metropolitan stage management, and how it was westward that the star of victory winged its way, she took that theatre and produced *The Governess* and *The Ring of Iron*, but both proved failures. Not to be vanquished, she tried to find a north-west passage to success, *viâ* the Princess' Theatre, of which she became lessee. In 1889 her manager found a sanguine solicitor of Derby, and another large-hearted gentleman, with a perfect faith in the future of the Oxford Street house, who consented to finance Miss Hawthorne. The first loan was £400, and it commenced a sort of rolling snowball career, until it ended in £14,000, and Mr. Registrar Giffard and the Court of Bankruptcy for the legal gentleman. The play exploited was epigrammatically called *The Gold Craze*. In May, 1890, Miss Hawthorne produced *Theodora* with a lavishness that suggested a new field of finance. The papers said her dresses cost £1,500! She brought it out first at Brighton, and subsequently sent it the round of the provinces, and also played it in London. To add to the realism of a realistic drama she introduced live lions on the stage. She then took it round the country, and returning to London in 1891, opened with it at the New Olympic Theatre, on the 1st August, by which date the intrinsic value of the properties seems to have increased, according to the Press, to £5,000, whilst the entrance fees to pit and gallery were reduced to one shilling and sixpence respectively. *Theodora* was followed, in September, by *A Royal Divorce*, a drama which the sober *Standard* described as a "twopence coloured illustration of history," and in which the Live Lions gave way to Wild Horses.

**Hawtrey, Charles H.**—This successful actor-manager is one of several brothers, three at least of whom have made their mark in *the* profession. Their father was the Rev. John Hawtrey, who died in 1891, and was for a period of seven and twenty years a highly esteemed and generally popular master at Eton College. As an actor

Mr. Charles Hawtrey is a light comedian, with a quiet and humorous style of his own. As a manager he is at times audacious in judgment, and his luck in catching the fickle jade Success has been prodigious. His earlier attempts at stage management at the Princess's Theatre were not happy, but *The Private Secretary* and *The Arabian Nights* at the Globe lined his exchequer with something more substantial than paper passes, nor was the spell broken by *Tenterhooks* and *Nerves* when he migrated to the Comedy Theatre, while *Jane* and *Husband and Wife* managed between them to keep the wolf from the door during the famine season of 1891. Mr. Hawtrey's brother, Mr. G. P. Hawtrey, is a playwright, and the author of many clever songs and graceful lyrics, and played in *The Late Lamented* when that comedy was moved from the Court to the Strand in August, 1891. Mr. Charles Hawtrey is yet in the thirties, and lives in Wilton Crescent. He has a very pale face, accentuated by jet black hair, and sports a black moustache.

**Hawtrey, William F.**—This popular actor is constantly *en evidence*, and is at times a martyr to *matinées* many. In the long list of finished characters he has given on the London stage, the same careful acting is to be observed alike in subordinate or leading parts, and to his hands is often entrusted the merriment making of the piece. He has often been associated with his brother Charles' management, and joined him at the Comedy in 1888, where he played with all his accustomed humour in *Uncles and Aunts*, *The Spy*, and *Tenterhooks*. In the August of the following year he transferred his services to Mr. Willie Edouin, and as Mr. McCullum in *Our Flat* proved himself a master of something deeper than light comedy. In the spring of 1891 he was at the Avenue for the short run of *Mdlle. Cleopatra*, before he again joined his brother at the Comedy to act in *Husband and Wife*. His efforts at management have not always proved successful, and his provincial tour with *Loose Tiles* in 1886, when the company played some nights to houses that did not pay the gas bill, was the cause of his efforts in 1891 to get "white-washed."

**Herberte-Basing, S.**—It was at Liverpool in 1876 that this successful actor and manager first looked across the footlights as a chorister in *Madame Angot*, and for the

next few weeks things went merrily enough till an unprofitable visit to Keighley compelled the enterprising manager to decamp, and the company, with his unexpected departure, to dissolve itself. For the next three or four seasons Mr. Herbert-Basing had a real rough time of it, so rough indeed that he dropped acting, and took to concert singing. This led to engagements in light opera, and after a time he acquired a considerable provincial reputation by his success in *H.M.S. Pinafore*, *Patience*, *The Pirates of Penzance*, and other Gilbert-Sullivan operas. His first trial at management was a disastrous one indeed, for it was during his tenancy that the theatre at Exeter was completely destroyed by fire in September, 1887, and cost him nearly £10,000. Through Mr. Irving's assistance he obtained an engagement under Mr. Bram Stoker, and soon afterwards became assistant manager at the Alexandra Palace. Engagements then followed with Mrs. Churchill-Jodrell and Mrs. Lancaster Wallis, when the latter opened at the Shaftesbury in 1888. Here, after a spell at the Haymarket and at Terry's, where he appeared both as Clement Hale and as Geoffrey Wedderburn in *Sweet Lavender*, he returned, to play in *The Sixth Commandment* and *The Pharisee*. In the spring of 1891 he again tried his hand at metropolitan management, after appearing in *Mlle. Cleopatra* at the Avenue, and subsequently had a successful season at the Princess's, where he produced *Fate and Fortune* and *Arrah-na-Pogue*.

**Hewitt, Agnes.**—Miss Hewitt was born in India, her father being an officer in the army, and she came home to England in 1865. When later on she turned her attention to the stage, it was with the usual difficulty that she obtained an engagement, and made her first appearance at the Olympic Theatre in 1878 in *The Duke's Device*. After an eight months' season at this house, she migrated to the Globe, then under the management of Mr. Edward Righton, and there acted in company with Mr. J. L. Toole in *The Cricket on the Hearth*, in which she achieved her first success. She was then selected by Mr. Charles Wyndham to understudy Miss Mary Rorke at the Criterion, but an illness cut short her engagement, and for a year she was scarcely ever seen on the boards, except at a few matinées at the Crystal Palace. When at length her health was re-

established, she appeared in pantomime at Drury Lane, and in burlesque at the Gaiety, after which she returned to Mr. Charles Wyndham's management at the Criterion for a time. An American engagement to play the lead with Mr. Lytton Sothorn tempted her to cross the seas, and when she came back she assisted Mrs. Brown-Potter in her *début*. After this she commenced a season at the Olympic, of which her then husband, Mr. Darbishire, was the lessee, and she appeared in many leading characters and successful plays, including *The Pointsman*, produced in 1887, the sole acting rights of which she secured. In May of this year Miss Hewitt purchased the expiring lease of the old Olympic Theatre for £3,500, and, introducing additional capital, essayed management on her own account. But fortune was unkind, and before the end of 1888 there was a loss of nearly £8,000, which compelled her to seek the amelioration of circumstances offered by the Court of Bankruptcy. These proceedings terminated in 1890, and in the same year Miss Hewitt appeared in an adjoining hall of justice, the co-respondent being Mr. Abington Baird, the celebrated gentleman jockey. A *decree nisi* and five hundred pounds sterling was the result. Amongst her other accomplishments she is an excellent swimmer, and at Brighton, 1889, very pluckily saved the life of a child who was in danger of being drowned a few yards off the beach. In September, 1891, Miss Hewitt made her reappearance in London, as the New York Herald in *Joan of Arc* at the Gaiety Theatre.

**Hill, Annie.**—Miss Annie Hill's first engagement was with Mr. Kyrle Bellew in *Romeo and Juliet*. She next joined Mr. Henry Irving at the Lyceum Theatre, and accompanied him on one of his American tours. Two seasons with Mr. Tearle followed, in which she played in Shakespearean drama. In 1889, she appeared as Maud Chandler in *The Middleman*, and the next year, after understudying Vashti Dethic at the Shaftesbury, played that difficult part in *Judah* for a time, when Miss Olga Brandon resigned it, and met with considerable success.

**Hood, Marion.** (Mrs. Hesseltine.)—This lady has, in her own expressive words, "sung for her supper ever since she was eleven years old." She commenced her career on the music hall stage when quite a child. In 1876, under the name of Miss Marion Isaac, her engaging appearance

and her sympathetic rendering of Bishop's music, made her many friends, who predicted a great future for the pretty child who pleased them so much. At an early age she was married to Mr. Hunt, the proprietor of the Alhambra at her native town of Hull. Shortly after this she left the music hall stage and commenced a course of study at the Royal Academy of Music, with a view to appearing either on the grand opera stage or the concert platform. But a fortunate incident occurred. She chanced one day to accompany Mrs. Jecks (Miss Harriett Coveney) to a rehearsal of the *Pirates of Penzance* at the Opera Comique, and was incidentally introduced to Mr. W. S. Gilbert. In the course of conversation he learnt she was studying music, and asked her for a specimen of her powers. She sat down and sang the Shadow song in *Dinorah*, and was at once offered the part of Mabel in the opera then being rehearsed, and it was in this character that she made her *début* on the London stage. Shortly after this she was married to her present husband, and left the boards for some months. On her re-appearance she played at the Olympic, and subsequently passed on to the Alhambra and Avenue Theatres. After this she made a provincial tour in grand opera, appearing as Marguerite in *Faust* in the country and also at the Crystal Palace. But the strain of work proved too exhausting and she returned to comic opera, and joined the Gaiety Company. After acting in *Billee Taylor* and *Jack Sheppard* she created the title rôle in *Dorothy*, and played it for three hundred and fifty nights, when illness and domestic trouble forced her to relinquish it. It is a curious coincidence that after her retirement, Mr. Edwardes, who thought that the popularity of the opera was played out, sold all rights in it to Mr. H. J. Leslie for a thousand pounds, and that gentleman made a fortune of £40,000 out of its subsequent career. After Miss Hood's recovery she re-appeared at the Gaiety and played the female lead in all the productions from *Monte Christo* to *Ruy Blas*. With the termination of the run of the latter burlesque she temporarily retired, in order to obtain a much needed rest. In the spring of 1891 she re-appeared on the boards again in the successful burlesque of *Joan of Arc* at the Opera Comique, and in September was in the cast when it was revived at the Gaiety. Miss Hood has a tall figure, charm-



ing features, and fine stage presence, which are familiar to all London playgoers. She has invented and given a name to a particular style of wig which is amazingly popular.

**Howe, Henry.** (Mr. Hutchinson.)—This father of the English stage who was born at Norwich in 1812, is the son of Mr. Hutchinson, a Quaker, and the only representative of that sect now on the boards. As a boy he was a great chum and rival athlete of John Bright, and there was only a difference of three months in their ages. His father would not hear of his becoming an actor, but Mr. Howe solved the difficulty by running away from home, when nineteen years old, to join a travelling company. Many hard vicissitudes followed, until Macready engaged him to play at Covent Garden Theatre in 1837; and on the occasion of that tragedian's farewell performance two years later, Mr. Howe played Marc Antony to his Julius Cæsar. He then obtained an engagement at the Haymarket, and appeared regularly in the bills of that theatre for nearly forty years. Such a lengthened term of service under the changing interests and fortune of one theatre, is unparalleled; and Mr. Howe can also boast another unique record, viz., that of having played in *every* part of the male rôle in some of the pieces produced on its stage, including *The Lady of Lyons*, *The Stranger*, *Money*, etc. In 1879, owing to changes in the management, he became for a time associated with the Vaudeville before he joined the Lyceum under Mr. Henry Irving's management in 1881, where he has ever since regularly appeared.

**Hughes, Annie** (Mrs. Devereux).—Miss Hughes has been dubbed "the Mrs. John Wood of the future—that *rara avis*, a female comedian." And yet she only commenced her theatrical career six years ago, making her first appearance at the Globe Theatre in 1885 under Mr. Charles Hawtrey's management, where she succeeded to Miss Maud Millett's part in *The Private Secretary*. She then joined Mr. Thomas Thorne's company at the Vaudeville, where Mr. Charles Wyndham saw her, and engaged her for two years. Her first original creation was the part of Caroline Boffin in *The Man with Three Wives*, and she followed this with Jenny Gammon in *Wild Oats*. In 1886 (when Mr. Wyndham was interested in the Princess's), she

appeared there in *Held by the Enemy*, and then played one of *The Two Roses* at the Criterion, Miss Maud Millett being the other, and the two bright young girls formed a fascinating contrast, which did the eyes good to look at. Early in 1888 she transferred her services to the Adelphi, and appeared in *The Bells of Haslemere*. When the New Court Theatre was opened Mrs. John Wood retained her, and she created the part of Winifred in *Mamma*, and, on Mrs. Kendal succeeding to the temporary management, had a share in the production of *The Weaker Sex*. In 1887 she created the part of Little Lord Fauntleroy in the play of that name, at a matinée, and completely realised the authoress' conception of the hero. When Mr. Willard produced *The Middleman* at the Shaftesbury, Miss Annie Hughes was cast for the part of Nancy Blenkarn, and in her clever love scenes with Mr. Garden gave a deliciously comic touch to the play. So rapid and successful has her career been, that she has received many offers from America, but has declined them all, and reserved for the metropolitan stage that absolute freshness and sincerity of art which distinguishes her acting. Early in 1890 Miss Annie Hughes was married to Mr. Nicholas Devereux, a wealthy young Irish gentleman, and within the cycle of twenty-four hours announced her intention of retiring from the boards, and returning to them. Later on in the year she appeared in *April Showers*, and subsequently in the short run of *Sweet Nancy* at the Lyric—her part in which she resumed when that play was revived at the Royalty in October. In September, 1891, she essayed Naomi Tighe in the revival of *School* at the Garrick. Miss Annie Hughes writes cleverly, and her contributions to current literature are always worth reading.

**Huntington, Agnes.**—Miss Huntington is a native of Buffalo, U.S.A. Her love of singing was born in her, and as a child she was always filling her home with "stray breaths of song," and when financial trouble overtook her widowed mother, it was determined to turn her vocal ability, and her elder sister Effie Huntington's musical talent, to account. Miss Agnes Huntington therefore commenced her education under Signor Erani at New York, who, to everyone's surprise, diagnosed her voice as a true contralto. The claims of the elder sister now

asserted themselves, and in order that she might receive lessons on the piano, Mrs. Huntington took her two daughters to Berlin. But here no suitable singing master could be found for the younger, and so the family moved to Dresden, where Miss Huntington studied under Signor Lamperti. Here she made her *début* in a concert, and was much praised by press and public. Following this early success, she appeared at Stuttgart, Berlin, Frankfort, Leipzig, and finally at the Trocadero in Paris. Coming to London, she enjoyed the advantages of some lessons from Signor Randegger, and in 1884 sang at one of Mr. Ganz's concerts in the metropolis, after which she returned to America, where she made her first appearance at a concert of the New York Philharmonic Society, and afterwards sang oratorios and other music in Boston, Baltimore, and elsewhere, invariably creating a favourable impression. Numerous offers of engagement poured in upon her, but she eventually decided to join the Boston Ideals Operatic Company, where her compatriot, Miss Ulmar, was just finishing her career. As leading lady of this talented corps she made a tour through the States, singing in *Martha*, *The Bohemian Girl*, and kindred productions. Satiated with Transatlantic triumphs, she once more returned to London, and was introduced to the late Mr. Carl Rosa, who at once recognised her high gifts, and secured her for his company to play the title rôle in *Paul Jones*, an opera which he set much store by. M. Planquette, the composer, having heard Miss Huntington sing, was so struck with her voice that he made several important changes in the score of *Paul Jones* to suit it. On the 12th January, 1889, Miss Huntington made her London *début* on the stage of light opera at the Prince of Wales' Theatre, and achieved an immediate and most brilliant triumph, the critics sounding but one note—that of unstinted praise. The singular success of *Paul Jones* was of her creating alone. When its course was run she essayed the part of Wilfred in *Marjorie*, but after a few nights threw it up as unsuited to the compass of her voice, the score not having been lowered as she was led to understand it would be. The only alternative offered her was to go on tour and sing seven times a week, a task for which she felt herself physically unequal. To enact Wilfred meant ruin to her voice, and in this view

she was supported by such eminent authorities as Mr. Sims Reeves and Madame Antoinette Sterling. In the end Miss Huntington had to pay £1,000 damages to the Carl Rosa Opera Company, and Mr. Augustus Harris, who had taken Mr. Rosa's place after that gentleman's death, obtained an injunction against her, restraining her from singing in public for a year—a restriction which punished the British playgoer as much as it did the victim. For some months afterwards Miss Agnes Huntington was not seen or heard upon the boards, and in September of the same year she sailed for America, taking a company with her under the *ægis* of Mr. Abud, to star the States in *Paul Jones*. Miss Agnes Huntington resides with her mother and sister, who is a most accomplished musician. In private life she is full of animation and high spirits, has a great talent for drawing, talks German and Italian, dances divinely, and lavishes her affections on a little black and tan terrier called *Ditto*. There are rumours of her being seen before long in a London theatre of her own.

**Irish, Annie.**—Miss Irish is of German extraction on her mother's side, and her father was a Devonshire man. She was born at Warloys, in Huntingdonshire, and is of clerical descent, and the first of her family to tread the boards. She made her *début* in 1880 at the Theatre Royal, Nottingham, and fitted herself for a dramatic career by several seasons of hard work in the provinces. Coming to London, she soon secured an opening. In 1887 she appeared at the Adelphi when Miss Mary Rourke left, taking her place in *The Harbour Lights*, and then as Mary Northcote in *The Bells of Haslemere*. The next year she had a share in several *matinées*, and proved herself a highly finished actress. In 1889 she obtained an engagement at the Vaudeville, where subsequently she played Miss Winifred Emery's part in *Dr. Cupid*, and passing from thence to Terry's, filled the *rôle* originally allotted to Miss Maud Millett in *Sweet Lavender*. In the *matinée* of *Her Father* at the Vaudeville, she appeared to great advantage in a powerful scene with Mr. Herman Vezin, and also in *The Pillars of Society*, in which she took the part of Dina Dorf. In 1890 she played with the "Old Stagers" during the Canterbury week, and the next year was engaged to understudy Miss Ellen Terry in all her parts at the Lyceum,

where she played Hero in *Much Ado about Nothing*, and Lady Eleanor in *Charles I.* Miss Irish is a lady who, by assiduous study, has not only educated herself for a high place on the stage of the future, but has shown many proofs of literary ability as well.

**Irving, Henry.** — Mr. Henry Irving was born at Keinton, near Glastonbury, Somersetshire, on the 6th of February, 1838, and was the only son of the late Mr. Brodribb, a man of a somewhat restless and undecided disposition, with whom the world did not prosper. It was from his mother that he inherited his force of character and distinguished talents. She was a Miss Behenna, one of the six daughters of an ancient Cornish family, and a tall, stately, gentle woman, strongly opposed to his adopting the stage as a profession, and who, unhappily, never lived to see the mark he made in it. When quite a child Mr. Irving went to reside with his aunt, a lady bearing the good old Cornish name of Pemberthy, who lived at Helston, situated a few miles north of the Lizard. In those days it was quite a small village, and young Henry enjoyed the best education it afforded, and when at home had the run of a select but not extensive library, which comprised the Bible, Don Quixote, and a copy of old English ballads. When eleven years old he was packed off to Dr. Pinches' Academy, in George Yard, Lombard Street, London, and deponent sayeth was oft heard as a schoolboy enumerating the numbers of *Hamlet* and *Macbeth*. Be this as it may, two years later he entered the firm of Messrs. William Thacker & Co., as a clerk, and from that time has earned his own living. When he was seventeen his employers offered to send him out to their Indian branch (which still exists as Thacker, Spink & Co., booksellers, at Rampart Row, Bombay), but he had now made up his mind to become an actor, and declined the proposal. Two years later he finally severed his connection with that firm, for the very problematical advantages of a stage engagement on a salary of ten shillings a week. His first appearance was at the Theatre Royal, Sunderland, where he was relegated to the obscurity of a very small part. But, nothing daunted, he set his shoulder to the wheel, and working his way to Edinburgh, played there for the next two and-a-half years, and with such progress in his art, that before he

left that city he gave two public dramatic recitals. In 1860 he endeavoured to better his fortunes by removing to Glasgow, and appeared there in a company of which Edwin Booth was a member. An engagement at Manchester now offering, he came south, and soon established himself as a favourite in Cottonopolis, where he remained for five years. It was during this period that, with the assistance of Mr. Fred Maccabe and Mr. Philip Day, he effected before an audience of three thousand persons an exposure of the spiritualistic delusions of the Davenport brothers. In January, 1866, he appeared for a short season in Liverpool, returning to Manchester in July, where he remained a year, playing with Miss Kate Terry in *Hunted Down*. Then he came to London, where for the first three years he devoted himself to the depiction of stage villainy, relieved with occasional comedy, but met with only moderate appreciation; and it was not until 1870 that he commenced to emerge from the ranks, when his creation of Digby Grant in *The Two Roses* (a part which he played for three hundred consecutive nights at the Vaudeville) began to be talked about. But even this did not obtain for him a full recognition of his extraordinary talents, and it was reserved for a half-empty Lyceum house to witness his first great triumph, when, as Matthias in *The Bells*, he leapt up at one bound a head and shoulders above his compeers. Clement Scott was in the stalls that night, and there is no more brilliant memory in that eminent dramatic critic's career than the opinion he boldly expressed, in the next morning's issue of *The Daily Telegraph*, that Henry Irving was the coming man. It was a well-deserved success for the actor, who after fifteen years of incessant toil, of laborious perseverance, above all of faith and belief in himself, proved in that pregnant evening the claims of genius to recognition. The Lyceum had been taken by Mr. Bateman to exploit his daughter, Miss Bateman, with that excellent actor, George Belmore, to play the lead to her. But the experiment failed, and happily Henry Irving was at hand, with a play of his own suggestion, to step in and save the manager his reputation and his rent. It is strange to learn that even after this Mr. Irving returned to Manchester, but not, however, for long. London could not spare such a man to the provinces. Eager eyes had marked him, and with his

return there dawned the Henry Irving Era of dramatic art. He appeared in *Charles I.*, and this was followed by *Eugene Aram*, *Richelieu*, and *Hamlet*, each bringing sometimes discussion, but always fame eventually. Then came the 1875 *Macbeth*, which was superb, followed by *Othello* in the spring of 1876. After these the artistic study of Philip in Tennyson's *Queen Mary*, and a tour through England, Scotland, and Ireland. In 1877 *Richelieu* was revived, and *The Lyons Mail* produced, in which he doubled the characters of Duboscq and Lesurques, and then the poetical drama of *Vanderdecken* saw light. In 1878 Mr. Irving succeeded Mrs. Bateman in the management of the theatre, and shortly afterwards secured the services of Miss Ellen Terry as his leading lady, and entered on that brilliant later page of his career which has marked him as the greatest actor and the most competent stage manager of the day. Nothing has he spared to render the Lyceum management perfect in every detail. Over the revival of many of his productions he has spent as much as £10,000 each, and has succeeded in running a single Shakespearean play for 250 consecutive nights to crowded houses. In 1881 he alternated the rôles of *Othello* and *Iago* with Edwin Booth, who had by this time become associated with the most brilliant performances on the American stage. Shortly afterwards he demonstrated his marvellous fertility by playing *The Bells*, and following it, during the same evening, as an after-piece, with *Jingle*. In 1883 he determined to visit America, and in the July of that year a farewell banquet was given to him in the St. James' Hall, when Lord Coleridge presided. Previous to sailing he toured for a short season in the North of England and also Scotland, and at Glasgow, in twelve nights, played to an aggregate of £4,500. In America his reception was unprecedented. Speculators bought up all the tickets, and admission to his performance could only be obtained at famine prices, yet nothing hindered the people from thronging to them. Mr. Abbey, who "boss'd the show," cleared £50,000 out of this first American venture. Mr. Irving revisited the States in 1884 and 1887, and on both occasions there was a repetition of the same enthusiasm. In September of the latter year he revived *Faust* at the Lyceum, and in the rôle of Mephistopheles repeated the triumphs of

his performance in the same play three years previously. Then followed that great revival of *Macbeth*, which eclipsed the glories of the same play that had been so glorified thirteen years before. In 1889 Mr. Irving raised *The Dead Heart*—an Adelphi melodrama—from the dust of the past, and endowed the forgotten thing with artistic life and Lyceum success. It was the touch of the master hand. A veritable potter, he had seized a lump of cold clay, and by his genius moulded it into a work of art and symmetry and beauty. In September, 1890, he made a new departure, and produced *Ravenswood*, which was followed by a series of revivals till the close of the summer season of 1891, when an affection of the throat compelled him to undergo an operation, and he retired to Malvern for complete rest and quiet, before he appeared in the autumn at the Grand, and then in the provinces for a few weeks prior to returning to the Lyceum, which had meanwhile again undergone very material structural improvements. Concerning Mr. Irving's unprofessional life it is impossible to more than touch on one or two points. In July, 1886, at the special invitation of Vice Chancellor Jowett, he gave a lecture on "The Dramatic Art," at Oxford. In 1889 he was commanded to appear before the Prince of Wales at the Theatre Royal, Sandringham. Her Majesty the Queen honoured the performance with her presence, and scenes were chosen for representation from *The Bells* and *The Merchant of Venice*. At the conclusion of the play the Queen presented Mr. Irving with a pair of diamond sleeve-links, and the Prince of Wales marked his appreciation by the souvenir of a cigar case with the Royal Arms set in brilliants. One of the most potent factors in the success of Mr. Irving's career is his marvellous power of infusing every play that he undertakes with his own ideas and individuality, and thus giving each production a sense of unity and perfect harmony. His work can be examined in detail or as a whole—it will always be found excellent. He stops at nothing. Time, trouble, and expense are never considered by him; they are merely the means to an end. He sets up for himself an ideal standard of excellence, and pauses not until he has reached it. In private life Mr. Irving is the accepted tragedian—dreamy, pre-occupied, inspired. He cares but little for society, yet holds a higher place in the social scale than



any actor has hitherto done, and numbers amongst his intimate friends such men of light and leading as Earl Derby, Lord Chief Justice Coleridge, and the Poet Laureate. He is a member of the Athenæum Club, the Rector of a Scotch University, and the acknowledged representative of the Drama at all public gatherings. When engaged at the Lyceum he occupies his suite of rooms at the corner of Grafton Street and Bond Street. Mr. Irving is a great smoker, and a connoisseur of the fragrant weed. He is not a musician, nor are his politics known; but he takes a deep interest in all social questions, and especially in those connected with education. There is probably no finer master of the foils on the stage, as will be allowed by those who have witnessed the duel scenes in *The Dead Heart* and in *The Corsican Brothers*. Mr. Irving was married in 1868 to a lady whose sympathies were not in accord with his profession, and is the father of two sons—Henry and Lawrence, the latter named after his great friend Mr. J. L. Toole—and both have given promise of being worthy to inherit the illustrious mantle of their illustrious sire.

**James, Albert.**—Mr. James' stage experiences began in 1868, when he started as call-boy at the Globe Theatre, and his first visible histrionic appearance was at the same house in *Cyril's Success*. Later on he joined the old Holborn Theatre, under Mr. Sefton Parry's management, and soon afterwards became a member of Professor Pepper's Spectral Opera Company. He was subsequently connected with one of Mr. D'Oyly Carte's provincial companies. Low comedy is Mr. Albert James' *métier*, and he has played in pantomime with considerable success. After leaving Mr. D'Oyly Carte, he tried stage management on his own account, but the experiment was not altogether a success, and he was glad to join the Carl Rosa Light Opera Company at the Prince of Wales' Theatre, where he created the exceedingly droll characters of Petit Pierre—the Insect—in *Paul Jones*, and Witgills in *Marjorie*. Mr. James has a good baritone voice, and sings comic songs exceedingly well.

**James, David.** (Mr. Belasco.)—It was in the year 1839 that Mr. James was born, and at an early age commenced his theatrical career in the ballet corps at the Princess' Theatre, when that house was under Charles Kean's management. After a period of probation in the

provinces, he obtained an engagement at the Royalty, and subsequently joined the Strand Burlesque Company, playing King Francis in *The Field of the Cloth of Gold*, when that famous burlesque was first produced in 1868. He then joined the Comedy, and made his name as Zekiel Homespun in *The Heir at Law*. In 1870 he became a partner with Harry Montague and Thomas Thorne in the management of the Vaudeville Theatre, then just built, and when *Our Boys* was produced, impersonated, as he alone could do, the part of the now immortal Perkyn Middlewick, during the whole of the record run of that play. In 1881 he severed his connection with the Vaudeville and joined the Bancrofts at the Haymarket, remaining with them almost to the end of their tenancy of that theatre. In the spring of 1885 Mr. James opened management at the Opera Comique, and in the December of the same year made a decided hit at the Gaiety, as Blueskin in *Little Jack Sheppard*. In 1886 Mr. James moved to the Criterion, and there achieved one of his greatest successes as John Dory in *Wild Oats*; and later in that year obtained the greatest praise for his Simon Ingot, on the occasion of Mr. Charles Wyndham's first appearance in the title rôle of *David Garrick*. Owing to a temporary trouble with his eyesight, Mr. James was for a time but little on the boards, but his appearance in 1890 in *Cyril's Success*, and later in a revival of *Our Boys* (when he was the sole representative of the famous original cast), showed that he had lost none of his old power to delight and amuse. It was while playing Perkyn Middlewick that Mr. James was attacked with the serious illness which kept him away from his profession for twelve months. Happily he completely recovered, and more recently (May, 1891,) played at the Criterion in *Wild Oats*, and as the Rev. Dr. Jackson in *Miss Decima*. In private life he is apparently the personification of misery—a funeral mute, in short—but this only conceals a mine of hidden humour, which is all the more comical coming from one with such a woe-begone visage. Mr. David James, Junior, is his son, who, like his father, invests each character he plays with a distinctive individuality.

**Jay, Harriett.**—Miss Jay ranks equally high as novelist or actress, and is a sister-in-law of Mr. Robert Buchanan. Although in receipt of a good income from

her pen, she decided to take to the stage. Knowing the manager of a country company, she prevailed upon him to let her join it, and her first part was the Player Queen in *Hamlet*. She then studied for some time under Mrs. Stirling, and prepared herself to undertake the character of Kathleen in the dramatised version of her own novel, "The Queen of Connaught," a rôle which was originally played by Miss Ada Cavendish. She was next allotted a part in Mr. Robert Buchanan's play *A Nine Days' Queen*, after which she migrated to the Olympic, and then was seen in the provinces in the title rôle of Lady Clancarty. She subsequently appeared at the Globe in *Lady Clare*, undertaking the boy's part, a line of character in which she has been particularly successful. To enact this she went in for a regular course of training, adopted boy's clothes at home, was drilled in a masculine gymnasium, learnt to dance boy fashion, and went so far as to hire a real Eton boy to "study." The papers were full of her success, which after her elaborate preparations was deserved. And yet, strange to say, she has since developed a positive loathing for masculine impersonations, and regards with distaste any allusion to her triumphs in *Lady Clare* and *Fascination*, in which she played a similar character, and quite as successfully. The latter play was written by herself in collaboration with Mr. Robert Buchanan, and the part of Lady Madge Slashton, who masquerades in man's attire, was evidently inserted on her own behoof. After a short spell at Drury Lane, she retired from the stage for awhile, but re-appeared in 1890 in *The Bride of Love*, a highly poetical play written by her brother-in-law. It should also be mentioned that in 1887 she was manageress of the Novelty. In the autumn of 1890, she opened at the Royalty with *Sweet Nancy*, in which she appeared.

**Jecks, Clara.**—This established Adelphi favourite is the daughter of the talented lady who has so long adorned the stage under the name of Harriet Coveney, and her father, Mr. Charles Jecks, is the well-known acting manager of the theatre with which she is associated. Miss Jecks was born in the profession, and as a child accompanied her mother on tour, appearing occasionally as a fairy in pantomime. It was, however, originally intended that she should follow a musical career, and she was trained for a *pianiste*,

but the hereditary passion was too strong, and carried her to the footlights. In a long and varied career she has played nearly two hundred characters. She first appeared in 1873 at the Opera Comique in *Kissi Kissi*, and afterwards in Drury Lane pantomime, as Genie of the Lamp in *Aladdin*, and she supported the Vokes when they were in the zenith of their fame. A season with Mr. Barry Sullivan followed, and that eminent "heavy" was so taken with her loud and deep-toned voice that he suggested her building a *tragédienne's* career around it. But Miss Jecks modestly concluded that she was not tall enough! She played three seasons at Drury Lane, and then joined the Adelphi Company, where as Lord Eden (a boy's part) in *Formosa*, she made her first success, playing it so well that Mr. Chatterton paid her the practical compliment of doubling her salary. Space forbids anything but a mere summary of her subsequent career, though special mention must be made of another boy's part in *The Middy Ashore*, in which she greatly distinguished herself. She has been chiefly connected with the Adelphi, although she has on occasions toured the provinces, and accepted passing engagements at Covent Garden, Her Majesty's, the Globe, the Prince of Wales', and the Novelty Theatres, besides understudying Nelly Farren, whom she describes as the kindest and most charming of women, and who specially taught her "business." Miss Jecks very naturally regards the Adelphi as her theatrical home, and she has been seen in most of its famous melodramas, and is actually an integral portion of Adelphi farce. In August, 1890, she appeared in *The English Rose*, wherein she and Mr. J. L. Shine prove themselves *par excellence* the comic stage lovers of the day, and was in the curtain raiser—of course. On the production of *The Trumpet Call*, in 1891, Miss Jecks filled an important rôle.

**Kaye, Fred.**—This clever character comedian, whose eccentric style of acting reminds one at times of Mr. W. S. Penley in his happiest moments, compresses a wonderful amount of spontaneous humour and genuine fun in the smallest human compass on the contemporary stage. At Toole's Theatre as Gregory Bell in *The Bungalow*, Mr. Kaye was the life and soul of the piece, and added to his reputation by his admirably clever creation of Colonel Stern-

dale in *The Solicitor*, with which in July, 1890, Miss Melnotte opened her term of management of that theatre, and where he subsequently appeared, with equal success, as Joe Gurgles in *The Two Recruits*. At Terry's Theatre in March, 1891, he was seen in *Culprits*, a play that was not well received, and was shortly withdrawn.

**Kemble, Henry.**—Mr. Kemble, whose father was an officer in the army, is a grandson of the eminent tragedian Charles Kemble, and after leaving King's College, London, where he was educated, held an appointment in the Civil Service for two years. His first appearance as an actor was made at the Theatre Royal, Dublin, in 1867, and for the next seven years he played only in the provinces, generally in "first old men" and character parts, and did not obtain a footing on the London Stage till 1874, when he was seen as Tony Foster in *Amy Robsart* at Drury Lane, and played there for a year in Shakespearean dramas and the legitimate. The following spring saw him a member of Mr. Hare's Company at the Court, and the next season he joined the Bancrofts at the Prince of Wales' Theatre, and accompanying them to the Haymarket, played uninterruptedly under their management till its close in 1885. From that time Mr. Kemble has been engaged at various West End theatres, but chiefly at the Haymarket, where in January, 1888, he undertook the part of Parr, the honest old head clerk in *Partners*, and later that of Mr. Seabrook in *Captain Swift*, and the President in *A Man's Shadow*—all three sterling creations. In October, 1890, he moved to the Comedy, there to resume his original part of Buxom Brittle in *Nerves*, and subsequently played in *Jane*, and in *Husband and Wife*. Mr. Kemble is in constant demand for *matinées*, and was a leading member of Mr. Beerbohm-Tree's Crystal Palace Company during his afternoon seasons there in 1889-90.

