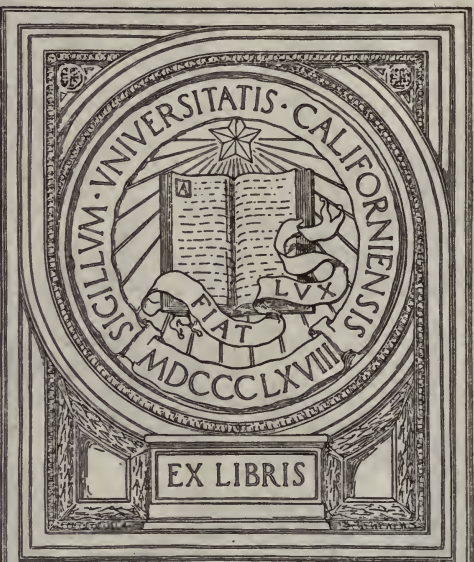


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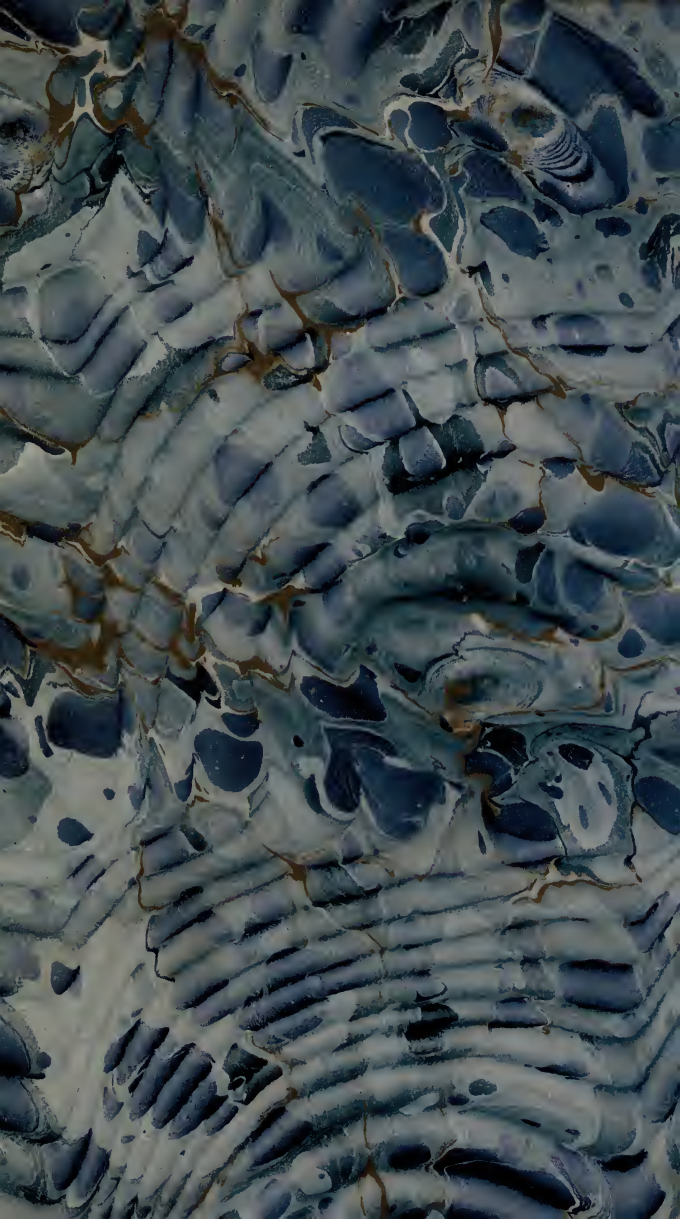
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To my dear friend  
Mr. W. Phillips.  
Dec. 27. 02.









FAMOUS ACTORS OF THE DAY  
IN AMERICA

## Stage Lovers' Series



Famous Actors of the Day, in America

Famous Actresses of the Day, in America



L. C. PAGE AND COMPANY

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212 Summer Street, Boston, Mass.

UNIVERSITY OF  
CAMBRIDGE



*Joseph Jefferson*  
*(as Rip Van Winkle.)*



Famous Actors  
of the Day  
in America

By  
Lewis C. Strang  
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*ILLUSTRATED*



Boston  
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## PREFACE.

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“FAMOUS ACTORS,” as a companion volume to “Famous Actresses,” follows the general plan of that book. The criticisms and estimates of the different players’ abilities, except in cases where credit is given, are the author’s own. The biographical facts, interviews, and anecdotes were obtained from various sources. They have in all cases been carefully verified, and the imaginings of the press agent have been scrupulously ruled out. In selecting the list of persons to be considered in the work, those actors most prominent on the American stage to-day were given the preference, and consequently it was found necessary to omit a number whose past achievements give them high rank in their profession. L. C. S.





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# FAMOUS ACTORS OF THE DAY.

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## CHAPTER I.

### JOSEPH JEFFERSON.

BELOVED by the public as no American actor ever was before, and — what is a far greater tribute to the man as apart from the artist — honoured and respected as a private citizen, Joseph Jefferson is passing the declining years of his life, surrounded by an affectionate family and loyal friends. Neither shaft of envy nor barb of malice assails him, for such affluence as he enjoys was won by arduous and conscientious endeavour. His life, one of hardships and dis-

couraging struggles, is crowned with a success fairly and honestly achieved. Greatest blessing of all, that marvellous art, born of a sympathetic and lovely character, nurtured by suffering and humiliation, — an art that is nature's godchild, — stands to-day as perfect as ever; his personality, whose pervading humour and kindly pathos flash between laughter and tears, retains all its charm; the twinkling eyes are keen and sparkling, and sweet amiability shines brightly on a countenance that even with its wrinkles is fresh and youthful. Surely Joseph Jefferson's is an ideal old age.

At this late day it is hardly necessary to tell with any elaboration the story of Mr. Jefferson's theatrical career, — his autobiography has done that once and for all, — and the few facts that follow are merely landmarks on his life journey. Born in Philadelphia on February 20, 1829, the fourth Jefferson in direct line from the one that

made the name famous in the noteworthy days of the London Drury Lane Theatre, he made his first appearance on the stage in Washington, at the age of three years, as "Jim Crow" at a benefit given to Dan Rice. His youth and early manhood were passed amid all the poverty and privations endured by a barnstorming theatrical company that wandered here and there throughout the sparsely settled regions of the West and South. During the Mexican War he shared the fortunes of General Taylor's army, acting wherever night found him, and selling coffee and cakes to the soldiers during the day. In the years that followed he played with all the great actors of the time, the elder Booth, McCready, the Wallacks, Murdoch, and Edwin Forrest. In 1856 he made his first visit to England and France. On his return in 1857, he became principal comedian at Laura Keene's theatre in New York, where he acted Doctor Pangloss in "The Heir-at-

Law," and created the character of Asa Trenchard in "Our American Cousin," in which he afterward starred. At Dion Boucicault's Winter Garden Theatre, in New York, he played Caleb Plummer in "The Cricket on the Hearth," and Salem Scudder in "The Octoroon." Mr. Jefferson first became interested in his great part of Rip Van Winkle in 1859, when he read Washington Irving's story. The character immediately formed itself in his mind, and his first version of the tale was produced that year, but met with no great success. He then went to Australia, and while returning home, by way of England, he met in London Dion Boucicault, who worked over the Rip Van Winkle play into its present form. Mr. Jefferson first presented the new version in London, where its success was startling. It was accorded a similar reception in this country, and since that time Mr. Jefferson's name has been identified with the rôle. Since the death of



William J. Florence, with whom he was associated in "The Rivals" and "The Heir-at-Law," Mr. Jefferson has limited his theatrical engagements to a few weeks each season, during which time he has appeared only in the most important cities.

Joseph Jefferson is a comedian with a rare gift of pathos and an extraordinary talent for character delineation. Although the modern stage knows him in but four parts, — Rip Van Winkle, Bob Acres, Doctor Pangloss, and Caleb Plummer, — the universality of his genius for comedy remains unquestioned and undoubted. It is useless to try to analyse his acting, for the spell he weaves about those that submit themselves to his enchantment absolutely nullifies the critical faculty. The illusion created is complete; the actor's art seems simply nature, and no one ever thinks of such things as conception or method. Indeed, so great is his spontaneity that he sometimes deceives his audience. I remember the first

time I saw him in "Rip Van Winkle" I was disappointed. I missed the ear-marks of the acting to which I was accustomed, and I could not at that time appreciate Mr. Jefferson's unfamiliar realism. I thought that he was "faking" the part atrociously. Of course, I laughed and cried with the rest, but the impression that he was not using his audience quite fairly stayed with me until I again saw him act the part. The spontaneity, I found, was there as before, and I was amazed to see the same gestures repeated and to hear the same words spoken. So it was with Bob Acres, in whom, however, I looked in vain for a suggestion of the vagabond Rip; and so it was also with Doctor Pangloss, whose glowing urbanity I shall never forget. I know only one regret when I think of Joseph Jefferson. What a gallery of artistic creations might have been his had his professional life in this country been passed in some national institution similar to

the Comédie Française! Alas, that we should be so much the loser!

From time immemorial it has been the custom to give to the tragedian the position of highest rank and of greatest honour in the theatrical world. His province it is to portray the fierce passions and mighty emotions of mankind, passions and emotions which, when freed, rush forth an impetuous and ungovernable torrent, crushing, rending, and marring. The tragedian awes by his magnificence, but we do not love him. Occupying a trifle less prominent niche in the temple of art, but thrice more firmly established in our affections, is the comedian, who, like Joseph Jefferson, pictures with absolute fidelity, yet so sympathetically, so idealistically, the sorrows and joys of everyday life, whose cheerfulness and good nature cause humanity to rejoice, and whose tears are like April showers, which pass quickly and leave behind a world cleansed and smiling.

## CHAPTER II.

JAMES A. HERNE.

ON January 16, 1899, James A. Herne produced in Washington a play which he called "The Rev. Griffith Davenport," and which was a dramatisation of Helen Gardner's novel, "An Unofficial Patriot." The Washington papers could find no good in the work, and their opinion was reiterated in Baltimore and New York. Then Mr. Herne came to Boston with his new play, which, by this time, he had renamed "Griffith Davenport," and there he met a kinder reception. Most of the critics praised the drama as a courageous and artistic effort, and a few of them considered it a play that could fairly be



JAMES A. HERNE  
As The Rev. Griffith Davenport.