**Kendal, Margaret** (Mrs. Grimston).—This lady, who dwells deep in the hearts of all old playgoers by her maiden name of Madge Robertson, was born at Great Grimsby, in Lincolnshire, on the 15th March, 1848, and it has been stated that she was the twenty-second child of her parents! She comes of a family of actors, all her ancestors, back to her great-grandfather, being connected with the stage and its best traditions. Her parents were

both members of the profession, and travelled the Eastern Counties, and Mrs. Kendal was born, as it were, upon the boards, and nurtured within the wings. Her first public appearance was in 1854 in *The Struggle for Gold*, at the Theatre Royal, Marylebone. For a long time she played children's parts in pantomime, and on the 29th July, 1865, made her grown up *début* at the Haymarket, playing Ophelia to the Hamlet of Mr. Walter Montgomery. An eighteen months' tour in the provinces followed, and in 1867 she returned to London, and appeared under Mr. F. B. Chatterton's management at Drury Lane in *The Great City*, the first of those magnificent realistic dramas which have taken such firm root at the National Theatre. It was not, however, until the spring of the next year that she came into prominent notice, giving an earnest of the art that was in her by her rendering of Blanche Dumont in the *Hero of Romance* at the Haymarket. In 1869 she appeared as Lady Clara Vere de Vere in *Dreams*, a comedy written by her brother Tom Robertson, who was so soon to grasp the success he had been straining at, and to create an era in British drama. In the August of this year she was married to Mr. Kendal at Manchester, and for the next five years husband and wife acted together in a series of historically successful plays at the Haymarket, and the conclusion of this lustrum found Mrs. Kendal the reigning *comédiénne* of the day. Early in 1875 she appeared for a short time at the Opera Comique, and later on in the year was engaged by Mr. Hare at the Old Court Theatre, and became a member of that brilliant company which included Mr. John Clayton and Miss Amy Faucit, and whose combined efforts soon raised the little house in Sloane Square to the leading rank of London theatres. In 1879, after a short tour in the provinces, Mr. Kendal entered into partnership with Mr. Hare in the management of the St. James' Theatre, a house that had hitherto been cursed with an almost stereotyped ill-fortune. Here Mrs. Kendal achieved her two greatest triumphs as Lady Orman in *Peril*, and Dora in *Diplomacy*; the latter being universally considered her crowning performance. During the next decade some of the most perfect, and many of the most popular performances on the modern stage were witnessed at St. James'. On the 1st February, 1887, Mr. and Mrs. Kendal had the

honour of being commanded by the Queen to perform at Osborne, and they appeared in *Uncle's Will* and *Sweethearts*. The next year saw the final season of the Hare and Kendal management. They revived for a series of farewell performances *A Scrap of Paper*, *The Wife's Secret*, and *The Squire*, and on the 21st July, 1888, the green curtain fell for the last time on the brilliant partnership. The enthusiasm of a public, grateful for many hours of happiness enjoyed within those walls, found vent in a scene of tumultuous excitement, and Messrs. Hare and Kendal and Mrs. Kendal were called again and again before the curtain, and expressed their gratitude in suitable speeches. Mr. and Mrs. Kendal then favoured provincial audiences for a long time, and in March, 1889, made their re-appearance in London at the Court, opening with *The Weaker Sex*, and finishing with *A White Lie*. On the 16th of July a public banquet was given to them at the Hotel Métropole, when the Right Hon. Joseph Chamberlain took the chair. This was preparatory to their sailing for America, where they made a triumphant tour. They returned to England for a short provincial engagement in the North of England, and in September, 1890, once more re-crossed the Atlantic, and precisely the same thing happened in 1891. There are many critics who consider Mrs. Kendal the finest actress on the English stage. She is certainly one of the most thorough, and a mistress of the complete gamut that commences with light sparkling comedy and finishes with the deepest and most sombre pathos.

**Kendal, W. H.** (William Hunter Grimston.)—In 1861, when eighteen years of age, Mr. Kendal entered the dramatic profession as a member of the company of the old Soho Theatre, which at that period included Ellen Terry, David James, and Charles Wyndham. During a course of long and patient experience in the provinces, he acted at various times with such famous *artistes* as Mr. and Mrs. Kean, Amy Faucit, and Dion Boucicault. At the end of 1866 he was fortunate enough to obtain an engagement at the Haymarket, and the chance was cultivated. He made a distinctly favourable impression, and quickly secured a firm footing on the London stage. He was next engaged in an even more delightful way—to that peerless lady

Madge Robertson, whom he married at Manchester in 1869. From that time Mr. and Mrs. Kendal have always acted together, and given the world an example of brilliant dramatic power combined with notorious domestic felicity. In 1879 Mr. Kendal became associated with his friend Mr. John Hare in the management of the St. James' Theatre, and it was not until 1888 that the partnership was severed. Those nine years of success form a period that has but few equals in the annals of theatrical direction. In each of the three years that have since elapsed Mr. and Mrs. Kendal have visited America, where they are always enthusiastically welcomed. Mr. Kendal's acting is characterised by high intelligence, delicate refinement, and artistic finish.

**Kerr, Frederick.** (Frederick Grinham Keen.)—Mr. Kerr is a son of the well-known solicitor who was recently President of the Incorporated Law Society, and was educated at Charterhouse and Caius College, Cambridge. Intended for the bar, he kept several terms at the Inner Temple, but that profession not being in accordance with his inclinations, he turned his attention to the stage. Unlike most recruits in that arena, he did not commence in the provinces, but sailed for America, and in 1881 obtained his first engagement at Wallack's Theatre, New York, which was followed by a short season at the Bijou, prior to his return to London in 1882. Mr. Kerr considers that America is the best field for commencing a dramatic career. In England the young aspirant requires private means for the first years of his apprenticeship, but under Transatlantic management he can reckon on £3 or £4 every Saturday, even though his efforts are confined to the mere delivery of a stage letter. But he must dress well and speak like a gentleman to secure a trial. When an actor rises to a higher level, the benefits of an American engagement are questionable, for though talent which would command £20 a week in England might obtain £25 in America, the enhanced cost of living there more than counterbalances the moderate increase in salary. Mr. Kerr considers that a recognised leading actor starring with his own selected London company in America, has probably the best field in the world to work on. After returning to England Mr. Kerr played in some minor parts in the provinces with Miss Wallis and Miss Ada Cavendish, after which he was



entrusted by Miss Nellie Harris with the management of the Novelty Theatre, where he also appeared as the German surgeon in *The New Magdalen*, and in other plays and burlesques. In 1884 he appeared at the Court, in *Young Mrs. Winthrop*, *The Magistrate*, *The Schoolmistress*, and *Dandy Dick*, and shared the honours in several clever duologues. After Mr. Clayton's death in 1887 Mr. Kerr left the Court and joined Mr. Terry, and created Horace Bream in *Sweet Lavender*, drawing a very faithful picture of the modern American gentleman. This was the fourth consecutive play of his friend Mr. Pinero in which he appeared, and each of which ran for over a year. In 1889 he paid a short professional visit to America, and on his return home created the part of Juxom Prall in *Judah*. Declining an offer from Mr. Willard to accompany him to America, he transferred his services to Mr. George Alexander, and accepted the trying part of Antonin Caussade in *The Struggle for Life*. In the spring of 1891 Mr. Kerr joined the Haymarket, appearing in *Called Back*, and as the American in *The Red Lamp*. Then came his inimitably droll creation of the Hon. Reginald Slingsby in *The Dancing Girl*, which was certainly one of the greatest successes in that successful production.

**Kinghorne, Mark.**—Mr. Kinghorne is the hero of a most adventurous and romantic life. He made his first appearance on the stage of the Strand Theatre in 1867, gracefully but silently carrying a spear in the burlesque of *Pygmalion*, sustained by the conviction that speech is silver, silence gold! When the piece was withdrawn he determined to try his luck in the provinces at "quick business," and joined a small company, in which he was called upon to represent three or four characters in each piece. Then followed a period of low water, during which he thankfully played clown in a travelling circus, and reluctantly tore himself away from that to join a ghost show, which, when it gave up its *raison d'être*, compelled him to accept a situation with the Rev. J. C. Bellew, the celebrated dramatic reciter. This was followed by a tour with some "Fit-ups" in the provinces, when on occasions the "treasury ghost" forgot to walk on Saturday nights, and hard times supervened, often necessitating turnips without the mutton for dinner, whilst his salary for playing some eighteen parts a

week averaged about a penny a part nightly. Nothing daunted by this unsympathetic fortune, he married, and the hopeful couple started off with another company, being engaged on the joint salary of ten shillings a week. In 1873 the tide turned, and Mr. Liston engaged him to play in *La Fille de Madame Angot*, in which he made his first real hit upon the boards. He then accepted a good offer from Miss Alice Oates to assist her in producing at New York several London successes, such as *Giroflè-Girofla*, etc. With this came the dawn of brighter days, and on his return to England Mr. Edward Terry engaged him as principal comedian in a company going on tour. Eight years of successful provincial work followed in the blended capacities of actor, stage manager, and musical conductor. He then paid a visit to New Zealand with Miss Marie de Grey's Company, during which he essayed Shakespeare and the legitimate. In 1887 he returned to England and appeared at the Grand, Islington, and also in *Loyal Love* at the Gaiety. Since then he has played with marked success at different West End Theatres. In 1890 he created the part of Mowle the valet in *The Judge*, and his attentions on that dignitary presented one of the most comical episodes in the play.

**Kingston, Gertrude.** (Mrs. Silver.)—Miss Kingston is one of the most industrious and persevering of the more recent recruits to the ranks of the English stage. Wanting an occupation in life she determined to adopt a dramatic one, and did so for the sake of art, not lucre. She had already quaffed the champagne of histrionic success at amateur theatricals. She first joined Miss Sarah Thorne's Company, and for three months went through the kaleidoscope of dramatic life. She then went on tour, but a week was sufficient! During the last two or three years she has appeared in an amazing number of plays—both at evening and *matinée* performances. In 1888 she proved herself a valuable addition to the Haymarket Company, by her realistic rendering of the heartless woman of fashion in *Partners*, and later on made a distinct success, artistic and personal, by her impersonation of Mrs. Fred Fizzleton in *Nita's First*. Moreover in the same year she appeared in *Mr. Barnes of New York* (Pooh Bah's version) at the Olympic, and at *matinées* at the Comedy and Criterion. In 1889 she

played Rachel Denison, the cool and calculating adventuress in *Tares*, with wonderful subtlety and depth of passion; appeared at *matinées* at the Gaiety and Vaudeville; and when *Harbour Lights* was revived at the Adelphi, assumed with considerable pathos and effect, the rôle of the unhappy Lena Nelson, originally played by Miss Mary Rorke, an advancement which showed the remarkable progress she had made during her short experience of the stage. In April, 1891, on the production of *The Idler* at the St. James', Miss Kingston undertook the part of Mrs. Glynn-Stanmore, and materially assisted to make the play the success it proved to be. Miss Kingston (whose maiden name was Kohnstamm, and who has a sister married to a Mahomedan gentleman, Mr. Justice Ameer Ali, in Calcutta) is the wife of Colonel Silver, of the 42nd Royal Highlanders (the Black Watch). In private life she is a most accomplished lady, speaking Latin, French, German, and Italian, besides painting in oil and water colours, and being an accomplished musician. In addition to which she rides beautifully, and is, in this respect at least, qualified for a three months' trip to Mashonaland, which she contemplates attempting. Her unrepentant villainy on the stage contrasts vividly with her uniform amiability in society.

**Lamb, Beatrice.**—Despite opposition from her family Miss Beatrice Lamb determined to be an actress. An old and intimate acquaintanceship with that kindly doyen of the First Night Brigade, Mr. Joseph Knight, enabled her to obtain an introduction to Mr. Beerbohm-Tree, and in April, 1887, she added a stately grace and beauty to the company of guests who thronged the drawing room in the first act of *The Red Lamp* at the Comedy. When Mr. Beerbohm-Tree adjourned to the Haymarket Miss Lamb became a regular member of his company and understudied Miss Marion Terry, and, through the considerate kindness of that lady, was afforded an opportunity of exhibiting her powers at a performance of *The Ballad Monger*. This led to an engagement from Mr. John Hare, and she played Irene Standing in *The Profligate*, which character, although devoid of sympathetic qualities, yet sufficiently tested her scope and powers. In 1890 Miss Lamb joined Mrs. Langtry's Company, and played Phœbe in *As You Like It* at the St. James'. Later on she decided

to undergo an educational course in the provinces, and naturally applied to Miss Sarah Thorne, who afforded her opportunities of appearing in melodrama, comedy, and Shakespearean play, by which she learnt the *technique* of the art and practised herself in quick study. The progress she made was illustrated by her capital performance in a *matinée* of *Moths* in October, 1890. But the great opportunity of her career came to her in 1891, when she assumed the difficult part of Drusilla Ives in the *Dancing Girl*, at twelve hours' notice, and played it admirably for three weeks. She then accepted a temporary engagement with Mr. Wyndham for *Sowing and Reaping*, after which she returned to the Haymarket to understudy Miss Julia Neilson. Miss Lamb also appeared during the same season in *Mrs. Annesley* and *In the Old Time*, and in August, when *A Commission* and *A Pantomime Rehearsal* were transferred to the Shaftesbury, was called to assist. Amongst her other accomplishments Miss Lamb recites cleverly, dances well, and can handle the foils in a style that would make her dangerous, and certainly irresistible, to an antagonist of the sterner sex.

**Langtry, Lillie.**—The "Jersey Lily," was born in 1854, and is the daughter of the late Rev. W. C. Le Breton, Dean of Jersey. In 1874 she married Mr. Langtry, and shortly became one of the attractions of Torquay Society. Royalty presently bowed to her, and she was next dividing the honours of the London season in the realms of professional beauty with Mrs. Cornwallis West and Mrs. Wheeler. Her first appearance on the amateur stage was under the shadow of Mrs. Labouchère's wing, when she played Lady Clara St. John in *A Fair Encounter*. Her success and the cruel pressure of *res angusta domi* made the transition from a society queen to a fashionable actress an easy and opulent one, and the sensation her professional *début* caused at the time may be estimated from the fact that at the Haymarket Theatre stalls were eagerly snapped up at five pounds each to witness her first performance. Undiscouraged by the not very flattering criticisms of her dramatic powers which followed, Mrs. Langtry bravely held to her determination, and was rewarded after several years of diligent work and patient application by achieving on her merits alone, a conspicuous position on the modern stage. Her *début* occurred on the

15th December, 1881, when she played the character of Miss Hardcastle in *She Stoops to Conquer*. She then starred the provinces, and shortly afterwards made the inevitable American trip, and immediately established herself as a popular personage across the sea, receiving in process of time such substantial homage as is expressed by the (reported) accumulation of a capital of £60,000 in six years. It is at least certain that no actress has ever made such a fortune upon the stage in such a short period as the Jersey Lily. In America her chief characters were Lady Macbeth, Rosalind, and Esther Sandraz. She finished her American tour in 1889, and in the September of that year made her reappearance on the English stage at Wolverhampton. Early in 1890 she opened the St. James' Theatre with *As You Like It*, to a fashionable audience, which included the Prince and Princess of Wales, and many of the leaders of London society. Her rendering of Rosalind showed a considerable development of art and power, when contrasted with her reading of the same character eight years previously. *As You Like It* was followed by *Esther Sandraz*, the run of which was unfortunately cut short by her illness. In the winter of 1890 Mrs. Langtry leased the Princess' Theatre, and revived the historical glories of that house by the production of *Cleopatra*. This was followed by *Lady Barter* and *Linda Grey*, both of which failed to catch on. She then starred in the provinces, and in October opened the new theatre at Cheltenham, appearing with her company in *Lady Clancarty*. It is not surprising that a lady who has raised herself to such an eminence in her profession by sheer industry and perseverance, should command equal success in other lines of life, and it is a fact that Mrs. Langtry has shown a wise discrimination, not perhaps unaided by singular good luck, in the disposition of her material talents, which in defiance of precedent she buried in American earth, where, however, they increased and grew. A keen sportswoman, she has stocked her ranches with imported English horses of the best pedigree, with a view to breeding, and her stud farm is one of the best in America.

**Larkin, Sophie.**—It is more than a quarter of a century ago that this popular actress made her first professional appearance as Mrs. Pontifex in *Naval Engagements*

at the old Prince of Wales' Theatre. When *Society* was produced by Mrs. Bancroft in 1866, she had a place in the cast, and also in *Ours* which followed, and was the original exponent of the Marquise in *Caste*. She then migrated to the St. James' Theatre, and presently to the Holborn and Queen's Theatres in turn. When *Our Boys* commenced its phenomenal career she sustained the part of Clarissa Champneys throughout the long run. From that time she has taken a foremost place amongst the actresses of the period, her presence on the stage being a sure signal for merriment to begin. In 1889 she was playing at the Comedy in *Merry Margate*, and as Mrs. Bell in *The Bungalow* at Toole's, and in 1890 appeared at the Comedy in *Nerves* and in the part of Mrs. Maxwell in *The Pharisee* at the Shaftesbury. In 1891 she returned to the Vaudeville, which has been so intimately associated with many of her best successes, to play her original part in *Confusion*.

**Lea, Marion.**—Miss Lea is an American by birth, but a long residence on this side of the Atlantic has practically made England her home, and she likes London so well that she desires no other domicile. She left Philadelphia some years ago, and came to England to study for the operatic stage under Signor Gustave Garcia, who was an old family friend, and it was a disappointment to her to learn, after some months of work, that her master considered her better fitted for a dramatic than an operatic career. But so emphatically did he express his confidence in the future she had before her, that she at once determined to act on his advice, which was also endorsed by Mr. Kendal, who added a practical point to his opinion by promising her an engagement, and she made her *début* under his and Mr. Hare's *régime* at the St. James's Theatre in 1884. After a couple of months' work in London, Miss Lea very sensibly went to school in the provinces, where she spent two and a half years grounding herself in all the details of her art. She then returned to the metropolis, where she has since enjoyed constant engagements. Miss Lea does not confine herself to any particular line of character. She has no scruples of stage conscience, and as Clotilde in *The Monk's Room*, in 1888, gave a remarkable display of female villainy. In *The Duke's Boast* she exhibited true powers of emotional

acting, and in *That Dr. Cupid* showed how pretty and fascinating a widow could be. The *ingénue rôle*, and that of the country lass, do not come amiss to her—her Audrey, indeed, is one of the very best the modern stage has seen—whilst in *Esther Sandraz* she gave proofs of sympathetic acting of no ordinary power. Miss Lea was engaged at the Shaftesbury in the autumn of 1890 to play the second lead in *The Sixth Commandment*. In 1891, in conjunction with Miss Elizabeth Robins, she exploited Ibsen drama, and their *matinée* endeavours were so successful that the two young ladies actually placed it in the evening bill at the Vaudeville, where it ran a plucky course against criticism that was hostile to the playwright, but appreciative of the talent and enterprise of the joint manageresses, who are at the beginning of a partnership which everyone hopes will be lasting and successful. Miss Lea lives in Tite Street, Chelsea, with her sister, Mrs. Lea Merritt, the well-known artist, whose “Love Locked Out” was one of the best pictures in the Academy of 1890.

**Leclercq, Carlotta.** (Mrs. John Nelson.)—This clever actress is the elder daughter of the late Charles Leclercq, who for many years was favourably known in dramatic circles in Manchester and London as a successful stage manager, a clever actor, and a ballet master and pantomimist of the highest class. He was the son of Pierre Leclercq, who was born at Chainay, in Hainault, and the immediate descendant of an old Flemish family. Pierre Leclercq served for a long period in the Spanish army as officer in the Flemish company of King Charles the Third's body-guard, and when the first French Revolution broke out, was forced to fly to England with his wife and young son Charles, who in due course grew up, married, and became the father of Carlotta, the subject of this sketch; Rose, an equally talented *artiste*; Louise (very popular at the Haymarket Theatre some years ago), who retired from the stage on her marriage; Charles, one of the cleverest members of the Daly Comedy Company; Arthur, the celebrated Haymarket harlequin and acting manager of theatres in America, who died in January, 1890; and Pierre, the dramatic author, whose plays *The Love Story*, *Illusion*, *This Woman and That*, and *The Rule of Three* have been so freely criticised in many countries. Miss

Carlotta Leclercq achieved a "record" first appearance, for she was not more than twenty months old when she was carried about as Cora's child in *Pizarro*, at a theatre at Bolton of which her father was then part manager. When she grew a little older—old enough, in fact, to walk—she appeared in a series of children's parts in Shakespearean drama with Charles Kean, and a remark he chanced to let drop in her hearing—that "she was sure to succeed"—was a great incentive to her to persevere. At the age of fifteen she appeared in his company as Marguerite, in fulfilment of a promise he had made her that she should play it when she was "big enough," and her success fully confirmed his prediction of her capacity. A little later she played Titania in *A Midsummer Night's Dream*, Miss Ellen Terry being in the same cast, and appearing as Puck. In 1863 Miss Leclercq was secured by the late Charles Fechter for his tenancy of the Lyceum, and appeared there with him till 1868, sustaining, among many other characters, that of Madame de Pompadour in *The King's Butterfly*, and Lucy Ashton in Palgrave Simpson's version of *The Master of Ravenswood* (1865). During the very successful run of *Hamlet* in 1866 she appeared as Ophelia, and in the following year as Pauline to Mr. Fechter's Claude Melnotte, and for the next two years in the various plays produced by him at the Adelphi. Old playgoers can remember the triumphs of those days, when this lady, in the zenith of her grace, beauty and power, assisted in the *renaissance* of dramatic art. During the next seven years Miss Leclercq acted chiefly in the United States, appearing in many of the plays produced there by Mr. Fechter, and also toured with marked success on her own account, playing most of Shakespeare's heroines, as well as those in such dramas as *Masks and Faces*, *Plot and Passion*, and *School for Scandal*. In Chicago Miss Leclercq, supported by a powerful German company, appeared as Rosalind in a German version of *As You Like It*, and afterwards received an invitation, signed by the principal citizens of Milwaukee, to repeat that impersonation there, which she did. She has also acted in French, most notably in *Un Caprice* by Alfred de Musset. She returned to England in 1877, in which year she married that excellent actor, John Nelson, with whom she acted at the chief provincial theatres down to the date of his death



in 1879. Since then she has appeared in all the recognised leading rôles, and in almost every theatre in London, and is one of the most popular and accomplished actresses on the stage. An enumeration of the parts she has played is beyond the limits of this notice—they are intimately associated with the dramatic history of the last quarter of a century. Miss Leclercq loves her profession, and her services are in constant request; she is one of the leading dramatic educationalists of the day, and has trained many a young aspirant, who has since won honour and renown. Miss Leclercq's latest engagements have been in *The Cabinet Minister* at the Court, and in *Handfast* at the Shaftesbury.

**Leclercq, Rose.**—This talented actress, who is the fourth daughter of the late Charles Leclercq, on her sixth birthday played the part of Ceres in *The Tempest* at Windsor Castle before the Queen and the late Prince Consort, and prattled her lines so sweetly that she received the special notice of Her Majesty. Her first London appearance of note was in 1863, when Phelps revived *Manfred* at Drury Lane, and she played the small part of the Phantom of Astarté, and although she had but twelve words to speak, they were delivered with such a charm that they formed the attraction of the play, became the talk of London, and were specially mentioned by Miss Braddon in her novel, "Henry Dunbar." During the same engagement she also appeared as Celia to Miss Helen Faucit's Rosalind. By the autumn of 1868 she had made such a mark in the profession that Mr. George Vining chose her to create the heroine's part in Dion Boucicault's *After Dark*, and in the following year she appeared at the Adelphi as Kate Jessop in *Lost at Sea* by the same author, and created quite a *furor* by her acting of that character. From that time to 1875 she sustained many leading parts in London, including that of Princess Neuborg in *Ruy Blas*, with Fechter in the title rôle (1872), later playing with him in *Hamlet*, and in *Don Cæsar de Bazan*, and in *The Corsican Brothers*. At the Princess's Theatre she also appeared as Desdemona, Ophelia, Lady Macbeth, and many other parts with Phelps in the title rôle. In 1875 she created at Drury Lane the part of Claire Ffolliott in Boucicault's drama of *The Shaughraun*, but from that year to 1884 was chiefly engaged touring with her own company, and as a "star" made a great pro-

vincial name as Galatea, but especially as Liz in *That Lass o' Lowrie's*, a character she had previously acted in London. Her impersonations, also, of the characters of Lady Sneerwell and Lady Teazle in *The School for Scandal* (which she gave with both Phelps and Chippendale) were remarkable. In 1884 Miss Rose Leclercq accepted Mr. Henry Irving's offer to play Olivia in *Twelfth Night*. This was followed by an engagement with Mr. Thomas Thorne, to create the part of Lady Bellaston in *Sophia*, and in *Heart of Hearts*, which followed, she appeared as Clarissa Fitzralph. Mr. Beerbohm-Tree then secured her for the Haymarket, where she created, amongst others, the characters of Marie Leczinska in *The Pompadour* (1888), Lady Staunton in *Captain Swift*, and Madame Fourcanarda in *Esther Sandraz* (1889), and next appeared as the Queen in *La Tosca* at the Garrick. No account of this lady's career would be complete without mentioning her exquisitely pathetic acting in the very difficult character of La Faneuse in her brother Pierre's play *Illusion*, produced at the Strand in July, 1890. In November of the same year she was back again at the Haymarket, illustrating with charming realistic grace the manners of the Georgian period as Evelena Foster in *Beau Austin*, and her acting as Mrs. Page in *The Merry Wives of Windsor* must also be noted. In *The Dancing Girl* (January, 1891) her acting, as the fashionable Lady Bawtry, made that comparatively small part stand out and become one of importance in her hands.

**Le Hay, John.**—This clever low comedian, who at times seems to recall memories of Harry Paulton, was born in 1854. Desirous of becoming an actor, and induced the more to adopt that profession by his success at an amateur performance given at King's Cross Theatre, Mr. Le Hay accepted an offer to travel with a minstrel troupe, in which, as "Bones," his ventriloquial powers (that have since become so famous) secured him popularity at once. Soon afterwards Mr. Edgar Bruce gave him his first opening, as understudy to the principal tenor at the Royalty. This was followed by a five years' engagement with Mr. D'Oyly Carte. Mr. Le Hay then played for a season in pantomime, and as first low comedian in Mr. Cooper Coles's Strand Company. At the close of this last engagement Mr. Edward Terry secured his services for a

time, and while still under contract with that gentleman Mr. Le Hay was sent for to form one of the original cast of *Dorothy*, when that opera was produced at the Gaiety. Mr. Le Hay has appeared in many prominent parts during the last few years. In *Jubilation*—a skit produced in the Jubilee year—he was exceedingly happy as Herkomais Miller. In *Warranted Burglar Proof*, a very clever curtain raiser, he depicted Browser admirably, and received an encore for the clever duet which is introduced into the piece. He appeared in *Dorothy* and *Doris* at the Prince of Wales' and Lyric Theatres in 1888 and 1889, and also in several *matinées*. In the winter of the latter year he sustained the part of one of the sour old sisters in the pantomime of *Cinderella* at Her Majesty's. When *The Black Rover* was produced at the Globe in the autumn of 1890, he was cast for a leading part, and gave a humorous rendering of a Dutch overseer, looking the character as well as he acted it. Later, Mr. Le Hay also created the part of Prince Bulbo in *The Rose and the Ring*, and that of Sir Guy of Gisborne in *Maid Marian*, at the Prince of Wales' Theatre. Mr. Le Hay never lets a chance pass, and is making rapid progress towards the top of the tree, and has already established a reputation as one of the best Shakespearean clowns now on the London stage.

**Leslie, Fred.**—After leaving Dr. Quine's school at Notting Hill, where he first met his great friend Mr. Fred Terry, Mr. Leslie passed a short probation in the provinces, and joined the Royalty Theatre in 1872, making his *début* on the London stage in the character of Colonel Hardy in *Paul Pry*. He subsequently fulfilled engagements at the Comedy and the Alhambra, and then visited America to play in *Madame Favart* at the Fifth Avenue Theatre. On his return to London he created the character of the Duke in *Olivette*. Shortly after this, in 1882, he came prominently into public notice, by his acting in the title rôle of *Rip Van Winkle* at the Comedy, and proved himself to be a worthy disciple of Joseph Jefferson. Then came a second visit to America, from which Mr. Leslie returned after a year to fill his old part when *Rip Van Winkle* was again revived. His next engagement was in *The Beggar Student* at the Alhambra, followed by a part in *The Great Mogul*. Early in the spring of 1885 he moved to the Opera Comique, and

in the December of that year joined the Gaiety Company, of which he soon became a prominent member, and at the farewell performances given prior to their setting out on an American and Australian tour in the autumn of 1890, he fully shared with Miss Nellie Farren the honours of popularity. His chief successes at the Gaiety have been won as Jonathan Wild in *Little Jack Sheppard*, Noitier in *Monte Christo Junior*, the Monster in *Frankestein*, and Don Cæsar de Bazan in *Ruy Blas*, of which clever burlesque he is the joint author (under his *nom-de-plume* of A. C. Torr) with Mr. Herbert F. Clerk.

**Lestocq, W.** (William Lestock Woolridge.)—Mr. Lestocq is the son of a clergyman, and a member of a family well known in the Bombay Presidency. When about eighteen he entered a commercial house, and was connected with it until some dozen years ago, when he joined the stage. His appearances there have been confined to subordinate parts, in which he has, however, sometimes shown cleverness and versatility; but his reputation as a playwright is considerably in advance of that of an actor. Amongst his literary successes may be mentioned, *inter alia*, the libretto of the *Sultan of Mocha*, produced at Liverpool in 1874 and in London in 1887; and the brightly written farce, *A Merry Meeting*. In collaboration with Mr. Walter Everard he wrote *Uncles and Aunts*, produced at the Comedy in 1888; and shared with Mr. H. Cresswell the credit of *In Danger*, which had a very successful run at the Vaudeville in 1889. He was joint author, with Mr. Harry Nicholls, of *Jane* (December, 1890), which drew at the Comedy for seven months, and has also been doing good business in Australia. In the autumn of 1890 he played the part of Mr. Shuttleworth in *The Judge*, and of Sam Eckersley in *Nearly Severed*, the *lever de rideau* which preceded it at the Opera Comique.

**Le Thiere, Roma Guillon.**—Miss Le Thiere made her first appearance as far back as 1865 as Emilia in *Othello*, when it was produced at the Royalty Theatre. She subsequently played in *Hunted Down* at the St. James', *Life for Life* at the Lyceum, and *Ours* at the Prince of Wales'. She then went to Drury Lane, where she impersonated Helen Macgregor in *Rob Roy*. Thereafter for many years she played alternately at the St. James' and

Haymarket Theatres. More recently she has been seen at the Lyceum and Court Theatres, at the latter in *The Cabinet Minister*, and at the former in *Ravenswood*, in which her representation of Lady Ashton was remarkably fine. Miss Le Thièrè is a teacher of elocution, and has trained many successful *débutantes*. She is also the authoress of a comedy entitled *All for Money*, which, however, somewhat belied its title on production.

**Lewis, Eric.** (Mr. Tuffley.)—Like Mr. E. S. Willard, Mr. Eric Lewis is a Brightonian, and it was in 1879, at the St. James' Hall in that town, that he began giving his musical sketches in conjunction with Mr. Arthur Law and Miss Fanny Holland. His first appearance in London as an entertainer was at the Polytechnic, during the Christmas of 1880, and his *début* as an actor was made in the following autumn at the Haymarket Theatre, in the comic opera *Blue and Buff*, after which he was seen at the Court as Lord Glenmuir in *Honour*. Then followed some hard work in the provinces with Miss Alice Barth's Ballad Opera Company, with a change of bill every night; and in November, 1882, he was engaged by Mr. D'Oyly Carte to understudy Mr. George Grossmith at the Savoy, where he remained till January, 1887, playing in *Trial by Jury* and all the first pieces. Then followed a season at the Royalty with Mr. Edouin; and after a short engagement with Miss Helen Barry in *Her Trustee*, Mr. Beerbohm-Tree engaged him for *Partners* (January, 1888). Mr. Eric Lewis then went on tour as Caleb Deecie in *Two Roses*, and also in *Dr. D.*, playing the title rôle; after which, at Mrs. John Wood's invitation, he joined her Company at the Court Theatre, and appeared as Tom Shadbolt in *Mamma*—a creation that at once placed him in the first rank of light comedians. He next appeared in *The Weaker Sex*, during Mr. and Mrs. Kendal's short season at the same theatre. When Mrs. John Wood returned and produced *Aunt Jack*, Mr. Lewis was cast for Caleb Cornish, and succeeded admirably in depicting the character of a nervous soft-hearted Benedict. He was equally happy in the two curtain raisers, *Hermine* (in which he touched a deeper note) and *In the Corridor*. After this Mr. Eric Lewis determined to turn his vocal and musical talent to account, and studied singing for nearly a year to fit himself for the

Lyric stage. In October, 1890, he appeared in *La Cigale* at the Lyric Theatre, playing the part of the Duke of Fazensberg with a delightful freshness and *verve*. In private life Mr. Eric Lewis is particularly quiet and reserved. He has a way of rolling his eyes which would make the fortune of a dozen light comedians, and the whole expression of his face is at times concentrated in those positively fascinating optics. His principal *matinées* have been *The Great Felicidad*, *The Begum's Diamonds*, and *Woodbarrow Farm*.

**Leyshon, Eleanor.** (Mrs. J. N. Palmer.)—It was in the arena of amateur theatricals that Miss Leyshon made her mark, and succeeded so well that she attracted the attention of the late Mr. John Clayton, who engaged her in 1887 for a provincial tour, in which she made her professional *début*. Her manager's lamented death unfortunately brought the engagement to a premature close. She was next seen in several *ingénue* parts at *matinées*, and made her London *début* at the Princess's Theatre as Rebecca in *Midnight*, in May, 1888. During the summer of that year she gained experience with the Conway Comedy Company, playing in many Old English Comedies. Returning to the metropolis she appeared at Terry's, The Vaudeville, Princess's, and St. James' Theatres—at the latter under Mr. Rutland Barrington's *ægis*, in *A Patron Saint*. After playing the title rôle in *Sweet Lavender* for a time, she joined Mr. Wyndham's Company and went with him to America, where she appeared as Mrs. Torrington in *The Headless Man*, Mrs. Graythorne in *Pink Dominoes*, and other productions. On her return to London she was seen at the Criterion in *Trying it on*, and *She Stoops to Conquer*, having renewed her engagement with the popular manager of the house in Piccadilly Circus. In September, 1891, Miss Leyshon was married to the Rev. J. N. Palmer, an Anglican clergyman.

**Leyton, Helen.**—It was under Miss Sarah Thorne's Margate management that Miss Helen Leyton made her *début* in 1880 in the pantomime of *The Sleeping Beauty*. She was next engaged by Miss Jennie Lee to play Esther Summerson in *Jo*, and appeared first at the Old Olympic and subsequently on tour. A round of juvenile parts at Alexandra Palace *matinées* followed, and then she returned

to the provinces. By this time she had risen to sufficient prominence in her profession to be the recipient of an offer from Mr. Augustin Daly, and for two seasons played *ingénues* and light *soubrettes* under his management in America. Returning to England in 1886 she was in the cast of *In Charge* at the Olympic, and then played Agnes Ralston in *Jim the Penman*. The following year she was a piquant Mrs. Maxwell in *The Barrister* at the Comedy. Returning to the Olympic in 1888, she made a decided hit as Maud Chatres in *To the Death*, a part that had been originally created by Miss Jessie Bond. During the same year she played with much spirit in *The Paper Chase*, *The Real Case of Hide and Seekyll*, *The Monk's Room*, and *Good for Nothing*, her Nan in the latter being really excellent. More recently Miss Leyton completed a long engagement with Miss Cissy Grahame during that lady's occupation of Terry's Theatre and the Opera Comique, filling suitable parts in *Old Lamps for New* and *The Judge*, her Chloe in the latter being sprightly and amusing.

**Lind, Letty.**—Lithesome Letty Lind, who divides the Gaiety honours with graceful Sylvia Grey, was early instructed in dancing and deportment, but not with a view to displaying these accomplishments, for her earliest bid for public favour was on the concert platform. She next applied to Mr. Charles Wyndham for an engagement, and was appointed to understudy *Betsy*. When the run of that piece was over she presented herself before Mr. Robert Buchanan, who gave her a part in a play he was producing. It happened that during the performance there was an unusually long wait, and the author somewhat vaguely suggested that Miss Lind should "fill it up." Equal to the occasion, she interpolated *The Language of Love*, with its quaint and clever imitations of animals, and it immediately caught on and brought her into notice. It led, however, to nothing better in the immediate future than a small part in Birmingham pantomime, after which she obtained an engagement in Mrs. Saker's Company. Here she had a certain song to sing which she did not care for, and the extremely happy thought occurred to her to substitute a dance. This, as a special favour, she was allowed to do, and it actually proved the saving success of the production. Since then she has done nothing but dance.

In 1887 she was in the Drury Lane pantomime of *Puss in Boots*, after which she joined Mr. Edwardes' Gaiety Company, under a contract, and has appeared in it ever since, refusing many brilliant offers to go abroad. In 1890 she left Miss Nellie Farren's division to enter that of Miss Florence St. John, and appeared in *Carmen up to Date*, until its close in June, 1891, since when a severe illness has kept her from appearing on the boards.

**Linden, Laura.**—Miss Linden made her first appearance in London, at Sadler's Wells' Theatre in 1881, in Mr. H. A. Jones' play of *His Wife*. This was followed by an engagement from Mr. Carton to play Mattie in *Imprudence*. Miss Linden was next seen at the Globe, and in 1883 at the Gaiety as Dulcie in *Vice Versâ*, and shortly afterwards made a distinct success in *The Two Orphans* at the Olympic. Then came an offer of work from Mr. Wilson Barrett, to tour in *Claudian*. Returning to London in 1885, Miss Linden next tried her hand at Gaiety burlesque. More recently as Hannah Topping in *Dandy Dick* her excellent bye-play and facial expression emphasised the excellence of her performance. In 1888 she supported Mrs. Bernard Beere in *Ariane* at the Opera Comique, and in the same year charmingly created the part of Deborah in *Woodbarrow Farm* at its *matinée* trial. In the winter of 1889 she appeared at Her Majesty's, and in the following year was in the cast of *The Bride of Love* at the Lyric, and also renewed her connection with the Old Stagers during the Canterbury week. In 1891 Miss Linden was seen to considerable advantage as Mary Ledger in *The Parvenu* at the Globe; was in Mrs. Langtry's Company when *Linda Grey* was produced at the Princess' in April; and in the original cast when *A Pantomime Rehearsal* was put on at Terry's, but owing to a painful accident she had to retire from the part, her place being taken by Miss Norreys. In October Miss Laura Linden was able to resume work, and appeared again at the Shaftesbury.

**Linden, Marie.**—Miss Marie Linden first appeared on the stage at the Theatre Royal, Oxford, in 1876, as a child in *Dick Whittington*. Five years later she made her London *début* at Sadler's Wells. An engagement at the old Philharmonic followed, where she played numerous parts, including Eily O'Connor, Claire Ffolliott, and



Leicester in *Kenilworth*. She then accepted an engagement from Mr. Toole to appear as Lucy Garner in *Dearer than Life*, and in *Stage Dora* and *Paw Claudian*. More recently in *The Don*, under the same management, Miss Marie Linden gave an excellent picture of an ingenuous young wife. In 1889, in addition to some pleasing appearances in *matinées*, she was seen to advantage in *The Bookmaker* and *Young Mrs. Winthrop*. The following year she played at the Avenue during the entire run of *Dr. Bill*, and in October was engaged at Terry's to play Minnie, in the revival of *Sweet Lavender*. In 1891, after a passing appearance in *Private Inquiry* at the Strand, she accepted an offer from Mr. Hare to create Margaret Veale in *Lady Bountiful*, a part she rendered with delicacy and pathos.

**Lindley, Henrietta.**—Miss Lindley has always been associated with the Haymarket Theatre, where she made her first appearance under Mr. Buckstone's management when only fifteen years of age, and where her endearing young charms brought her many admirers. To one of these—an officer in the army—she was united, and retired from the stage for a time, but only to return again in 1881. Soon after this she made a tour of the provinces with Mr. Edgar Bruce's Company, playing Mrs. Blythe in *The Colonel*, and on one occasion having the honour to appear before Her Majesty the Queen and the Prince and Princess of Wales, who personally complimented her on her performance. She then came to London, and appeared at the Strand as Adriana in *The Comedy of Errors*. This was followed by her impersonation of Mrs. Smith in *Bootle's Baby*. Returning to the Haymarket management, she played Lady Dunscombe in *Jim the Penman*, Lady Lundie in *Man and Wife*, and Mrs. Ford in *Merry Wives of Windsor*. She accompanied Mr. Beerbohm-Tree on his first provincial tour, playing Madame D'Arcy in *A Village Priest* with charm and pathos. Miss Lindley has (in the words of an eminent dramatic critic) "a sweet voice and the distinction to support it." She is one of the few who are able to truthfully represent on the boards a lady of modern society. Miss Lindley is the authoress, or rather adaptress, of two plays, *The Power of Love* and *For England's Sake*.

**Lingard, Alice.** (Mrs. Needham.)—This lady is the wife of Mr. Horace Lingard Needham, better known in

dramatic and operatic circles as Mr. Horace Lingard. Although English by birth, Miss Lingard commenced her professional career in America, where she played a variety of characters, until she finally found her *métier* in French society plays, such as *Frou Frou*, *M. Alphonse*, *Camille*, and *Divorçons*. The latter she brought to England, but only to find its successful representation prematurely cut short by the cruel and implacable mandate of the Lord Chamberlain. She played in *Sister Mary* at the Princess's, and in 1889 enacted the part of Mistress Ford in *The Merry Wives of Windsor* at the Haymarket, and in the autumn of 1890 appeared as Stella St. Clair in *A Million of Money* at Drury Lane.

**Lonnen, E. J.** (Mr. Champion.)—Mr. Lonnen is the son of the late Mr. William Champion, and comes of a family of playgoers, for his father and mother, and both his grandfathers, trod the stage. He was born in 1863, and when two years old used to toddle on to the boards, and delight the audience at performances given by a stock company, of which his father was then the manager. A couple of years later he played in his first pantomime, and continued to appear in that line until 1879, when he joined Mr. Charles Dillon's Company for a year, and essayed comedy. He then started for a tour with his mother and father, to play *Box and Cox* in the West of England. But the family troupe was unfortunate, seldom finding an audience worth more than a few shillings, and often not clearing half-a-crown for a performance. As a rule they stayed two days at each pitch, and walked from one town to another, sometimes covering marches of twenty miles, carrying their scenery and theatrical "props" with them. At length discarding responsible management, they joined a company to play at Crediton, South Moulton, Barnstaple, and other fairs, often giving as many as ten to twelve shows a day. When this engagement ended the Champions again tried their own resources, but without much better financial results than before; and it was a relief to Mr. Lonnen to obtain in 1881 a small engagement with Miss Marriott, and subsequently, with her help, he joined Mr. Edward Terry's provincial company. In the following year Miss Marriott secured him to play at Sadler's Wells (then under her management), and he remained there until 1884, when

he moved to the Avenue to fill a part in *Falka*. Soon afterwards Mr. George Edwardes engaged him for the Gaiety Company, in which he is now a leading favourite. Mr. Lonnen is an inimitable burlesque singer, and particularly successful in exploiting songs and endowing them with popularity, as witness "Killaloe," "I shall have them by and bye," "Enniscorthy," and "The Bogie Man." There is no need here to recapitulate his triumphs in *Esmeralda*, *Frankenstein*, *Faust up to Date*, and *Carmen up to Date*. They have achieved for him a name in America as well as in England. But no professional incident in his career can eclipse the merit of his having, by his own unaided exertions, raised himself from the position of a poor player in a country booth to the proud pre-eminence of a Gaiety planet.

**Love, Mabel.**—This young *danseuse* was born in 1874, and made her first appearance in *Alice in Wonderland* at the Prince of Wales' Theatre, during the Christmas season of 1886, being coached for the part by Miss Carlotta Leclercq. She next joined the Gaiety Company in 1888, and appeared as the Vivandière in *Faust up to Date*. In October she obtained an engagement at the Prince's Theatre, Manchester, and in the autumn of 1890 was engaged for the ballet in *La Cigale* at the Lyric, where her dancing in the quartette stands out conspicuously. During Miss St. Cyr's absence she was promoted to her rôle, which she filled with success. Miss Love brings an almost too serious earnestness to terpsichorean revels, and a little more gaiety of demeanour would not be misplaced. As a *danseuse* she has a great future before her. She has crowded a good deal of incident into seventeen years of life, and achieved the advertisement of a pictorial representation in the *Star*.

**Mackintosh, William.**—Mr. Mackintosh is a character actor of very exceptional ability, who has worked hard to attain the high rank in his profession which he now enjoys. He was born in Melbourne, Australia, in 1855, and first appeared on the stage in 1872 at the Theatre Royal, Elgin. His first important engagement was with Mrs. John Wood at the Gaiety, Dublin, in 1875, as Crabtree in *The School for Scandal*, followed by that of Mark Meddle in *London Assurance*. His London *début* was made

at the old Court in 1879 as Dr. Penguin in a revival there of *A Scrap of Paper*. His original and excellent rendering of Baron Hartfeld in *Jim the Penman* was an exceedingly clever study of Teutonic character, and his German-English accent was in its way quite as happy as Mr. Beerbohm-Tree's rendering of the same part. In *The Middleman*, at the Shaftesbury Theatre in 1889, Mr. Mackintosh's subtle and able impersonation of Captain Chandler received universal praise. But his greatest triumph was achieved in the rôle of Caleb Balderstone in *Ravenswood* at the Lyceum. In this he rose to a high level of tragic art during the last two scenes, and distinctly carried off the honours in a most difficult and trying part, which in less experienced hands might have seriously prejudiced the success of the drama. In the revival of *School* at the Garrick in the autumn of 1891, Mr. Mackintosh sustained the part of Beau Farintosh. The Company included Mr. H. B. Irving, who made his *début* as Lord Beaufoy. The enthusiastic reception accorded him for his father's sake, was sufficient to throw any young actor off his balance, and well accounted for his nervousness on the first night.

**Macklin, F. H.**—The subject of this sketch was born next door to the Haymarket Theatre in 1848, and as a child used often to be taken to the window to watch Mr. Buckstone, Mr. and Mrs. Chippendale, and other famous actors of that day, on their way to and from the stage door; it is not unnatural, therefore, that from his earliest days he desired to follow in their footsteps. His parents, however, would not gratify this wish, and designed him for a commercial life. He remained in business for some years, and in course of time became a partner in a ship-broking firm, but losing all his fortune in an unlucky speculation, threw up city life in disgust, and adopted the stage as a profession. He was the more encouraged to take this step by reason of his success in amateur theatricals, which had brought him great praise from Mr. H. T. Craven and Mr. Palgrave Simpson, who both promised their help, and the latter obtained for him his first engagement with Miss Litton, under whose management at the Queen's Theatre, Mr. Macklin made his *début* in 1873 in *King John*, appearing in the bills as Frank Manton. Since then he has played every kind of character, from Shakespearean heavies to Tom

Robertson's swells and Gilbert's fairy comedy leads, and has appeared at the Adelphi, Drury Lane, Princess's, and other theatres. When Madame Celeste made her farewell appearance in *Green Bushes*, Mr. Macklin played the part of George O'Kennedy. He then gained much experience in the provinces, and particularly with Miss Ada Cavendish, to whose Juliet he played Romeo. In 1877 Mr. Macklin appeared in *Cyril's Success* at the Imperial, where he met Miss Blanche Henri, who was also in the cast. To this talented lady he became engaged, and they were married in 1880. In the same year Mr. Macklin became associated with the Crystal Palace, and the *matinées* produced there for the next three years were under his management; and for a time the Palace became recognised as a sterling school for young talent. Mr. Macklin has also prepared many pupils with success for the stage. From 1883 to 1888 he was more or less engaged with Miss Mary Anderson, and in July of the latter year joined the Haymarket for a season, and appeared in *Captain Swift* and other well-known dramas. In the autumn of 1890 he went to the Lyceum, to play The Marquis of Athole in *Ravenswood*, where he afterwards appeared in the series of revivals which followed up to the summer recess of 1891. Mr. Beerbohm-Tree then engaged him for the Haymarket. Mr. Macklin is devoted to athletics, and was one of the principal promoters of the West London Boxing Club. He is also vice-president of the Ilex Swimming Club, and an expert bicycle rider. His brother, Mr. Arthur Macklin, is the author of that brightly-written comedietta, *My Lady Help*, which was played before *The Pharisee* at the Shaftesbury Theatre.

**Marius, Claude.** (C. M. Duplany.)—The clever actor and stage manager whose *nom-de-théâtre* heads this paragraph is by nationality a Frenchman, and was born at Paris in 1850. He was intended for a commercial life, and entered a silk and velvet warehouse in that city, but his natural proclivities soon led him to mingle in stage circles, and he used to gratify his passion for the drama by working as a super at the *Folies Dramatiques*, where he presently obtained an appointment in the chorus, and from that rose to small parts. In 1868 he forsook the warehouse, and became a regular member of the dramatic profession. Mr. Mansell, while on a visit to Paris in 1869, saw him act,

and at once offered him a London engagement, which he accepted, and appeared in *Chilperic* and *Little Doctor Faust*. His career was cut short by the breaking out of the Franco-Prussian war, and he was recalled to France and drafted into the 7th *Chasseurs-à-Pièd*. He fought in three engagements, of which the most important was Champigny. His regiment was then ordered to Marseilles, and subsequently to Corsica, to quell the Communal riots. In the autumn of 1872 Mons. Marius returned to London, and appeared at the Philharmonic in *Généviève de Brabant*, and afterwards in *Nemesis* at the Strand. Since then he has played in almost every theatre in the metropolis, creating many clever and original parts, amongst them being that of M. Favart in Offenbach's opera of *Madame Favart* when first played in English at the Strand Theatre in 1879, and later as General Bombalo in *Mynheer Jan* at the Comedy, and Paul Dromiroff in *As in a Looking Glass*. But he probably achieved his greatest success as Jacques Legros in *The Skeleton* at the Vaudeville in 1887. In the autumn of 1890 he appeared in *The Sixth Commandment* at the Shaftesbury, and in the following year in both editions of *Joan of Arc*. Mons. Marius excels as a stage manager, and under his able direction *Nadgy* was produced at the Avenue, and *The Panel Picture* at the Opera Comique in 1888. He was also responsible for the staging of *The Brigands*, chiefly memorable by reason of the Gilbert and Boosey quarrel. But his most brilliant success in this line was the triple production of *The Field of the Cloth of Gold*, preceded in the programme by *In the Express* and *La Rose d'Auvergne*, at the Avenue in 1889, and more recently was responsible for the mounting of *Miss Decima* at the Criterion (1891). Mons. Marius is the husband of Miss Florence St. John, the bewitching *prima donna* of the Gaiety Company.

**Marriott, Alice.** (Mrs. Robert Edgar.)—Miss Marriott is one of the few actresses of the old school who remains to the present generation. She made her first appearance on the stage as far back as 1854, when she played Bianca in *Fazio* at Drury Lane, and for some seasons remained at that theatre. In 1861 she undertook the management of the Standard, where, amongst others, she produced Westland Marston's play *Anne Blake*. Two years

later she transferred her management to Sadler's Wells, remaining there for six years, during which she was seen in many leading parts, such as Lady Macbeth, Juliet, and the title rôle in *Hamlet*. A visit to America followed, where she starred in the legitimate. Returning to England in 1879 she travelled the provinces with a dramatic company of her own. In 1888 Miss Marriott appeared at the Lyceum in the revival of *Macbeth*, and in 1890 in *Ravenswood*. In this she gave an especially powerful rendering of Ailsa Gourlay, a character which she created with such wonderful weirdness as to make it stand out as one of the first rank.

**Marsh, Alec.**—This splendid baritone singer is the son of a gentleman farmer, and a native of Wiltshire, where he was born in 1860. Whilst articled to a solicitor at Wells he joined a musical society, and in time discovered that he had a voice good enough to be chosen for singing the solos in Mackenzie's cantata *The Bride*. His success on that occasion induced him, on Mr. Holland's advice, to join the Academy of Music, and under Signor Randegger's tuition he gained a prize for declamatory singing. His first professional appearance was at St. George's Hall in *The Rival Beauties*. He then sang at Norwich and other Musical Festivals, and at the Monday "Pops," after which he accepted engagements at the Avenue Theatre to play in *The Old Guard*, *Nadgy*, and *Lancelot the Lovely*. Leaving the Avenue he went to the Lyric for *The Red Hussar*, after which he deserted, for a time, the stage for the concert platform. Mr. Marsh is, moreover, a good shot, a first-rate horseman, a capital cricketer, and a very warm short-distance runner.

**Mason, John.**—This clever American made his London *début* in *The Idler*, at the St. James' Theatre, in March, 1891, and his splendid creation of Simeon Strong at once attracted much comment and secured for him universal praise. In America, however, Mr. Mason is a very popular actor, and was first seen on the stage at the Old Walnut Street Theatre, Philadelphia, in 1878. After undergoing some months of drudgery, he obtained, by the help of the late Mr. Lawrence Barrett, an opening at the Boston Museum. Here during the next five years he played every line of business, except downright low comedy, and also sang in comic opera, being the original Colonel in *Patience*, and

met with such success that at the end of that period he was re-engaged by the management for three seasons more as "leading man." Mr. Mason's *penchant* is towards light comedy, but such is his versatility that two of his greatest "hits" were scored in the strong melodramatic parts of Jack Dudley in *Hands Across the Sea*, and Harry O'Mailly in *The English Rose*.

**Matthews, Ethel.**—Miss Matthews was born in 1870, and made her first appearance in the chorus at the Lyceum Theatre when seventeen years of age. She then joined Mr. and Mrs. Kendal's Company for a season, after which she was engaged at the Comedy for a small part in *Nerves*, and subsequently played with success in the provinces in Mr. Hawtrey's *Private Secretary* company. After appearing in one or two London matinées, she went to the Comedy to understudy Miss Maud Millett, and during that lady's absence filled her part of Violet in *Nerves* so intelligently that she received an offer for an American tour, which she refused. She was recently engaged for two years by Mr. C. Hawtrey, the Manager of the Comedy Theatre, and appeared in *Jane* and in *Husband and Wife*. Miss Ethel Matthews received the high compliment of being selected to represent one of the types of English beauty by that connoisseur of female loveliness—M. Bassano.

**Maude, Cyril.**—Few actors have made more rapid strides to popularity than Mr. Cyril Maude, who while a boy at Charterhouse developed his fondness for acting. Delicate health compelled him, however, to take a three months' voyage to Australia, and on his return to England in 1881 he began studying for the stage in real earnest. In the autumn his health again broke down, and he went to Canada, intending to lead a farmer's life for a year or two, but it was not long before he tired of that, and joined Daniel Bandmann's company at Denver, Colorado. He then travelled the North Western States, playing in all sorts of plays and seeing a vast deal of queer life, in the rough mining cities of Leadville, Colorado, Battle City, Montana, and the Western States. When the company reached San Francisco it was disbanded, and he made his way to New York by immigrant train—an experience of nine days he would *not* repeat, for the car was half full



of Chinese, and the remainder of the occupants were mostly pig slaughter-house men going to Chicago. In 1884, he returned to England and played a number of Criterion comedies on tour, and three years later scored his first London success in *Racing*, at the Grand. This led to a year's engagement at the Gaiety, followed by one for two years at the Vaudeville. Here he appeared as Lord Fellamar in *Joseph's Sweetheart*, for over 250 performances, and later scored one of his greatest hits as Charles Farlow in *That Doctor Cupid*, and showed then that he was one of the best actors of a stammering swell that has been seen on the stage, since the days of Sothern as Lord Dundreary. Subsequently he played with intense humour the part of the little cad Charles Spangle, in *Angelina*, while his creation of Philip O'Mara in *Man and the Woman* revealed unsuspected ability and showed that he could play the villain in tragedy, with the same telling power and force as he depicts characters in old comedies and farce. This engagement ended, he moved to the Criterion—that home of sparkling comedy, where his rendering of the part of Cool in *London Assurance*, November, 1890, was one of the best ever witnessed, and his Sir Benjamin Backbite in *The School for Scandal* (1891) received general praise. In October Mr. Cyril Maude was chosen to form one of the powerful cast at the Avenue, by whose aid Mr. H. A. Jones tried to establish the advantages of author-management over that of actor-management. It is greatly to be regretted that the controversy as to the relative merits of the new and the old systems of theatrical management should have degenerated into caustic personalities between Mr. H. A. Jones and Mr. Willard. Unquestionably there is much force in Mr. H. A. Jones' argument, that if an author were left unfettered, the new plays seen on the stage would be more fresh and original, and that the charge of plagiarism was often due to the stereotyped lines managers insisted on every play being reduced to, and their reluctance to accept any innovation in the method of producing them. In June, 1888, Mr. Cyril Maude married the talented actress, Miss Winifred Emery.

**Melford, Austin.**—There are few actors on the London stage who are more entirely wrapped up in their profession than Mr. Austin Melford, who is a native of

Fareham, Hants., where he was born in 1858. His first appearance on the boards was in 1880, in *Dick Whittington*, at Her Majesty's Theatre, Tunstall, Staffordshire; but for some four years prior to that date he had appeared for charities at Portsmouth, and other towns, in original character-songs written by his elder brother Mark Melford, an actor and playwright now favourably known in dramatic circles. Various provincial engagements followed in comedy and pantomime, till in 1883 Mr. Melford became a member of the *Cast Adrift* Company, which, in the course of its travels, paid a passing visit to the Surrey Theatre, London. In the following year, after a season in pantomime at Newcastle-upon-Tyne, he made his West End *début* at the Olympic. A pantomime engagement (1885-6) at the Grand, Leeds, was the beginning of his long connection with Mr. Wilson Barrett. During the last week of this engagement Mr. Melford actually performed the Herculean task of attending daily rehearsals in London, in order to appear in the Lancashire dialect part of Sim Slee in *The Foreman of the Works* at the Standard. Soon afterwards, he became a member of the Princess' Theatre, and in the autumn of 1886 accompanied Mr. Wilson Barrett to New York; and when Mr. George Barrett returned to London, took up most of that actor's parts during the remainder of the company's stay in America. On his return to England Mr. Melford toured the provinces, sustaining such parts as Shekeniah Pank in *The Lord Harry*, the Holy Clement in *Claudian*, Kridge in *Hoodman Blind*, Coombe in *The Silver King*, and Colonel Damas in *The Lady of Lyons*. When *The Golden Ladder* was produced at the Globe in 1887 Mr. Melford gave a very skilful representation of the villain of the piece. Equally clever was his Deemster in *The Ben-my-Chree* at the Princess' Theatre in the following year. It was not the well-known Deemster of the novel, as most of the critics expected, but an even more effective creation for stage purposes, and called forth a special acknowledgment of its merits from Mr. Hall Caine the author. As Amos Drew in *The Good Old Times*, and in *Baby* and *Now-a-Days*, which were subsequently produced at that theatre, Mr. Melford again displayed his finished acting. Then came a second tour in the United States, which was further extended to California. When

Mr. Wilson Barrett opened at the New Olympic with *The People's Idol*, Mr. Melford created the leading rôle of Jim Stevens, and continued to play at that theatre during the rest of Mr. Wilson Barrett's season, on the termination of which, not wishing to leave London, he accepted Sir Augustus Harris' offer to play Major Jorum in a revival of *Formosa* at Drury Lane.

**Mellish, Fuller.**—This actor is a younger member of that good old theatrical family, the Leclercqs, being a son of Miss Rose of that ilk. Born in 1866, he made his London *début* in a *matinée* at the Olympic Theatre, and acted with such success that Mr. Loveday at once engaged him for a character in *Twelfth Night*, at the Lyceum. Here again he distinguished himself, and Mr. Irving invited him to join his company for his second American tour in 1884, which he did. On his return to London, he appeared at the Novelty. His next engagement was with Mr. Thorne at the Vaudeville, where he created original parts in *The Plebeians*, *Doo Brown & Co.*, and other plays. In June, 1886, he played at the Strand, and later at the Comedy, and in September, 1887, joined Miss Mary Anderson's Company at the Lyceum, and acted with great success in *Winter's Tale*, which ran for a hundred and sixty-six consecutive performances. Since then he has appeared at most of the West End theatres in numerous plays, and has created parts at many *matinées*. In the summer of 1891 Mr. Fuller Mellish played Andreas to Miss Hawthorne's Theodora at the New Olympic.

**Millett, Maud.**—This young *ingénue* actress is the daughter of the late Major Hugh Millett, an officer formerly in the 2nd Punjaub Cavalry, but who, after retiring from the service, became an exponent of photography at a Himalayan hill station. After his death Miss Millett, who was born in India, in 1867, came to England with her mother, a lady well known in Indian society, and a clever amateur actress, and from whom the subject of this sketch probably inherits her dramatic talent. Miss Millett, having determined to adopt the stage as a profession, made her *début* as Sebastian in *Twelfth Night*, and then appeared at the Globe Theatre during the run of *The Private Secretary*, in which she played the part of Eva Webster. Engagements for minor characters followed at the Vaude-

ville, Comedy, Novelty, and Royalty Theatres, after which she appeared in Miss Kate Vaughan's Old Comedy Revivals at the Gaiety. It was in *Sweet Lavender*, however, that she achieved her first substantial success, and her unaffected acting was quite one of the features of the play. She was next engaged by Mr. E. S. Willard to personate Mary Blenkarn in *The Middleman*, a character less suited to her style than others which she subsequently filled in *April Showers* and *Nerves*. In 1891 she was engaged by Mr. George Alexander for the *ingénue* lead in *The Idler* at the St. James'. Amongst her other accomplishments Miss Millett is a first-rate lady cricketer, and on her merits could certainly claim a place in any Ladies' Eleven of the day. She has been honoured with the most distinguished patronage in her art, and enjoys the friendship of Royalty. She resides with her mother, who, after being a widow for some years, married, for the second time, an officer in the army.

**Millward, Jessie.**—Miss Millward was born in 1868. Whilst yet a girl her father suffered from a long and serious illness, and the circumstances to which this reduced the family prompted her to try her fortune on the stage. She first applied to Mrs. Kendal, who was a personal friend, and offered the young aspirant a "walking part," which she declined, resolving instead to make a most audacious bid for fame, by producing, with the assistance of some amateurs, *Love's Sacrifice* at a *matinée* at Toole's Theatre. Her own share in this effort was the most successful, and Mrs. Kendal now offered her an engagement, which Miss Millward accepted. The parts which she was called upon to play were, however, of very moderate importance, and she had many dreary and disheartening experiences in the lower ranks of the profession. But without knowing it she was on the threshold of Fame. One evening, when she was supporting Miss Geneviève Ward in *Forget-me-not*, a mysterious letter was put into her hand just as she was entering the stage door. The incident was made more dramatic when the signature proved undecipherable, and terminated in a regular "curtain situation" on a friend informing her that the writer of the missive was none other than Henry Irving. Mr. Irving had seen her performance

and satisfied himself of her abilities, and he now offered her the part of Hero in *Much Ado About Nothing*, in which Miss Ellen Terry played Beatrice. This naturally proved the turning point in Miss Millward's career. Several equally good parts were entrusted to her during the next two years, and she accompanied Mr. Irving on his first American tour, and after it reappeared with him at the Lyceum. But Mr. Frohman had seen her in New York, and he tempted her back to the Fifth Avenue Theatre to play Pauline in *Called Back*. This was succeeded by a tour in the States. Returning to London she became a member of the Adelphi Company, and remained with the Brothers Gatti for some seasons, acting in conjunction with Mr. William Terriss. In 1888 she accompanied that gentleman to America, where they starred together. Returning home she appeared with him in *Paul Kaurar* at Drury Lane. But this popular American play did not hit the British taste, and so, *pour passer le temps*, she and Mr. Terriss gave a series of very successful costume recitals, which carried them on to the autumn, when Miss Millward commenced a four years' engagement with Mr. Augustus Harris, and appeared in the juvenile lead in *A Million of Money*, produced at Drury Lane in September, 1890, and in the revivals of 1891, in the autumn of which year she played the lead in *A Sailor's Knot*.

**Minshull, George T.**—Mr. Minshull won his spurs in the provinces, and is a comparatively new knight in the metropolitan arena. At Liverpool he was an established favourite, and in the pantomime of 1889, at the Prince of Wales' Theatre in that city, carried off the honours of the piece. His high reputation led Mr. Edwardes to secure him for the Gaiety Company, and he made his first appearance in *Faust up to Date*, in October, 1890. When Miss Nellie Farren's division went to America, he very wisely stuck to the London department, and appeared in *Carmen up to Date* and also in the *lever de rideau* entitled *His Last Chance*.

**Monckton, Marie Louisa, Lady.**—This distinguished recruit from the ranks of the amateur stage is a daughter of Mr. Long, of Ipswich. She was married in 1858 to Sir John Braddick Monckton, the Town Clerk of London, whose civic knighthood was one of the last of Lord Beacons-

field's acts when in office. Lady Monckton was always consumed with a passion for acting, and to this day loves it better than anything else, desiring nothing better than to be "on in front" every evening. She was long and favourably known as an amateur actress, and as such played over a hundred parts. At last she determined to cross the Rubicon, and made her professional *début* at the Haymarket as Mrs. Ralston in *Jim the Penman*, which is her best, as it was her first, public performance. By her deep and earnest acting in this play, and her wonderful facial expression, she made a distinct mark, and entered on to a career which, although necessarily limited by its range of characters, has certainly been one of remarkable success. Amongst the parts she has at times undertaken are Harriet Routh in *Black Sheep*, Lady Deadlock (her favourite one), Princess Claudia in *The Red Lamp*, Mrs. Seabrook in *Captain Swift*, and Countess Sinbert in *The Panel Picture* at the Opera Comique, in which latter, at several critical points, her strong acting saved the piece from summary collapse. Lady Monckton has once essayed Shakespearean character, appearing as Mistress Ford in *The Merry Wives of Windsor*. In 1891 Lady Monckton was engaged by Mr. George Alexander, and appeared at the St. James' Theatre in *The Idler*. She is the authoress of the *libretto* of an operetta entitled *Tobacco Jars*, an extremely clever musician, and plays the piano exquisitely. Her daughter (the eldest of her four children) is a clever journalist, and wrote smart pars. for smart people in a smart paper whose smart editor she married.

**Monkhouse, Harry.** (John Adolph McKie.)—There is no more general favourite than Mr. Harry Monkhouse, who is a native of Newcastle-on-Tyne, where he was born in 1854. Of course he was never intended for the stage—actors and actresses never are—and his parents, who were Presbyterians, gave him a liberal education at Newcastle Grammar School, which they intended should fit him either for a clergyman or a doctor. From acting in amateur theatricals and assisting behind the scenes at the local theatre on benefit nights, he rose to the dignity of small parts, and at length secured his first regular engagement at the Theatre Royal, Blyth, where Mrs. Wybert Rousby seeing him act, offered him his next engagement

to go to Jersey as one of her company. From the Grecian, where he first played in London, he migrated to the Alhambra, and thence to the Gaiety for three years. He met, whilst touring with the Nellie Farren Gaiety Company, Mr. Wilton Jones, who wrote for him a very funny burlesque entitled *Larks*, and with this and other plays, he made several long and very successful provincial tours. Just as every comedian fancies himself a tragedian, so Mr. Monkhouse, who made his name in burlesque, fancies himself for parts in melodramas where pathos is the prevailing characteristic, and squeezes into his characters a little touch of pathos whenever the chance occasion offers. As Bouilabaisse in *Paul Jones* (1889) he made himself wonderfully popular, and the way he eventually worked up the part during its run at the Prince of Wales' Theatre was very marked. As Gosric in *Marjorie* and M. Duvet in *Captain Thérèse* he further added to his reputation for originality and humour. There he also played during the run of *The Rose and the Ring* and *Maid Marian*, but was drafted over to fill the ranks at the Lyric when the second edition of *La Cigale* was produced, and played with great drollness the part of Uncle Mat.

**Moodie, Louise M. R.**—Miss Moodie's first appearance was on the Continental stage, a fact accounted for, perhaps, by her French extraction. Early in her life her parents experienced a reverse of fortune, and this led her to adopt the dramatic profession. She did so without any previous training, and her success is due to her perseverance and determination. In 1870 she made her London *début*, and shortly afterwards joined Sir Charles Young's Comedy Company and played in the provinces and at the Charing Cross Theatre, making an early success as Beatrice in *Shadows*. In 1871 she accepted an engagement at Sadler's Wells, but a severe illness necessitated her withdrawal from work for a time, and it was two years before she was able to resume her calling. She then appeared in the provinces until she secured a London engagement at the Court, followed by one at the Haymarket, where she impersonated Bertha de Savigny in *The Sphinx* with signal success. Aspiring now to higher rôles Miss Moodie played Lady Macbeth, Ophelia, and Portia in the provinces, and in 1876 joined the Chippendale Comedy Company for a round of high

comedy characters, including Lady Teazle, Lydia Languish, and Miss Hardcastle. She then returned to London for engagements at the Adelphi and Haymarket, and finally completed her already considerable reputation by her splendid creation of Mrs. Goring in *The Crisis*. This was in 1880. During the next two years she was chiefly touring in the provinces, but in the intervals appeared at the Court, where her Queen Elizabeth, played to the Marie Stuart of Madame Modjeska, was another of her successful efforts. In 1883 Miss Moodie's health broke down, and for some months she was obliged to relinquish work, but the following year was able to accept an American engagement, and delighted New York playgoers by her impersonations of Susanne and Miss Hardcastle. Whilst appearing at Wallack's Theatre she received a cablegram asking her to create the leading rôle in *The Last Chance* at the Adelphi, and this brought her home to achieve a veritable triumph as the Polish adventuress in that play. Then followed an engagement at the Olympic and further touring with *East Lynne*, in which she played the character of Lady Isabel over a thousand times! In 1889 Miss Moodie joined Mr. Beerbohm-Tree for the part of Mrs. Seabright in *Captain Swift*, after she started on another provincial tour. In 1890 she purchased the rights in *Kleptomania*, and took it round the country with her own company. More recently Miss Moodie has been seen as the Queen in *Hamlet*, under Mr. Wilson Barrett's New Olympic management, and in April, 1891, created the rôle of Lady Macclesfield in *Richard Savage* at the Criterion. In the autumn she was engaged at the Opera Comique. It is difficult to summarise the capabilities of an *artiste* of such wide and varied experience as Miss Moodie, and this sketch of her career cannot be better finished than by quoting one of the many hundreds of favourable press notices which her talent has elicited. Referring to her creation of Mrs. Goring in *The Crisis*, Mr. Clement Scott wrote in *The Daily Telegraph*: "Suddenly there came out an actress—comparatively unknown, save to those who study art—to hold an audience in breathless admiration and sympathy. Unannounced and unexpected Miss Moodie stood forth to convince the sceptical as to the value of finish, refinement, and grace in high comedy acting."