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termed great. The public, however, religiously stayed away from the theatre during Mr. Herne's two weeks' engagement, though an increased attendance at the last three or four performances gave a faint promise of awakening interest. "Griffith Davenport," from the standpoint of the man in the ticket office, was last season's most disastrous failure, for Mr. Herne, who firmly believed in the worth of his drama, gave it every advantage in the way of an elaborate production, beautiful scenery, unique and appropriate costumes, and a splendid cast. Yet, in the face of the public verdict so emphatically rendered, I am convinced that "Griffith Davenport" is not only the strongest and most artistic drama written by an American playwright during the past decade, but I would even go a step farther, and declare that up to the last act it is the greatest American play ever produced.

Certain it is that "Griffith Davenport" is

by far the most serious and the most sincere drama that has been inspired by the Civil War. It is an honest attempt to set forth on the stage the causes that led to that tremendous conflict, to picture without sensationalism the horrors that the struggle brought, especially to families rent in twain by the warring convictions of their individual members, and lastly, to show that even in a nation torn asunder there could be discerned the elements that made possible the final reconciliation. The play is as far removed from the conventional war drama, such as Bronson Howard's "Shenandoah," as it is possible to imagine. It is absolutely without a taint of theatricalism, and the loftiness of Mr. Herne's aim is apparent, even to those that believe his effort misapplied and futile. For one, I know that for four acts it moved me mightily. Moreover, it brought home to me with startling vividness the awful tragedy of that period of the country's history, and I realised

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the meaning of that war with a force and a conviction never before experienced.

Mr. Herne's theories of dramatic art are well known. He believes in literally holding the mirror up to nature; he believes that his mimic life on the stage should be in detail and in effect a reproduction of the real life of the workaday world; he does not believe in dramatic climaxes, as the term is conventionally applied, and he does not believe in manufactured situations. This is realism, as Mr. Herne interprets it. "Griffith Davenport" is written in complete accordance with its author's theories, and consequently the dramatist flings the gauntlet full in the face of stage tradition. It was a gloriously daring experiment, and Mr. Herne surely proved that a drama, devoid of extraneous climaxes, might be crowded with the most absorbing dramatic interest and full of the most thrilling dramatic situations, situations whose power seemed all the stronger because

they stood forth naked in their human reality.

The first three acts are in wonderful unity. They cover the period between April and November, 1860, and picture with impartiality the good and bad sides of the institution of slavery. The atmosphere is almost perfectly sustained, and the scenes among the slaves, the reproduction of the soft Virginian dialect, the picturing of the delicate courtesy and old-fashioned gentility of the women, and the gallantry of the men all show stage art at its best. The central figure is Davenport, circuit-preacher, owner of slaves inherited from his father, and abolitionist by conviction. The implacability of the "institution" is early indicated when Davenport's kindness of heart and sympathetic nature force him, against his will and in opposition to his professed principles, to buy a negro, the husband of one of his own slaves, whom his master is about to sell to satisfy a gam-

bling debt. The division in Davenport's own household is tragic, a division of honest conviction, be it understood, and unaccompanied by loss of affection or of mutual respect. On one side is the father and the younger son; on the other, the loving mother and the impetuous elder brother. The first clash comes when Davenport attempts to free his slaves, who, in their state of childish dependence, cannot comprehend what freedom means, and the growing animosity to Davenport among his neighbours culminates on the day Lincoln is elected, when the obnoxious abolitionist is forcibly driven from his home. The curtain of the third act, following Davenport's prayer after receiving the notice of expulsion, and the wonderful realism of the fourth act — Davenport's comments on the inaccuracies in the only map that the Federals have of the Shenandoah Valley; the great import of Governor Morton's words, when he said, referring to the defeat of Bull Run and

Davenport's knowledge of the locality, "You could have prevented that disaster;" the pathos of Davenport's parting with his wife after he has consented to lead the Union army through the valleys and over the hills and among the friends that he loves so well, —are especially notable features of this remarkable drama.

Mr. Herne's impersonation of the circuit-preacher is that of a master of the art of suggestion, and it is a character study of remarkable completeness. Davenport is so essentially human that at times he creates in the spectator's mind the same irritation that one feels toward a public man who seeks to dodge a knotty political problem by quibbling or by begging the question. Davenport, high-minded, sincere, and fearless, but with the spirit of the South strong within him, refuses for a long time to acknowledge the attitude toward his old friends and neighbours that logic and his own sense of right and justice

must inevitably cause him to assume. After his attempt to free his slaves he is asked: "In case of war between the North and the South, what are you going to do?" "I shall be neutral," is his reply. Squire Nelson, speaking with the voice of fate, answers: "There can be no neutrality; you must be for us or against us." But Davenport only shakes his head. He cannot follow his own reasoning sufficiently far to see himself an enemy to his people. Nor has he fully realised the inevitable two years later, when Governor Morton tells him that he must guide the Army of the Potomac through his beloved Shenandoah Valley. Again Davenport says, "I am neutral." Morton throws at him that indictment regarding Bull Run, and at last Davenport's eyes are opened, and he takes up the burden of his duty. How true to life is this development of Davenport's character! In contrast to Davenport's halting grasp of the part he must play in the conflict is the

full comprehension vouchsafed Davenport's younger son, the serious-minded Roy. A boy in years, unfettered by tradition, and less moved than his father by environment and by consequences, he reaches instinctively the conclusion that his father is so reluctantly forced to admit. When the elder brother, Beverly, declares, without personal animosity and without heroics, that if he should find Roy fighting the South he would shoot him quicker than he would a Yankee, — meaning, of course, that he would look upon the younger son as a traitor, — Roy answers, with quiet intensity that proclaims the fixity of his purpose: "I certainly shall have to give you the chance."

The last act of "Griffith Davenport" I consider wholly at variance with the drama as a whole. It is melodramatic in tone, but, worse than that, it is superlatively anticlimatic and a most serious detriment to the effect of the play. I can follow Mr. Herne's

realism for a considerable distance, and I can appreciate his efforts to avoid the conventional, but I cannot allow that an anticlimax is a virtue. Far better make Davenport a martyr to the cause than have the curtain fall on a sentimental discourse.

James A. Herne was born in Troy, New York, on February 1, 1840, and has been on the stage over forty years. His first appearance was made at the Adelphi Theatre, Troy, in 1859, as George Shelby in "Uncle Tom's Cabin." He remained in his native city for two seasons, and then went to Baltimore, where he played in the Holliday Street Theatre for three years. During that time he delivered the address at the opening of Ford's Theatre, Washington, in which President Lincoln was afterward assassinated. After leaving the Baltimore company he travelled as leading man with the beautiful Susan Denning, and then went to California, as did all the best Eastern actors, including



Edwin Booth and Lawrence Barrett. As long ago as 1869, Mr. Herne managed a theatre in New York, the Grand Opera House. On July 17, 1866, he married Helen Western, and as leading man for his sister-in-law, Lucille Western, Mr. Herne succeeded E. L. Davenport, playing Bill Sykes to Miss Western's Nancy in "Oliver Twist," and Francis Levison to her Lady Isabelle. It was while Mr. Herne was supporting Miss Western in New York that a little girl named Katherine Corcoran first saw him as she sat in a cheap seat in the gallery of the theatre, and heartily hated the villainous Bill Sykes, and by deduction the man that acted him. She had no idea at that time that she, too, would one day be an actress, and she would have been horrified if she had known that ten years later she would become the wife of the man whom for the moment she so thoroughly detested.

While still in her teens Katherine Corcoran went with her family to California, and so



came under the instruction of Miss Julia Melville. One day she was rehearsing Constance in "The Love Chase," when she was confounded to see Mr. Herne, then one of the most popular and influential actors on the Pacific Coast, walk on the stage, and quietly seat himself on a convenient box, cross his legs, and fall to caressing one knee. Her recollection of that moment is that her machinery seemed suddenly to stop; she felt thirsty and could hardly articulate, for "that dreadful Mr. Herne" was a tyrannical stage-manager and a merciless critic. It was long afterward that she learned that Miss Melville had coaxed him to come to hear one of her pupils recite. The result was an opportunity to play Peg Woffington. It was on November 5, 1877, that Katherine Corcoran made her successful *début* in San Francisco, and immediately afterward she was taken by Mr. Herne on a starring trip to Portland, Oregon. A year later the two were married, and since

that time they have been continuously associated in the productions of Mr. Herne's plays.

Mr. Herne's first great success was "Hearts of Oak," which was brought out in San Francisco in 1878. It had a wonderful vogue for ten or twelve years, and earned a fortune for the author. Mr. Herne described it as a melodrama without a villain. His second play was "The Minute Man," produced in Philadelphia in 1885. He lost money on this, and finally "Drifting Apart," a play first presented in New York, from which Mr. Herne expected much, completely ruined him financially. In 1888 he produced in Chickering Hall, in Boston, "Margaret Fleming," a serious drama, which proved to be the forerunner of the "problem plays." The work was a little in advance of its time, though it barely missed being a success. The feature of the production was the marvellously realistic acting of Mrs. Herne, who is said to have been

largely responsible for the personality and opinions of the heroine.

In 1891 Mr. Herne entered into negotiations with the late J. H. McVicker for the production of a new play, which Mr. Herne called "The Hawthornes." Mr. Herne was a poor man, disappointed and thoroughly disheartened, for he had long been trying to find some one with money and influence who would interest himself in this play. Mr. McVicker wanted a spring attraction for his house, and he was charmed with the work. He rechristened it "Shore Acres' Subdivision," and under that title it was first produced at McVicker's Theatre, Chicago, on May 23, 1892. The production attracted but little attention, and the play was accounted a failure, only one critic predicting a great popular success for it. After about a week of poor business the play was renamed a third time, "Uncle Nat," but the change of title did not draw any larger audiences,

and at the end of the third week the drama was withdrawn and other plays in Mr. Herne's repertory substituted.

When the season closed Mr. Herne came East and began his struggles over again. Every prominent manager was either visited or written to, but none would consent to put money into a play that had proved a failure. In the end Mr. Herne had to give it up and accept an engagement in a New York production. About this time R. M. Field, the manager of the Boston Museum stock company, needed a new play, and he sent his stage-manager, Edward E. Rose, to see Mr. Herne. Mr. Rose heard the play read, and his report convinced Mr. Field of its merits. Accordingly arrangements were concluded for a Boston production, which took place at the Museum. The success of "Shore Acres" was pronounced, and it scored a run of one hundred and fourteen performances, which was remarkable for Boston. Mr. Field,

believing that it was merely a local hit, sold his interest in the play to Henry C. Miner, of New York, for \$1,500, and that astute manager is known to have cleared \$35,000 as his share of the following season's profits. "Shore Acres" was acted by Mr. Herne all over the country until he made his production of "Griffith Davenport."

"Shore Acres" was written before "Margaret Fleming," and in the play Mr. Herne had one cherished moment, which he felt sure would meet the condemnation of every experienced manager. It was the ending. The action closed on Christmas Eve. The children were sent to bed and were followed shortly after by all the adults, except Nathaniel Berry, the lovable old bachelor, who tarried a moment to lock up for the night and put things to rights generally. With an ineffable smile, unlike that of any other actor on earth, the kind old man pattered about, and at last, after extinguishing the last

candle, in the dim light that shone from the open damper of the kitchen stove, felt his way to the stairs and slowly climbed to his chamber, the curtain falling as his bent form disappeared at the head of the stairs. When Mr. Herne explained how he purposed to close the play Mr. McVicker objected.

“Oh, no, my dear Mr. Herne,” he said. “I fear you have made a mistake. The public would not wait for that. It is too unconventional. Your story is told when the young couple have returned from the West and made up with Helen Berry’s father. Let the curtain fall as soon as possible after the climax is reached,” and the drama was acted that way in Chicago.

“When we came to rehearsal at the Boston Museum,” Mr. Herne remarked, “I expected that Mr. Field would object to my ending of the piece. If he had objected I was prepared to urge with all my eloquence my claim for recognition on that point. But

to my delight Mr. Field almost immediately took my view of it, and so you find in 'Shore Acres' an unconventional ending, and one which it seems to my poor judgment has the merit of a poetic suggestion, if nothing more."

Mr. Herne's acting of Nathaniel Berry was a wonderful comedy achievement. It was a character part, of course, a realistic study of a familiar New England country type, which Mr. Herne pictured with perfect truth. Nathaniel Berry lived under his touch, displaying — with a fidelity that so closely approached nature that one never thought of art or acting — all the kindly humour, the gentle pathos, and innate strength of character that made Uncle Nat so lovable a member of the human family.



## CHAPTER III.

### RICHARD MANSFIELD.

FOR a number of years Richard Mansfield has held a foremost place among American actors, and last season his imposing production of Edmond Rostand's romantic drama, "Cyrano de Bergerac," gave him a position in this country very similar to that accorded Sir Henry Irving in England. While professionally Mr. Mansfield leads here as Mr. Irving leads there, it is not likely that the American actor will ever secure that same personal hold on the people that the British actor has; for Mr. Mansfield is sadly deficient in suavity and in social tact, qualities that are especially prominent in Mr. Irving, and which have been important factors in





RICHARD MANSFIELD

As Dick Dudgeon in "The Devil's Disciple."

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advancing his interests. However, as a dramatic artist, I consider Mr. Mansfield greatly Mr. Irving's superior, and as an intellectual actor the American is certainly the Englishman's equal. Mr. Irving's record as an elaborate producer of plays is, of course, unequalled, but Mr. Mansfield's is not a mean one, and it represents a wealth of grit, pluck, and determination in the pursuit of an artistic ambition.

Mr. Mansfield, like Mr. Irving, is pre-eminently a character actor. We have no great tragedians these days, and we forget what tragedy acting is until some foreigner, like Tomasso Salvini or Mounet-Sully, in whom a paternal government has kept the tragic fire always burning, visits us and either thrills or bores us—the emotion depends entirely on the individual—by his tremendously powerful and realistic art, as in the case of Salvini, or by the artistic completeness of his artificiality, as in the

case of Mounet-Sully. We have no tragedians principally because tragedy is not a popular form of dramatic art among a finical people, who have not advanced far enough as a whole to appreciate the poetry of the classic tragedy, and who are so falsely refined that they are shocked by the brutality of suffering and death. The nearest approach to tragedy is found in theatres that draw their support from the uneducated masses, and the boisterous acting seen in these playhouses seems to a person, accustomed to the more quiet and more subtle modern method, a burlesque. He is surprised at the influence these actors exercise over their emotional audiences. I once saw "Othello" played as if it were a melodrama, and its effect on the spectators, who followed the development of the plot with breathless interest, was amazing. It is more than probable that Shakespeare intended that "Othello" should be presented in just that

way and to just such people, and he would likely enough have laughed at our idea of the ideally tragic, which has killed the old-fashioned, ranting tragic actor and developed our present school of character actors. It may be stated right here, however, that no more artistic mummer ever lived than he who can unite with the eccentric physical and mental details of the character he impersonates emotional strength, pathetic power, and grim humour.

Such a character is Mr. Mansfield's *Cyrano*, a histrionic structure of Titanic proportions. One is so amazed at its immensity that the critical faculty is well-nigh paralysed, and he finds himself pondering on the breadth and intellectual grasp of the man that conceived the wealth of elaboration that went into the portrayal of the character, on the infinite patience that worked out such a storehouse of detail, and on the resources of the actor's art that made possible so remarkable

a creation. The most impressive feature of the Mansfield Cyrano, when the actor interpreted the character with fullest power, was not the great intellectuality of his conception nor the masterly resourcefulness of his impersonation, but it was the marvellous sympathy and pathos which pervaded both conception and exposition. The tragedy of Cyrano de Bergerac seemed the summing up of the tragedy of human existence, — the common story of the many men who have started forth in life girded with honesty and nobility of purpose, with their ideals firmly fixed, and who have failed miserably to keep their souls pure. Few, indeed, fight as did Cyrano, to the bitter end; few die without a compromise, with their crests snow-white. A moment ago I said the tragedy of Cyrano. It is not true. Theirs the tragedy who fall by the wayside; his the great victory!

It was this thoroughly real, this wonder-

fully human quality in Mr. Mansfield's acting that seized one. He embodied Cyrano completely, not as an individual, fighting for freedom and independence, but as the living representative of every man who cherishes unsordid ambition, unworldliness, and personal self-respect as greater than material honours won by bowing the knee or gainsaying the truth.

The Mansfield Cyrano was a complete text-book in the art of acting, and it afforded a splendid opportunity to study an artist's conception and exposition of a great character. It is no exaggeration to say that there was not a turn of a phrase, nor a movement of the body, that did not bear testimony to the actor's deep delving into details. Cyrano's mind and soul were probed to their innermost recesses, and the actor dragged forth every motive, however hidden, and however subtle, that in any way influenced the man in his attitude toward the world.

And there were depths to probe in the character imagined by Rostand.

There have been apologists for Cyrano's braggadocio and swaggering; they feared that some one might be shocked by them out of sympathy with the character. Mr. Mansfield made it very clear that this spirit of bullying and boasting was but the cloak that hid from prying scoffers the tender, sensitive, exquisitely chivalrous nature of the real Cyrano. They were the assumed garment of the man, whom none except Le Bret and the generous Ragueneau ever in the least understood, whose complete self-sacrifice Christian perceived but dimly, and whose great, pure love Roxane realised only when it was unmasked by the weakness of approaching death. Those boastings and floutings were the master strokes of a pathos that reached its climax at the very end of the drama, when Cyrano, bruised and wounded unto death by the foul blow of a



cowardly assassin, strove with ghastly intensity to play the part that had been his life study.

While Mr. Mansfield may not have expressed to the full the rich sixteenth century humour of the first two acts, his mastery of the picturesque and tragic scenes of the last three acts was thorough. The famous balcony scene of the third act was marvellously played, and the effect produced was largely one of voice, for the scene was acted in darkness — save for the light on Roxane — that hid completely the features and all save the most pronounced gestures of Cyrano and Christian. Mr. Mansfield introduced a daring bit of novelty by singing the “moon” verses that delayed the Comte de Guiche while Roxane and Christian were married. Strikingly original in treatment, also, was the duel scene in the first act. Mr. Mansfield — perhaps because he knew that where Cyrano was, there the dramatic interest set-

tled, perhaps (and we prefer to think this) because he followed his artistic sense — never hesitated to sacrifice his claim to the centre of the stage for the purpose of heightening the picturesqueness of the action or of adding to its force. The duel was not fought in the open, with the stage crowd grouped in the background, and the two leaders in the action in unobstructed view of the audience. Instead, the crowd formed a complete circle about the fencers and followed them around the stage, as Cyrano pursued his continually retreating antagonist. We caught only occasional glimpses of the duellists, and above the murmuring of the crowd we heard the voice of Cyrano reciting his verses. The effect of it all was very realistic. Unconventional, too, was the climax of the battle scene. Cyrano was well to the rear of the stage, half-way up the slope, when the victorious Spaniards forced the redoubt and burst into view. Wounded,

he sank to his knees, and in this posture shouted: "These are the Gascon Cadets!" Then he fell, and lay stretched out on the embankment, only one of many.

The gentle courtesy to the orange-girl in the first act, the snarling, rasping, tigerish recitation of the ballad of the Cadets, and the bound-down rage at Christian's interruptions in the second act, the convincing elocution in the balcony scene in the third act, the delicate sentiment in the bearing toward Roxane in the fourth act, the pathos and tragic power of the difficult death scene,—how incomparable was Mr. Mansfield in all of them!

In 1890, Richard Mansfield, in order to expose an impostor who claimed to be his brother, sent the following note to a Cleveland lawyer: "I have no relatives in this country. My father, whose name was Maurice Mansfield, is dead, as is my mother, whose maiden name was Emma Rudersdorff.