**Moore, Decima.**—Miss Decima Moore is one of the youngest actresses on the stage, which added a special interest to her very successful *début* at the Savoy Theatre in *The Gondoliers*, when it was produced in 1889. She is, as her name indicates, the youngest of ten children, and a sister to Miss Bertha Moore, the vocalist, and Miss Eva Moore, the actress. A third sister, Miss Jessie Moore, is a member of one of Mr. D'Oyly Carte's provincial companies. Miss Decima Moore was born in 1871, of a family well known in Brighton for its artistic talent, and after leaving school in 1887, won the Victoria Scholarship for singing at the Blackheath Conservatoire of Music. She then studied for two years under Madame Rose Hersee, during which, without any really serious intention, she incidentally presented herself at the Savoy Theatre for judgment. To her surprise she was offered an engagement right away, but wisely declined it in order to complete her musical education. Later on, when *The Gondoliers* was produced, she was tempted with a part which was too good to refuse, and consequently enjoyed the almost unique distinction of making her first appearance before the footlights in an important character in Gilbert-Sullivan opera. The selection, which so boldly discounted her merits, was fully justified, and the critics with one voice awarded her the honours of the evening in which she successfully created the part of Casilda. Mr. D'Oyly Carte has secured her services for three years, and she is now appearing in *Captain Billy*, the curtain-raiser before *The Nautch Girl* at the Savoy.

**Moore, Eva.**—Miss Eva Moore made her first appearance in 1887 at the Vaudeville Theatre, in a *matinée* of a farcical comedy called *Proposals*, and early the next year became a member of Mr. Toole's Company, playing Alice Brand in *The Red Rag*. In the summer she was promoted to the parts previously taken by Miss Marie Linden, her most successful impersonation being Dora in *The Don*. She remained with Mr. Toole for eighteen months and then went to the Shaftesbury to play Felicia Umfraville in *The Middleman*. On the termination of that play she accepted an engagement from Mrs. John Wood and appeared in *The Cabinet Minister* at the Court, and this was followed by a part in *Culprits* at Terry's. In the summer of 1891, on the

transfer of *The Late Lamented* from Sloane Square to the Strand Theatre, Miss Eva Moore joined Mr. Edouin's company to assist in it.

**Moore, Mary.** (Mrs. Albery.)—Miss Mary Moore is the widow of the late James Albery, the author of *The Two Roses*, *Pink Dominoes*, and other plays. She made her first appearance in 1884, under the earnest advice of Mrs. Bronson Howard, the wife of the American dramatist and sister-in-law to Mr. Charles Wyndham. The latter gentleman gave Miss Moore her first engagement; but the *Criterion* being closed at the time, she made her *début* in one of his provincial tours, and was so successful that Mr. Wyndham at once introduced her to critical Liverpool, and shortly afterwards to a London audience. Her first original part was in *The Man with Three Wives*, but the character of Lady Amaranthe in *Wild Oats* was the one in which she made her initial London success. This was followed by Ada Ingot in *David Garrick*, and her exquisite rendering of the womanly character stamped her at once as a sympathetic actress. Shortly after this she went on a visit to Mrs. Bronson Howard in America, and during her absence Mr. Charles Wyndham conceived the idea of playing *David Garrick* in German to a German audience. He consequently cabled to her to study her part in that language. This she did in a few weeks, and on her return to London was prepared to start for Berlin. But the Teutonic manager grew frightened, hinted failure and fiasco, and finally backed out of his engagement. Whereupon the undaunted Mr. Charles Wyndham and Miss Mary Moore assumed other names, and opened at Leignitz, and the result was successful beyond all expectation. The original programme of course followed, and such was the triumphant nature of the undertaking, that shortly after their return to London in 1887, and just as they were enjoying the quiet and rest of a Christmas holiday, the Czar of All the Russias sent an Imperial command for Mr. Charles Wyndham and Miss Mary Moore to repeat their performance at St. Petersburg. Thus, in the middle of the most inclement season of the year, they had to journey to that bleak northern capital, where their performance yielded so much pleasure to His Imperial Majesty, that he presented Mr. Charles Wyndham with a gold signet ring, and Miss Mary Moore with a

valuable brooch, as souvenirs of the occasion. They then performed in public at St. Petersburg and Moscow, and at the former city were on one occasion recalled before the curtain twelve times after the second act of *David Garrick*. A season in London followed, and then an American tour, in which they were accompanied as usual by Mrs. Charles Wyndham. This was in 1888, and the visit had perforce to be repeated in 1889 and 1890. The enthusiasm of American audiences found an outlet in several silver laurel leaves and votive offerings innumerable. Miss Mary Moore, who is the mother of three boys, lives in St. John's Wood. In private life she is a charming hostess. In the autumn of 1890 she starred for a short season in the north, and in October reappeared at the Criterion in *Still Waters Run Deep*, and all the plays subsequently revised.

**Morell, H. H.**—Mr. Morell is a son of Sir Morell Mackenzie, and a nephew of the late Mr. Compton, the famous Haymarket Shakespearean comedian. Whilst at Cambridge he was a prominent member of the Amateur Dramatic Club, and his rooms (which savoured strongly of the stage) were the *rendezvous* of all those undergraduates who had a leaning towards the drama. Within two years of joining the profession he took a company of his own to Edinburgh to play *Our Regiment*. After this he appeared for a couple of seasons at various West End theatres, and in the summer of 1889 again woo'd the provinces as manager of Miss Fortescue's Company, and has since been seen on the London stage when that favourite actress paid a passing visit to the Metropolis in the autumn of 1890, and again in 1891.

**Murray, Alma.** (Mrs. Alfred Forman.)—Miss Alma Murray, whom Robert Browning once designated "a woman of genius; the poetic actress without rival," was born in London, her father being the late Leigh Murray, who was the finest "stage lover" that ever trod the boards, whilst her aunt, Mrs. Gaston Murray, was well known as a most finished actress. Miss Alma Murray made her first appearance at the Olympic Theatre so far back as 1869. Since then she has been the heroine of a long series of successes, many really culminating in triumphs, and has appeared in a range of characters more varied and exacting than that which falls to the lot of most actresses. She has

undertaken tragedy, comedy, comedy drama, romantic play, and melodrama, and sustained such historical characters as Juliet, Portia, and Titania, in Shakespeare; Mildred, in Browning drama; Julie de Mortemar, in Lytton play; Miss Hardcastle, in Goldsmith comedy; Grace Harkaway, in Boucicault romantic play; Esther Eccles, in Robertson light comedy; and Pauline, in melodrama. Gifted by nature with every attribute for success, she began the study of her profession when quite a child—at an age, in fact, when most girls are disporting themselves in the nursery. At sixteen she had mastered all the technicalities of her art. Her greatest triumph, both mental and physical, was her impersonation of Beatrice Cenci—the longest and most arduous character in dramatic literature. In 1887 she played Rachel McCreery in *Held by the Enemy*, at the Princess's, evincing the greatest powers of sympathetic and impassioned acting. In the autumn of that year she appeared at Drury Lane in *Pleasure*. She then transferred her services, first to the Globe, and later to the Olympic Theatre, and in 1888 appeared in several *matinées*. In 1889 she accepted an engagement at the Adelphi, in *London Day by Day*, and in 1891, after a temporary absence from the stage, reappeared at the Vaudeville, and later at Toole's, in *The Sequel*, a one-act tragedy. Miss Alma Murray is married to Mr. Alfred Forman, and lives at West Kensington.

**Neilson, Julia.**—This lady was born in London in 1869, and received her early education in Germany, completing her studies at the Royal Academy of Music, where she developed into a most brilliant *pianiste*, and also studied singing under Signor Randegger, and gained the Westmoreland Scholarship, the Sinton Dolby prize, and the Llewelyn Thomas gold medal for declamatory singing, besides several other distinctions. She made her *début* in the character of Cynisca in *Pygmalion and Galatea*, when that play was revived by Miss Mary Anderson at the Lyceum, and her first appearance foreshadowed the future success she was destined to achieve. In 1888 Mr. W. S. Gilbert personally selected her for the lead in *Brantingham Hall*; and when the fate of that play was sealed, in a long *apologia* to the morning papers he paid a very complimentary tribute to the talent of this young actress, who

certainly deserved it by her brave attempt to avert a disaster, that was as astonishing as it was regretful. In 1889 Miss Neilson appeared as Julie in *A Man's Shadow* at the Haymarket, where her beautiful features and melodious voice assisted her in a strikingly clever representation of an adventuress, whilst she showed both tenderness and pathos in the closing scene. More recently she toured with Mr. Beerbohm-Tree's Company in the northern counties and Scotland, and both at the Albert Hall and at the Norwich Festival recited Dr. Mackenzie's verses on "The Dream of Jubal." In the autumn of 1890, on the re-opening of the Haymarket Theatre, she appeared as Clarice in *Comedy and Tragedy*, and as Pauline in *Called Back*; but the most signal success of her career was as Drusilla Ives in *The Dancing Girl*, in which the demoniacal attractiveness she added to wickedness was as marvellously audacious as it was terribly real. Miss Julia Neilson's engagement to Mr. Fred Terry was announced in the summer of 1891, and she was married to that gentleman on the 2nd October.

**Neville, Henry Gartside.**—It is indeed difficult to believe that Bob Brierly, who as recently as 1888 was seen disporting his youth on the Olympic stage, was born in Manchester as far back as 1837. Yet such is the case. Mr. Henry Neville—*par excellence* the Lancashire Lad of the century—is the son of the late Mr. John Neville who was a successful theatrical manager and actor. When a young man his father offered to purchase for him a commission in the army, but the Drama, that inexorable sorceress, had already beckoned to him, and he had become her faithful disciple. His father was in a measure to blame for he had allowed his son to appear on the boards when four years old. But, nevertheless, when Henry Neville declined to don the Queen's uniform, the parent refused to use his influence to procure an opening in the dramatic profession. Whereupon Henry Neville bade farewell to the paternal roof, and joined a small travelling company which he accompanied for a long tour through the principal towns in the North of England and Scotland. The experiences of this period greatly assisted him in later years to reproduce with vivid fidelity the North Country dialect and manner. This first apprenticeship to art was not an easeful

one. He had to endure many hardships, which would have sufficed to dismay most young aspirants. But his native pluck and perseverance triumphed over all difficulties, and in 1860 he was rewarded by a London engagement at the Lyceum under Madame Celeste. Here the natural vigour and buoyancy of his acting at once attracted attention. In the following spring Mr. Robson secured him for the Olympic Theatre, where his subsequent successes did much to resuscitate its decaying fortunes. After Mr. Robson's death he appeared on the boards of most of the West End houses, until 1873, when he assumed the management of the Olympic. Here, during the following six years, his greatest triumphs were achieved, and during this period he appeared as Bob Brierly in *The Ticket-of-Leave Man*, a character he first played in the original production in 1863, and has since given over a thousand times. The Olympic was always an unfortunate theatre; with the exception of Drury Lane and Covent Garden more money has been lost in it than in any other. Of the many notable romantic dramas which Mr. Henry Neville produced there, *The Ticket-of-Leave Man* and *The Two Orphans* were alone financially successful. Since those days he has become a favourite and safe Star Actor, constantly assisting others to success, for his name always draws audiences. In melodramatic comedy Mr. Henry Neville is second to none, and as the heroic stage lover is perhaps the finest the stage has ever seen. There is an irresistible life and energy in his acting, and a distinctive English character about it which appeals to the British heart, and his summary and smart way of dealing justice to stage villains never fails to bring down the thunder from on high. In private life Mr. Neville paints, carves, and models with taste. He is an ardent Volunteer, and a good shot, having placed "The St. George's Vase" to the credit of his Corps. He resides at Haverstock Hill, but also possesses a cottage by the sea at Herne Bay, in which town he at one time owned considerable property. For some time past he has, in conjunction with his brother, Mr. George Neville (now known as Mr. Fred Gartside), very successfully directed a School of Dramatic Art, and some of the most rising young actors of the present day owe their success to his skilful tuition.

**Nicholls, Harry.**—The City of London School (where twenty-five years previously Mr. J. L. Toole had received his education) was the seminary in which Harry Nicholls mastered his A B C. He was born in 1852, and seventeen years later entered a Railway Office as a clerk, remaining there a month, after which he tried a brief apprenticeship with an auctioneer. But both occupations were distasteful and he determined to test the stage. So he joined a fit-up company, and visited “No. 3 Towns” and “places off the map.” In these remote regions his experiences were various, and on one occasion he magnanimously played to an audience of two in the pit! After a couple of years of general utility in the provinces, during which he drew a salary of twenty-five shillings a week, he obtained an engagement at the Surrey as second low comedian, and stayed there until 1876, when he joined the Grecian to play the lead in his line in *Arrah-na-Pogue*. From that time he rapidly made a name for himself. Four years later Sir Augustus Harris, shrewdest of managers, secured him for his National Theatre, and since then he has been the delight of Drury Lane audiences both in pantomime and drama. In none of his characters has he succeeded better than as Charlie Sandown in *The Run of Luck*, though he was almost as happy as Tom Cricklewood in *A Million of Money*. With his friend Mr. Herbert Campbell he has been the mainstay of the annual pantomimes produced at Drury Lane since 1880. He has written several of the best songs that Arthur Roberts, James Fawn, and other star comiques sing with rare success, and is also the author of many pantomimes produced at Liverpool, Manchester, and Dublin. In collaboration with Sir Augustus Harris he is responsible for all the Christmas productions at Drury Lane during the last few years, of which *Jack and the Beanstalk* was perhaps the most successful. In *Beauty and the Beast* (December, 1890,) his song “I’m Sweet Seventeen” was the saving point in that gorgeous spectacle, which was as devoid of original wit and topical fun, as the mounting was complete in lavish splendour. Still it drew crowded houses for four months owing to the British Public’s desire to gaze upon Beauty, admirably played by Miss Belle Bilton (then Lady Dunlo). In 1878 Mr. Harry Nicholls married a sister of the well-known playwright Mr. H. Pettitt, and is now the father

of three children. He lives in Bedford Park, and delights to ramble about that *rus in urbe* locality, attended by his faithful St. Bernard dog Jack. He is an excellent hand at out-door sports, and a member of the Green Room and Garrick Clubs, at both of which he enjoys a reputation as a safe partner at whist, and a steady player at billiards. He is also a Freemason. In private life Mr. Harry Nicholls is an excellent companion and a sterling friend, and when he is not laughing he is invariably smoking the fragrant weed.

**Norreys, Genie.**—Although an American by birth, Miss Norreys has passed almost the whole of her life in England. She made her first appearance in 1887 as Guster in *Jo*, and afterwards obtained an engagement with Mr. Wyndham at the Criterion Theatre, accompanied him to America, and returned with him to headquarters at Piccadilly, where she again appeared. She then joined the Court Theatre, and in *The Magistrate*, *The Schoolmistress*, *Dandy Dick*, and as the blind girl in *Young Mrs. Windthrop*, achieved distinct successes. She also played in Dryden's *Secret Love*, her predecessor in the part being Nell Gwynne! In 1888, with the laudable view of gaining broader experience in her art (of which she is an enthusiastic student), she entered Mr. T. R. Benson's company, and played Shakespearean characters in the provinces. On her return to London she acted continuously, and in many parts and theatres. In 1889 she was seen in trial matinées of *The Begum's Diamonds*, *April Showers*, *Dregs*, *Out of the Beaten Track*, and *King John*, besides appearing in her regular parts in *Now-a-days* and *A Man's Shadow*, and she also created the *title rôle* in *Sweet Lavender*. In 1890 her chief success was Jeanne Torquenie in *The Village Priest*. The past year has witnessed the increase of her professional reputation by her powerful representation of Sybil Crake in *The Dancing Girl*, whilst she displayed her remarkable versatility by assuming two totally different parts in the same evening when playing in *A Lancashire Sailor* and *A Pantomime Rehearsal* at the Shaftesbury. She also undertook the part of Nora Helmer in *A Doll's House*. In October she returned to the Haymarket to assume her original part in *The Dancing Girl*. Miss Norreys has been saddled with the Christian name of Rose, which attached itself to her after she had played a certain character, to



which it legitimately belonged. She has for a long time been trying to get rid of it.

**Palliser, Esther.**—When Miss Ulmar left the Savoy Theatre there was a succession of candidates for the part of Gianetta in *The Gondoliers*, and the last and immeasurably the best of these was Miss Esther Palliser, who did fuller justice to the music than anyone else, and demonstrated by her exquisite singing many fresh charms in the well-known numbers. It was originally understood that she would make her operatic *début* in the grand opera of *Ivanhoe*, which Sir Arthur Sullivan composed for Mr. D'Oyly Carte's new English opera house in Cambridge Circus, but the exigencies of the Savoy dilemma necessitated her being first called to the rescue there. Miss Palliser is an unusually tall and graceful woman, with a handsome face; she acts with the greatest spirit, and was at home even in the marvellously well trained Savoy cast. When Mr. D'Oyly Carte opened the English opera house with *Ivanhoe*, Miss Palliser was transferred there, and had a highly honourable share in one of the most remarkable operatic successes of the age.

**Palmer, Minnie** (Mrs. John R. Rogers).—Miss Palmer was born at Philadelphia in 1865, and educated at the Convent of the Sacred Heart, Manhattanville, New York, until she was eight years old, when she accompanied her mother to Europe, where her education was resumed. On her return to America she prevailed upon her mother to allow her to go on the stage, and appeared in 1876, in a play especially written for her, making her *début* at the Brooklyn Park Theatre in New York. Her health, however, broke down from over study or over excitement, and she was obliged to recruit it. On her return to the boards she toured the States, playing Dorothy in *Dan'l Druce*, and also leading parts in *The Cricket on the Hearth* and *The Two Orphans*. In 1879 she starred in a comedy entitled *Minnie Palmer's Boarding School*, which ran for two years. Her next production—*My Sweetheart*—was her most successful one, and she played in it continuously for four years! In this she made her English *début* at the Princess' Theatre, Glasgow, and has also visited all parts of the world with the play. So long as Mr. J. Rogers was her responsible manager she was obliged to act in this phenomenally popular

piece, but directly she married him she declined to do so any longer, being heartily wearied of it. In 1889 she toured the English provinces, and for the Christmas season was engaged at a huge salary for the pantomime of *Cinderella*, produced at Her Majesty's Theatre—a gorgeous and ambitious effort which came to a sudden termination. Quite recently Miss Palmer's matrimonial troubles have attracted attention. Her domestic difficulties with Mr. John Rogers led to manifestoes and counter manifestoes. She complained of carving knives diverted from their legitimate uses; he of hypnotism and too much mother-in-law. It was a delicate little idyll, and worthy of the press of the free and enlightened country in which it appeared. In the autumn of 1891 Miss Palmer returned to London, and played, first at the Grand, and then at the Vaudeville in *My Sweetheart*, and was announced to appear in a comic opera named *Nitouche*.

**Paulton, Harry.**—This experienced low comedian was born at Wolverhampton in 1842, and made his first appearance as an amateur in that town when about nineteen. Some three or four years later he joined the stage for good, and soon established himself as a great favourite in the provinces, but was not seen on the London boards, except for a single performance, till 1870, when he was engaged to play Blueskin in *The Idle 'Prentice* at the Strand, and made at once a very decided success. But it was more as a comedian than as a burlesque actor that he became established there, appearing in a comedy of Arthur Sketchley's, and in *Zekiel Homespun* and plays of that type. These early efforts were forgotten by most of the critics, who were surprised to find him an actor and not a buffoon when he again appeared in a true comedy part, in *The Parvenu* at the Globe in 1891. In 1872 he became a member of the Alhambra, and made a very notable success by his acting in the title rôles of *King Carrot* and *The Black Crook*—of which latter extravaganza (with a brother now dead) he was the joint author. Here he remained five years, playing chiefly in Opera Bouffe. In 1883 his play *Cymbria* was produced at the Strand, and in the following year *The Babes; or W(h)ines from the Wood*, also from his pen, which ran for over a hundred nights at Toole's Theatre, and brought Miss Alice Atherton into great prominence.

In 1885 appeared *Ermine*, which he wrote in collaboration with Claxson Bellamy, in which the thieves Ravennes and Cadeau were inimitably acted by Frank Wyatt and himself. From 1888 to 1890 Mr. Paulton was not seen in London, and was part of that time in America. In 1891 he re-appeared on the London stage as Bender in *All the Comforts of Home* and in *The Parvenu* at the Globe, and later played the title rôle there, when Mr. Pigott revived the *Bookmaker*. More recently he appeared in *The Mischief Maker* at the Vaudeville. Mr. Paulton is married and has two sons already in the profession, besides a younger one still at school, and a daughter. His brother, Mr. Tom Paulton, is also an immense favourite and a very clever character-comedian.

**Payne, Harry.**—It was a good piece of news indeed, to old as well as young playgoers, to hear that Mr. Harry Payne (who is the last of the old school of Christmas-tide clowns) would be seen once more at Drury Lane, after his lamented absence from the pantomime of *Beauty and the Beast* last year. There is some slight solace in the knowledge that he is an eminently worthy last of his race, and is directly linked with the great Grimaldi by his father, "Old Billy Payne," who fooled it on the same boards with that mighty master of his art. Mr. Payne, senior, was moreover the inventor of a host of Harlequinade scenes, many of which are still in vogue. His son, the subject of this sketch, was brought up for the harlequin business, and made a mark in that line at Covent Garden. But one evening, Flaxmore, the established clown of the house, was taken ill, and Mr. Payne was called upon to play his part. The hereditary instinct was strong within him, and he proved as great an artist as his father. Thereafter the glittering spangles and magic wand knew him no more. For twenty-five years he has been associated with clowning, and since 1883 has been a Regular in the bills at Drury Lane (with the exception of the one season above mentioned), succeeding Harry Boleno, the well-beloved of schoolboydom. It is a curious coincidence that Mr. Harry Payne knew Augustus Druriolanus when he was a small boy at school. The small boy is now a big man, and Harry Payne no longer pats him on the head. Mr. Payne attributes the decadence of the calling of clown to the fact

that many managers now employ "knock-about," or music hall acrobats, for turns in front during the pantomime season. In the good old days the clown was not merely a Christmas institution, but formed one of the stock company, and played utility or comedy in the summer season. Mr. Payne is a bachelor, and it goes without saying that he is devoted to children, to amuse whom has been his privilege for nearly half a century. In private life he is very fond of fishing, and curiously enough next to that placid pursuit, loves the contemplation of bustling city life. He may often be seen in the more crowded thoroughfares of the E.C. district, and it is interesting to speculate whether the desire ever seizes him to re-enact in real life the heroic deeds of his professional career, or whether he merely contents himself with recalling memories of the bright past, and sighing at the degeneracy of the unappreciative present.

**Penley, W. S.**—Like so many others of our successful musicians and actors of to-day, Mr. W. S. Penley learnt his crotchets and quavers as a choir boy, some thirty years ago, at the Chapel Royal, Savoy. His father was a schoolmaster, and as a young man, the future eccentric comedian assisted his sire with his scholastic duties. While thus employed in the week, he sang on Sundays as a basso chorister at a church in Charles Street, Westminster, and later, in the choir of Bedford Street Chapel, Bloomsbury, of which the Rev. J. M. Bellew was then the incumbent. Mr. Penley was accustomed to view with ambitious eyes that eloquent divine, arrayed in surplice and cassock, and calling constantly to his aid the accessory of theatrical gesture. His next engagement was in the choir of the Russian Embassy; but the Russo-Turkish War breaking out, the minstrels were disbanded and his occupation gone. He now turned his attention to the stage, and with great difficulty procured an engagement with Miss Litton to play a part in the burlesque of *Zampa* at the Court Theatre. The first character in which he shone was that of the Foreman in *Trial by Jury* at the Royalty. After several provincial tours, he appeared in 1876 at the Strand in *Princess Toto*, and remained there till 1879, when he returned to the Royalty to play in *Crutch and Toothpick*. Next came a provincial tour with *H.M.S. Pinafore* Com-

pany, and in the autumn of 1880 a visit to America with the Hanlon-Lees combination. In the following year he returned to take part in *The Vicar of Bray* at the Globe, and in 1882 appeared in *Rip Van Winkle* and *Falka*. When *The Private Secretary* was moved from the Prince's Theatre to the Globe, he succeeded Mr. Beerbohm-Tree in the character of the Rev. Robert Spalding, and his notorious distaste for metropolitan life gave a special point to the catch lines, "I don't like London—it is such a funny place to live in," which the public were not slow to appreciate. In this rôle he certainly scored his most brilliant success. He was afterwards seen in *The Doctor*, *The Arabian Nights*, *Uncles and Aunts*, *Æsop's Fables*, and in *The Judge*, which was first produced at Terry's Theatre in 1890, and subsequently transferred to the Opera Comique. In 1891 he joined Miss Melnotte's Company at Toole's Theatre, and appeared as Guy Warrener, an officer in *Our Regiment*, which play, in spite of his brilliant acting and whimsical talent, which invested a dull character with an interest it would not otherwise have possessed, failed to attract the public. In September of that year Mr. Penley was again seen in comic opera, undertaking for a time Mr. Rutland Barrington's part in *The Nautch Girl*. Mr. Penley is married and the father of two sons. He lives at Wandsworth Common, and in private life amuses himself with carpentering, and is moreover an excellent musician, especially on the organ.

**Phillips, Kate** (Mrs. Harry Blenkinsopp-Coulson.)—This sparkling actress is the daughter of the late Mr. Philip Goldney, of Broadleigh Hall, Essex, a well-known fox-hunting squire, and a very popular personage in his county. In the journey of life it happened that Miss Kate Phillips became a governess, and during her career in that calling chanced to take part in some amateur theatricals, in which she achieved such a distinct success, that the educational profession immediately lost a member, and the dramatic art gained one. And well it was for the stage that it acquired an *artiste* so talented, so brilliant, so rippling over with the spirit of gaiety and humour. She made her *début* as a page in *Chilperic* at the Lyceum. After this came a provincial tour, followed by many successes at the Prince of Wales', the Royal Court, the St. James', and the Vaudeville theatres,

at the latter of which she remained four seasons. Amongst the many successful characters which Miss Phillips has played, may be noted the Boy in *Henry V.*, Gerda in *The White Pilgrim*, Maria in *Twelfth Night*, Phœbe in *Paul Pry*, Lady Franklin in *Money*, Dot in *The Cricket on the Hearth*, Mrs. Pomfret in *The Paper Chase*, Cerisette in *The Dead Heart*, Lady Gay Spanker in *London Assurance*, and Susan in *Nance Oldfield*. In 1887 Miss Phillips suffered from a long and serious illness, and in the December of that year enjoyed a complimentary benefit at the Haymarket Theatre, when Mrs. Kendal, Miss Mary Anderson, Mr. and Mrs. Beerbohm-Tree, Mrs. Bernard Beere, Miss Marion Terry, and Messrs. David James, Thomas, Thorne, Lionel Brough, Ferriss, Fernandez, Righton, and Conway volunteered their services. In the Autumn of 1890 Miss Phillips played the part of La Maréchale de Sélény in *The Struggle for Life*—which succumbed at a very infantile age. She then entered into a contract engagement with Mr. Irving, and appeared in nearly all his productions at the Lyceum, but was occasionally lent, like a lucky shilling, to other managers. Miss Phillips is the wife of Mr. H. B. Conway, the well-known actor.

**Pigott, J. W.**—The subject of this sketch was born at Brockley Court, Somersetshire, and commenced his professional career in 1880 in the stock company at the Theatre Royal, Torquay. Soon afterwards Miss Marie de Grey engaged him for a season of the legitimate, and this was followed by another season with Mrs. Langtry. On that lady leaving for America (1883), Mr. Pigott joined his old friend, the late Mr. Charles Reade, for the remainder of his tenancy at the Adelphi. Mrs. Langtry then secured him to accompany her on her second American tour, at the conclusion of which he remained behind at New York, playing for two years at the Lyceum Theatre under Miss Helen Dauvrey, and afterwards as a member of Mr. Henry Abbey's stock company at Wallack's Theatre. Returning to England, Mr. Pigott opened at Easter, 1891, the Globe Theatre with his own excellent comedy, *The Bookmaker*, with which Mr. Nat Goodwin had attempted to retrieve his bad luck with *The Goldmine*, during his season at the Gaiety in the previous autumn. Mr. Pigott is the author of several other plays, some of which have received favourable notice

from the hands of the London critics. He is a nephew of Earl Lathom, the "Censor of Plays."

**Pounds, Courtice.**—The Savoy tenor is the son of a lady who under the name of Miss Mary Courtice was a well-known concert singer. He commenced his vocal career when eight years of age as a chorister at St. Stephen's Church, Kensington, in which he soon rose to be solo singer. He then joined the choir of the Italian Church in Hatton Garden, and remained there until his voice broke. After the rest which this necessitated, he returned to St. Stephens' as a tenor, and incidentally devoted himself to Sunday School Teaching. It now became evident that he had a voice of unusual sweetness, and he applied to Mr. D'Oyly Carte, and secured an engagement in the Savoy chorus during the run of *Patience*, at the same time understudying Mr. Durward Lely and Mr. Rutland Barrington. In the following year (1882) he played a small part in *Iolanthe*, first in London and subsequently in the provinces, and later on was in the cast of *Princess Ida*. He then went to America with the *Mikado* company, where he was "lent" for three months to the management of the Fifth Avenue Theatre. In 1887 he revisited America with *Ruddigore*, at the end of which play he transferred his services for nine months to the Casino at New York. In May, 1888, he returned to London, and in the autumn created Captain Fairfax in *The Yeomen of the Guard*. When *The Gondoliers* was produced Mr. Courtice Pounds was allotted a more important part. In *The Nautch Girl* he sustained the part of Indru, and his fine singing in some of the love scenes with China Loofa obtained special notice.

**Rehan, Ada.**—This rarest Rosalind, this most captivating Katherine on the English speaking stage, was born in April, 1860, at Limerick, Ireland. When six years old, her father went to America, taking his daughter with him, and engaged in contract work in New York. Miss Rehan received her education at a school at Brooklyn, and as she grew into womanhood began to exhibit that spirit and humour, typical of her Irish extraction, and which have since added such a characteristic charm to her histrionic efforts. But it was quite an accident that she adopted the stage as a profession. She happened in 1873 to be travelling for pleasure with her sister, who was married to Mr. Oliver

Byron, a theatrical manager, and a certain member of the latter's Company falling ill, when they were at Newark, N.J., Miss Rehan filled the gap and appeared as Clara in *Across the Continent*. She succeeded so admirably that, acting under good advice, she determined to adopt the stage as a profession. The next year, being fourteen years old, she made her professional *début* at Wood's Museum, New York, in a small part in *Thoroughbred*. In 1877 she joined the stock company of Mrs. John Drew (mother of Mr. John Drew with whom she has so long acted), and played for three years at the Arch Street Theatre, Philadelphia. She was next engaged for Mr. Macaulay's Company at Louisville, and then with Mr. Albaugh to play at Albany and Baltimore, in Shakespearean parts, with Edwin Booth and Lawrence Barrett. In 1879 Mr. Augustin Daly was so attracted by her acting as May Standish in *Pique* that he engaged her, and she has remained the particular bright shining star of his company ever since, creating for herself a reputation second to none in America. She made her first appearance in London in 1884, when Mr. Daly brought his company over for that memorable experiment which inaugurated his successful series of visits. Her English *début* was in the character of Floss in *Casting the Boomerang* at Toole's Theatre. In 1886 she played at the Strand, in 1888 at the Gaiety, and in 1890 and 1891 at the Lyceum, an interesting gradation of theatres, commencing with one whose holding capacity is 900, and finishing with a house that seats 1455 in the auditorium. It was during the 1888 visit that Mr. Daly produced *The Taming of the Shrew*, in which as Katherine Miss Rehan made a veritable personal triumph. It is impossible to convey in words the sensation that she created of filling the entire stage, to the exclusion, almost the extermination, of everyone and everything else, as she swept up and down in her bursts of termagant temper; and equally as difficult to describe how the *femme terrible* of the first half of the comedy, softened and melted into the exquisitely sweet and gentle being, who lulled all ears and dimmed all eyes with her melodious accents and womanly tenderness during the last scene in Lucentio's banquet hall. In 1890 it was in *As You Like It* that Miss Rehan sustained and even increased her reputation. Her Rosalind took society by storm, and a consensus of critical



opinion declared it the finest on the modern stage. In October, 1891, her appearance as Lady Teazle in *The School for Scandal* was being looked forward to with the liveliest interest. As an actress Miss Rehan is unique. She alternates a perpetual petulance, with touches of serious, almost sad tenderness, and gleams of the brightest, wildest fun. Her elocution is exquisite, and her voice one of singular melody. To these high talents she adds the completing charms of a fine and graceful figure, and an intelligent and fascinating face.

**Richards, Cicely.**—Miss Cicely Richards is an old favourite with the public, for it was as far back as 1875 that she first obtained appreciation by her humorous acting at the Vaudeville as Belinda in *Our Boys*. She remained at this theatre for seven years, under the management of Messrs. James and Thorne, her principal successes being as Mrs. Cupps in *The Two Roses*, Mrs. Dismal in *Married Life*, Lady Sneerwell in *The School for Scandal*, and the Confidante in *The Critic*. In 1882 she toured the provinces for some time in Miss Robertson's and Mr. Bruce's Companies, and then joined her old manager, Mr. David James, at the Strand and Opera Comique. When Miss Grace Hawthorne assumed the management of the Princess's, Miss Richards appeared as Biddy Roonan in *Shadows of a Great City*, Vera in *Siberia*, Mrs. Manly in *The Still Alarm*, and in similar plays. In July, 1889, she returned to the Vaudeville. In the summer of 1891 she was in the cast of *Fate and Fortune* at the Princess's Theatre, and in the autumn in *The Late Lamented* at the Strand. Miss Richards is a remarkably clever and humorous actress, and in dialect parts, where the Irish brogue, the Yankee twang, or the Lancashire accent has to be reproduced, is unexcelled.