The family comprises now only my two brothers, my sister, and myself. My brother Felix, the eldest, resides with his family in Clifton, near Bristol, England. My sister Margaret is married and lives in France. My younger brother is also married, and lives in Milan, Italy." Mr. Mansfield was born on the island of Heligoland, one of the Frisian group in the North Sea, in 1857. Madame Rudersdorff was a famous opera singer, and Richard's youth was a migratory one. When most boys are still in the school-room, he was travelling all over the Continent and England. When he was ten years old he was sent to school in Germany. One day he amused himself by painting the school-room door a vivid green, and he was so pleased with his work that he signed his name to the decorated panel. Great was the wrath of the ancient pedagogue, and Richard was summoned to the professor's study for an accounting, while the remainder of the

pupils assembled beneath the window to profit by his agony. Days at the Derby School under the tutelage of the Rev. Walter Clark followed, and it was here that he made his first appearance in Shakespearian drama. The occasion was a class day exhibition, and Richard played Shylock. It was after this production that Doctor Selwyn, the late Bishop of Lichfield, turning to the young Thespian and grasping his hand, said, fervently: "Heaven forbid that I should encourage you to become an actor, but should you, if I mistake not, you will be a great one."

In 1869, while Richard Mansfield was studying at Yverdon, on the Lac de Neuchatel in Switzerland, his mother came to this country, and in 1872 she was one of the most popular vocalists at the Boston Peace Jubilee. She was so pleased at her reception in that city that she decided to settle there, and Richard was sent for. He

went to work in the large dry goods store of Jordan, Marsh & Company. He wrote the advertisements for the firm. He was also for a year the musical critic of the *Boston Globe*. A business life, however, had no attractions for him, and he decided to try his hand at painting. In 1875 he journeyed to England, where he hoped to sell enough pictures to gain the means wherewith to pursue his studies; but the pictures would not sell, and he soon found himself stranded, penniless and almost starving. Too proud to send home for assistance or to ask it from his acquaintances in London, hungry and homeless, he walked the streets day and night, rejoicing that the polished uppers of his soleless shoes, and the one tidy looking suit of clothes that he possessed concealed his poverty. Occasionally he accepted invitations to dinner or to country houses, and he satisfied his independence by the thought that he paid for his meals by the

delightful parlour entertainments that he gave.

“None but a young, strong man could have subsisted upon the little I ate,” said Mr. Mansfield. “For nearly three years I wandered about the streets of London a starving man, shunning former friends for fear that my necessitous condition would become known to them. Often, footsore and faint with hunger, I would gaze into the windows of restaurants, bakers’ and fruit stores, thinking the food displayed in them the most tempting and beautiful sight in the world. D’Oyly Carte then kept a registry for actors, and one day, having received a guinea for an article I had written, I paid him five shillings to put my name on his books. We had been friends before I had begun to avoid my friends, therefore he took an interest in me and soon obtained for me a situation with German Reed. I was to take the place of Corney Grain, the great drawing-room entertainer of



England, and to receive forty dollars a week. To me the prospect of earning this sum appeared as if Eldorado had suddenly showered its riches upon me.

“Gerald Dixon, son of Hepworth Dixon, helped me to write a little sketch for my *début*. It was a description, with imitations, of a party of actors supposed to be crossing the ocean. The usual charity concert was to be given, in which the fog-horn played a prominent part. There was to be an amusing imitation of the Italian baritone, who sings, as he always does, ‘*La ci Varem,*’ in the middle of which he leaves in haste to pay tribute to the mighty monarch, — ocean. Well, the eventful night came which was to make or mar me. I sat down at the piano and struck a chord, — one chord only, — and fell back. I was taken off the stage, having succumbed to stage fright, as they thought, but the truth was that I was so weak from hunger and privation that I fainted. I was



physically too exhausted from continued fasting to get through such an entertainment as I had undertaken.

“I was discharged the next day, receiving one week’s salary. When that was gone there ensued another and worse period of starvation. Having no means to procure shelter, I walked about the streets of London all night long. Just as I thought I must surely perish from want of food and exposure I met W. S. Gilbert. He had been much struck by my efforts to amuse our mutual friends of former days in their drawing-rooms. He was about sending a company into the provinces to play ‘Pinafore,’ and engaged me on the spot to take the rôle of Sir Joseph Porter at a salary of £3 a week. Small as the sum was, it sufficed to end my starvation, and to give me a chance to begin my professional career. I remained three years with Gilbert, at the end of which time I struck for a little more pay. It

was refused, and I left him and went to London."

Alexander Henderson, the husband of Lydia Thompson, gave Mr. Mansfield an engagement at the Globe Theatre, where he made an instant hit in "La Boulangere" and other comic operas. Then D'Oyly Carte made him an offer to go to the United States, and he made his *début*, September 26, 1882, in this country as Dromez in "Les Manteaux Noirs," at the old Standard Theatre in New York. Other comic opera rôles, such as Nick Vedder in "Rip Van Winkle," and the Lord Chancellor in "Iolanthe," followed, and then he became a member of A. M. Palmer's Union Theatre Company. After a round of minor parts he was finally cast for the small part of Tirindal, the blasé youth in "A Parisian Romance." He was very despondent over this rôle, but soon his chance came. Less than a week before the play was produced, J. H. Stoddard, who

was cast for the Baron Chevrial, threw up the character in disgust, saying that he could do nothing with it, and it was given to Mansfield. On the eventful first night, January 10, 1883, his earlier efforts were received with critical coldness, but after the great supper scene, as the amazed surprise of the audience gave place to unbridled enthusiasm, such a reception awaited him as even this theatre of successes had never before witnessed.

Mr. Mansfield went on the road with Mr. Palmer's company during the spring and summer, and in San Francisco he made a hit as the irate French tenor in "French Flats." The next few years were a constant struggle to maintain his individuality and to gain recognition. He was in "Alpine Roses" at the Madison Square, and acted the German baron in "La Vie Parisienne" at the Bijou, and Nasoni in "Gasparone" at the Standard. He then starred as Baron Che-

vrial. In support of Minnie Maddern he played at the Lyceum Theatre Herr Kraft in "In Spite of All," Steele Mackaye's version of Sardou's "Andrea." In Boston he was Koko in "The Mikado," in John Stetson's company. Then he received the manuscript of "Prince Karl" from A. C. Gunter, and produced that bright little play at the Boston Museum in April, 1886. Later he took the play to New York, where it had a successful summer run, and in the fall, supported by his own company, Mr. Mansfield went on a tour, presenting "Prince Karl" and "A Parisian Romance." Later he brought out in Boston his hideous, but strangely fascinating, "Dr. Jekyll and Mr. Hyde," and after that his own delicate play, "Monsieur," in which he acted André Jadot.

In the summer of 1889 Mr. Mansfield accepted Henry Irving's invitation to occupy the Lyceum Theatre. During the engagement, "Dr. Jekyll and Mr. Hyde," "A

Parisian Romance," "Prince Karl," and "Lesbia," a one-act play, in which Beatrice Cameron, now Mrs. Mansfield, appeared, were presented; but Mr. Mansfield cannot be said to have made any lasting impression until his magnificent production of Shakespeare's "Richard III.," which took place at the Globe Theatre. That had a run of eighty-nine performances, the longest the play had ever known in London, and it was still drawing well when hot weather put an end to the season. In the fall Mr. Mansfield brought his "Richard III." to this country, and presented it first in Boston and then in New York. The public support was good but not great, and the play, being acted and staged on such an elaborate scale that nothing but crowded houses were profitable, was withdrawn after a month's run in New York.

Mr. Mansfield's next production was Clyde Fitch's "Beau Brummel," which was followed

by "Don Juan," of which Mr. Mansfield himself was the author. The fall of 1891 saw T. Russell Sullivan's "Nero," which was only moderately successful. In February, 1892, Mr. Mansfield produced "Ten Thousand a Year," a failure, and after that his own dramatisation of Hawthorne's "A Scarlet Letter." October, 1893, was marked by a revival of "The Merchant of Venice." Since that time Mr. Mansfield has been identified with George Bernard Shaw's "Arms and the Man;" Lorimer Stoddard's "Scenes from the Life of Napoleon Bonaparte," "The King of Peru," "The Story of Rodion the Student," "The First Violin," "Castle Sombras," "The Devil's Disciple," and "Cyrano de Bergerac."

In the spring of 1895 Mr. Mansfield secured possession of Harrigan's old theatre on Thirty-fifth Street, New York, which he opened auspiciously on April 22d, as the Garrick, and attempted to run on the actor-

manager plan so popular in London. A serious illness dashed his hopes, however, and the next fall he was obliged to give up the enterprise.

## CHAPTER IV.

E. M. HOLLAND.

EDMUND MILTON HOLLAND'S career as an actor is a remarkable record of constancy. He made his professional *début* in 1866, and a year later he became a member of Lester Wallack's famous New York company, with which he remained until 1880. Then, after a visit to England with McKee Rankin, and after a few engagements in New York, he joined the Madison Square Theatre Company, first under the Mallorys and Daniel Frohman and then under A. M. Palmer, who was his manager until 1895, when Edmund Holland and his brother Joseph began their starring tour. Next Mr. Holland joined





E. M. HOLLAND.

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Charles Frohman's forces, and there he bids fair to remain for some time.

Last season Mr. Holland was the chief feature of Alexandre Bisson's farce, "On and Off." It is not often that one finds a farce that is good all the way through, a farce that is without a stumbling opening, that does not take half an act to get going, that does not halt or limp somewhere in the second act, or that does not end in a palpably nonsensical fashion. "On and Off" was almost unique in that its fun started at once fast and furious, and never stopped for an instant until the curtain fell on the last act.

But if the farce itself was good, the acting was better, and this was as it should have been. No farce was ever written that could not be ruined by poor acting, and it is equally true that many a poor farce has been pulled through by the strenuous efforts of the mummery. The farcical ratio under the most favourable circumstances is something like

one-third play to two-thirds players. "On and Off," as regards wit, humour, ingenuity, and originality, was well ahead of the average, and this excellence was immeasurably enforced by the fact that the acting was far superior to the play. It was the irresistible combination of good farce and better farceurs that made "On and Off" so vastly amusing.

The two persons that contributed most of all to this desirable result were Mr. Holland and Fritz Williams. Mr. Holland impersonated the unfortunate man who is the backbone of every ludicrous situation known to the French and German farce-writers. This man is always more or less of a sinner, and his troubles are the result of his social peccadillos. He sins, however, in such a manner as to be easily forgiven by the average human being. His wickedness is never due to innate viciousness; either he misbehaves merely for the fun of the thing, or (and this is the popular reason) because he is

driven to it by some species of domestic tyranny. The ethics of the farce, it will be seen, are not idealistic.

Mr. Holland's acting was a model of light comedy. His style was polished, full of life, and yet reposeful, for his command of himself was absolute; his method was clean-cut and precise; there was never a moment of indecision nor hesitation; he gauged with marvellous accuracy just the right amount of burlesque needed to bring about the best results, and he never carried the exaggeration so far as to destroy the illusion. Some of his best efforts were obtained simply by doing nothing; at other times a glance of the eye, a single gesture of the hand, or the slightest change in facial expression, conveyed a wealth of meaning. His powers of suggestion were apparently unlimited, and his font of humour unfailling.

A part far removed from George Godfray in "On and Off" was that of the thieving

valet, Jenkins Hanby, in "A Social Highwayman," the play in which Edmund and Joseph Holland starred. That was a character study pure and simple, and an exceedingly difficult one; for the actor did not rely, but to a very slight degree, on make-up to aid in the exposition of the character. He seemed rather to assume mentally the moral peculiarities of the jailbird and servant, and then to let them show forth in suggestive physical mannerisms. There was a suspicion of the criminal in the way he bore himself, in the hang of his head, in the stoop of his shoulders, in his stealthy step and furtive glances. The face was clean-shaven, and the dress was without eccentricity. Yet Mr. Holland completely individualised the character from any other that he had ever played.

The ability to sink one's personality even momentarily in a character is a rare gift, but rarer still is the power to sustain the deception for any length of time. This

latter Mr. Holland can do with remarkable success. Take half a dozen of his best known rôles, — his Captain Redwood in "Jim the Penman," his Mr. Gardner in "Captain Swift," his Berkeley Bruce in "Aunt Jack," his Colonel Moberly in "Alabama," his Jenkins Hanby in "A Social Highwayman," and his George Godfray in "On and Off," — try to figure out from them what manner of man E. M. Holland is, try to imagine what he looks like even. You will find yourself at first puzzled and in the end defeated.

Mr. Holland is the second son of George Holland, who was himself a popular light comedy actor, and who died in 1870. It was an incident connected with George Holland's funeral that stirred up much feeling in theatrical circles against the Rev. Dr. Sabine, of New York, and led to the rechristening of the Church of the Transfiguration in that city. Doctor Sabine declined to officiate at George Holland's funeral

services, because of Mr. Holland's connection with the stage, and remarked that there was a little church around the corner where things of that kind were done. Whereupon Joseph Jefferson exclaimed: "God bless the little church around the corner!" Ever since that time actors have regarded with especial affection "The Little Church Around the Corner."

E. M. Holland was born in New York, on September 7, 1848. His first public appearance was made when, as a baby, he was carried on the stage in the play, "To Parents and Guardians," in which his father was appearing. Later, when about six years old, he appeared in "The Day after the Fair." He went to school in New York until he was fifteen years old, when he became call-boy in Mrs. John Wood's Olympic Theatre, which had formerly been Laura Keene's Theatre. Here, in addition to his other duties, he was occasionally used on the stage in some emer-



gency, but he did not completely evolve into an actor until 1866, when he was engaged to play small parts at Barnum's Museum, on the corner of Broadway and Spring Street. At this time, and even after he joined Wallack's company, Mr. Holland was known as E. Milton.

After leaving Barnum's Museum, Mr. Holland appeared with Joseph Jefferson in the original production in New York of Dion Boucicault's version of "Rip Van Winkle," and immediately after that he began his long connection with Lester Wallack's house, appearing first in "A New Way to Pay Old Debts," in which E. L. Davenport starred. Mr. Holland's greatest success at this theatre was Silky in "The Road to Ruin," and well liked, too, were his Beau Farintosh in "Caste," and his Samuel Gerridge in "School." Among the players with whom he acted were Charles Mathews, John Gilbert, George Honey, Charles Fisher, Ada

Dyas, Madame Ponisi, J. H. Stoddart, Charles Stevenson, and Dion Boucicault.

Just after leaving Wallack's, in 1880, Mr. Holland appeared as Riffidini in "French Flats," under A. M. Palmer's management, and then went to London with McKee Rankin, where he acted the Judge in "The Danites" at Sadler's Wells Theatre. A tour of England, Scotland, and Ireland followed, after which Mr. Holland returned to New York.

In Henry E. Abbey's company, at the Park Theatre, he created the character of Major McTurtle in "Mother-in-law," and also appeared as the Deacon in "After the Ball." His connection with the Madison Square Theatre began in 1882, when the Mallorys engaged him to act Pittacus Green in "Hazel Kirke," with one of the travelling companies. Then Daniel Frohman took the theatre, and during the two years that he was in charge Mr. Holland appeared as the Tailor

in "The Private Secretary," and on the road as the Lawyer in "Young Mrs. Winthrop," and Old Rogers in "Esmeralda." When Mr. Palmer succeeded Mr. Frohman, Mr. Holland became a prominent member of Palmer's Madison Square Theatre Company. His characters included Gawain in "Elaine," the unctuous Lot Burden in "Saints and Sinners," the suave Captain Redwood in "Jim the Penman," Pichot in "The Martyr," the elegant Mr. Gardner in "Captain Swift," Doctor Chetell in "Heart of Hearts," Berkeley Bruce in "Aunt Jack," Mr. Belair in "Partners," Uncle Gregory in "A Pair of Spectacles," and Colonel Moberly in "Alabama." In "The Rajah" he first played Jekyl and then Jocelyn. He was also in the casts of "Sealed Instructions," "Dinner at Eight," and "Sunlight and Shadow."

After the stock company was transferred to Palmer's Theatre, Mr. Holland appeared as Colonel Carter in "Colonel Carter of

Cartersville," Lord August Lorton in "Lady Windermere's Fan," Cortland Crandall in "New Blood," and Colonel Cazenove in "The New Woman." In the double bill of "Twilight" and "Two Old Boys," he assumed the part of a young man in the first play, and he and James H. Stoddart were the "old boys," in the second. He supported Olga Nethersole at Palmer's Theatre on her first visit to this country, and during the season of 1893-94 he played a long engagement in San Francisco. Just before his venture as a star he acted in "The Foundling" at Hoyt's Theatre, New York.

The Holland brothers made their débuts as stars in the Garrick Theatre, New York, on September 2, 1895, in "A Man with a Past." They were under the management of Richard Mansfield, and when he was taken ill they were given the privilege of bringing out "A Social Highwayman," in which Mr. Mansfield had intended to appear himself.

“A Social Highwayman” was dramatised by Murray A. Stone from a novel by Elizabeth Phipps Train. Although the Hollands met with gratifying success in the larger cities, they were unable firmly to establish themselves as stellar attractions.

## CHAPTER V.

### EDWARD H. SOTHERN.

EDWARD H. SOTHERN, the second son of E. A. Sothern, the famous English comedian and creator of Lord Dundreary, was born in New Orleans, Louisiana, on December 6, 1859, as the following laconic entry in his father's memorandum book under that date conclusively shows: "Boy born at 79 Bienville Street at 7 A. M. Named Edward." E. A. Sothern had three sons: Lytton, the oldest, now dead; Edward, and Sam, also an actor and at present in England. When E. A. Sothern returned home in 1864 to show Londoners his great character of Dundreary, he took his family with him. The father



EDWARD H. SOTHERN  
As D'Artagnan in "The King's Musketeer."

Handwritten text, possibly a list or index, consisting of several lines of small, illegible characters. The text is arranged in two main horizontal groups, with the second group being longer and more densely packed than the first. The characters appear to be a mix of letters and numbers, possibly representing a code or a set of identifiers.



intended that Edward should be a painter, and with that end in view Edward studied drawing in England. In 1875 the boy returned to America with his father on a holiday visit, and four years later, when E. A. Sothern was about to leave England to fill a theatrical engagement in the United States, "Eddie," as he was called to distinguish him from his father, announced his intention of going, too, with the ulterior purpose of becoming an actor. E. A. Sothern objected, but the youth's mind was fixed, and he made his *début* at Abbey's Park Theatre, Broadway, New York, in September, 1879, as the cabman in "Sam." He amusingly described this experience in *Kate Field's Washington*:

"All I had to do was to appear, carry my hand to my head and say, 'Half a crown, your honour; I think you won't object.' Not much, surely, but the business so absorbed my agitated brain that I forgot the

words and stood staring at my father, who kept saying, 'Go on, go on!' His talking to me when I thought he ought to be talking to the public upset me still more, and, instead of going on, I went off. Father was very angry and wouldn't give me another chance. 'Poor Eddie,' he wrote to dear old Mrs. Vincent of the Boston Museum, 'is a nice, lovable boy, but he will never make an actor.'"

The boy's next experience was at the Boston Museum, where he appeared in October, and, according to Miss Mary Shaw, who made her professional *début* at the same time, his first attempt there ended similarly to his New York one. At the Museum, however, he got a chance to redeem himself, and was really quite a favourite when his three or four months' engagement ended. The following season he played low comedy parts in John McCullough's company, with which he remained until his father's death in 1881.

“With McCullough, the tragedian, — Genial John, as he was known to all his friends, — I played only the smallest parts,” said Mr. Sothorn, “sometimes much more pedestrian than elocutionary. I remember a laughable occurrence at a small town where he and Lawrence Barrett were appearing together in ‘Richard III.’ ‘Supers’ were very scarce, and when the evening arrived, it was discovered that we must depend upon our own resources for the armies of the contending powers. This meant that I, as the youngest and most inexperienced member of the company, should alone go on, first as the army of the crooked-backed tyrant, and later, with a slight change of costume, as the conquering forces of the outraged and heroic Richmond.

“Most of our auditors were miners, and their comments on the play were forcible and pointed as the action proceeded. What they would say or do when they saw the

wonderfully similar opposing armies was the constant surmise of the company during the evening, and my natural nervousness was not much calmed by the suggestions of my associates how best to dodge when the audience began to throw things. The effect upon Mr. Barrett was to raise him to more than his usual tension, while with Mr. McCullough it seemed to be a huge joke and brought forward his propensities for guying.