**Righton, Edward Corrie.**—“Teddy,” the “Pocket Comedian,” made his first appearance in 1853, in *The Stranger*, at Sadler's Wells. He soon after impersonated William Tell's son on the same boards, to the lead of Samuel Phelps. After this he was engaged by Charles Kean during the last years of his management of the Princess' Theatre. In 1861 Mr. Righton attempted the nightly task of attracting audiences to the Old Coliseum in Regent's Park, where he gave some monologue entertainments until the summer of 1863, when he considered it advisable to join

a provincial company on a salary of fifty shillings a week. Later on, after a visit to America, he appeared in 1871 at the Court, in *Randal's Thumb*, and shortly afterwards took over the management of the theatre for a short time. He then played at various London houses, but chiefly at Drury Lane, until 1878, when he again undertook the cares of direction, this time at the Globe. In 1887 he joined the Conway-Farren Comedy Company, but a year later descended to the rôle of the fat woman in a Birmingham pantomime, which engagement completed, he returned to London to play at the Avenue and elsewhere. In 1889 he added another distinct character to his long list, by his exceedingly clever impersonation of the fussy nervous little Mr. Bargus, M.P., in *The Weaker Sex*, at the Court. In the autumn he added the comic element to *The Dead Heart* at the Lyceum, as Toupet the barber. In 1890 he sustained the part of Hippolyte Caramel in *Nerves* at the Comedy. Mr. Righton's acting is marked by great versatility, and his efforts in Shakespearean comedy have always been creditable. In spite of the rotundity of his figure he is a noted dancer, and a general favourite with all who are fortunate enough to know him.

**Rignold, Lionel.**—This excellent comedian is the son of the late Mr. Henry Rignold, for many years a celebrated delineator of nautical characters at East End theatres, and subsequently, under Mr. Chatterton's management, a member of the Drury Lane Company. Mr. Lionel Rignold is a cousin of the brothers George and William of the same name, and first appeared before the footlights when a babe in arms, the occasion being a farce entitled *Mr. and Mrs. White*. Sixteen years passed before he next faced the public, and this time at Cardiff in return for a salary of eighteen shillings a week. He next joined a stock company which included Mr. E. S. Willard in its ranks, and later on another at Liverpool, in which (as at the Adelphi in later years) he shared the comedy lead with Mr. J. L. Shine. A tour under the management of Miss Carlotta Leclercq followed. "She is one of the best directresses," he writes, "I have ever had the good fortune to meet with." An experience with a company of his own at Ipswich proved only an artistic success, and he was fain to forego stage management and accept an engagement at

Aberdeen. There Mr. Charles Collette saw him act, and at once invited him to join his own company, which was shortly starting for the provinces. Of the many excellent characters Mr. Rignold has played, that of Jack Young in *Green Bushes* is perhaps the finest, though, as the original Zachariah Wiffen, in *The Gay City*, he received great praise. In *London Day by Day*, produced at the Adelphi in 1889, his rendering of Harry Ascalon was extremely clever, the original of his creation being a well-known city character. More recently, as Nicodemus Dickensen in *The English Rose*, he hit off to perfection the character of a cockney horsekeeper, welsher, and general sharper. This was followed by the *Trumpet Call*, in which as Professor Ginnifer, a showman and sort of general-entertainment-provider, he largely added to the comic element. All Mr. Rignold's representations are characterised by a wonderful realism. His keen eye observes human nature as it rolls past him in the streets, and enables him to invest his impersonations with touches drawn from life.

**Rignold, William H. R.**—Born at Leicester in 1838, of theatrical parents, this excellent low comedian's delight knew no bounds, when as a child of four years of age he was permitted to dance a hornpipe, at Redditch, at a "Benefit" performance for his mother, who was starring there during the vacation at the Theatre Royal, Birmingham. Later on he became a chorister at the church of St. Andrew's, Newcastle-upon-Tyne, and studied for the musical profession. But whenever the opportunity offered he would try his hand at acting, and his *penchant* for that became so strong that he determined, when eighteen years old, to adopt the stage as a profession. Commencing in utility parts in small companies, he and his brother George (who is now sole lessee and manager of Her Majesty's Theatre, Sydney) were presently engaged for a season at the same theatre at Swansea, the latter in the orchestra, the former on the boards. The two resembled each other so closely that they often actually changed places to suit their own convenience or fancy, and for a time the manager was unaware of these proceedings, until he was unpleasantly enlightened by an unexpected collapse in their arrangements. After this, for the next four years, Mr. Rignold played leading characters at Dublin, and in 1864

joined the Princess' Theatre, London, and has since regularly played at various West End houses. Of his many successful impersonations, that of Jacques in *The Two Orphans* and Goujet in *Drink* are considered the best. His forte is the portrayal of well-defined characters. As a reciter of stirring pieces he has few equals. Mr. Rignold is devoted to the violin, and is an exquisite performer. He is, moreover, a clever artist with the paint brush. He is expected to return to England at Easter, 1892, from a long professional tour in Australia.

**Roberts, Arthur.**—The absolutely funniest man on the London stage was born in London in 1850. After leaving school he entered a solicitor's office, where he received a small but certain wage. In the course of time it occurred to him to increase his means by becoming an actor, but, with a lawyer's shrewdness, he decided not to discard the substance for the shadow, and consequently continued to perform his legal duties during daylight, and fulfil any theatrical engagements he could obtain after dark. At times it was a trifle awkward when some chance client coming into the office declared he had seen the clerk performing in front of the footlights overnight, but Mr. Arthur Roberts was already a consummate actor, and always equal to the occasion. He would at once dissemble, and the look of blank horror in his face at the unhallowed suggestion would convince the bewildered accuser, against his will, that he was mistaken. This dual existence continued for no less than eight years, until in 1875 Mr. Roberts finally adopted the stage for his profession. Since that time he has played with enormous success, first at music halls, but afterwards at many of the West End theatres, including Drury Lane. It was at the Avenue, however, that he achieved his greatest triumphs. In *Madame Favart*, *The Old Guard*, *Nadgy*, and *Lancelot the Lovely*, he created a succession of characters that caused his audiences to scream with laughter. He has varied his London engagements with provincial tours, during which he used to receive a salary of £120 a week. Early in 1890 Mr. Arthur Roberts threw down the gauntlet to Fortune by taking the out-of-the-way Royalty Theatre, in conjunction with Sir Augustus Harris and another. Here were produced *The New Corsican Brothers* and *Tra la la Tosca*. The latter extravaganza

was written by Mr. Burnand, the sole surviving master of the art of true burlesque writing. It was full of smart things, and in every way worthy of its author's sparkling pen. But somehow it did not catch on. In the first place the inimitable Arthur was not letter-perfect in his part, when it was produced, and this roused the wrath of the critics. In the second place the *Royalty* is a "hard row to hoe," and a failure there is half excused by reason of the locality. The result was that the venture resulted in a loss of £5,000 in three months, and subsequently caused litigation between himself and Sir Augustus. Mr. Roberts is justly proud of one circumstance in connection with that disastrous production, and that is, that he paid up every penny of the money he himself lost over it, without having recourse to the modern fashion of dodging his creditors in Portugal Street. This disaster caused Mr. Arthur Roberts to seek recuperation in the country. He gave a special *matinée* to his friends at the Gaiety, and then took *Guy Fawkes Esquire* for a long provincial tour, visiting the metropolis twice, for a week each time, at the Grand. His reputation re-established, after the nasty jar of the *Royalty* experiment, he appeared at the Opera Comique with *Joan of Arc* (January, 1891,) which met with fair support during its run of six months at that theatre, and ended up with a "benefit," when a programme of wondrous magnitude was seen, as is usual when the person to be benefited is on the flood tide of popularity, and included portions of *Guy Fawkes Esquire* (not of course the M.P. version with the Robertian chestnuts). Whether he was a fitting recipient for a benefit was freely discussed; he certainly had to pay damages and costs to Mr. Wilton Jones, and the expenses of that comical *cause célèbre* probably made a small hole in the accumulations resulting from half a year's steady work. In October, a second edition of *Joan of Arc* was brought out, this time at the Gaiety, in which Mr. Roberts played his old *rôle* of Arthur de Richemont, the Constable of France, and introduced an excruciatingly comic song, burlesquing Lord Randolph Churchill.

**Robertson, J. Forbes.**—Mr. Forbes Robertson is the son of the well-known art critic and historian, Mr. John Forbes Robertson, and was born in London in 1853. After some years at Charterhouse, he completed his education in

France and Germany, where he also studied painting at various art schools, and was in 1870 admitted as a Student at the Royal Academy School of Art, London. Here he proved a most promising pupil, yet found the work daily growing more irksome, and at length determined to cast aside brush and palette and become an actor. His *début* on the stage was as Chastelard in *Marie Stuart* at the Princess' Theatre (1874), then under the management of his friend Mr. Wills. Fairly successful at his first trial, he commenced a regular apprenticeship to his new art, under Mr. Calvert at Manchester, playing chiefly in Shakespearean characters. His first substantial success was in 1876 as the Abbé de Larose in *Corrine*, which was followed by many other excellent impersonations at various theatres. In 1883 Mr. Forbes Robertson joined the Bancrofts at the Haymarket, where he continued to play leading parts until July, 1885. From August of that year until May, 1886, he travelled with Miss Mary Anderson's Company in America, and after his return to England was engaged by Miss Kate Vaughan for a short season of old comedy at the Opera Comique. During Miss Mary Anderson's last visit to London in 1887, Mr. Forbes Robertson supported her as Leontes in the *Winter's Tale*, and that actress availed herself of his artistic powers, and entrusted to him the designing of the dresses for that production, many of which were much admired. In 1888 Mr. Forbes Robertson's able rendering of Arthur Dimmesdale in *The Scarlet Letter* received very favourable notice, and he was shortly afterwards engaged to play the part of Orlando to the Rosalind of Miss Wallis at the Shaftesbury. When Mr. John Hare opened the Garrick in 1889, Mr. Forbes Robertson played with very great power the part of Dunstan Renshaw in *The Profligate*. But he rose to even a higher standard when he created Baron Scarpia in *La Tosca*, and his acting in this has been held by competent critics to equal in passion, power, and earnestness, Mr. Henry Irving's portrayals of similar parts. In the autumn of 1890, Mr. Forbes Robertson played in *Dream Faces*, during the run of the *pièce de résistance*, *A Pair of Spectacles*, in which there was no suitable character for him, and later in Mr. Pinero's qualified success, *Lady Bountiful*. Mr. Forbes Robertson then made a professional visit to New

York, and in the late fall appeared at Proctor's Theatre in that city.

**Robins, Elizabeth.**—Miss Robins is American by birth, and made her first appearance in 1885 at the Boston Museum, where she played in a chromatic scale of characters that ranged from the deep bass of tragedy to the piping soprano of farce, and gained the experience that has enabled her to fill her present position. A twelve months' tour in the principal States of the Union with Messrs. Booth and Barrett completed her dramatical education. But she had travelled too quickly, both mentally and physically, and a rest was ordered, whereby a very desirable engagement with Mr. Augustin Daly had to be sacrificed. On her way to the continent of Europe for a holiday, Miss Robins passed through London, where she was offered and accepted the rôle of Mrs. Errol in *The Real Little Lord Fauntleroy*, in succession to Miss Mary Rorke, and her sympathetic acting gained her attention and praise. She next appeared under Miss Geneviève Ward's management in *Forget-me-not* and *Forgotten*—a maladroit sequence. Up to this time she had not made any very distinct mark in her profession, but she was now destined to do so. In July, 1889, *The Pillars of Society* was produced at an Opera Comique *matinée*, and Miss Robins' conception of Martha Bernick was considered one of the gems of the performance. A few months later she achieved further success in *Her Own Witness*, and her emotional tenderness in a difficult part was very striking. In February, 1890, she was engaged at the Avenue for a part in *Dr. Bill*, and appeared in several *matinées*, and in *Punchinello* particularly, distinguished herself by her sympathetic performance. Later on as Liza in *The Sixth Commandment*, at the Shaftesbury, she added to her reputation. But her most important success was in April, 1891, when, in conjunction with Miss Marion Lea, she produced Ibsen's play of *Hedda Gabler*, first at a series of *matinées* and later on for evening performances at the Vaudeville. In this her creation of Hedda was so subtle and powerful that it extorted praise for the actress from the most pronounced opponents of the dramatist, and in the words of one critic, "almost convinced one that such a woman could exist, and behave as Hedda was made to do in the play." This was high praise from the Philistines.

It is pleasant to know that the enterprise of the two young ladies was a complete success, and that on all sides they received praise, encouragement, and inducement to persevere. Offers of engagement now poured in, and to prove her claim to the possession of infinite variety, Miss Robins made a startling transition from the subtleties of Ibsen to the vagaries of Adelphi melodrama, playing the lead in *The Trumpet Call* until September, 1891, when she passed to the Opera Comique to create the leading part in *An American*. Happily it is her intention, when time and opportunity serve, to repeat the experiment which she and Miss Marion Lea have so successfully initiated, of exploiting new dramas.

**Roe, Bassett.**—After having gained considerable experience in the provinces, supporting Messrs. Barry Sullivan, William Creswick, and other masters of Shakespearean drama, Mr. Bassett Roe made his London *début* at the Grand in March, 1886, as Richmond, Duke of Gloucester in *Jane Shore*, and in the February following played Uncle Jonas in *The Dark Secret*, first at the Standard and subsequently at the Olympic. In July he joined Miss Grace Hawthorne's Company at the Princess' Theatre, where he remained till December, 1888, when he was engaged by Miss Wallis, at the Shaftesbury, to play Beauseant in *The Lady of Lyons*. In June, 1889, he returned to the Princess' to create Sir Ralph Minto, a new type of villain, in *The True Heart*, and a character part in *Master and Man*. Mr. Bassett Roe's next appearance was in Mr. Robert Buchanan's beautiful Greek play, *The Bride of Love*, which, produced at a special *matinée*, was speedily transferred to the boards of the Lyric. In the autumn of 1890 he undertook the part of Sir Philip Kingston in *The English Rose*, and his creation of that character was a masterly study. At the conclusion of that melodrama he appeared at the Princess' in *Fate and Fortune*, and acted admirably as Major Coffin in *Arrah-na-Pogue* which followed. Mr. Bassett Roe has also played with great success in very many *matinées*, and was at one time a prominent member of the Pastoral Players.

**Rorke, Kate.** (Mrs. E. W. Gardiner.)—Miss Kate Rorke was educated at the Convent of *Notre Dame* in London, and began her professional career when quite a



child, her success being the result of a long and conscientious apprenticeship in the practical school of her art. She first appeared at the old Court Theatre in 1878 under Mr. Hare's management, as one of the quartette of school girls in *Olivia*, which led to an engagement at the Haymarket, under the Bancrofts, to play a similar character in *School*. Here Mr. Charles Wyndham saw her, and engaged her for five years, and she was identified with many a Criterion triumph, in Piccadilly, the provinces, and America. On the termination of her agreement, she secured a fine emotional part as Lucy Preston in *The Silver Shield*, and then joined Mr. Thomas Thorne at the Vaudeville, where she created the title rôle in *Sophia*, and thereby raised herself to a very high rank in her profession. *Sophia* ran for four hundred nights, thanks in no small degree to her exquisite acting; all London flocking to witness her embodiment of the fresh young innocent English girl of a past century. She next played the juvenile lead in *Joseph's Sweetheart*, and after three years at the Vaudeville, accepted an engagement with Mr. Hare to play Leslie Brudenell in *The Profligate*, and afterwards appeared as Mrs. Goldfinch in *A Pair of Spectacles*, and in *Lady Bountiful*. During her professional career Miss Kate Rorke has only been under three managements, those of Mr. Charles Wyndham, Mr. Thomas Thorne, and Mr. John Hare. Miss Kate Rorke, who is now appearing in *School* at the Garrick, is the wife of Mr. Gardiner, the well-known actor.

**Rorke, Mary.** (Mrs. Frank St. Aubyn.)—Miss Mary Rorke is a sister of Miss Kate Rorke, and was born at Westminster. She comes of a theatrical family, her mother having been well known on the stage as Miss Whithall, whilst by descent she is connected with Nelly Moore and Miss Harriett Melon, who became Duchess of St. Albans. Miss Rorke's father, now a picture frame maker, was once on the boards and played with Edmund Kean. When she reached a suitable age he offered her the choice of two careers, the stage or painting. She chose the former, and he then said he would allow her a couple of years in which to make a mark, and if she failed to do so within that period, she would have to take up some other pursuit. Her first appearance was in a sort of extravaganza at the Princess's in 1874, where she played the part of a cat.

After three weeks the manager noticed the earnestness and energy with which she delineated the varying phases and emotions of feline existence, and in appreciation thereof gifted her with speech to the extent of one line. She next obtained an engagement under Miss Marie Litton at the Court Theatre, and played a small part in *Calypso*, in which she was lucky enough to enlist the interest of Mr. Doyne, the stage manager, who introduced her to Mr. Charles Kelly. This gentleman was fitting out a stock company of the old-fashioned description to open at Croydon, and Miss Rorke was engaged for general utility, but ultimately rose to the juvenile lead. She then went to Liverpool and obtained an opening at the Prince of Wales' Theatre, where she enjoyed a wide and varied experience, which was of the greatest educational advantage to her. Returning to London she played, first at the Court, under the management of Mr. Hare, and then at the Haymarket. A tour as Galatea followed, and led to an engagement at the Criterion under Mr. Charles Wyndham, and here she stayed five years, varied only by a visit to the United States. Since then she has appeared in a series of Adelphi and Princess's productions. Her favourite character is that of Dearest in *Little Lord Fauntleroy*, which she played for an afternoon season at the Opera Comique, and during which she also appeared every evening in Adelphi melodrama, a truly formidable physical task. Miss Rorke has only once attempted Shakespeare, on that occasion she made a handsome and interesting Queen Elizabeth in Mr. Richard Mansfield's revival of *Richard III.* at the Globe. In the autumn of 1890 she played the lead in *The English Rose* at the Adelphi, in which house she succeeded to Miss Jessie Millward's place.

**Rose, Annie.** (Mrs. Horace Nevill.)—Miss Annie Rose, who has so long, so gracefully, and so piquantly filled the part of the Duchess of Fayensburg in *La Cigale*, made her *début* at the Gaiety in 1879, and was next seen in pantomime at Covent Garden and Drury Lane. Her first pronounced success was at the Royalty in 1883, in *The Merry Duchess*, and the next year she joined Mr. Lawrence Barrett's Company during his tenancy of the Lyceum. In 1888 Miss Rose played Pauline in *The Lady of Lyons* at an Olympic *matinée*, being supported by Mr. Forbes Robertson,

and in October following assisted at the opening of the Shaftesbury Theatre, taking the part of Celia in *As You Like It*—a very creditable performance. In July, 1889, she essayed Lady Teazle at a Vaudeville *matinée* of *The School for Scandal*, and in April of the following year created Helen Jellicoe in *Dick Venables*, and proved herself a very charming *ingénue*. Later on she played the part of Nancy Blenkarn in *The Middleman* during Mr. Willard's tenancy of the Shaftesbury. Her steady progress in her profession led to an engagement at the Lyric, in which she has proved singularly loyal to the management during the phenomenal run of *La Cigale*.

**Roselle, Amy.** (Mrs. Dacre.)—Miss Amy Roselle was born at Glastonbury, where her father was connected with the scholastic profession, but after her successful appearances on the stage in conjunction with her brother Percy Roselle (who was known as the "Infant Phenomenon"), he entered into theatrical management on the strength of the intellectual capital represented by his two clever and precocious children, who had made a considerable reputation by their impersonations in pantomime at Drury Lane, and in burlesques of Shakespearean plays. Miss Roselle's grown up *début* was made at Exeter, after which she travelled the provinces with Mr. E. A. Sothern. She was the youngest Lady Teazle on record, having acted that part when only fifteen years old. Leaving Mr. Sothern's Company, she supported Samuel Phelps and Creswick in such parts as Portia, Desdemona, and Ophelia, and played all the standard female leads in dramatic literature. In 1872 she paid a visit to America. Three years later she was the original Mary Melrose in *Our Boys*, at the Vaudeville, and played the part for three years, and followed it by appearing for two more as Dora in *Diplomacy*. But more important than these efforts were her celebrated Esther Eccles in *Caste* (of which Mr. Clement Scott wrote in *The Telegraph* that it was the finest ever seen), her equally powerful Cynisca when she supported Miss Mary Anderson in *Pygmalion and Galatea*, and her impersonations of Mrs. Blythe in *The Colonel* and Lady Constance in *King John*. After her marriage with Mr. Dacre Miss Amy Roselle appeared with him in *The Silver Shield* and *Harvest*, in which she made two genuine successes as Alma Blake and

Beruda. In 1887 she and her husband started on a provincial tour, which lasted for two years, playing in many popular productions, and in 1889 she created the title rôle in *Esther Sandraz*. In the same year she made a startling departure by appearing at the Empire Music Hall and reciting poems from Tennyson and other poets. Early in 1890 Mr. and Mrs. Dacre gave a series of recitations at the Prince's Hall, Piccadilly, and also appeared for a short season in the provinces, until the former was called to London for *The Royal Oak*, at Drury Lane. In October they sailed for America, and on their return in 1891 Miss Roselle signed an agreement with Mr. Irving by which her services are retained for the Lyceum Theatre.

**Rowe, Louise.**—Miss Rowe comes of a Cornish family, and is a native of Redruth—a town that has been singularly prolific in producing operatic artistes. Miss Rowe was first heard in *The Three Towns*, and her powerful voice and fine presence assured her a gratifying reception. She then obtained an engagement with Mr. D'Oyly Carte, and made her *début* in one of his provincial companies as Phœbe in *The Yeomen of the Guard*. She was so successful that a four years' agreement for her exclusive services was offered and accepted. With but short intervals for rest Miss Rowe continued steadily at work, appearing as Tessa in *The Gondoliers* and Pitti Sing in *The Mikado*. When *The Nautch Girl* was produced at the Savoy, Miss Rowe made a very successful Banyan, and was also retained to understudy Miss Jessie Bond, in the absence of whom, a little later, she assumed the part of Chinna Loofa for a time with success. Miss Rowe's advancement in her profession has been as rapid as it has been well deserved.

**Rutland, Ruth.** (Mrs. W. H. Crossland.)—Although from her earliest years Miss Ruth Rutland had a great desire to be an actress, the realisation of it was long deferred, for family prejudices would not permit of the step being taken, and her energies found vent in nursing the sick and Hospital work, in both of which she was much interested. And so she grew up, was married, and became the mother of a family, without ever having crossed the threshold of the dramatic world; although she became expert in the art of entertaining by getting up concerts,

bazaars, fancy fairs, and dances for charitable purposes, in which she was particularly successful. About four years ago Miss Rutland had the misfortune to lose her eldest son at sea, whereby her nervous system was so completely shattered that it was suggested to her husband she should now be encouraged to go on the stage, in the hope that she might derive relief from the occupation so afforded, and under these conditions Miss Rutland became a member of Mr. Mark Melford's *Kleptomania* Company in August, 1888, and played for fifteen months in the provinces. Her London *début* was made in November, 1889. Early in 1890 she appeared in *Nixie* at Terry's, and afterwards at the Globe. She was then engaged by Mr. Darnley for the part of Mrs. Sterndale in *The Solicitor*, which was produced at Liverpool. When Miss Melnotte introduced the play to a London audience at Toole's, Miss Rutland became a member of her Company, and her humorous acting with Mr. Kaye was distinctly one of the features of the piece. She subsequently appeared in *The Two Recruits*, and on the termination of the season transferred her services to Mr. Willie Edouin, and appeared at the Strand in *Private Enquiry, Turned Up, Daggers Drawn*, and other productions. Miss Rutland is married to a gentleman who is an architect by profession, which has brought her into constant association with art and artists.

**Saumarez, Cissie.**—Miss Saumarez was born at Bath in 1870. At a very early age she evinced such talent for singing that her parents determined to cultivate her voice, and she was thoroughly taught, her studies being completed under Signor Pieraccini. Her first public appearance was in 1886 at the Bath Saloon, Torquay, where she achieved a pronounced success, and continued for some time to sing on the concert platform. At last, anxious to gain a footing on the Lyric stage, she accepted a small part in *Dorothy*, and made her London *début* in that opera, and after understudying Phyllis for some time was promoted to the part, and played it till the end of the run. Her success led to an engagement to understudy in Mr. D'Oyly Carte's Company at the Savoy, and she also appeared in his provincial company as Casilda and later as Gianetta in *The Gondoliers*. Upon Miss Palliser's translation to Cambridge Circus, Miss Saumarez succeeded

to the important *rôle* of Gianetta at the Savoy, and played it successfully for a considerable time. Upon the production of *The Nautch Girl* Miss Saumarez was cast for the part of Suttee, in which she is appearing at the time of writing.

**Saxe, Templar.** (Mr. Edercain.)—There are few more vivacious actors on the London lyric stage than Mr. Templar Saxe, whose mother was the late Lady di Capel Broke, and whose father is Mr. Eaton Edercain, barrister-at-law. In 1879, when a boy of fourteen Mr. Templar Saxe began acting in amateur theatricals at the Theatre Molière, Brussels, and played there subsequently a great deal in English, German and French plays until 1885, when he made his professional *début* at a *matinée* at the Comedy Theatre, London, in *The Berkshire Regiment*. Soon afterwards Madame Lemmens Sherrington urged him to sing at concerts and at drawing-room gatherings, and the very favourable press notices he received led him to seek an engagement with the German Reeds, of whose well-known company he became a member in November, 1887. In 1889 the late Carl Rosa engaged him to play the title *rôle* at the *matinées* of *Paul Jones*, as he feared Miss Agnes Huntington would not be equal to more than six performances a week, and also to take a small part in that opera, and he subsequently appeared for that lady some twenty-five times with marked success. During the run of that piece Mr. Templar Saxe also created the characters of Tito Palastro in *John Smith*, and Charles in *All Abroad*, which merry operettas, in turn, formed the *lever de rideau* before *Paul Jones*. In September, 1890, having meanwhile acted as understudy to Mr. Hayden Coffin at the Prince of Wales' Theatre, he started for a ten months' tour with the Carl Rosa Light Opera Company as their leading baritone in *Marjorie*. On his return to London, Mr. Wyndham at once secured him for the *rôle* of Bertie in *Miss Decima*, an excellent part until cut down because of "Mrs. Grundy." Mr. Templar Saxe has also created juvenile leads in other operettas, and was connected with the production of *The Favourite of the King*, in which his singing of a serenade made quite a sensation in musical circles. Mr. Templar Saxe was educated at Brussels and holds the degree of Bachelor of Philosophy and Letters of that University, and was also for a time a student at Bonn.

He married, in 1889, Miss Annie Schuberth, and is the father of a very bonny boy.

**Scovel, Chevalier.** (Edward Brooks Scovel).—This excellent tenor is an American by birth, and was born at Detroit, Michigan, in 1853. His father was a doctor, and he himself was originally intended for the profession of medicine. Having graduated at the University of Michigan, he followed the usual career of a medical student—even to that variation which includes *post-obits* in addition to *post-mortems*. The result was that at twenty-two years of age the future *tenore robusto* found himself an impecunious orphan. Being gifted by nature with a fine voice and a sturdy frame, which at that time turned the scales at 22 stone, he determined first to reduce his bulk by limiting his diet to six apples a day, and then to turn his rare musical gifts to account. He was successful in both, and worked his way to the operatic stage *viâ* the church choir of St. Thomas', New York, where he met Miss Marcia Ouseley, a daughter of Judge Roosevelt, and heiress to the Roosevelt dollars—which ran into a startling array of "oughts." To this lady he was married in 1877, and is now the father of two children. After his marriage he quitted the musical profession for a period; but having previously stipulated that he should be free to follow his musical career, six months later he moved to Milan, where he studied under Signor Lamperti and Laone Geraldoni, to whom he says he is indebted for the production of his high notes and for the method of enunciation which so distinguishes his singing. In 1885 The Chevalier made his operatic *début* in Italy, supporting Madame Nordica in *La Traviata*. Together the two compatriots passed safely through the fiery furnace of a Milanese audience, and Queen Margherita conferred upon him the title he bears, in recognition of his talents. He is also a Chevalier of Spain, the ex-Queen Isabella having personally invested him with the white cross of Isabella Catholica, and requested him to always bear the title of Chevalier then conferred upon him. In 1886 he joined the Carl Rosa Company in England, and sang in *Faust*, *Lohengrin*, and *Carmen*. Unfortunately a disagreement with the management occurred, which resulted in a suit at law, and the Chevalier having to pay £600 damages. He next returned

to America, and passed to the Boston Ideals, remaining with them till 1890, when he was engaged to support Miss Emma Juch at a salary of £30 a night for four nights a week. He was then secured by Mr. Horace Sedger for the Lyric, where he made his London *début* in the opera of *La Cigale*, on a salary of seventy guineas a week, and ten per cent. of the net profits, equal to an income of over £8,000 a year, and probably the largest ever earned on the light opera stage. Mr. Scovel often tells how on one visit to Monte Carlo he broke the bank and found himself the winner of £60,000 in sixteen days. He can still show a set of diamond studs that he bought for himself, but the remainder of his winnings were lost on the Paris Bourse almost as quickly as they were gained.

**Sedger, Horace.**—During the latter part of the time that Mr. Edgar Bruce ran his theatre, the Prince of Wales', on his own account, Mr. Sedger was associated with him. In 1886, wishing to retire from the cares of management, he leased the theatre to Mr. Sedger for twenty-one years. Mr. Sedger then arranged with Mr. George Edwardes to find him a company and an opera, while he supplied the theatre, staff, gas, band, and what is known as "the locals." On these terms *Dorothy*, which was then being played at the Gaiety, was moved to the Prince of Wales', and there for the first time made a real success. Mr. Leslie, who was then Mr. Edwardes' accountant, seeing how well *Dorothy* was shaping, bought out Mr. Edwardes, and became a partner with Mr. Sedger till the Lyric was built, when he transferred the opera to that theatre. Meanwhile Mr. Sedger entered into a new arrangement with the Carl Rosa Company and produced *Paul Jones*. This was followed by *Marjorie* and *Maid Marion*, which gave way to the novelty of a musical play without words entitled *L'Enfant Prodigue*, which Mr. Charles Lauri, jun., introduced from Paris. In July, 1891, the Prince of Wales' Company was reconstructed and re-registered as "limited," with a capital of £40,000 in £1 shares, and paid 20% for the first half year. In the summer of 1889 Mr. Sedger became lessee of the Lyric, and opened management there with *La Cigale*. This opera was originally much longer and had to be very carefully "carpentered." In this difficult task Mr. Sedger was much aided by his clever stage manager and brother-in-law,



Mr. Charles Harris, and by Mr. Ivan Caryll (under whose able direction the orchestra gained a great reputation), but especially by his wife, who despite ill-health never wearied, and her taste and experience, gained during ten years' connection with Drury Lane, were of immense value. In order to obtain a tenor for *La Cigale*, Mr. Sedger paid a visit to America and began negotiations with the Chevalier Scovel. All things were satisfactorily arranged except the detail of the Chevalier's beard, which he positively refused to cut off. In despair Mr. Sedger wired to his colleague in London, "Scovel won't shave," and received the characteristic reply, "Engage him, hair and all." In consequence, the period of action in *La Cigale* had to be put back a hundred years in order to admit of a hirsute hero—a change which also necessitated a vast amount of other alterations in the scenery and mounting.

**Shine, John Lloyd Joseph Aloysius.**— This clever low comedian and quondam successful stage manager, commenced his professional career at Manchester in 1875, and after two years of hard study, joined a stock company, which included in its ranks Samuel Phelps and Adelaide Neilson. Mr. Shine next accepted an offer from Mr. Charles Reade to play Jacky in his drama of *Never Too Late to Mend* in the provinces, which led to a London engagement. In the metropolis he speedily became a great favourite. In 1883 he joined another gentleman and took the Globe Theatre, where he produced *The Glass of Fashion* and other pieces. This venture resulted in a deficit of £10,000, and, with subsequent losses on various touring lectures, and on nitrate and other shares, necessitated his going through the Bankruptcy Court in 1891. It was as far back as 1885 that he first turned his attention to responsible management, and produced a drama of his own at the Theatre Royal, Birmingham. He has since undertaken the management of the Globe, Gaiety, Empire, and other London houses. After making a brilliant hit as Georget in *Civil War* at the Gaiety in 1887, the Gatti brothers secured him for the Adelphi, where he played in *The Union Jack* as the merriest of Jack Tars, and with Miss Clara Jecks as his "lass" scored one of his greatest successes. Since then the "Comedy courting" of these two clever *artistes* has won for them a distinct reputation in

that line. They have appeared together in *The Silver Falls*, *Harbour Lights*, *London Day by Day*, and *The English Rose*, in which, as Sergeant O'Reilly of the Irish constabulary, Mr. Shine was particularly "on the spot." In January, 1891, he appeared in *Joan of Arc* at the Opera Comique, of which burlesque he was joint author, but four months later vacated the throne of France to play at the Avenue in *The Henrietta*, in which he again obtained a part well suited to his powers. This was followed by a tour in the provinces, during which he drew £30 a week.

**Snyder, Lenore.**—Miss Snyder, like half-a-dozen other prima donnas whose names rise to the lips, is an American, and was born in Indianapolis, in 1870, where her education was supervised by Karl Barns, a German professor, and Alexander Ernestinoff, an exiled Russian. Before her fifteenth year she was singing in President Harrison's Presbyterian church, and her gift of song soon suggested that she should turn it to a more practical account, and she assisted in a series of charity performances of *The Pirates of Penzance*. This led first to an engagement by a Philadelphian manager, who was passing through the town and happened to hear her, and then to an opening at New York, where she met Mr. D'Oyly Carte, who engaged her for one of his companies. After a series of performances in America she came to England. When *The Nautch Girl* was produced she was allotted the leading part of Beebee, in which she made a satisfactory *début* before a London audience. Miss Snyder has sung in every one of the Gilbert-Sullivan operas, and was for a year in Mr. D'Oyly Carte's provincial company. She comes of a very strict Presbyterian family, and had never been at a theatrical performance before she attended one professionally. She prefers English audiences to American ones. In England she finds people applaud before they hear; in America they want to hear first, and then applaud if they are pleased. Moreover, an American does not forgive any mistake on the part of the performer, but asserts his displeasure, whilst the Englishman is more courteous and better-natured if a slip occurs.

**Standing, Herbert.**—Mr. Herbert Standing belongs to a Quaker family, and is a brother of Mr. F. H. Celli, the well-known baritone singer, and also of Mr. William Carleton, now one of America's favourite actors. Mr.