“When Richard and his army entered the trouble began, and poor Mr. Barrett had great difficulty in finishing his speech to his shivering, almost fainting, soldier. When Mr. McCullough entered, I followed as though going to my death. Great was my surprise, however, when Mr. McCullough turned toward me, and, with the full strength of his thundering voice, said, instead of the lines of the scene: ‘Come on, my solitary cuss, and, hang me, if we don’t lick all England.’ The house was as still as death for

an instant, and then broke forth into vociferous cheering. From that moment McCullough 'had them,' and when late in the combat scene he shouted to his antagonist, 'If Barrett's fit to live, then let McCullough die,' the applause was deafening. It was a scene long to be remembered, and nothing but Barrett and McCullough in 'Richard III.' was talked of in that town for years afterward, when theatrical subjects were alluded to."

After his father died, Mr. Sothorn went to England and remained with his mother until she passed away a year later. Then he travelled through the British provinces with his brother Lytton, who was playing his father's character of Dundreary and also David Garrick. Late in the summer of 1883, Edward returned to the United States, poor as poverty, and after much discouragement was compelled to take a second engagement with McCullough to act

just the same parts that he had assumed two years before. This proved to be McCullough's last season on the stage, and when it reached its tragic end, Mr. Sothern was again thrown on his own resources. Then came his amusing adventures with the farce, "Whose Are They?" of which he was the author. Mr. Sothern tells the story as follows :

"I pursued managers until I got some of them to hear me read my mad farce. During the reading I did all sorts of absurd things, and several that heard it were really quite taken with it. While I was cogitating on the way to get it before the public, an agent wanted some attraction for a benefit to be given in Baltimore for the police. 'I'll go,' I said. There were seven *dramatis personæ* in the piece, and the management offered me \$300. Four weeks I rehearsed those actors, and when the night came the farce went uproariously. I thought my for-

tune secure, and with the remnants of my \$300 I gave a supper to my company. I tried Brooklyn. Result, fine notices and \$400. My next ambition was to feel the pulse of New York, and I accepted ruinous terms for two weeks at the Star Theatre. The first week was all right financially; the second week swept everything away. Yet, buoyed up by the hope that springs eternal in the human breast, I took out a company for ten weeks, and we went to pieces in Chicago. I left my luggage to secure my bills, and returned to New York, where I once more read my farce to various managers. Harrison and Gourley were delighted with it. They proved their faith by paying me \$500 down for immediate possession, and promising me \$1,500 more, if, after a week's trial, the piece was a go. Gourley went so far as to exclaim, 'Why do you want to act when you can write plays like this?' Calling the farce 'Domestic Earthquakes,' these

managers produced it in Boston with dire results. 'Veal and green peas,' said the press. I did not receive the expected \$1,500, and I've never looked at 'Domestic Earthquakes' since."

Next Mr. Sothern was engaged by Charles Frohman for "Nita's First," and subsequently played in "Three Wives to One Husband." Later he supported Estelle Clayton in "Fayette" in New York and on tour. In 1884 he appeared with Helen Dauvray in "Mona," continuing with her through two seasons, during which time he played Prosper Couramont in "A Scrap of Paper," Doctor Lee in "Met by Chance," Ernest Vane in "Peg Woffington," Wildrake in "The Love Chase," André in "Walda Lamar," and Captain Gregory in "One of Our Girls." This last character he acted in 1886, and from that moment his fortunes took an upward turn. In the spring of 1887 Daniel Frohman gave him a chance to appear as Jack Hammerton in



“The Highest Bidder,” and his success was so great that he began his starring career in that play the following fall.

“The Highest Bidder” was a light comedy by John Madison Morton, the author of “Box and Cox” and a number of other English farces, and Robert Reece. It was found among the effects of the elder Sothern, who had named it “Trade.” Edward Sothern touched it up, rewrote parts of it, and gave it its new title.

During the season of 1887-88, while starring in “The Highest Bidder,” Mr. Sothern brought out “Editha’s Burglar,” in which he played Bill Lewis, the burglar, the best part he had had up to that time. This production also introduced to the public the child actress, Elsie Leslie, later one of the most famous of the little Lord Fauntleroy, and last season a member of the Joseph Jefferson company. “Lord Chumley,” which Belasco and DeMille wrote for Mr. Sothern, was

first acted in the fall of 1888, and proved a great success. Mr. Sothern hesitated a long time before he decided to try this character, as he feared that it had qualities that might bring him into too direct comparison with his father as Dundreary. His fears were groundless, however, for his treatment of the part was original throughout. Mr. Sothern had now become a recognised factor in the American theatre, and his new characters, each one showing a decided advance in authority and artistic ease, added constantly to his reputation as a comedian.

“Captain Lettarblair” and “The Maister of Woodbarrow” followed “Lord Chumley,” and then came “The Dancing Girl,” which afforded Mr. Sothern a character of remarkable subtlety. It was a strong bit of acting, excelling in finesse and suggestive repose. “The Victoria Cross,” a melodramatic play, dealing with the mutiny in India, was not

a success, but its successor, "The Way to Win a Woman," by Jerome K. Jerome, first played at the Hollis Street Theatre, Boston, in 1894, gave further evidence of the increased power of the actor. Paul Potter's costume play, "Sheridan, or the Maid of Bath," an ingenuous compilation from Richard Brinsley Sheridan's comedies, preceded "The Prisoner of Zenda," which ushered in the third period of Mr. Sothern's development. He now became recognised as a romantic actor, and "An Enemy to the King" was a natural sequence. "Change Alley;" Mr. Sothern's next venture, proved to be a very bad play, and "The Lady of Lyons" was substituted, with the star as Claude Melnotte. Sir George, in Anthony Hope's "The Adventure of Lady Ursula," followed, but this character made no extraordinary demand on the actor's art. Last season he was seen in "A Colonial Girl," a drama of Revolutionary times, by Grace

Livingston Furniss and Abby Sage Richardson, and "The King's Musketeer," Henry Hamilton's version of Dumas's "The Three Musketeers."

"The King's Musketeer" was an elaborately staged affair, and a tremendous popular success. That is about all the good that can be said of it, for such a frankly theatrical play never was seen before. To the character of D'Artagnan Mr. Sothern gave the proper amount of dash and spirit and unconscious humour. His naïveté in the opening scenes was capital, and particularly attractive were those sharp, wide-open eyes that so well expressed wonder, curiosity, and native shrewdness. Aside from its superficial swagger, which comes as a sort of second nature to the actor skilled in romantic parts, and the necessary prominence of the character, there was nothing in the rôle that appealed to the actor, no imagination, no depth of motive, no heart.

To complete the story of Mr. Sothern's private life it is but necessary to add that in 1896 he married Virginia Harned, who for several seasons had been his leading lady.

## CHAPTER VI.

### JOHN DREW.

JOHN DREW'S theatrical career naturally divides itself into three periods: From 1873, the time he made his *début* in the Arch Street Theatre, Philadelphia, which was then under the management of his mother, until 1879, when he became leading man of Augustin Daly's New York company; from 1879 till 1892, when he became a star; and from 1892 until the present time. A keen estimate of Mr. Drew was that of William Winter, who had been familiar with the actor's work for years. The criticism appeared in the *New York Tribune* of October 4, 1892, the morning after Mr.



JOHN DREW.





Drew's first appearance as a star in "The Masked Ball." Mr. Winter said :

"Mr. Drew is especially welcome because he represents, in the art of comedy, the spirit of youth and hope and joy. In our utilitarian civilisation there is need of the joyous element, and men and women by whom it is imported are public benefactors. The ministration of mere hilarity, indeed, is an influence that has been pushed to excess, and it ought to be repressed rather than invigorated ; for it promotes vacuity of mind, pertness, slang, and a coarse and common strain of manners. The ministration of joy, on the contrary, is a sweet and gentle influence, diffusing refinement, humour, and kindness, and its augmented prosperity must ever be deemed a public benefit. In each successive theatrical generation this spirit has had its representatives, —actors who have gained the affection as well as the admiration of the people by contributing to make them

happy. Estcourt and Wilks and Lee Lewis and Bannister, the late Charles Mathews, and the late Lester Wallack, were artists of that kind, and John Drew comes of that lineage, and surely has earned a rank in that honourable company.

“The American audience of to-day is not prone to precipitate recognition of fine abilities in persons who do not claim preëminence. Amid the strife and din of the passing hour you must blow a trumpet if you wish to be heard. The actor who has proved his right should not be hastily censured for wishing to see his name printed in capital letters at the head of the bill. Many spectators will discern virtues in him, when that is done, which they never perceived before. It is the way of the world. And yet, in the case of Mr. Drew, a liberal measure of popular appreciation might well be assumed. His presence for years has been delightfully familiar. He is an image of grace. He possesses repose, indi-

viduality, coolness, drollery, the talent of apparent spontaneity, and the faculty of crisp emotion, his countenance is not mobile ; his style is not distinctly flexible ; and he has never yet shown the impetuosity, the overwhelming brilliance, the ‘gig’ of such fine old comedy actors as Frederick and Murdock and Mathews and Wallack, at their best. He notably fell short of their standard, for instance, in ‘Mirabel ;’ he has yet to win their laurels in such characters as Harry Dornton and Doricourt and Don Felix.

“On the other hand, he gained an admirable eminence as Charles Surface, and he has surpassed all the young actors of his day as the gay cavalier and the bantering farceur of the drawing-room drama of modern social life. His grace, person, and temperament are admirably harmonious with characters of the strain denoted by Sir Charles Coldstream and by Jasper, — opposites, yet participants in the same elemental qualities. His vein of

quizzical wonder is natural, and it is uncommonly rich and deep. He can alternate bland composure with playful celerity, and he can create effects of mirth with both. He speaks the language clearly, sweetly, and with fine precision. He knows the full value of the pause, the glance, the inflection, the sapient look, and the demure manner. He is delightful in the vein of equivoque, and has an absolute command of it. He is thoroughly in earnest, and his attitude toward his art is that of intellectual purpose and authority. Mr. Drew's acting, furthermore, is illumined with the lustre of high principle, personal purity, and a life of thought and refinement. Nobleness and grace in art are absolutely dependent on nobleness and grace in life; no actor reaches the distinction to which Mr. Drew has attained without deserving it."

Mr. Drew was born in Philadelphia, in November, 1853. He was the son of John Drew, one of the best all-round comedians

and Irish character actors that this country has ever known, and Mrs. John Drew, best known to the latter generation as Mrs. Malaprop in the Joseph Jefferson productions of "The Rivals." John Drew, Sr., died in 1862, while he was manager of the Arch Street Theatre, and after his death, Mrs. Drew took charge of the theatre and maintained a stock company there until the fall of 1877. Mrs. Drew died on August 31, 1897, at the advanced age of seventy-seven years.

John Drew made his first appearance on the stage in his mother's theatre on March 23, 1873, as Plumber in Charles Mathews's farce, "Cool as a Cucumber." His second part was Hornblower in "The Laughing Hyena," and others of his characters were Adolph de Courtroy in "The Captain of the Watch," Cummy in "Betsy Baker," Captain Crosstree in "Black-eyed Susan," Dolly Spanker in "London Assurance," Gaspar in "The Lady of Lyons," and Modas in

“The Hunchback.” Mr. Drew remained in Philadelphia two years, “without,” as he expressed it, “playing rôles that made a particular impression with the audience or myself.”

Augustin Daly first saw Mr. Drew act in 1875. The character was Major Alfred Steele, in a comedy called “Women of the Day.” Mr. Daly bought the play and produced it at his New York theatre with James Lewis in the leading part. A few weeks later he made Mr. Drew an offer, which was accepted, and in February, 1875, Mr. Drew appeared with the Daly company as Bob Ruggles in “The Big Bonanza.” In 1876 he played his first Shakespearian rôle, Rosen-cranz in “Hamlet,” when Edwin Booth was occupying Daly’s theatre by special arrangement. He also acted Exton in “Richard II.,” François in “Richelieu,” Francis in “The Stranger,” Glavis in “The Lady of Lyons,” and Hortensio in “The Taming of the

Shrew." Two seasons were spent touring the country with Fanny Davenport, whose repertory included "As You Like It" and a number of the Daly plays, one of them "Pique." After Mr. Daly gave up the Fifth Avenue Theatre, Mr. Drew acted one season with Frederick Warde and Maurice Barrymore, who were starring in "Diplomacy."

When Mr. Daly established his new theatre in 1879, Mr. Drew became the leading man of the company, of which Ada Rehan was the leading lady, and this position Mr. Drew retained until 1892. Among the Shakespearian plays in which he appeared were "The Taming of the Shrew," "As You Like It," "A Midsummer Night's Dream," "Love's Labours Lost," and "The Merry Wives of Windsor." He also acted in the various revivals of old comedies such as "The Inconstant," "She Would and She Wouldn't," "The Country Girl," and "The

School for Scandal." It would make a long list to cite all the plays produced at Daly's in which he acted light comedy rôles. They included all of Mr. Daly's adaptations, such as "The Lottery of Love," "The Railroad of Love," "Dollars and Sense," "A Night Off," "Seven-Twenty-Eight," "Nancy and Co.," "The Last Word," and "Love in Tandem." Mr. Drew went to London with the Daly company in 1884, 1886, 1888, and 1890.

Since he became a star, Mr. Drew has acted, besides his first play, "The Masked Ball," Frederick Ossian in Henry Guy Carleton's "The Butterflies," "Christopher, Jr.," by Madeline Lucette Riley, "The Bauble Shop," by Henry Arthur Jones, Sir Jasper Thorndyke in "Rosemary," "A Marriage of Convenience," Major Dick Rudyard in "One Summer's Day," by Henry V. Esmond, and Sir Christopher Deering in "The Liars," by Henry Arthur Jones.



“The Liars” was a typical Henry Arthur Jones drama, brilliantly witty, keenly satirical, frankly cynical, and absolutely artificial. There was just enough truth in the play to drive home the satire, and consequently the comedy was very amusing, — it is always fun to have the other fellow hit, and Mr. Jones hit him hard and often. Mr. Drew had a character whose chief duty was to meddle adroitly in everybody else’s business, and he acted it with that easy, nonchalant, man-of-the-world air of which he is a complete master. There was a bit of honest human nature in the last act, and Mr. Drew was convincingly sincere when he placed before the erring Lady Jessica Mr. Jones’s worldly-wise argument about a married woman’s duty to herself, her family, and society. Mr. Jones, too, was thoroughly in earnest when he wrote the argument, the only one that would have moved the pretty, deceitful, selfish, and narrow-minded butterfly of fashion.

## CHAPTER VII.

### WILLIAM FAVERSHAM.

WILLIAM FAVERSHAM is what is called, in the "gush" columns of the Sunday newspapers, "a matinee girl's ideal," but in addition to that he is a very good actor. For three seasons Mr. Faversham has held the position of leading man in Charles Frohman's Empire Theatre Company, certainly as good an organisation as we have in the country, and his work during that time has always been excellent and occasionally more than that. Still, while recognising the adequacy of his technique and the general sufficiency of his art, one might wish for more spontaneity, more frankness, and more positiveness in his acting. A little less artificiality and a little



WILLIAM FAVERSHAM  
As Eric Von Rodeck in "The Conquerors."

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more nature would add wonderfully to the effectiveness of Mr. Faversham's work on the stage.

Physically, he is a handsome fellow, tall, broad-shouldered, and manly-looking. He suggests the masculine; he looks muscular, vigorous and healthy. He is a modern young man, under all circumstances, with an indescribable up-to-dateness even when arrayed as Romeo in sixteenth century garments. Mr. Faversham is at his best in characters requiring buoyancy and vivacity of spirits and rapid and energetic action, — action, moreover, that is open, and above board without subtilty or ingenuousness. For this reason, while he makes a splendid lover during heroic moments, when there is danger to be overcome or enemies to be conquered, he is not so successful in the rôle of the sentimental lover. He does not propose well. This may seem a trivial and foolish point, but it really is not to the actor who holds the posi-

tion of leading man in a prominent company. He may act ten or a dozen different characters in a season, yet always he is in love, and nine times out of ten he has to propose. Some players seem to have the knack of "popping the question" prettily born in them and apparently make love by instinct. John Mason, who used to be leading man at the Boston Museum Stock Company, was such a one, and his wooing set every susceptible heart in the theatre to fluttering. Others acquire the art, and still others seem never to be able to act the part of the lover. It was so with Edwin Booth.

Mr. Faversham apparently is not a natural lover, but there surely is no reason why he should not be educated into one. Judging, not by the sad and sorrowful expression of his countenance when he folds in his arms a young woman who warrants a smile at least, but by the sympathetic atmosphere which he unquestionably does create at such a moment,

Mr. Faversham is not altogether in ignorance of the emotion that he is trying to convey. If the theory be true that he has the conception all right, but fails fully to express it, he should be able without much difficulty to remedy this fault.

In *Erie Von Rosdeck*, the Babe in "The Conquerors," — Paul Potter's audacious drama, whose immorality was not half so startling as one might think after reading what the critics said about it, — Mr. Faversham had a character very much in his line. There was action, plenty of it, and often brutally pointed. There were to be portrayed the masculine vices and one or two — possibly only one — of the masculine virtues. There were military uniforms to be worn, and there was no love-making — of the nice, genteel sort I mean. Mr. Faversham's Lord Wheatley, in "Phroso," was another capital impersonation, attractive as a personality, full of life and virility, and interesting as a char-

acterisation. Unfortunately, the play itself was a melodrama in which coherency had been sacrificed to make room for situations. "Phroso" made no great impression in either Boston or New York, the only two cities in which it was represented, and did not last any length of time. Mr. Faversham's impersonation of Romeo at the end of last season was on the whole a successful one. He was very modern, to be sure, but that was a fault which he shared with nearly every young actor of the present time who has tried Shakespearian rôles. The early scenes of the tragedy he played with admirable lightness and deftness, though without the touch of melancholy and largely without the reserve that the text indicates. There was evidence of passion in the balcony scene. The dignity of the first part of the scene with Tybalt was marked, and the duel was fought with realistic ferocity. The showing of grief when the decree of banishment was learned was not



weakened by overacting, and the death scene was really tragic.

William Faversham is an Englishman. He was born in 1868 and was educated for the army. He attended the grammar school at Chigwell, one of the preparatory schools for Harrow. Charles Dickens's "Barnaby Rudge" is placed at Chigwell, and it was in the midst of the scenes depicted in that novel that Mr. Faversham passed his boyhood. He went next to Harrow, and when he finished his schooling there, the opportunity came to send a number of youngsters to India to join the English forces in that country. Mr. Faversham had two brothers in the Fifteenth Hussars, and when he was sixteen years old he went to Bombay to join that regiment as a petty officer.

Marie de Gray, an actress, was touring India at the time, and with her was an actor named Piffard, with whom Mr. Faversham became acquainted. The soldier soon grew

to feel more interest in the stage than he did in the barracks. "I enjoyed the military schools, especially the riding school, but I did not care for army life," said Mr. Faversham. It was his friend Piffard that finally advised him to quit soldiering and turn player.

The Afghan war broke out while the question was under consideration, and the Fifteenth Hussars were ordered to the front. Mr. Faversham's brothers succeeded in getting him invalided home just in time to escape the fighting. Mr. Faversham lost his two brothers and a cousin in that war. "Of course my going home was a farce," he remarked. "I was perfectly well, but I was glad enough to get back to England, just the same. By sending me this way I got my passage, and simply had to report to headquarters in London and get my discharge papers."

No sooner was he free from the army than he began to prepare himself for the stage.

He studied first with Charlotte Le Clerq, and made his début at one of her matinees, on February 12, 1886, at the Vaudeville Theatre, London, with a number of others who were her pupils. Mr. Faversham appeared that afternoon in "The Swiss Cottage," "Blanche Horlock," and "The Loan of a Lover," besides a little comic opera. His work attracted enough attention to secure him an engagement in the provinces. At first he played old men, making a try at Sir Peter Teazle when he was nineteen years old, but the leading man of the company was taken sick after a few weeks, and Mr. Faversham succeeded to his characters, among them Charles Surface and Hamlet.