Standing possesses an excellent tenor voice, and when he commenced his theatrical career was pressed by Sir Arthur (then Dr.) Sullivan to adopt the lyric stage, but fortunately for comedy, resisted the blandishments of opera. A Londoner by birth, having been born at Peckham in 1846, Mr. Standing made his *début* at the Queen's Theatre, Long Acre, as Langford in *Still Waters Run Deep*, the part of Hawkesley being played by Mr. Charles Wyndham, under whose management in after years he was destined to achieve so many brilliant successes. Then came a provincial tour, which was followed by a three years' engagement at the Princess's Theatre. After this, in November, 1871, Mr. Standing moved to the Lyceum, there to create the original part of Christian in the memorable production of *The Bells*. Some unimportant engagements followed, ere he became a member of the Criterion Company, where he remained until 1884. During that time he played Sir Peter Wagstaffe in *Pink Dominoes*, John Penryn in *Truth*, and Captain MacManus in *Betsey*. Since that time he has steadily increased his reputation by the various characters he has depicted at different West End theatres. In the autumn of 1890 he was cast for Major Belgrave in *A Million of Money* at Drury Lane; and in May in the following year, in *The Late Lamented* at the Court, played the part of Major Joseph Marshall, whose ill-timed attack of West Indian ague caused the long-suffering Stuart Crosse such acute anguish. When that play was moved to the Strand, Mr. Standing and Mr. F. Cape were the only two of the original cast that followed its fortunes to its new sphere of action.

**St. Ange, Josephine.**—Miss St. Ange was educated for the operatic stage, but had the severe misfortune to lose her voice from over-singing. Her first appearance was as Siebel in *Faust*, at the Crystal Palace. When her vocal career was cut short, she turned her attention to the drama, and obtained an engagement at the Lyceum under Mrs. Bateman. She then toured with Mr. Charles Wyndham's Company, and more recently appeared as Lady Umfraville in *The Middleman*, at the Shaftesbury Theatre, and in *The Sixth Commandment*, under Miss Wallis's management.

**Stanley, Lenora Alma.** (Mrs. Stuart de Garmo Porter.)—Miss Stanley was born in 1860, and is the daughter of Stuart Stanley, who was at one time a captain

in the body guard of the ill-fated Maximilian, Emperor of Mexico. She was born at St. Heliers, Jersey, and first appeared at the Hull Theatre in 1873, in *Lucrezia Borgia*, with Miss Geneviève Ward, and in pantomime. She was then engaged by Mr. John Hollingshead to appear at the Cremorne Gardens, after which she toured the provinces in *Madame Angot*. In 1876 she became a subordinate member of the Gaiety Company, when that ever memorable quartette, Nelly Farren, Kate Vaughan, Edward Terry, and E. W. Royce, were at the height of their fame. After this she filled a series of engagements at Sanger's, the Olympic, Folly, and Royalty Theatres, with several provincial tours alternating. In 1880 she married and went to America with a company, under contract with a gentleman bearing the ominous name of M. B. Leavett. But there was something wrong in the management, and very shortly salaries were reduced, and it became a case of leave it or lump it. Miss Stanley decided to do the former, and soon found other work. In 1883 she returned to London and appeared at the Adelphi and some East End Theatres. The next year she played with Miss Kate Vaughan in *Cinderella*, at the Alhambra. In 1884 she returned to America to appear at the Third Avenue Theatre in New York, after which she married again and toured the States from the Atlantic to the Pacific. In 1886 she was home once more, and joined Mr. Conway's Old English Comedy Company, after which she appeared at the Strand, and then accompanied the *Pepita* Company into the provinces, and later on appeared in that Comic Opera at Toole's Theatre. She next passed to light and farcical comedy, and made an unusually rapid progress in public favour. In conjunction with Mr. W. S. Penley, she fairly astonished her audiences by the vigour of her acting in *Æsop's Fables* at the Comedy, the striking contrast between her magnificent physical development and Mr. Penley's puny proportions being certainly a startling if not a very noble appeal to the comic sense. In 1890 Miss Stanley succeeded Miss Fanny Brough as Mrs. Horton in *Dr. Bill*, at the Avenue. In October, 1890, she transferred her services to the Gaiety management, and in *Carmen up to Date* proved herself a decided acquisition to the cast. In the autumn of 1891 she appeared in *Joan of Arc*, when it was revived

at the Gaiety in September. In the summer of the same year Miss Stanley obtained a divorce from her husband, but a little later the Queen's Proctor intervened and the *decree nisi* was rescinded.

**St. Cyr, Mimi.**—Miss St. Cyr's career affords a fine example of how much may be achieved by self-effort. The daughter of a Roman Catholic family of the strictest views, her childhood was spent in an atmosphere of austerity against which her inherent spirit rebelled, until the point of actual mutiny was reached when incarceration in a convent—where an elder sister already resided—became imminent. At this crisis in her life Miss St. Cyr ran away from home, being at that time fifteen years and nine months of age. She had so far premeditated the step as to have posted an application to Mr. Farnie, then at the Strand Theatre, asking for an engagement, to which she received a reply requesting her to attend in person. She did so, and the interview resulted in her being rewarded by a small singing part in *Manola*. Her earliest intention was to join the lyric stage, but Signor Randegger (under whose wife she commenced to study, and with whom she speedily contracted a friendship), whilst praising the quality and sweetness of her voice, pronounced it not sufficiently strong for operatic work. So Miss St. Cyr decided to abandon that ambition, and proceeded to fit herself for a purely dramatic career by studying elocution under Miss Le Thièrè. For some years she had to content herself with small parts, and appeared in *La Mascotte* at the Comedy, *Falka* at the Avenue, *Paul Jones* at the Prince of Wales', and other similar productions. Fortunately in the course of her profession she was brought under the observation of Mr. John D'Auban, whose quick eye at once detected in her that natural grace of movement from which great *danseuses* are moulded. Pleased with her ability, he took many opportunities of pushing her forward in small ways, but at the same time impressed on her the necessity of study. It will scarcely be believed that up to this date Miss St. Cyr had never been taught dancing at all! But two years ago she set to work with resolution and industry to train herself, and was compensated by the part of La Frivolini in *La Cigale*. The opportunity was not altogether a favourable one, for in the first place her

original dance was a waltz, whereas Miss St. Cyr excels more in tarantella and voluptuous measure; and in the second place her turn came on too late, when the audience was somewhat satiated with several previous dances. But all these drawbacks were vanquished, and her performance proved one of the most successful points in an opera that was all successes. On the 300th night of *La Cigale* Miss St. Cyr introduced a Spanish castanet dance in lieu of the waltz, and immediately hit the popular taste; but the public that, evening after evening, insisted on an encore little guessed how severe was the physical strain entailed, or how Miss St. Cyr had for six weeks previously practised two hours every day under Mr. D'Auban's martinet eye, not to mention long and serious rehearsals at home, where a prodigiously solemn grey parrot irreverently commented on her endeavours, and a tall and stately Japanese lily merely acknowledged them with a cold stare. Happily appreciation was found at the hands of a public who knows how to recognise talent and reward ability.

**Stephens, Yorke.**—The subject of this sketch is a Londoner, and commenced life in a solicitor's office in the city. Although he possessed very considerable histrionic powers, and had distinguished himself on the amateur stage, the idea of deserting the legal profession did not occur to him for some time. It was only when he sustained a financial loss through an unhappy investment that he determined to try and retrieve his fortunes on the boards, and was tempted to do this by an offer which Miss Jenny Lee made him to join a provincial company then under her management. In the following year (1879) he obtained his first London engagement to play a small part in *The Workshop of Bacchus*, when that drama was produced at the Olympic. He next appeared in *Midge* at the Royalty, in which he did so well that Miss Litton secured him for a part in *As You Like It* at the Imperial, and on Mr. Kyrle Bellew's retirement from the company in the following year, Mr. Yorke Stephens took his place. Subsequently he visited America, under contract with Mr. McCullum, and at the Madison Square Theatre, New York, in *Hajel Kerke*, made his first transatlantic success, and one which led to his remaining in the United States for three years. Returning to England in 1884, he appeared as Gilbert Vaughan in

*Called Back*, and played in *On 'Change* during the whole of its long run. In collaboration with Austin Stannus (Miss Clo Graves, the authoress of *Nitocris*), Mr. Yorke Stevens wrote *The Skeleton*, which was produced at the Vaudeville in 1887, and is the author of several other dramatic works. In 1890 he appeared with great success in *Sweet Nancy* at the Royalty, and in November of the same year in *Sunlight and Shadow* at the Avenue, and remained a member of Mr. Alexander's company during the run of that play at the St. James' Theatre. More recently Mr. Yorke Stephens played in *The Henrietta*, and also appeared in 1891 in several *matinées*.

**St. John, Florence.** (Mrs. Margaret Florence Duplany.)—Miss St. John began her dramatic experiences early in life. When quite a child, living with her mother at Plymouth, there happened to be in the neighbourhood a gentleman of considerable means, who for the sake of diversion invested in a second-hand diorama. Having possessed himself of which, he next required someone to sing appropriate ballads during its exhibition. Miss St. John enjoyed a local reputation for her sweet voice, and being at the time home for her holidays from a school in London, offered to sing. Success crowned her efforts, and in addition to this, the life so fascinated her that she refused to return to school, and when the gentleman grew tired of his plaything and passed it on to a company, she decided to remain with them on a salary, which was in theory thirty shillings, but came down in practice to perilously near thirty pence. At last one evening the seven persons connected with the entertainment found themselves pandering to a paltry half-a-crown in the pit, so the diorama performance was discontinued. Some time after this Miss St. John was married to Mr. St. John, an officer in the Navy, when she was only fourteen years and seven months old. Her parents were so incensed at this that they refused her return to their house for a time. Unhappily, Mr. St. John was in a consumption, and the pinch of poverty was soon felt. In these straits, the young wife sought and obtained an engagement at a Hall on a salary of twelve shillings a week, and on this supported herself and her husband until her parents forgave her. Many were the vicissitudes and disheartening the experiences Miss St. John subsequently

encountered, but the turn of the tide came at length, and she obtained a trial in Durand's Opera Company, and in the next two years appeared in thirty-two operas. It was during this period that Mr. Alexander Henderson heard her and engaged her to sing Germaine in *Les Cloches de Corneville* in the provinces. Her first London appearance was in 1879, in *Madame Favart*, and she made a most favourable impression by her singing and acting, playing in the opera for nearly two years. After this she married Mons. Marius, the well-known actor, and appeared with him in 1882 at the Avenue. Several years of success in London and the provinces followed, and in 1887 she returned to the Avenue to play in *Madame Favart*. In 1888 she joined the Gaiety, and took the part of Marguerite in *Faust up to Date*. She then visited America, where she experienced an enthusiastic reception, and on her return to England in 1890, opened in the provinces with *Carmen up to Date*, and re-appeared in that burlesque at the Gaiety in October, 1890, and after its London termination in the summer of 1891 went round the provinces with it. Miss Florence St. John has been well entitled the Patti of the comic opera stage. She possesses a beautiful mezzo-soprano voice, which is as fresh now as it was twelve years ago. She is an ideal burlesque actress, and the struggling young wife, who once supported a sick husband by slaving for the meagre pittance of twelve shillings a week, now draws a salary in London of £3,500 a year, whilst in America her services commanded £100 a week. The Prime Minister of England is not so well paid.

**Storey, Fred.**—Mr. Storey was born in 1861, and comes of a family of artists, many of whom have been successful exhibitors at the Royal Academy. When fourteen years old he made his first appearance on the boards, at the Prince of Wales' Theatre, in a part the histrionic possibilities of which were unduly narrowed to the arbitrary limit of seven speaking words. After fulfilling several equally unimportant engagements, his ambition prompted him to seek notoriety in some other way, and he determined to utilise the marvellous flexibility of limb with which nature had endowed him, and for some years was seen as an eccentric dancer, and also in general utility, appearing during that time chiefly in the provinces, and nearly



always at music halls. At length his chance came, and in the pantomime of *Mother Goose* he made a distinct mark, which ultimately secured him London engagements for *The Lights o' London*, *Little Em'ly*, *Rip Van Winkle*, and *Lalla Rookh*. He now experienced the promptings of a holy ambition, and obedient to the voice of conscience, tried management in the provinces. Alas! the ambition was vaulting, and o'erlept itself. Hence financial disaster and reversion to the subordinate ranks for a year. Then a new desire possessed Mr. Storey, who seized his brush and painted all the scenery for *Indiana*, and painted it excellently well. He furthermore stage-managed the play during its run at the Avenue. Then he returned for a time to the provinces, until he joined the Gaiety Company, and became a feature of it by his extraordinary feats of feet flourishing and leg lifting in *Little Jack Sheppard*, *Esmeralda*, and *Ruy Blas*. He was also understudy for Mr. Fred Leslie, whose part he assumed on occasions with success. In the autumn of 1890 Mr. Fred Storey accompanied Miss Nellie Farren to Australia.

**Sugden, Charles.**—Mr. Charles Sugden was born at Cambridge in 1850, and after leaving school entered Merton College, Oxford, where he was a contemporary of Lord Randolph Churchill. His mother's marriage with Mr. George Neville (Mr. Fred. Gartside) having brought him into connection with dramatic circles, Mr. Sugden determined to follow a theatrical career, and made his first appearance on the stage in 1869, assuming the *nom-de-théâtre* of Charles Neville, which he was known by until 1887. The field of action was Brighton, and in the comprehensive course of general utility he once actually played the part of a clown for a week! His London *début* was made at the Globe in 1871, and one of his earliest successes was as Steerforth in *Little Em'ly*, a character that suited him admirably. In 1876 he succeeded Mr. Charles Warner in the rôle of Charles Middlewick in *Our Boys*, during its original production, and he continued at the Vaudeville till the end of the run. For the next twelve years he continued to increase his reputation by the successful impersonation of many parts in many plays, till in 1887 he made a departure from his professional line, and appeared in a domestic drama under the management of Mr. Justice Hannen. In

this *cause célèbre* the Earl of Desart was the successful plaintiff, and after the *decree nisi* Mr. Sugden was married to Lady Desart at the British Embassy in Paris, and for a time retired into private life. In May, 1891, he had again to appear in Court as defendant in divorce proceedings in which Mrs. Sugden, the plaintiff, obtained the verdict. Only two months prior to this he had obtained his discharge in bankruptcy, when Mr. Registrar Linklater remarked that actors lived in an imaginary and unreal world, and that it was hopeless to expect them to be endowed with the same amount of commercial skill as ordinary traders. Be that as it may, some actors contrive to get hold of some very real goods on very real credit, and the only unreality seems to be connected with their promise to pay. In May, 1888, Mr. Sugden entered into an engagement with Miss Edith Woodworth and Mr. Edgar Bruce, and appeared in *Bootle's Baby* at the Globe. In September of the same year he desired to transfer his services to Miss Agnes Hewitt, when she re-opened the Olympic with *The Ticket-of-Leave Man*. Miss Wentworth, with whom he was under contract, obtained an injunction restraining him from doing so, but Mr. Sugden scouted this solemn prohibition, and duly played the part allotted to him. This daring act subjected him once more to a *mauvais quart d'heure* in the adjacent Courts of Justice, but he escaped actual incarceration. In 1890 Mr. Charles Sugden appeared at the St. James' Theatre in *Esther Sandraz*, under Mrs. Langtry's management, and in the following April played Judge Brack in *Hedda Gabler*.

**Tapley, Joseph.**—Mr. Joseph Tapley was educated at Merchant Tailors' School, and as a boy was accustomed to sing at festivals and the big dinners given by City Corporations. Some ten years ago he secured a scholarship at the National Training School of Music, and after four years of study there, and at the Royal Academy of Music, made his *début* in January, 1885, at St. James' Theatre in *As You Like It*, having in the previous summer won great praise for his acting in the same comedy when it was produced in the beautiful grounds of Lady Archibald Campbell's house, near Bushey. Mr. Tapley next obtained various engagements in light opera, and in 1887 created the part of Francis in *Mynheer Jan* at the Comedy. In the following April he sang in *Madame Favart* at the Avenue, and re-

mained at that theatre until August, 1889, his chief successes being in *The Old Guard*, *Nadgy*, and *Lancelot the Lovely*. He then migrated to the Prince of Wales' Theatre to create Wilfred in *Marjorie*, but adjourned to the Avenue when *The Field of the Cloth of Gold* was produced there in February, 1890. When that theatre closed its doors on comic opera, Mr. Tapley returned to the Prince of Wales' and resumed his old part in *Marjorie*, and on its termination played the rôle of Philip de Bellegarde in *Captain Thérèse*, which followed.

**Tempest, Marie.**—Miss Tempest, who was born in 1862, first adopted the stage name of Etherington, and it is said she borrowed her second *nom de théâtre* from her godmother, Lady Vane Tempest. She was educated at a convent in Belgium, and passed the early years of her life very seriously. A visit to Paris, when she was quite a young girl, introduced her to the musical world there, and she studied under French teachers; and finding herself endowed by nature with a fine voice, returned to England, and entered as a student at the Royal Academy of Music. When very young she was married to Mr. Izard, the son of an auctioneer in the city. Her first appearance on the stage was at the Comedy Theatre, and in February, 1887, she succeeded to the impersonation of Dorothy in the opera of that name, and soon rose like a star on the horizon, and found a host of worshippers. With her advent *Dorothy* seemed to obtain a new lease of life. Her salary speedily grew to £30 a week, and Mr. H. J. Leslie made his fortune by the tardily appreciated beauties of a piece that had wasted many years in the bilboes of unrecognised merit. Out of its profits the Lyric Theatre was built, and here opera and actress were transferred from the Prince of Wales'. *Dorothy* died hard from sheer old age, and was succeeded by *Doris*, which, despite its magnificent mounting, failed to catch on. Then came *The Red Hussar*, with Miss Marie Tempest as Kitty Carroll, and her portrait in a bizarre uniform on every hoarding in London. The sensational divorce case with which this actress's name is associated is fresh in the memory of all. The Lessee and Manager of the Lyric was cast as co-respondent, and a jury of Miss Tempest's fellow countrymen assessed her husband's damages at the startling equivalent of £5,000. Miss

Tempest, after a short retirement, sported the familiar red jacket and continuations, and was almost repeating the tale of her former triumphs when the opera was brought to an unaccountably sudden close, and the house shut up. Since then Miss Marie Tempest has appeared in America.

**Temple, Richard.** (Richard Cobb.)—In 1869 the first opera was produced at the Crystal Palace, and on that occasion Mr. Richard Temple made his *début*, being at that time just twenty-one. The effort proved so successful that he determined to study in Italy, but the death of his father, a stockbroker in the city, in whose office Mr. Richard Temple was for a time, necessitated his return to England a few months later, and obliged him to at once seek an engagement. This he soon obtained in a small country company, and sang for the next seven years chiefly in the provinces, but occasionally in London and at the Crystal Palace. In 1877 he tried the management of the Philharmonic at Islington, with not very successful results. He then joined Mr. D'Oyly Carte's Company for a part in *The Sorcerer*, when that gentleman opened his management at the Opera Comique, and was the original Dick Deadeye in *H.M.S. Pinafore*, and also appeared for five months in *Patience*, which followed. When Mr. D'Oyly Carte removed to the Savoy (where *Patience* ran for sixteen months more) Mr. Temple remained at the Opera Comique, but rejoined the Savoy Company on the production of *The Pirates of Penzance*, and played the *rôle* of the Pirate King. He subsequently took part in all the Gilbert-Sullivan operas produced, till 1889, when he declined the offer of a part in *The Gondoliers*, and for a time withdrew from the London stage. In the autumn of 1890 Mr. Temple took Gounod's comic opera, *The Monk Doctor*, on tour. Amongst his many excellent impersonations, the most popular has been his delightful rendering of *The Mikado*—a creation which stamped him as an actor of the highest ability.

**Terriss, Ellaline.**—This young *ingénue* actress is the daughter of Mr. William Terriss, and was born at the Falkland Islands in 1872. She made a very sudden *début* on St. Valentine's Day, 1888, assuming at a summary notice the character of Mary Herbert, in *Cupid's Messenger*, owing to the illness of Miss Freake. So well did she play the part, and such elocutionary skill did she exhibit, that

she gained unstinted applause from the audience, and the commendation of her manager, Mr. Beerbohm-Tree. Mr. Charles Wyndham, recognising her talent, booked her for a three years' engagement, and she soon had an opportunity of distinguishing herself, when, in Miss Mary Moore's absence, she essayed the great part of Ada Ingot, in *David Garrick*. She also appeared successfully in several *matinées* during the same year, notably in a revival of *The Two Roses*, when her acting as Lotty was tender and natural. In 1889 (Mr. Wyndham being interested in the Strand Theatre) she acted in *Æsop's Fables* there, and also in *The Beggar*, in which she carried off the honours of the piece. In the autumn of 1890 Miss Terriss appeared in the revival of *Truth* at the Criterion, and in 1891 in *Wild Oats*, in which she was entrusted with the character of Jenny Gammon, and showed undoubted dramatic instinct. When *Arrah-na-Pogue* was revived at the Princess's in September, Miss Terriss was allotted a leading part.

**Terriss, William.** (William Lewin).—"Handsome Terriss," as an admiring female *clientèle* has termed him, was born in the last month of the year 1849, and is the youngest of three brothers, one of whom is now a doctor, and the other a colonel in the army. His father was the late Mr. George Lewin, a barrister, and through him Mr. Terriss can claim kindred with the Earl of Zetland, whilst on his mother's side he is connected with the aristocracy of literature, she being a niece of Mr. George Grote, the historian of Greece. At one time a blue-coat boy, young Terriss finished his education partly at Windermere College and partly at Bruce Castle School, and soon after the death of his father (which occurred when he was only fourteen years old) entered the navy as a middy. When seventeen he came in for a little money, and retired from the service to spend it. He next entered on the duties of a tea planter in Chittagong, but, finding the life far too monotonous, threw it up. On his return voyage to Calcutta, the ship he sailed in was lost in the Hooghley, and ten days of terrible exposure to the broiling sun, on the inhospitable shore of Holy Gunga, followed, before the wretched survivors of the wreck were taken off by a passing vessel, and conveyed safely to England. Here Mr. Terris entered, as an apprentice, the engineering works of Mr. Penn at Green-

wich, but the life was distasteful to him, and in the autumn of 1869, at his brothers' suggestion, he turned his thoughts to the stage, and obtained an engagement at the Prince of Wales' Theatre, Birmingham, drawing the munificent salary of eighteen shillings a week. This was, however, hardly good enough, and, with a coolness that was delightfully refreshing, he incontinently offered his services to the Bancrofts, and withal so perseveringly that at length they gave him a small part in *Society*. After two years on the stage his roving disposition compelled him to once again shake the dust of London from his feet, and start for the Falkland Islands, there to try his hand at sheep farming. Arrived at Monte Video, he found that town in a state of siege, and the rest of his journey had therefore to be made in a coasting schooner. Six months in *Les Malonines* satisfied him that he had not received a call for that particular avocation, and he shipped on board a Swedish whaler to return to England. Off Gibraltar the ship was lost in a fearful gale, and the crew took to their boats, and were exposed to the fury of the elements for two days before they were picked up, more dead than alive, by a passing steamer and landed at Falmouth. Coming to London, Mr. Terriss determined to resume his stage career, and obtained an engagement under Mr. F. B. Chatterton to play at Drury Lane. But the charms of a wilder life once more induced him to sail for America in 1871—this time to try his hand at horse breeding in Kentucky. This scheme did not succeed, and he returned to London, and settled down once more to the dramatic profession, which he has not since deserted. After appearing at various theatres, his opportunity came for making a mark as an actor, when he played the part of Squire Thornhill in *The Squire*. Since then the quondam sailor has made no entries in his "log" but those which show a prosperous voyage with a breeze a-stern, and he has achieved a series of successes in the many characters he has since impersonated. He was for some time a member of the Lyceum Company, after which he accepted an offer from the Gatti Brothers to play the lead at the Adelphi, where he continued until 1889, when he made a professional visit to America. While in the States he was attracted by a play called *Paul Kowwar*, and hurried home to get it produced at Drury Lane by Sir Augustus Harris. He played the title

*rôle* himself, but the drama did not satisfy the critical taste of London audiences, and in the autumn of 1890 Mr. Terriss returned to the fold of the Lyceum, there to play Hayston of Bucklaw in *Ravenswood*, with all his accustomed vigour and intensity. Mr. Terriss, with his well-known soft hat, ulster coat, and tweed suit, is a favourite with all who are brought within his influence. Yet he is never seen at those society gatherings where most of his *confrères* do love to congregate. He does not care for club life or social *réunions*, but prefers a quiet evening with a friend and a cigar. Mr. Terriss lives in the Avenue, Bedford Park, and in the drawing-room of his pretty house stands a large loving cup, the gift of Mr. Henry Irving, Miss Ellen Terry, and other of his personal friends at the Lyceum. Like his wife (who sings delightfully) he is devoted to music. He is a good shot and a capital horseman.

**Terry, Edward O'Connor.**—Mr. Terry is a Londoner by birth, and was born in 1844. Having arrived at young man's estate he entered a city office, and experienced the neutralisation of intellectual force and freedom fitly symbolised by the goose quill and ruler. The life was so uncongenial to him that before he reached his twentieth year he sought, and found, his proper sphere of action on the stage. His first attempt was of an amateur character, and he impersonated Lowry Looby in *Eily O'Connor* at the Mechanics' Institute, Christchurch, Hants. This was in 1863. He then joined a "fit up" company, and played in the Isle of Wight, after which he was engaged for a stock season at Woolwich and Rochester, which was brought to a sudden close by the absconding of the manager. A journey to Guernsey did not prove more fortunate, for bogus managers were as plentiful as blackberries in those days, and he was here brought into contact with a fine ripe specimen of the class. He next turned his steps northward, but only to be burnt out at Sheffield. Then he crossed to the Isle of Man, where he played with Henry Irving. After this the fortunes of life began to bring him into contact with many theatrical stars touring the provinces, from a study of whom he learnt much, and he succeeded in making a hit at Belfast in *Catching an Heiress*. He then turned his attention to Shakespearean comedy, and played Touchstone and Dogberry with G. V. Brooke and Sothern. His

eight months' stay there culminated in a success in *The Octoroon*. He then played for a similar period at Plymouth, after which he obtained a special engagement at Leeds, which was the first indication of his upward progress. This was followed by a summons to Manchester, to assist in Shakespearean comedy, and his success was noticed in the London *Morning Post*. Here also he took part in his first burlesque, but this departure was cut short by his going to London, where he made his *début* at the Surrey Theatre in 1867, in *A Cure for the Fidgets*. But his reputation as a Shakespearean actor followed him, and he was soon playing the Gravedigger in *Hamlet* in the autumn, and assisting the Vokes in their first pantomime appearance at the same house in the winter. During the next year he went to the Strand, then under Miss Ada Swanborough's management, and took root and grew and flourished for nine years, in the numerous burlesques and comedies produced there; and his eccentric humour, his clever singing and dancing, and his unique powers of facial expression, soon carried him to the front. From the Strand he transferred his services to the Gaiety, where he became one of the famous quartette composed of Nelly Farren, Kate Vaughan, Royce and himself. He remained here six years, varying his London appearances with an annual country tour, and then adjourned to the Olympic for a short season, whilst his own theatre was being built. This he christened after himself, and opened with *The Churchwarden*, which ran one hundred and twelve nights. *The Woman Hater* followed and enjoyed a similar lease of popularity, and then came that phenomenally successful comedy, *Sweet Lavender*, which achieved a first run of over nine hundred nights. Out of Dick Phenyl Mr. Edward Terry cleared a fortune of £50,000, whilst his author, Mr. Pinero, received a fourth of that sum. Mr. Terry is a good citizen, who has proved himself mindful of the responsibilities of real life by the energy with which he carries out the duties of a Guardian of the Richmond Board, and also those of Churchwarden. In 1889 he was elected Grand Treasurer of Freemasons, of which body he is an old and distinguished member. In the same year he was invited to read before the Church Congress a paper on the relations of Church to Stage, and the broad and lofty view he took of the subject created a great



amount of serious public discussion, and without doubt elevated the actor's calling in the minds of those many prejudiced people who never grasp more than one side of a question. Mr. Terry is a Tory, and will perhaps be found among the combatants when the next General Election comes. Some little time ago he was offered a Conservative candidature in Ireland, but refused, as his great desire is to be an M.P. for an English constituency. In the spring of 1890 Mr. Terry's health broke down under the strain of *Sweet Lavender*, and compelled him to let his theatre for a time, and seek relaxation from his onerous duties in a visit to India. Everywhere in the East he and his wife were received with open arms, and during their travels experienced similar honour and hospitality, from the highest of the land, to that enjoyed by Charles Mathews in a previous decade. On their return to England, laden with the golden opinions of Anglo-Indians, Mr. Terry (his theatre being still occupied) starred the provinces until September, 1890, when he re-opened in London with *Sweet Lavender*, and assumed his original part of Dick Phenyl. This was followed by Arthur Law's elaborate and complicated farce *Culprits*, which was a dead failure, and Mr. Terry boldly said so, and withdrew it after nine days, shutting up the theatre until the *Rocket* could be produced. The opening night of the autumn season of 1891 found Mr. Terry ready with a piece by Mr. Pinero, entitled *The Times*; and each of the audience, at the close of the performance, was presented by the author with a copy of the play neatly bound in book form. However the new Copyright Act may work out in practice, for the present, at any rate, it will give the general reader the benefit of something fresh in the way of current literature; and tried by the literary test it will be curious to see how our dramatists fare under this new phase of criticism. Mr. Terry is married to a lady whose christian name, by a curious coincidence, is Ellen, and is the father of a large family. He is no connection of the other Terry family.

**Terry, Ellen.** (Mrs. Wardell.)—Miss Ellen Terry was born at Coventry on the 27th February, 1848, and when she was eight years old made her first appeal to that world "in front" which has since accorded to her by acclamation the Queenship of the English stage. To Charles Kean belongs

the honour of having brought her out, during his Shakespearean revivals of 1858, and she made her *début* in the part of Mamillius in *Winter's Tale*. "Go play Mamillius," says King Leontes to his son, as he dismisses him in the first act. The words are now capable of a wider reading than when they were spoken thirty and three years ago! Miss Ellen Terry's next appearance at the Princess' was in the part of Prince Arthur in *King John*. Some years later she joined Mr. Chute's Bristol Company, and acted in conjunction with Madge Robertson, Henrietta Hodson, Kate Bishop, and other *artistes*, who subsequently rose to the greatest prominence in the profession. From 1860 to 1862 Miss Terry was travelling with an "Entertainment," and the next year appeared at the Royalty and Haymarket Theatres. In 1864 she was married, and retired from the stage for a time. In 1867 she reappeared for a few months and played in *The Double Marriage*, at the new Queen's Theatre, and in December undertook the part of Katherine in *Taming of the Shrew*, when for the first time she acted in company with Mr. Henry Irving. In 1868 she again withdrew from her profession, after a short but brilliant season, and it was six years before she emerged from her retirement to assume the part of Philippa Chester in Mr. Charles Reade's *Wandering Heir*, at the Prince of Wales' Theatre. She next joined Mr. and Mrs. Bancroft's company at the Prince of Wales', and subsequently played at the Court. On the 30th December, 1878, she made her first appearance in Mr. Henry Irving's company at the Lyceum, where for thirteen successive seasons she has filled the leading place. The period between 1878 and 1891 is one of brilliancy without a parallel on the modern British stage, and has resulted in an uninterrupted series of triumphs which have raised the Lyceum Theatre to the leading place of entertainment in London. On the 26th April, 1889, when Mr. Irving had the honour of being commanded by the Prince of Wales to appear before the Queen and Royal Family at Sandringham, Miss Terry acted the part of Portia in *The Merchant of Venice*, and was presented to Her Majesty, who graciously complimented her. It is not necessary here to more than recapitulate a few of the parts in which Miss Terry has displayed her incomparable talent, amongst which Ophelia, Desdemona, Portia, Lady Macbeth,

Olivia, Beatrice, Marguerite, and Nance Oldfield stand out prominently; or to add yet another description to the thousands which have already appeared in tribute to her grace and genius. Miss Terry lives at No. 22 Barkston Gardens, Earl's Court, with her son and daughter. Her study, in which she has thought out her later conceptions, is a cosy room, papered in olive green. Upon the bookshelves may be seen the works of Shakespeare, Shelley, Sterne, Dickens, Bulwer Lytton, Byron, Scott, Longfellow, Tennyson, and Macaulay, which sufficiently indicate the breadth of her literary tastes. She is an early riser, a courteous correspondent, and a charming hostess. A personal fascination of manner and sweetness of speech are her distinguishing characteristics. She devotes her afternoons to rest, for she finds emotional parts very trying, and that each night's performance requires the special physical preparation which is only obtained by repose and quiet. At six o'clock she dines and then drives to the theatre. It is perhaps this constant locomotion on wheels that has induced her to lend her patronage to the Lady's Cycling Club, of which she is lady President. Miss Terry uses her pen very skilfully, and in an article which she contributed to Ha'penny-paperdom, from amongst a great deal of entertaining and instructive reading, the following excerpts may be permitted. She avers that she can turn deadly pale before her looking-glass with as much ease as she can sit down to dinner, and states that the greatest professional difficulty she experienced was the management of her hands on the stage, and that it took long and patient practice to obtain mastery over them. Miss Terry has been twice married, and her second husband, Mr. Wardell (well known in the profession as an actor and stage manager, by his stage name of Charles Kelly), died in 1885. Miss Terry is the mother of two children—a grown-up daughter, who has recently entered the dramatic profession under the name of Ailsa Craig, and Gordon Craig (Edward Wardell), who was born in 1872, and made his *début* in 1889 at the Lyceum Theatre in *The Dead Heart*.

**Terry, Fred.**—Mr. Fred Terry is a North Londoner by birth, and was educated, first at a school at Notting Hill, and later became a pupil at Dr. Quine's, where Mr. Fred Leslie, of the Gaiety, was one of his school fellows. Mr. Terry then went to Geneva in order to acquire a know-

ledge of French, which he now speaks with great fluency. When sixteen he obtained a walking part in *Money* at the Haymarket Theatre, at that time under the managements of the Bancrofts, and some three months later made his speaking *début* in the character of Bertie Fitzurse in *New Men and Old Acres* at the Crystal Palace, in which his sister, Miss Ellen Terry, played the part of Lillian Vavasour. This led to Mrs. Chippendale giving him an engagement to play in old English comedies, during a tour which occupied eighteen months. Then came a short country round with his brother-in-law, the late Mr. Charles Kelly, and subsequently one for two years with Miss Marie de Grey. After this the Gatti Brothers secured him to play the lead in the first provincial tour of *In the Ranks*. Shortly after this, his sister, Miss Ellen Terry, obtained for him the part of Sebastian in *Twelfth Night* at the Lyceum, which was followed by engagements with Miss Fortescue, Mr. Edgar Bruce, and Mrs. Langtry. Mr. Terry next visited America, and soon after his return to London played in *Frou-Frou*. The year 1888 found him engaged for the part of Eugene Lambert in *The Pompadour*, and later on he appeared in the very clever dual character of the twin brothers, George and Gerard Anstruther, in *Marina* at the Gaiety. In 1889 he created the part of Olivier Deschamps in *Esther Sandraz*, and played the Dauphin in *King John* at the Crystal Palace. In 1890 Mr. Terry was the original Dr. Bill in the comedy of that name, but left during the run of the piece to assume the part of Armand D'Arçay in *The Village Priest* at the Haymarket, after which he appeared as Gilbert Vaughan in *Called Back*, a character in which he made a distinct rise in the profession, and subsequently as John Christison in *The Dancing Girl*. During the run of that original play of modern English life, he became engaged to the brilliant young actress, Miss Julia Neilson, whom he married early in October.

**Terry, Marion.**—Miss Marion Terry, who was born in 1856, is the only unmarried sister of the brilliant quartette consisting of Kate (Mrs. Lewis), Ellen (Mrs. Wardell), Florence (Mrs. Morris), and herself. Of her sisters she most nearly resembles Ellen Terry, the similarity in voice and feature between the pair being remarkable, whilst they are the only two now seen upon the stage. Miss Marion

Terry has two brothers, Mr. Fred Terry, the well-known Haymarket actor, and Mr. Charles Terry, a provincial actor-manager, and father of Minnie Terry. Miss Marion Terry made her first appearance in 1873 as Ophelia in *Hamlet* at the Crystal Palace, and the next year made her London *début* at the Olympic, playing Hero in *Much Ado about Nothing*. She then passed to Miss Swanborough's management at the Strand, to appear in *Old Sailors* and *Weak Women*. Thereafter her natural talent and the glamour of her name soon carried her to the front, and she was in a short time playing juvenile lead, both in London and the provinces, and proving herself one of the very best emotional actresses of the day. In 1876 she was engaged at the Haymarket, where she played Dorothy in *Dan'l Druce*, and also in *Pygmalion and Galatea*, *The Palace of Truth*, and other Gilbertian plays. In 1878 she was at the Court, and for a time took her sister Ellen's part in the title rôle of *Olivia*. Following this came *The Two Orphans* at the Olympic. In 1886 she was struck down by a long and severe illness, but happily recovered, and in January, 1887, her reappearance in *Hard Hit* at the Haymarket was the occasion of a sympathetic and gratifying reception from the public. That same year she gave a most excellent study of Olga Morakoff, in *The Red Lamp*, and was sweet and womanly as Loyse in *The Ballad Monger*. In 1888 she appeared in *Partners*, and this was followed by her exquisite assumption of Dearest in *The Real Little Lord Fauntleroy*, at the Opera Comique. Miss Marion Terry's more recent appearances have been in *Sunlight and Shadow* at the Avenue, in which her sympathetic and powerful acting won universal praise, and in *The Idler* and *Molière* at the St. James', where she is now appearing.

**Terry, Minnie.**—This clever little lady was born in 1882, and is the daughter of Mr. Charles Terry. There is no more talented exponent of children's parts upon the modern stage, and Miss Minnie will assuredly inherit the mantles of her aunts Ellen and Marion, who, in the absence of her ability to read the parts she undertook, used to teach them to her by ear and the force of patient repetition. Miss Minnie Terry's first appearance was as Gretchen, in *Partners*, at the Haymarket, in which her aunt Marion was

close at hand to comfort, cheer, and support her. She next achieved a signal success by her acting in *A White Lie* at the Court, but a yet more remarkable performance was her creation of Suzanne in *A Man's Shadow*, at the Haymarket, in September, 1889. Shortly after this her health began to suffer, and in May, 1890, she was ordered a long rest by her doctor. Regaining her strength during the summer, Miss Minnie reappeared on the boards in the autumn, starring in *Barbara*, *Meg's Diversion*, and *Editha's Burglar*, in Mr. Charles Terry's Comedy Co. at Brighton.

**Thomas, Brandon.**—Mr. Brandon Thomas is a Yorkshireman and hails from Hull, where as a lad he entered a timber merchant's office. But a business life had no charms for him, and having sipped the delights of amateur theatricals, he pined to become an actor. His father positively refused to permit this, and in his despair he enlisted in a crack regiment, but was very glad to be purchased out six weeks later! After many tribulations he obtained an engagement at the Court Theatre and made his *début* in 1879 as Sandy in *The Queen's Shilling*. When Mr. Hare became joint lessee of St. James' Theatre with Mr. Kendal, Mr. Thomas migrated to that theatre, and remained there playing small parts until July, 1885, going into the provinces each summer to undertake the lead in various companies. He then accompanied Miss Rosina Vokes to America, where he made a mark in character parts and comedy. Returning to London in 1886, he played in *Harvest*, succeeding to Mr. Bancroft's original character of Tressider. In 1888 his creation of Geoffrey Wedderburn in *Sweet Lavender*, and his cleverly-finished portrait of the family solicitor in *The Real Little Lord Fauntleroy*, increased his reputation as a sound actor. In 1890 he joined the Court Theatre, impersonating a raw Scotchman with excellent effect in *The Cabinet Minister*, and was also seen there in *The Volcano*, which followed it. Mr. Thomas is a clever dramatist, and, in collaboration with Mr. B. C. Stephenson, wrote *Comrades*. He is also the sole author of *A Highland Legacy*, *The Colour Sergeant*, *The Gold Craze*, and *The Lancashire Sailor*, which was the first piece of the triple programme which Mr. Edwardes found so successful, and produced first at Terry's and then at the Shaftesbury Theatre during the summer of 1891. In London drawing rooms

Mr. Thomas has achieved a reputation for his quaint renderings of negro melodies and his pathetic dialogue sketches, whilst at the Bohemian meetings of the Scottish Volunteers (of which corps he is an active member), he is invariably called upon to sing his great song, "Tommy Atkins." In 1888 Mr. Brandon Thomas married Miss Lever-son, the only daughter of a wealthy diamond merchant.

**Thompson, Lydia.** (Mrs. Alexander Henderson.) —There is no better known English actress on the stage than Miss Lydia Thompson, who has appeared before a greater variety of audiences than any one except Sarah Bernhardt. She first earned a reputation as a dancer in fairy spectacle and burlesque, and as far back as 1852 made her *début* as a *danseuse* in the ballet at Her Majesty's Theatre. The following year she commenced her dramatic career in pantomime at the Haymarket. In 1856 she toured Europe and has since visited all its capital cities, in some of which she was serenaded by torchlight, whilst in America she reigns supreme in the hearts of that large section who go the burlesque ticket. The bootblacks of Cincinnati subscribed their dimes, and presented her with a silver laurel wreath, which touched her heart more deeply than anything else. In Australia she is no less a favourite, and Calcutta still raves about her. She is in fact a cosmopolitan of the widest experience. In 1859 she went to the St. James', where she played in pantomime and burlesque. Her next engagement was at the Lyceum in the burlesque of *The Forty Thieves*, and thereafter she played in turn at all the London Theatres, soon establishing her character as the burlesque queen of that period. She has been most successful in stage management, not only in London and the English provinces, but also abroad. Hers was the first English management that ever took a complete organisation to America, to which continent she introduced many celebrated London *artistes*. It is a long time since Miss Lydia Thompson has been seen on the metropolitan stage, but her connection by marriage, Miss Violet Cameron, upholds the family reputation on the modern burlesque boards.

**Thorne, Emily.**—Miss Emily Thorne may be said to be saturated with stage associations and sympathies. Her sister, Miss Sarah Thorne, conducts the Theatre Royal

at Margate—a veritable nursery for young talent; her brother Thomas has for twenty years and more directed the destinies of the Vaudeville; and she claims a similar kinship to Messrs. Fred and George Thorne. Miss Emily Thorne's first appearance was at the Strand, as Sally Scraggs in *Stage Struck*. She then obtained a regular engagement at the Theatre Royal, Manchester, where she played with Alfred Wigan in *The First Night*, her success in which induced Mr. Chambers to specially write up for her the part of Allan-a-Dale, in the pantomime of *Robin Hood*. Her next important part was that of Pippo in the burlesque of *The Maid and the Magpie*, after which she joined Mr. Chute's Bristol Company. Amongst her performances at this time were Oberon in *A Midsummer Night's Dream*—Mrs. Kendal, then Madge Robertson, taking the part of Puck—and Cerisette in *The Dead Heart*, with Mr. Benjamin Webster, who was so pleased with her ability that he offered her a three years' engagement at the Adelphi, which she accepted, and made her first appearance there at Easter, 1859, in *The Fair One with the Golden Locks*—Mr. J. L. Toole and Mrs. Mellon being in the cast. In 1861 Mr. Boucicault's Irish Dramas invaded the boards, and Miss Thorne asked to be released from her engagement. She then went to America, where she remained seven years, starring in almost every city in the United States and Canada. Returning to London in 1869, she played Pochahontas in *La Belle Sauvage* at the St. James' Theatre for over fifty nights during the indisposition of Mrs. John Wood, after which she was selected by Mr. W. S. Gilbert for the part of Mrs. Rawdon in *Ought We to Visit Her?* at the Royalty, where she remained till the season terminated. She then passed to the Criterion, where her principal success was in *Giroflé-Girofla*, and next appeared at the Haymarket with Mr. J. B. Buckstone, playing Widow Green in *The Love Chase*, Mrs. De Boots in *The Widow Hunt*, and a round of characters with Mr. E. A. Sothern. The following season she was seen as the Nurse in *Romeo and Juliet*, Mrs. Candour in *The School for Scandal*, and Audrey in *As You Like it*. Then came a pleasant association with that kindest of managers, Mr. J. S. Clarke, which led to an engagement by Mr. J. L. Toole, with whom she remained ten years—the happiest in all



her career. A desire to visit America to be present at her daughter's wedding obliged Miss Thorne to ask for a release from her engagement. On her return to England in 1891 she joined Miss Grahame's management, appearing in conjunction with Mr. Penley in *The Judge*. In 1891 she joined her brother Mr. Thomas Thorne's Company, being specially selected by Mr. Jerome K. Jerome for her original part of Mrs. Rollitt in *Woodbarrow Farm*, in which sweet and charming character she made a great success. Miss Emily Thorne is the mother of Mr. Frank Gillmore, a rising young actor who is often *en evidence*.

**Thorne, Fred.**—From his earliest years Mr. Fred Thorne was connected with the stage, for in the entire range of infantile rôles there is scarcely one which he has not played. With many celebrated "stars" has he been associated, one of whom he particularly remembers. This was Ira Aldridge, a noted negro tragedian, whose sombre personality in murder scenes used to terrify the toddling child. Mr. Fred Thorne is brother, as all the world knows, to Messrs. George and Thomas Thorne and Mdlles. Emily and Sarah Thorne. His father, Richard Thorne, was for some years manager of the Pavilion Theatre, and also, at various times, of some half-dozen provincial ones. It is a curious fact that when Mr. Fred Thorne came to a reasoning age he had a positive aversion to the stage, and never experienced any attack of foot-lights fever. Several other professions were proposed for him, but he was somehow forced back into the family one, and in time grew to love it, and to wonder how it was he did not do so from the first. At the age of seventeen he was prompter at the Theatre Royal, Edinburgh, and hard work it was in those old stock days, with new stars coming round with the regularity of evening planets, and with celestial profusion, and entailing a constant change of bill and its concomitant rehearsals. A little later he joined Mr. Wybert Rousby, playing principally in Newport, Manchester, and Jersey. His first important engagement was as first low comedian at the Alexandra Theatre, Liverpool, and there he soon became a great favourite, remaining three years under the management. At the age of twenty-five he accepted an offer to go to the States, to play Fluellen in *Henry V.*, a character in which he had been

very successful at Liverpool. From America he went to Australia, where he remained five years. His enormous popularity there was illustrated by the bumper benefit given him before his departure. On his return home he joined his brother Mr. Thomas Thorne's management at the Vaudeville, where he has for many years been stage manager, though from time to time he appeared temporarily at Drury Lane, the Adelphi, and other leading London houses. It would be difficult to give a list of all his Vaudeville characters, but of late years his impersonations in *The Mormons*, *Held by the Enemy*, *The Monk's Room*, *Handsome Is as Handsome Does*, *The Poet*, *That Dr. Cupid*, and *Clarissa* will be fresh in the memory of most playgoers. Early in 1891 Mr. Fred Thorne was seen as Colonel Jack Dexter in *Woodbarrow Farm*, which gave scope to his artistic powers of unforced humour, and as James in *Confusion*. In the autumn he joined Mr. Edward Terry to play in Mr. Pinero's new piece.

**Thorne, George.**—Mr. George Thorne is the youngest son of the late Mr. Richard Thorne, and was born in 1855. When two years old, Robson, the famous comedian of that day, introduced him to the boards, in the play of *Medea*, at the Theatre Royal, Margate. Thirteen years later he joined his sister's, Miss Sarah Thorne's, Company, and remained with her three years; after which he secured an engagement at Leeds, followed by another at Dublin. In 1876 he accepted an offer to star for five months at Calcutta. Whilst in India the company performed for a week at the private theatre of one of the Rajahs, during the marriage festivities of that potentate's eldest son. Mr. Thorne describes this unique place of entertainment as superbly decorated, and complete in every detail, whilst the wedding scenes were gorgeous beyond description. In collaboration with Mr. G. Palmer, Mr. Thorne has proved successful as a pantomime writer. In 1884 he joined one of Mr. D'Oyly Carte's *répertoire* companies, playing both in England and America, and it is understood that he remains with it till Christmas, 1892. While in Scotland last summer the company had the honour of playing, by special command, before the Queen at Balmoral. Her Majesty, with her invariable courtesy, conversed with the principal members of the company, and assured them of

the pleasure their acting had afforded her. Of his many excellent impersonations, Mr. Thorne has undertaken that of Nat Gosling in *The Flying Scud* more than 1,000 times. His favourite rôles, however, are those of Bunthorne and Ko-Ko, and he has acted in these two characters on more than 1,500 occasions.

**Thorne, Thomas.**—The genial lessee and manager of the Vaudeville Theatre was born in 1841, and comes of a family connected for three generations with the stage. His father, Mr. Richard Thorne, was for many years lessee of the Theatre Royal, Margate (which is now managed by Miss Sarah Thorne), and later of the old London Pavilion, while Mr. Thomas Thorne's son has also been seen at the prosperous little house in the Strand. Mr. Thorne's first effort on the boards was a rather unfortunate one at Warrington in 1857. By a stupid blunder on his part he rushed on to the stage at the wrong time, and caused dire confusion, which raised a prejudice against him as a "fluffer" in the company. But he soon lived this down, and after four years of hard study in the provinces signed an agreement to play at the National Standard Theatre, Shoreditch. But the very day that he was to have made his London *début* the Prince Consort died (December 14, 1861), and Mr. Thorne regarded the immediate closing of the theatre as so evil an omen that he was with difficulty dissuaded from throwing up the profession. After this abortive engagement at the Standard he joined the Surrey, where Samuel Phelps was then acting, and remained there two years. This was followed by a six years' engagement at the Strand, and in 1870, in conjunction with the late Harry Montague and Mr. David James, he opened management with *The Two Roses* at the Vaudeville, where he has since enjoyed a great number of legitimate successes and kept together the best stock company in London. The Vaudeville revivals of *The School for Scandal*, *The Road to Ruin* and *The Rivals* have been the finest this generation has seen. The keystone of success has been found in acting, and not in scenery and gay costumes. *Our Boys* made three large fortunes—one for the writer, £20,000 for David James, and £30,000 for Thomas Thorne—and its prosperous career of over four years heads the list of long runs on the English stage; while *Confusion* and *Sophia* drew crowded houses

for eighteen and thirteen months respectively. Mr. Thorne is devoted to boating, and has on several occasions pulled from Oxford to Teddington in company with Messrs. Charles Warner, Barnes, and Fernandez—a quartette as representative of the profession, and of boon companionship, as could well be selected. In the autumn Mr. Thorne generally manages to get away for a holiday to Switzerland, or for a walking tour in Normandy or some other part of the French coast. He is an ardent disciple of Izaak Walton, and also a lawn tennis player of some ability. Mr. Thorne lives at St. John's Wood, hidden away in the midst of big trees and shrubs, and surrounded by a garden which forms a playground for his children. His study is generally littered with manuscripts of plays submitted for his acceptance or criticism, whilst the walls are covered with prints and paintings which illustrate two centuries of the English stage, and include portraits of most of the great masters of the drama.

**Thornton, Frank.**—Five years before Mr. Thornton vacated his stool in a merchant's office in the city, he used to give evening entertainments in the suburbs, and was frequently assisted at them by George Grossmith, Richard Temple, Arthur Roberts, and others, who, like himself, afterwards adopted the stage as a profession. His first dramatic engagement, which lasted seven years, was with Mr. D'Oyly Carte, during the first three of which he continued at his post in the city, as he was unwilling to throw up one profession till he had established himself in another. Finding the strain too severe he shared for a time an apartment in Wych Street with another fellow, where he retired for a recuperative nap daily—after the fashion of Box and Cox. It was as the foreman in *The Trial by Jury* that Mr. Thornton appeared on the stage, playing that part first at the Aquarium and afterwards at the Opera Comique, and became later understudy for the parts of Sir Joseph Porter and Dick Deadeye in *H.M.S. Pinafore*. He then created the part of Major Murgatroyd in *Patience*, and at the conclusion of that play the management tendered him the compliment of a benefit. In 1883 he toured as the Lord Chancellor with *Iolanthe*, and in the following year Mr. D'Oyly Carte arranged with him to produce *Princess Ida* at the Fifth Avenue Theatre, New York. After Mr. Thornton's return

to London he acquired the Australian rights in *The Private Secretary*, and opened with it at Sydney in July, 1885, and was several times called for during the evening. An actor in Australia always goes on the stage "with a hand," as the aborigines give every stranger of note a welcome, and then sit in silent judgment on him till the end of the piece. Not so in America, where audiences, if pleased, do not wait to the end to signify their approval. At the conclusion of this successful tour, which occupied fifteen months, Mr. Thornton played a part in *Dorothy*, and stage-managed the first tour of that delightful opera. In September, 1888, he again visited Australia, where he toured for two years with *Sweet Lavender*, *Mamma*, and *The Private Secretary*, and was next seen on the London stage as the Grand Vizier in *The Nautch Girl*.

**Thornycroft, Violet.** — Miss Thornycroft commenced her dramatic career in 1889 under the management of Miss Sarah Thorne, and played all sorts of parts from farce to Shakespeare. She then joined Mr. Yorke Stephens, and in his pleasant company gained provincial experience. Unfortunately the illness of her father cut short her career, and for some time after this she was only able to appear in special short engagements; but later on she returned to her work in the country, and played the lead in *A Man's Shadow*. She then took out a small venture of her own, which proved both an artistic and a pecuniary success. Her London *début* was at the Globe in July, 1890, when she essayed the part of Isadora in a *matinée* of *Vera* with much success, especially in the love scenes. Miss Violet Melnotte next engaged her to create the principal part of Violet Fane in *The Two Recruits*. Unfortunately the piece failed to attract, but Miss Thornycroft's individual acting was as charming as her personal appearance. After a short engagement for a sympathetic part in *The Solicitor*, Miss Thornycroft was next seen in *Our Regiment*, in which her creation of the part of Maud Ellaby pointed the steady progress she had made in her art. When Mr. Toole returned to his little house Miss Thornycroft's occupation there was gone, and she accepted a temporary engagement to play the lead at the opening of the new Metropole Theatre at Birkenhead, where she assumed a part originally created by Miss Fanny Brough.

**Toole, John Laurence.**—This Prince of Low Comedians, who is the worthiest successor on the modern London stage to Wright and Buckstone, is the second son of the late Mr. James Toole, who for many years filled the appointment of Civic Toast Master, and was born within the sound of Bow Bells on March 12th, 1830, and educated at the City of London School, where he was distinguished by his powers of elocution. At the age of twenty he entered a wine merchant's office, but his tastes in life not being in accord with the quality of spirits dominant therein, he spent the greater part of his time at the City Histrionic Club, whose members frequently gave performances at the Walworth Institute and other similar places. On one of these occasions Charles Dickens was present, and was so delighted with the young city clerk's acting that he strongly advised him to adopt the stage for his profession. Acting on this good advice, John Toole left his desk and made his first appearance at the old Theatre at Ipswich, where a greater master than he, the great Garrick, first donned the buskin and ascended the stage. This *début* was in 1852, but the late Mr. Blanchard used to aver that he saw Mr. Toole make his real *début* when he came upon him one day, a chubby lad of six summers, in a farmyard at Erith, delighting a group of rustics. With pinafore tucked up and hat at the back of his head, he was taking off their country ways and mimicking the sounds of the farmyard in the drollest and most self-confident manner. After the Ipswich engagement ended, Mr. Toole gained experience, first under Charles Dillon at the Queen's Theatre, Dublin, and then at Belfast, Edinburgh and Glasgow. After this he opened his career on the London stage in 1854, at the St. James' Theatre, where he played the part of Pepys in *The King's Rivals*, and Weazle in *My Friend the Major*. At this time his old friend and manager Charles Dillon took the Lyceum, and invited Mr. Toole to join his company during his season there, which he did for a time, but when Mr. Webster opened the Adelphi he migrated to that house, and played the first comedian leads in the plays produced there. In 1874 Mr. Toole starred the United States, having by this time achieved for himself a great reputation, and on his return to London joined for a while the Gaiety Theatre Company. Five years later he became lessee of

the Folly Theatre, and he laid out a very large sum of money in reconstructing, enlarging and decorating it, and changed its name to that of Toole's Theatre. These alterations completed, he started on a career of management, which during the last decade has always filled his house, and made for its owner fame and fortune. In 1888 Mr. Toole suffered a severe domestic affliction by the death of his gifted daughter, Miss Florence Toole, which was followed in a few months by that of his wife. Mr. Toole's perfect comedian's face is too well known to require description here. His gray, twinkling eyes watch contemporaneous life closely, and his fertile brain draws inspiration from the world around him. His acting is marked by a fidelity to life, which is predominant in every character he portrays, whether it be in the broad region of farce or in those more important parts where tears and laughter find alternate abode. Funny on the stage beyond comparison, he is equally so off its boards, and has fathered more jokes and witticisms than a dozen volumes could record. In private life he is kind and very warm-hearted, and in his vast circle of friends, which include all classes of society from Royalty downwards, he has not a truer one than his brother actor Mr. Henry Irving. Following the fashion, Mr. Toole published in 1888 his reminiscences, which are as interesting as they are amusing. In February, 1890, Mr. Toole sailed for the Antipodes, where in his tour he met with such royal receptions that he extended it till the spring of 1891. On his return to London Ibsenism was all the rage, and Mr. Toole produced *Ibsen's Ghost*, and was ridiculously amusing in the double part of Ibsen and the old grandfather, while Miss Irene Vanbrough as Thea was a life-like reproduction of Miss Marion Lea in *Hedda Gabler*. To further keep up with the times Mr. Toole produced a play without words, entitled *Ici on (ne) parle (pas) Française*, in which as Spriggins, with whitened face and black skull cap, he made the ever green old farce as funny as of yore.

**Tyars, Frank.**—A native of Kent, Mr. Tyars entered the dramatic profession when twenty-two years of age, and made his first appearance on the stage at the Standard Theatre, Bishopsgate, in 1870. For the next six years he played but little in London, being engaged chiefly in provincial stock companies, but in September, 1876, he joined

Drury Lane Theatre and played in *Richard III.* and *Macbeth*. In the following year he was secured by Mrs. Bateman to play at the Lyceum the part of Dorval in *The Lyons Mail*, with Mr. Henry Irving in the double parts of Joseph Lesurque and Dubosc, and played it with such success that he was retained by her till she resigned her tenancy of that theatre in 1878. From that time Mr. Tyars has been seen in nearly every piece produced there by Mr. Henry Irving, and has also accompanied him on many of his tours.

**Ulmar, Geraldine** (Mrs. Ivan Caryll).—This American actress was born at Boston, U. S. A., in 1862, and belongs to a leading family in that city. She early developed a most precocious talent for music, singing as soon as she could speak, and beginning the serious study of her art at the early age of nine. At seventeen she commenced her operatic career in the Boston Ideal Opera Company, with which she remained for six years as leading soprano, impersonating a variety of characters throughout the length and breadth of the United States. She then joined Mr. D'Oyly Carte's English Opera Company at New York, in the autumn of 1885, to play in *The Mikado*. After a successful season of eight months she accompanied the troupe to England, and thence to Berlin, remaining with it till 1886, when she was offered the part of Rose Maybud in *Ruddigore*, at the Savoy. For the next four years Miss Ulmar continued as the leading lady at the headquarters of Gilbert-Sullivan Opera, playing in resuscitated pieces until the production of *The Yeomen of the Guard*, in which she created the part of Elsie, which certainly suited her. When *The Gondoliers* was produced in 1889, she was cast for Gianetta, and shared the honours of the lead with Jessie Bond. In July, 1890, she severed her connection with the Savoy, and after a rest of some months reappeared in *La Cigale* at the Lyric, in which she proved herself no ordinary *artiste*, but one who brought all the best traditions of the Light Comedy Savoy school into her new sphere of action, and added to them a dramatic power and earnestness that stamped her as a greater actress than had been suspected. There is no more fascinating *artiste* on the stage than Miss Ulmar, whose charming features, irresistible smile, and graceful dancing are rendered the more engaging by the spirit and *abandon* of her acting. Photographs and



parrots are her personal weaknesses; examples of the former literally cover the walls of her rooms, whilst on the threshold of her domicile a talented representative of Polynesia, gifted with a fine vocabulary of proper names and trite observations, passes inconsequent remarks on her visitors. On Easter Monday, 1891, Miss Ulmar was married to Mr. Ivan Caryll, the Musical Director at the Lyric Theatre, and a native of Belgium.

**Vanbrugh, Violet.** (Miss Barnes.)—Miss Vanbrugh is the daughter of the late Reverend Reginald Barnes, a Prebendary of Exeter Cathedral, and a personal friend of General Gordon. In fact, it was at Mr. Barnes' house that the latter spent his last few days in England previous to starting on his fatal expedition to pacify the Soudan. In March, 1888, Miss Vanbrugh made a charming Kitty Maitland in *The Don*, at Toole's Theatre, and in the autumn essayed a higher flight by appearing as *Ophelia*, at Margate. The next year she had a fine opportunity for the display of her high spirits, in a *matinée* of *The Begum's Diamonds*, and made a dashing *grande dame* as Lady Gillingham in *The Weaker Sex*. She then accompanied Mr. and Mrs. Kendal in their trip to America.

**Vaughan, Kate.** (Hon. Mrs. Wellesley.)—No one has ever enjoyed such a popularity as a *danseuse* as Miss Kate Vaughan since her first appearance at the Gaiety, where she invented, exploited, and brought to perfection the decorous, but absolutely delightful fashion of dancing in long skirts, which has so happily superseded the style of pirouetting in undress that was previously in vogue. Miss Kate Vaughan's maiden name was Cadelon. She was a pupil of Mrs. Conquest of the old Grecian Theatre, and commenced her career on the Music Hall stage, being associated with her sister, Miss Susie Vaughan, in giving "sketches" under the management of Mr. W. Maynard, and also as a member of the Vaughan Dancing Troupe. So highly did she distinguish herself in this combination, that it was not long before she was translated to a higher sphere, and was a member of Miss Litton's Company at the Court Theatre in 1872. Ultimately she ascended the throne of the Terpsichorean Province of the London stage. In the full flush of this particular career she suddenly determined to emancipate herself from burlesque, and

pursue instead a purely histrionic course of old comedy. That she was equally successful in it is now a matter of history, and her Lady Teazle and Miss Hardcastle were as delightful as any the modern stage has seen. In March, 1887, her Peg Woffington in *Masks and Faces* (when Mr. Fernandez played Triplet), proved her a mistress of light and delicate acting, and in this character, with its incomparable minuet, she was at her best. She was for some time associated with Mr. H. B. Conway in the management of the Conway-Vaughan English Comedy Company, which made such a triumphant provincial progress; and in 1887 took the Opera Comique, and opened in London with the same class of plays. During the last four years she has been less often seen in the metropolis than her many devotees could wish. In August, 1890, she left town to tour in the provinces again. Miss Kate Vaughan possesses a beauty which is statuesque and a loveliness that is real; her eyes melt and sparkle, and in her dainty dresses, in old English Comedy, she looks for all the world like a rare piece of delicate Dresden china endowed with life, and with the brightest, merriest spirits and most captivating smiles. She lives at Merton Abbey, in Surrey, and her husband, Colonel the Hon. Arthur Wellesley, is a brother of Lord Cowley.

**Vaughan, Susie.** (Mrs. Price.)—It has been Miss Susie Vaughan's privilege and also her misfortune to be sister to Miss Kate Vaughan, who has so completely irradiated with splendour the name of Vaughan, that it places anyone else bearing the same patronymic at a certain disadvantage, and this is not fair upon the subject of this sketch, who would certainly have made the family cognomen famous without any adventitious aid. Miss Susie Vaughan began life when she was fifteen years old at the Music Halls, and later, with immense difficulty, procured an engagement for one week in the front row of the Covent Garden Ballet, in the opera of *Travatore*. She was glad to discard this line and migrate to the Surrey Theatre, then under Mr. William Holland's management, where she was very soon allotted leading business with Mr. James Fernandez and Mr. William Creswick. This was a grand opening for the clever young girl, and she played everything in the way of legitimate and sensational drama, and

during the winter season boy and girl parts in pantomime. Leaving the transpontine stage, she journeyed to Nottingham for a year, and then returned to London to play her first old woman's part in *Nita's First*, at the Novelty, in which she was so happily suited that for a long time she kept to this line of character. She next toured with Solomon's Opera, *Polly*, then played for a brief season at the Empire, and after this joined Mr. J. L. Shine's travelling Company. When her sister Kate opened at the Opera Comique, she went there to assist her, and played Kitty Clive in *Masks and Faces*. Then came a winter at Birmingham, and the Herculean task of pulling a stock company through pantomime by her own unsupported endeavours, which she naively remarks "was difficult." Returning to London, she played in *The Barrister* at the Comedy, after which Mr. Edouin retained her till 1888, and during her engagement with him she appeared at the Royalty and Strand. In 1889 she appeared in *Merry Margate* and *Tenterhooks*, in 1890 in *The Solicitor* at Toole's Theatre, in which her finished and natural acting was quite a leading feature, and in 1891 at the Court Theatre. Miss Susie Vaughan does not care for pantomime (although she has been so successful in it) nor for burlesque, but prefers comedy. She refused a very good offer to accompany Miss Lydia Thompson to America and Australia, simply because the *répertoire* was a burlesque one. Miss Susie Vaughan was married in March, 1890, to Mr. Price.

**Venne, Lottie.**—There is no smarter *soubrette* than Miss Lottie Venne on the London stage. She carries into the economy of her professional life the spirit of that once popular song, "I am so Volatile." She first appeared in 1869 at Nottingham, and in the provinces at the age of sixteen, and was eighteen years old when she made her London *début* at the Holborn Theatre. She then passed to the Court to play in *The Happy Land* in 1873, after which she was engaged by Miss Swanborough at the Strand Theatre, where she remained four years. Miss Venne next migrated to the Royalty, where her principal mark was the creation of Amy Jones in the farce of *Crutch and Toothpick*. But this success faded before the triumph of *Betsy*, and it is doubtful whether any such amusing "chambermaid" has

ever appealed to the risibility of a London audience. *Betsy* ran for sixteen months, after which Miss Venne was seen at the Gaiety, Comedy, and Court Theatres, at the last of which she made a genuine hit in *The Parvenu*. Amongst her more recent efforts, her impersonation of Mrs. Chetwynd in *Young Mrs. Winthrop* in the provinces, and Mrs. Poskett in *The Magistrate* at the Court, whilst Mrs. John Wood was taking her holiday, stand distinctly out, though they must yield the precedence to her wonderful pastel of Rose Columbiere, the india-rubber girl in *The Arabian Nights*. In October, 1890, Miss Venne was playing a three-figure innings in *Nerves* at the Comedy Theatre, and in the following year secured another chambermaid part in *Jane*, in which she was highly successful, and this was followed by her capital representation of Mrs. Springfield in *Husband and Wife*, produced at the same theatre in July, 1891.

**Vernon, W. H.**—It was in 1860, at the Adelphi Theatre, Liverpool, that Mr. Vernon began his professional career, and it was not till eight years later that he made his London *début* in *Cyril's Success*. In 1877 Mr. Vernon first played the character of Sir Geoffrey Heriott in *Mammon*, which he still considers to be his strongest impersonation, and with that piece made a successful tour in the United States in 1881. In the following year, having returned to England, he became associated with Miss Geneviève Ward, and appeared exclusively under her management for the next seven years, travelling during that time over some 46,000 miles, and acting in every important town in America and the Antipodes. His London reappearance after this trip round the world, was at the Court, in *The Weaker Sex* (1889), and in the same year he took part in a revival of Ibsen's *Pillars of Society*, which play he first introduced to an English audience some nine years before. After a short season with Miss Grace Hawthorne at the Princess's, where he played Justinian to that lady's Theodora, he took up the part of Geoffrey Wedderburn in *Sweet Lavender*, and remained at Terry's Theatre till the end of that delightful play. In 1891 Mr. Vernon was seen in *The Henrietta*, and in numerous *matinées*, before he left England in November with Miss Geneviève Ward for a six months' tour of South African towns.

**Vezein, Hermann.**—This distinguished member of the dramatic profession was born at Philadelphia in 1830. His father was a German, whilst his mother was of French extraction, but both at this time were naturalised Americans. Mr. Vezein, when Hermann was quite a child, moved to Hanover, where as a very successful merchant he soon amassed a fortune, but after his death it was all swept away by a failure in the business. When sixteen years of age Hermann was sent to the University at Pennsylvania, where he graduated, first as a B.A., and later obtained his degree of M.A. In 1850 he left for England, possessed with what his father termed an insane desire to become an actor, and within the next six months was playing small parts in Mr. and Mrs. Kean's Company at York. After a few months with them Mr. Kean gave him an opening in a play he was then producing at the Princess' Theatre, London. At the close of that engagement Mr. Vezein obtained various others, chiefly in the provinces, till in 1857, having made some considerable reputation for himself, he determined to star the United States, and was everywhere well received; nor was his professional success clouded by any reproaches on the part of his relations. In 1863 Mr. Hermann Vezein married that most accomplished actress Mrs. Charles Young (*née* Jane Thompson), and the following year they acted *Donna Diana* at the Princess' Theatre, London, which Mr. Westland Marston specially wrote for them. Since then Mr. Vezein has played in numerous characters, which have borne the impress of an artistic and cultivated mind, and of that nameless something which makes an audience feel that it is a true master of his art who is before them. In February, 1889, Mr. Irving suffered from loss of voice, and was obliged to absent himself for a week during the famous revival of *Macbeth* at the Lyceum, and Mr. Hermann Vezein consented to play the character, and was presented by Mr. Irving with a splendid diamond ring and a cheque for one hundred guineas. Mr. Hermann Vezein's Recitals at the St. James' Hall have received the highest possible praise, and he drew for these an honorarium of £30 each. His high position in the profession was suitably indicated by his being selected to respond for the Drama, when that toast was first given a few years ago at the annual Royal Academy Banquet.

**Victor, Mary Anne.**—Miss Victor comes of a talented family. Her mother was Miss Henry of the Covent Garden and Haymarket Theatres; three of her uncles were on the stage, namely George and James Horncastle, both well known under Madame Vestris' management, and Horatio Lloyd, the celebrated Scotch comedian; moreover, the late Michael Watson, the popular composer and poet, was her brother. Miss Victor began her professional career early in life, playing, when quite a child, the round of Shakespearean characters with Macready, Phelps, Charles Kean, and Miss Helen Faucit, and receiving the liberal education that such association afforded. Her early appearances were at Drury Lane and Sadler's Wells' Theatres, after which she did a good deal of country work. She was next engaged by Mr. W. H. Swanborough for the Strand, and made her grown-up *début* in Byron's burlesque of *The Lady of Lyons* at that theatre, remaining some time under the management. She then joined Mr. Conquest at the Grecian, where she became a great favourite, and continued several seasons. On the theatre changing hands, Miss Victor passed to Drury Lane, where she played in *Pluck, Freedom, The Sailor and his Lass*, the pantomime of *Cinderella*, and other productions, after which she appeared at Her Majesty's and the Haymarket. In the intervals of these engagements Miss Victor supported Edward Wright, Charles Mathews, Barry Sullivan, and Charles Dillon, during several starring tours in the provinces. In 1886 Miss Melnotte secured her services for the Comedy, and in 1887 she played at the Globe. In the autumn of the latter year she accepted an engagement from Mr. Terry and remained with him two years, sharing in the productions of *The Churchwarden, A Woman Hater, and Sweet Lavender*, in which she created the part of Mrs. Gillfillian. In 1890 Miss Victor was engaged by Mr. Charles Wyndham for two years, and played Mrs. Hardcastle in *She Stoops to Conquer*, Mrs. Charity Smith in *Sowing and Reaping*, Mrs. Buck in *Welcome, Little Stranger*, and Mrs. Breezley Fizzle in *Dearest Mamma*, all with her usual ability and keen perception of the comic side of life. During 1891 she appeared in *Husband and Wife*, and on the production of *Miss Decima* was allotted a leading part in that successful comedy opera.

**Wadman, Miss.**—Miss Wadman was originally intended for the English opera stage, but in order to gain experience of the boards accepted an opening at the Gaiety, where she made her *début* in a small part, in *The Evasive Reply*, in 1878. She consistently followed the excellent advice given her by a friend, “refuse nothing,” and always kept herself before the public, in small or large parts, and in burlesque, comic opera, operetta, comedy, or even tragedy. So liberal-minded and accommodating an *artiste* was well worth retaining, and she stayed at the Gaiety for two-and-a-half years. In 1881 she went to the Globe, and shortly afterwards to the Royalty under Miss Lydia Thompson. From thence she passed to the Avenue, to share the honours of *Susanne* with such companions as Florence St. John, M. Marius, and Fred Leslie. The Comedy Theatre and the ever fresh *Falka* next claimed her, and this was followed by an eight month’s country tour. In the autumn of 1885 she returned to the metropolis, and appeared at the Empire and Avenue Theatres, and then returned to the provinces. The National Theatre now opened its doors to her, and she was allotted a part in Drury Lane pantomime by Mr. Augustus Harris, but the work, with its constant afternoon performances, was too hard, and she was glad to return again to country breezes and *Falka*. Later on she undertook *Pepita*, and introduced it, after its successful provincial tour, to a London audience at Toole’s Theatre. Her next London appearance was as Yvonne in *Paul Jones*, in which, despite the dazzling splendour of the star with whom she was associated, she won golden opinions. Miss Wadman is a remarkable example of a successful self-made actress, who by sheer hard work and sound common sense has made her way into the first ranks of her profession.

**Waller, Lewis.** (Mr. W. W. Lewis.)—This actor made his first appearance on the stage at Toole’s Theatre in 1883, and continued to play juvenile leads with Mr. J. L. Toole’s Company for the next year. He then toured the provinces in *Called Back*, and his excellent rendering of Gilbert Vaughan, the leading character, led Madame Modjeska to engage him to play Orlando to her Rosalind. On that actress’s return to America he joined Mr. Henry Neville’s management, and appeared as Jim Dalton in the time-honoured *Ticket-of-Leave Man*. This was followed by

a provincial tour with *Dark Days*, On Mr. Lewis Waller's return to London he appeared at the Strand, and subsequently joined Miss Kate Vaughan for old comedy parts at the Opera Comique. Then came a short engagement with Mrs. Brown-Potter at the Gaiety, followed by a season at the St. James' under Messrs. Hare and Kendal's management, during which he appeared as Lord Arden in *The Wife's Secret*, and as the Duc de Bligny in *The Iron Master*. Mr. Lewis Waller afterwards again played at that theatre during Mr. Rutland Barrington's tenancy. His subsequent successes led to an engagement with Mr. Wilson Barrett, and then to one with Mr. Hare, under whose management he appeared at the Garrick in *The Profligate*, and as Cavaradossi in *La Tosca*, a character considered by many critics to be his finest conception. For the next three months Mr. Lewis Waller appeared at *matinées* only, till he obtained an engagement at the Shaftesbury in *The Sixth Commandment*, which was followed by a part in *The Pharisee*. Mr. Lewis Waller then joined Mrs. Langtry to play in *Lady Barter*, and subsequently appeared at the Avenue in *The Henrietta*, and more recently in *Handfast* at the Shaftesbury, and later under Mr. H. A. Jones' author-management at the Avenue.

**Wallis, Ellen.** (Mrs. Lancaster.)—Miss Wallis was born in 1856, and was educated at a boarding school, very soon after leaving which she determined to enter on a dramatic career, and her first appearance was at the Standard Theatre on the occasion of Mr. Creswick's benefit. She then made her *début* at the Queen's Theatre, Long Acre, in 1872, playing Marguerite de Montcalm in *Montcalm*. The distinct ability she displayed led to an engagement with Mr. Chatterton at Drury Lane for three years, and here she made a decided success as Cleopatra. This was followed by Amy Robsart in 1873, and the heroine in *Richard Cœur de Lion* in 1874. Miss Wallis also appeared as Juliet, Mrs. Ford, Imogen, Ophelia, and Desdemona during her stay at Drury Lane. She then determined to undergo a course of experience in the provinces, and travelled for two years through the chief cities of England, Ireland, and Scotland, playing a round of classical rôles. About this time she was married to Mr. Lancaster, a gentleman then residing at Manchester. At his request she



retired from the boards for twelve months, but at the end of that time again starred the Provinces, and later accepted an engagement at Drury Lane, where she appeared as Hermione in *Winter's Tale*, and other principal rôles. In 1889 the Shaftesbury Theatre was opened, of which Mr. Lancaster is the proprietor, and he first undertook the management and produced *As You Like It* and *The Lady of Lyons*, in which Miss Wallis played the leads. The new theatre was then leased to Messrs. Lart and Willard, Miss Wallis adjourning to the Grand, Islington, to play in *Ninon* and *Adrienne Lecourveur*, which were followed by *As You Like It* and *The Taming of the Shrew* in the provinces. It was not until October, 1890, that she was able to reappear at the Shaftesbury, where she produced *The Sixth Commandment*, by Robert Buchanan, but not even a bowing of the head to the Moloch of criticism, and a ruthless cutting and telescoping, could save it being broken. It was followed in the middle of November by *The Pharisee*, a new play written by Miss Wallis and Mr. Malcolm Watson in collaboration, which was one of the few artistically successful productions of the season.

**Ward, Geneviève.** (Comtesse de Guerbel.)—Miss Ward is the daughter of the late Colonel Samuel Ward. Her mother was a daughter of Gideon Lee, a mayor of New York city (where Miss Ward was born), and was a lady of high artistic attainments. When she removed with her child to Paris, her salon was a rallying point for the aristocracy of intellect, and Horace Vernet, Balzac, Alfred de Musset, and kindred spirits were frequently to be met there. Miss Ward early in life attracted the attention of a young Russian nobleman, Count Constantine de Guerbel, but by an extraordinary train of events, she parted with him for ever at the marriage altar. Shortly afterwards she gave herself diligently to art and assumed the stage name of Madame de Guerrabella, preparatory to her *début* on the lyric stage. She first sang in England at the Philharmonic concerts in Hanover Square, and later on at Her Majesty's Opera with Titiens and other celebrated artistes. She then went to Cuba to star those tropical latitudes, and there lost her voice through overwork. An operatic career being now closed to her, she turned her attention to teaching singing at New York, but her artistic nature soon revolted against

such drudgery, and she commenced to study for the dramatic stage. After six months in New York she came to London in 1873, intent on a *début* in tragedy. But a well-known theatrical agent told her that tragedy was, in Western phrase, "played out," and only *physical development* was in demand! The first offer she received was for pantomime, and the next for farce! Both were declined with dignity and indignation. Then through the kind offices of Mr. Lewis Wingfield she obtained a hearing for a recital of *Macbeth*, which led to an engagement at Manchester, where she made her *début* as Lady Macbeth, followed by Constance. She then starred Dublin as Media, Adrienne, and Lucrezia Borgia. At this time she discarded the stage name of Madame de Guerrabella, under which she had hitherto appeared in public, and re-assumed her maiden one. Coming to London in 1874 her old friend, Mr. G. A. Sala, assisted her with an introduction, and she obtained an engagement to succeed Miss Wallis, who was leaving the Adelphi, and shortly afterwards appeared at Drury Lane. Her reputation being now established, she was able to arrange a tour in Shakespearean drama. She next went to Paris to study French tragedy and comedy under Regnier. Returning to England she played with Mr. Charles Calvert's company in *Henry VIII.*, and then took a company of her own to play in America. This tour finished she was again back in London, where she now entered upon stage management, and opened at the Lyceum with Palgrave Simpson's *Zillah*. This play failed, but *Forget-me-not*, which followed, was a veritable triumph. The character of Stephanie, a Frenchwoman of high life, suited her admirably, and she gave one of the most powerful and artistic pieces of acting which the present generation has seen. She toured America with *Forget-me-not*, and then opened the Olympic with *The Queen's Favourite*. This was followed by two years' incessant professional travel in Australia and the Colonies, during which she covered a distance of 50,000 miles! Further provincial and American tours, with a few appearances at the Lyceum in 1888, filled up her career from 1886 to 1890, in the autumn of which latter year she created the lead in *The Struggle for Life* at the Avenue. Miss Geneviève Ward awakens reminiscences of the great Ristori, whom she closely resem-

bles in personal appearance, and with whom she contracted a warm friendship. For the rest she is best described in the poet Longfellow's eulogistic words—"She is the greatest actress I have ever seen, and quite the most artistically faultless."

**Warner, Charles.** (Mr. Lickfold.)—The son of a successful provincial actor, Mr. Charles Warner was born at Kensington in 1846, and educated at Westbury College. When seventeen his father placed him with his uncle, an architect, but after a year the lad ran away, and joined a stock company of actors at Hanley, in Staffordshire, and first appeared on the boards in a piece entitled *The Bras Rouge*. He was soon promoted to the impersonation of some thirteen parts a week, and drew a salary of eighteen shillings. When this engagement came to an end, Mr. Warner underwent the ordinary vicissitudes which in those good old days fell to the lot of a young actor. After seeking experience in the provinces, he came to London, where his fortunes did not improve, and wandered from theatre to theatre, playing minor parts, and making no mark. But all things come to him who waits, and his opportunity came at last, when he was cast for Charley Burrige in *The Dairy Farm*. Mr. Bateman, after seeing his acting in that comedy, secured him to play Jingle in Albery's adaptation of *Pickwick*, in which he succeeded no less a personage than Mr. Henry Irving. He next played for three years in Shakespearean drama at Drury Lane with Samuel Phelps, and to the great tragedian's kind help and sterling friendship attributes much of his subsequent success. His next engagement was at Sadler's Wells, there to undertake those Shakespearean leads which he had been carefully studying at the National Theatre. Although Mr. Warner has made a distinct mark as a tragedian, it is rather in such characters as Harry Dornton in *The Road to Ruin*, Tom Robertson in *Never too Late to Mend*, and, particularly, as Coupeau in *Drink* (a character he has played an extraordinary number of times), that he has achieved his greatest and most popular triumphs, and has shown himself to be the finest exponent of man's evil passions on the modern stage. Yet such is his versatility, that his original creation of Charles Middlewick in *Our Boys* is one of his greatest successes, and as Charles Surface in *The School for Scandal*

he has few equals. In September, 1890, he returned from a long Australian tour (during which he cleared a profit of £10,000), to fulfil an engagement at Drury Lane, where he appeared as Harry Dunstable in *A Million of Money*, which play, it will be remembered, suddenly collapsed when moved to Covent Garden to make room for the pantomime. In February, 1891, Mr. Warner played in *Monte Christo*, but returned in July to Drury Lane, to resume his old character as Coupeau in *Drink*; and in *A Sailor's Knot* which followed, played the lead with all his accustomed vigour. Mr. Warner is a heart-whole actor, who completely loses himself in the character he is impersonating, whilst his exuberant spirits ever carry the audience along with him in sympathy. He is the father of Miss Grace Warner, who made her *début* at Drury Lane in 1888, prior to accompanying him to the Antipodes, where she played the lead in many of his productions, and sustained the part of Juliet to his Romeo. In addition to being a good companion, a genuine friend, and a prince in generosity, Mr. Warner is a keen sportsman, a straight shot, and a plucky rider in the hunting field.

**Warwick, Giulia.**—Miss Warwick is of Jewish extraction, her father being a German of that faith, and her mother an Englishwoman. The daughter was intended for the career of a professional pianiste, and at the early age of twelve performed at a concert at the Hanover Square Rooms. Shortly afterwards it was discovered that she possessed a fine soprano voice; so it was cultivated, and she commenced her career in Grand Opera at the Crystal Palace, playing Zerlina in *Don Giovanni*, under the late Mr. Carl Rosa's management, and following it with leading rôles in *The Bohemian Girl* and *Fidelio*. After this she devoted herself for a time to the Concert platform and Oratorio work, but this proved distasteful, and so she returned to the boards, accepting an offer to play Constance in *The Sorcerer*, at the Opera Comique. Later on she was promoted to the part of Aline in the same piece. She then returned to Mr. Carl Rosa's management for nearly four years. Mr. Alexander Henderson next engaged her for the title rôle in *Nell Gwynne*, following which she appeared with great success in *Falka*, and continued to play it for two and a half years in nearly every town in England. She then

acted for a short season in Mr. J. L. Shine's company, and after leaving him, sang in *Pepita* in town and country. Then came an engagement at the Avenue to play in *The Old Guard* and *Nadgy*, but at this theatre she unfortunately had a disagreement with the Management, which resulted in her severing the connection. Miss Warwick suffers tortures from nerves, and confesses that for two weeks before the fitful agony of a first night, and for some days after it, she endures torments. She is averse to long runs, which she considers have a tendency to make the voice hard and mechanical. In October, 1890, Miss Warwick was engaged to play the lead in *The Black Rover* at the Globe, but her occupation here was gone early in November. Since then she has appeared in the provinces with a remarkably good company of her own, and recently produced a new opera at Leicester.

**Webster, Annie.**—Miss Webster is a granddaughter of the late Mr. Benjamin Webster, and availed herself of her advantages for study in a good school. She came prominently into notice in 1887 by her appearance in several matinées, notably those of *In Danger* and *The Favourites of Fortune*, in which her charming girlish freshness and simplicity of performance won her much commendation, whilst in *The Calthorpe Case* she showed her versatility by playing an old woman's part cleverly and with genuine tenderness. In 1889 Miss Webster was engaged by Mr. Wilson Barrett, and appeared in *Good Old Times* and *Now-a-days*. The next year *Barren Land*, *Bootle's Baby*, *True Colours*, and *Hands Across the Sea* afforded her plenty of practice and praise. On the production of *Lady Bountiful* in 1891 Mr. Hare engaged her for the part of Amelia, and she played the ingenuous little Cockney servant admirably, winning, in the opinion of many, the chief honours in the play. Upon the revival of *A Pair of Spectacles* in the May following Miss Webster was allotted the part of Lucy Lorimer, originally played by Miss Blanche Horlock, and also appeared in *Dream Faces*, and in both added another course to the edifice of her rapidly rising reputation.

**Wenman, Thomas Edmund.** (Mr. Newman)  
—A native of Manchester, where he was born in 1844, Mr. Wenman made his first appearance on the stage at Burnley in 1862 as Captain Blenheim in *The Rough Diamond*. For

the next eight years he was engaged in the provinces, and had the advantage of acting with several stars, including the late Walter Montgomery, Miss Madge Robertson (Mrs. Kendal), Miss M. Reinhardt, Miss Helen Faucit, etc. In June, 1870, he became a member of the late Middle. Beatrice's Comedy Company, and during the engagement, which extended to June, 1878, appeared in all the principal towns in the United Kingdom, and at the Haymarket, Olympic and Globe Theatres, London, and established himself as a very strong actor. In 1879, when Mr. Hare opened his management of the Court Theatre, he appeared there as Sir John Ingram in *A Scrap of Paper* and Mr. Sullivan in *A Quiet Rubber*. At the close of his engagement at the Court, Mr. Wenman again sought the provinces, and for the next four or five years was chiefly engaged travelling with a company of his own. In 1886 Mr. Irving engaged him to undertake at the Lyceum the part of Burchell in *Olivia*, in which character Mr. Wenman had won many provincial successes. Since then his important London appearances have been made at that theatre. Of these may here be mentioned his Mr. Nupkins in *Jingle*, Antonio in the *Merchant of Venice* (a part he played also when the Trial Scene was given at Sandringham in 1889), Banquo in *Macbeth*, Craigengelt in *Ravenswood*, and Nathan Oldworthy in *Nance Oldfield*. For this last character he was selected by Mr. Irving to support Miss Ellen Terry, for whom the comedy was specially placed in the bills during the revival of *The Corsican Brothers*, in which there was no suitable part for her.

**West, Florence.**—Miss West is a living justification of that class of young ladies who, by the nature of things, take to the stage. As a girl, although singularly successful at amateur theatricals, she never had any serious thoughts of joining the profession, but little by little the magnetic influence of the footlights stole over her, and, after a highly satisfactory performance before 900 people at the Kensington Town Hall, she determined to make a profession of what had hitherto been a pastime. So she wrote to Mr. Toole—a perfect stranger—asking his help, and received a severe reply, in which the comedian trusted she was not a stage-struck damsel. She assured him she was not; that a *début* as Juliet had positively no attractions for her; and

that all she wanted was to enter the profession by the workmen's door. There must have been something sterling and striking in the style of her letter, for it resulted in her engagement at a comfortable salary for the part of Mary Belton in *Uncle Dick's Darling*, and in this she made her *début* in 1883 and was well received. Miss West next played for practice at several *matinées*, and then went on tour with Mr. David James to play Mary Melrose in *Our Boys*. Later on she achieved a substantial success as Pauline in *Called Back*, her acting in the mad scene being remarkably powerful, assisted as it was by her expressive features and graceful figure. In 1887 she played Milly de Vere in *Jack in the Box* at the Strand, and was seen to advantage at a *matinée* of *In Danger*, a piece in which she afterwards played with conspicuous success in 1889; appearances in *The Ticket-of-leave Man* at the Olympic and *The Mystery of a Hansom Cab* at the Princess' filling up the interval. In 1890 she helped *My Lady Help* at the Shaftesbury, but found a part more worthy of her powers in *The Henrietta* at the Avenue, in which as Rosa Vanalstyne she was very natural and womanly.

**Whitty, May.**—This spirited young actress was born in Liverpool, her father and grandfather being the founders of *The Post* newspaper in that city. She made her first appearance when very young at the Court Theatre at that city in 1881. Coming to London she secured an engagement in *Paradise Villa*, a curtain raiser produced at the Comedy Theatre, where she remained until 1883. In the November of this year she accepted an offer from Messrs. Hare and Kendal to play small parts and to understudy at the St. James'. In January, 1886, desiring a larger field for experience, she went on a provincial tour with a fit-up company, in which she had some fresh leading part to play nearly every evening. She then supported Mr. Charles Wyndham during a spring travel, which carried her on until her engagement by the Gatti Brothers to play the lead in *Harbour Lights* in the country, afterwards appearing in town to take Miss Millward's place when that lady was temporarily absent from the Adelphi. In the autumn of 1888 Miss Whitty migrated to the Globe, then under Mr. Lart's management, and in November joined Mr. Richard Mansfield's company at the Lyceum, and accompanied him back

to the Globe, where, amongst other impersonations, she made a charming Miss Neville in *She Stoops to Conquer*. She was next engaged by Mr. Willie Edouin in 1889 to play Lucy in *Our Flat*, and in September assumed the leading part of Margery, which she played for over a year with astonishing spirit and *élan*. In 1891 she was still at the same theatre, playing in *Private Inquiry* and *Our Daughters*. Miss Whitty has won a genuine reputation as a finished comedy actress. She has had many offers to go abroad, but prefers for the present to remain in England.

**Willard, Edward Smith.**—It was in the year 1853 that this most consummate villain of the London stage was born into this world of sin and wickedness. Throwing up a commercial career at Brighton, he made his first appearance when he was sixteen years old on the boards of the Theatre Royal, Weymouth, in *The Lady of Lyons*, on Boxing Day, 1869. For the next decade he played with various provincial companies, and during that period was connected for over three years with Mr. William Duck's management. The opportunity to make his mark came to him later than it does to most in his profession, for he could scarcely be said to be known to fame when, in September, 1881, he undertook an engagement to play Clifford Armytage in *The Lights o' London*, at the Princess' Theatre. His fine rendering of this character resulted in his waking up one morning to find his abilities prominently discussed in the London papers. Then came his impersonation of Philip Royston in *The Romany Rye*, which was in turn capped by his famous Spider in *The Silver King*. After this he paid a visit to America, and on his return won fresh laurels in *Jim the Penman* at the Haymarket. In 1887 he fathomed the lowest abyss of stage scoundrelism, when he depicted Dick Dugdale in *The Pointsman*, at the Olympic. After that he was engaged by Mr. Hare to assist at the opening of the Garrick, but his pride rebelled against playing the second lead, and he resigned his post. He then determined to undertake stage management, and in conjunction with Mr. Lart leased the Shaftesbury Theatre, and opened in August, 1889, with a revival of *Jim the Penman*. This he followed by *The Middleman*—a play specially written for him by Mr. H. A. Jones; and in order to achieve the acme of realism before producing it, Mr.



Willard studied pottery life and local colour and detail at Stoke and Worcester. *Dick Venables* followed, and was not so successful, but *Judah* took London by storm, and evoked the highest eulogy from the critical world. The *motif* of the play lent itself to an audacious advertisement, and in August, 1890, Mr. Willard filled his house with an audience of clergymen, individually invited to pass judgment on his representation of one of thier own cloth. This unique experiment left some people speculating whether anyone of the audience collected that afternoon at the Shaftesbury, could as successfully rejoin by filling his church with actors to listen to a sermon. *Judah* gave Mr. Willard the opportunity of posing as a stage lover. This he did with an intensity and tenderness that surprised those conversant with his long career of stage villainy. In the autumn of 1890 Mr. Willard took his Company to America to exploit his London *répertoire*, including *The Deacon* and *The Violin Maker*, in both of which he had appeared before leaving the Shaftesbury; and his success across the Atlantic is the first instance on record of an English "star actor" occupying the boards of a New York theatre for twenty-two consecutive weeks. In 1875 Mr. Willard married a lady who had gained for herself some distinction on the stage under the name of Miss Emily Waters, and who, under the name of Rachel Penn, has written some clever little plays—amongst them, *Tommy*, which was a curtain-raiser to *The Lights o' London* at the New Olympic. Mr. Willard was recalled to England in the spring of 1891 by his wife's continued ill-health, and did not play in London before he started again for America, to open at Philadelphia in September with a programme which included *King Lear* and a new version of *The Scarlet Letter*.

**Williams, Arthur.**—Thirty years ago this popular comedian began an uphill struggle for fame at the Theatre Royal, Rochester, where, as walking gent and general utility, he played for three nights a week for the humble remuneration of half-a-crown. Two years later he obtained an engagement at Gravesend, at the nominal salary of sixteen shillings weekly, which was generally compounded by an offer embracing a very heavy cash discount when Saturday night came round. For this modest honorarium he was expected to play eighteen to twenty characters a

week, to represent all sorts and conditions of men, from beggar to king, and to be equally ready to enact tragedy, comedy, or burlesque. His next engagement was at Dover, where the treasury suddenly suspended payment, and he had to seek fresh fields and pastures new. In quest whereof he walked to London, with but two pence in his pocket, a carpet bag under his arm, and hope in his heart. After various experiences he joined the Bedford and Northampton Circuit. Later on, working south, he played at the Theatre Royal, Margate, then under the management of the late Mr. Richard Thorne; after which he became a member of a stock company that included the great Sothern. Many other provincial engagements followed, till he obtained an opening at the St. James' Theatre, London, in December, 1869. Here his drollery was appreciated, and he made a name for himself as Bob Saunders in *Formosa*. But there were still twenty years to be passed before he was to reach the top of the tree. It was not until *Dorothy*, in 1888, that he really came prominently to the front. His part in the opera was originally circumscribed by thirty lines, but "gag" was an "unknown quantity" at the Prince of Wales', and at his suggestion he was allowed to expand his part, and did so with such admirable skill and humour, that Lurcher, unlimited, caught on. Mr. Williams next played Diniver in *Doris*, but it had too much of the Lurcher twang, and he was more successful as Corporal Bundy in *The Red Hussar*. His popular career with the Carl Rosa Light Opera Company led to an offer from Mr. Edwardes in the autumn of 1890 to join the St. John-Lonnen contingent of the Gaiety, and his make-up as Captain Ziniga was admirable.

**Wood, John, Mrs.**—Mrs. John Wood's professional *début* was made at the Southampton Theatre, but it was in the United States of America that she first achieved distinction. She was born in Liverpool, and is the daughter of the well-known actor, Henry Vining. Her mother was also an actress, and an immense favourite with Surrey audiences. Mrs. John Wood's first appearance in London was at the Princess' Theatre in 1866, when she played the part of Miss Miggs in *Barnaby Rudge*. In 1869 she took the St. James' Theatre, and here it was that in *La Belle Sauvage* she acted her famous part of Pocahonatas for two

hundred nights, until people began to realise that she had solved the problem of making the then (and since) notoriously unlucky house pay. Her success was well deserved, and she wisely began to cement its elements by gathering the best talent around her. She brought together such sterling *artistes* as Lionel Brough, William Farren, John Clayton, Henry Marston, Charles Warner, Mrs. Hermann Vezin, Lydia Foote, and Sophie Larkin. In 1873, after creating the part of the heroine in *The Wandering Heir*, she sublet her theatre for a time, but reappeared there in 1877, producing *The Danischeffs*, which proved successful. In 1879 her lease terminated, and it was not until 1888 that she entered into management again, when, in conjunction with Mr. Arthur Chudleigh, she opened the New Court Theatre in Sloane Square. Previous to this she had played at the Old Court, under the joint management of Messrs. Cecil and Clayton, and won numerous successes in farcical comedy of *The Magistrate* and *Dandy Dick* type, and had also appeared for a short season at Toole's Theatre. The New Court commenced with that extremely comical farcical comedy, *Mamma*, in which Mrs. John Wood was ably supported by Mr. John Hare, and her old manager, Mr. Arthur Cecil. Since then she has achieved great results with *Aunt Jack* and *The Cabinet Minister*, in which latter play she attempted a more serious rôle than any impersonated by her before. In 1891 she appeared in *The Volcano* and *The Late Lamented* during the summer season. Mrs. John Wood is that *rara avis* a lady low comedian. The sound of her voice behind the wings is enough to elicit laughter directly the well-known accent catches the ear. Her style is forcible and almost masculine, and *Aunt Jack* could not have had a more appropriate exponent, or the aggressive mother-in-law in *Mamma* a more perfect representative. Mrs. John Wood resides in a pretty red brick house in Cheyne Gardens, Chelsea. Her holidays are spent in the Isle of Thanet, in a beautiful bungalow close to Birchington-on-Sea, which she has christened Dilkoosha, or "Heart's Delight." She is devoted to dogs, and divides her affections between a Poodle and a St. Bernard. There is likewise a certain parrot in the domicile, which lives in a gorgeous cage bearing the legend—one that recalls old days—"His 'eart

*was true to Poll!*" Mrs. John Wood is devoted to gardening. She has also a quaint idiosyncrasy for kite flying—the schoolboy kite of course—and is a mistress of the science. She is the mother of Miss Florence Wood, a clever young actress, who was married in 1890 to Mr. Ralph Lumley, the author of *Aunt Jack*.

**Wyatt, Frank.**—As a young man Mr. Frank Wyatt studied for six years at the Royal Academy Schools, and for some time successfully exhibited and sold his pictures. Whilst painting occupied him in the day, he added to his income by giving evening entertainments, and with the experience, success, and self-confidence thus obtained, determined to forsake the brush for the drama. His first appearance in his new profession was in the one-line part of a flunkey in *On Bail* at the Criterion. Mr. Wyndham, when he engaged him, kindly remarked that the usual salary given for such characters was fifteen shillings a week, but that, in consideration of Mr. Wyatt's extra intelligence, he would make it a pound. After some time with Mr. Wyndham, Mr. Wyatt migrated to the Strand, and then to the Folly, after which he played for two years in America with the Hanlon-Lees Combination. Returning to England he accepted various engagements under Mr. Irving, Mr. Hollingshead, and other London managements, the longest of which was one with Miss Violet Melnotte, to whom he became otherwise engaged and subsequently married. Under her management he appeared as Ravannes in *Robert Macaire*, and also in *Ermine*, but considered the best part he ever played was that of Dick Swiveller in *The Old Curiosity Shop* with Miss Lotta at the Opera Comique. In 1887 Mr. Wyatt played Karl in *Mynheer Jan*, but it was not until the production of *Paul Jones* that he gave as Don Trocadero as exquisite and finished a piece of acting as the season of 1889 witnessed. Unhappily, the career of the volatile Governor of the Island of Estrella was prematurely cut short by a brutal and unsympathetic attack of gout, and consequently he had to retire into private life. His sufferings evidently aged him, for he presently appeared in *The Gondoliers* as the dearest old Duke of Plaza-Toro imaginable, and every inch the celebrated, cultivated, unaffected, well-connected nobleman, that the author had in his eye! In *The Nautch Girl* Mr. Wyatt struggled hard with the unsatis-

factory part of Baboo Currie, and did the best that could be done with that thankless character. Mr. Wyatt is prejudiced against the first-night critic, and if, as is possible, he joins his wife in stage management, he may adopt his friend Mr. Rutland Barrington's views with regard to free passes and press invitations. Mr. Wyatt wrote the libretto of *Galatea*, a grand opera first produced by the late Carl Rosa, with Miss Marie Roze in the title rôle. He is the author of *The Two Recruits*, which his wife produced in November, 1890, during her tenancy of Toole's Theatre; and this was followed by *Our Regiment*, also from his pen. He is also responsible for a play without words, entitled *The Pierrot and the Pierrette* (music by Jacobi), which was brought out at Paris in the autumn of 1891.

**Wyndham, Charles.**—Tell it not in Gath, whisper it not in the streets of Ascalon—but Charles Wyndham, the embryo Criterion light comedian, was in early days intended for the ministry! Accordingly his father, who practised as a doctor in London, sent him to a Moravian academy in Germany, where, in spiritual partnership with a youthful schoolfellow, he founded a Wesleyan Mission Chapel. But, alas! upon returning to London, the pomps and vanities of that gay city seduced his allegiance from church to stage. Was there ever such demoralisation! His father resolutely opposed this terrible departure in his son's sentiments, but, recognising that the ministry was now a little thin, decided that he should study medicine. The family then removed to Dublin, where Charles began to work. But he soon gravitated towards circles more or less connected with the drama, and was in danger of forgetting his moral resolution, when he found salvation by falling desperately in love with a widow. For her fair sake he worked furiously, and passed all his examinations with flying colours. Sad to narrate, the lady reaped no reward for the good influence she had exerted, for faithless Charles changing his mind, like many before and after him, "he loved, and he rode away"! Sailing for America in 1863 he joined the Medical Department of the Federal Army. But the stage fever was still in his system, and, making the acquaintance of John Wilkes Booth (who two years later achieved a hideous notoriety by the assassination of President Lincoln), he obtained, through his introduction, the

post of walking gent at a small theatre. Shortly afterwards he joined Mr. John Wood's Company, and appeared in a character in which he had to declaim, "I am drunk with love and enthusiasm." Unfortunately—most unfortunately—he only got as far as "I am drunk," when an untimely fit of stage-fright seized him, and he brought the speech to an inappropriate close. The management took him literally at his word and discharged him that evening, and the next morning the *New York Herald* somewhat curtly recorded that "a Mr. Wyndham represented a young man from South America. He had better go there himself." Determined never again to face the awful footlights he resumed his duties as Brigade Surgeon, and served through the Seven Days' and Red River campaigns. But the old intermittent fever returned, and in his spare moments he wrote a play. In 1865 he threw up the Service and sailed for England, where he at once set about producing his drama, and obtained a trial at Manchester. The press received it not unkindly, and the lessee of the theatre offered to engage him at a salary of £3 a week to share the light comedy business, during the winter season, with a certain actor named Henry Irving. But Charles Wyndham was ambitious, and £50 a week was his figure! Repentance followed, and later in the year he thankfully accepted fifty Saturday shillings to play at Liverpool. In 1866 he made his *début* before a London audience at the Royalty, and secured immediate favour. Since then the wheels of his chariot have rolled smoothly on. In 1869 he revisited America for two years, and on his return played at the St. James' Theatre. In 1874 he leased the Court Theatre, but while always a popular actor, it was not until he undertook the management of the Criterion, in 1885, that he set the headstone of success to the edifice of his career, by the sparkling brilliancy of his Charles Surface, Dazzle, and other old English characters. Two years later he was commanded by the Prince of Wales to play *David Garrick* at Sandringham, and a few months afterwards acted that play in German at Berlin, Moscow, and St. Petersburg, at which latter place Mr. Wyndham and Miss Mary Moore were twelve times called before the curtain after the second act. They also appeared before the Czar, who on that occasion presented the manager with a magnificent ring.

Rightly described by his German friends as *der gross Künstler*, Mr. Wyndham is the best representative of the old school of comedy that the modern stage has ever seen. His irresistible "go" never for one moment flags, and he infects his colleagues with his own energy and spirit. In private life Mr. Wyndham is a fast friend and the cheeriest of mortals. His wife is the sister of the clever American playwright, Mr. Bronson Howard, whose play *The Henrietta* was seen at the Avenue in 1891. He is the father of a son and a daughter, the former of whom manages a ranch in Colorado. Mr. Wyndham lives in St. John's Wood. His study he calls "The Room of the Past," since everything in it reminds him of some incident in his career. Here hangs the sword he carried during the American War, and here are collected a thousand and one souvenirs and mementos of triumphs achieved on the battle field of the stage. But amongst all these relics one stands prominently out. It is a letter of Sothern's addressed to Tom Robertson, and is framed and suspended in an honoured place on the wall. It records his opinions about *David Garrick*: "The lines," writes Sothern, "go off like rockets!" So they did. So they do—even now. For though that great comedian's voice is hushed for ever, his mantle has fallen upon a worthy successor in Charles Wyndham.



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