He next joined a stock company at Ramsgate, where he remained seven months. The bill was changed several times weekly, and the young actor fell heir to all sorts of characters, among them Claude Melnotte, Lord Bertie Cecil in "Moths," Correze in "Under

Two Flags," and Dick Swiveller. "Many a night," said Mr. Faversham, "I lay out on the jetty in my topcoat and studied my part by the flare of the lighthouse — and fell asleep there. One of my greatest successes was Quilp, which I played when Horace Barry, the manager, who was the husband of Maude Elliston, the star of the troupe, fell ill. I was very proud of that performance and enjoyed it, for I always thought old Quilp a great character."

Mr. Faversham came to the United States in 1887 in the company that was brought to this country to support the beautiful English barmaid, Helen Hastings, whom somebody wanted to make over into an actress. She appeared at the Union Square Theatre in New York, in a play called "Pen and Ink," and failed. Two others in her company, who remained in the United States, where they made positions for themselves, were Ida Vernon and W. J. Ferguson.

After the Helen Hastings fiasco Mr. Faversham was engaged by Daniel Frohman to join his forces in the fall and to remain with him for five years. In the spring he acted for a few weeks with E. H. Sothern in "The Highest Bidder," and then came summer, and with it an experience, regarding which Mr. Faversham tells the following story:

"That summer was one of the most interesting of my whole career to me. At that time I was almost a stranger here. I had no money. I had possibly earned something like twenty dollars a week, and the long vacation was before me. I gave up my modest room at the hotel, and for a few weeks lived as best I could, selling what few things I had that could be sold. I finally had nothing left but my dog Sambo, a famous bull. Every one knows Sambo.

"Finally I made up my mind that I must get work. One day I took my dog and walked up Harlem way, until I reached High

Bridge. I stood watching the men at work until it occurred to me that I might get something like that to do. I went up to a man who seemed to be an overseer, and asked him if there was any work around that a fellow might get to do. I suppose I had a very British accent, for the man laughed outright and mimicked me as he replied that there was work to be had, but he doubted if I was the man to do it. I explained that the truth of the matter was, I had never done anything of that sort before, but that I was broke and wanted to get through the summer.

“He sent for a fellow named Tom Pilgrim. I’ll never forget him. He was the plumber-pipe layer. Pilgrim took me home with him and taught me his trade. In four days I could ‘wipe a joint’ like an old hand. I worked all that summer. I used to get up at half-past four, get to work at five, put in my ten hours a day, earn my nine

or ten dollars a week, sleep as I had never slept in my life, and eat my bread and cheese with an appetite and a relish that I have vainly sought to duplicate ever since. I might never have abandoned that life, and returned to acting, but for an accident.

“I had friends living not far away — Tremont Avenue. One day I was lying out on the grass, looking up in the sky, with Sambo by my side, when this family drove by. Sambo was too well known. I heard a voice I knew call out my name. I took to my heels as a natural impulse, and dodged behind a house. My pursuer went the other way. We met.

“There was nothing for it then but to make a clean breast of the whole thing. Such a weeping and wailing you never heard. Why didn't I tell them my fix? How could I do such a thing? No one seemed to understand at all, except the old gentleman, who said, ‘No, by Jove, it's the



proper spirit. It won't hurt him a bit.' It didn't, it did me good. But of course, now I was discovered, I had to go back to civilisation."

Mr. Faversham's first appearance that fall was as Leo in "She." He next played Robert Grey in "The Wife," after which Mr. Frohman loaned him to Minnie Maddern, and he acted with her Jacob Henderson in "Caprice," Carrol Glendenning in "In Spite of All," Valentine and Don Stephano in "Featherbrain," and Helmer in "A Doll's House." When Miss Maddern retired from the stage in 1890, Mr. Faversham returned to the Lyceum Company, and appeared there as Clement Hale in "Sweet Lavender." His next engagement was with Elsie Leslie in "The Prince and the Pauper," in which he played Lord Seymour. The next season Mr. Faversham acted the leading rôle, Alfred Hastings, in the New York run of Gillette's farce, "All the Comforts of Home."



Mr. Faversham became connected with the Empire Theatre Company in 1893, being selected after his hit in Bronson Howard's "Aristocracy," at Palmer's Theatre. He played seconds to Henry Miller, his most vivid impersonations being Ned Annesley, in "Sowing the Wind," Hubert Garlinge in "John-a-Dreams," and Lord Skene in "The Masqueraders." In August, 1896, at the Baldwin Theatre in San Francisco, he made his first appearance as the leading man of the Empire Company, acting in "Bohemia," "The Councillor's Wife," "The Benefit of the Doubt," and "The Masqueraders." The next year he was seen as Gil de Berault in "Under the Red Robe." Mr. Faversham's greatest success last season was as Lord Algy in "Lord and Lady Algy," which was produced at the Empire Theatre in New York on February 14, 1899. Regarding the production of the play in New York, and Mr. Faversham's part in it, Norman Hapgood wrote :

“This new comedy is far from subtle or profound, but it is assuredly smart and inspiring. It is superficial, but the surface is amusing. Neat, compact, progressive in construction, it is sharp and tart in dialogue, and clear and dramatic in its situations. The author knows his business, an excellent thing for an author to know. It belongs to the brassy Oscar Wilde type of comedy, but it is good after its kind, which is all we need to ask. There is no character creation, and none is needed. The only jars are, perhaps, due to its British origin. We Americans do not understand how anybody but chumps can have all their thoughts concentrated in horses, or make such a fuss, even in fun, over cigarettes and drinks. Women smoke or they don't, which seems to end the matter. This foreign stress on matters, which seem to be deemed half sinful and wholly smart, doesn't need to be condemned, for it is always intelligent to give the unknown the

benefit of the doubt. Only fools are so terribly horsey in America, but nobody accuses Lord Rosebery of being a fool.

“William Faversham made easily the hit of the evening, the largest number of recalls after the second act being intended wholly for him. In the first act his lack of smart comedy manner was noticeable, and his inability to stand still or keep his face from working violently, but in the more active requirements of the second act he was admirable, and deserved all the applause he got. In the third act his seriousness came in properly. He is the best actor in the cast, and he ought to be able to learn a great deal about the smart comedy manner in the next few weeks. A good beginning would be to drop twenty or thirty of his ‘Eh! What?’ exclamations and turns of the face to the audience, and practise on a half blasé immobility.”

## CHAPTER VIII.

JOHN B. MASON.

JOHN B. MASON, for many years the leading man of the Boston Museum stock company, and one of the last year's successes in "The Christian," is an actor of magnetic personality and more than ordinary art. He is versatile to an unusual degree, and time and time again has demonstrated his ability to play acceptably romantic parts, high grade comedy characters, in both classic and modern dramas, farcical and even light opera rôles. He is at his best, perhaps, in comedy, where his fine stage presence, finesse in acting, and clear-cut distinction make him a figure both attractive and satisfying. To the romantic drama he brings grace, dash,



JOHN B. MASON  
In "Shenandoah."

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

and masculine charm, and his inherent sincerity and complete mastery of technique lend conviction and force to the wildest melodrama. In farce he shows deftness and lightness of touch, combined with the snap and "go" that are so essential to that variety of entertainment. He has a sweet-toned baritone voice of considerable range, though not of great power, which enables him to appear to advantage in light opera.

Mr. Mason makes an ideal leading man, as his long service at the Boston Museum plainly shows. He appeared at that house, not only in many modern dramas, but also in the revivals of the old comedies that were for a number of seasons an annual event. At the Museum, Charles Surface, Harry Donaton, Pomander, Rover Littleton Coke, Dazzle, Dick Dowlas, Captain Absolute, Young Marlow, Frederick Bramble, and Bronzely were some of the famous characters that he impersonated with really marvellous skill

when the mood was on him. Unfortunately, he had in those days a not undeserved reputation for occasional lapses into carelessness and indifference.

“Jack” Mason was born in Orange, N. J., in July, 1857, but nevertheless to all practical purposes he is a native Bostonian. His parents were Daniel and Susan W. Belcher Mason, while his grandfather was Lowell Mason, the eminent hymnologist. His theatrical career did not begin until after he had received a thorough education in Germany, France, and Switzerland, though he was familiar with the playhouse even as a child. The first play he ever saw was “Rosedale,” with Lester Wallack as Eliot Grey. Mason was only two years old at that time, but he remembered distinctly the admiration that he felt for Grey when he knocked down the villain in the first act.

Mr. Mason was taken to Germany in 1866 by his mother, who placed him in a boarding-



school in Frankfort. Later he joined his father at the Paris Exposition. During the summer of 1871 he saw the "Passion Play," which was given at Oberammergau that year, because in 1870 Joseph Maier, the impersonator of the Christ, was drafted for service during the Franco-Prussian War. After returning to this country Mr. Mason entered Columbia College in 1876, but soon left that institution to go on the stage, making his professional début at the Walnut Street Theatre, Philadelphia.

Mr. Mason's first appearance at the Boston Museum was on August 25, 1879, when the Museum began its thirty-seventh regular season with a single night's performance of "The School for Scandal." In the cast were the long-time favourites, William Warren, Charles Barron, Mrs. Vincent, and Annie Clarke. It was the same year that William Seymour, May Davenport, and Mary Shaw joined the company, but their stay at

the old house was comparatively brief. Mr. Mason, however, — with the exception of two seasons, one spent as leading juvenile in the Union Square Theatre Company of New York, and the other in support of Nat Goodwin on the road, — remained in Boston until 1890. While Charles Barron was leading man, Mr. Mason played the juveniles. As the seasons passed, he was given more important characters, in which he acquitted himself well — when he chose. He became leading man after Mr. Barron's retirement, assuming in August, 1888, the part of Captain Vere in "Bells of Haslemere." Lieut. Kerchival West in Bronson Howard's "Shenandoah" followed. Others of his rôles were Horace Bream in "Sweet Lavender," Eliot Grey in "Rosedale," Charles Surface in "School for Scandal," Freddy in "The Guv'nor," Joseph Andrews in "Joseph's Sweetheart," Bob Brierly in "A Ticket-of-Leave Man," Talbot Champreys

in "Our Boys," Lord Travers in "Hazel Kirke," Capt. Dudley Smooth in "Money," and Jack Dudley in "Hands Across the Sea."

After Mr. Mason's sudden departure from the Museum, in October, 1890, and his marriage to Marion Manola, the light opera soprano, he was next heard of professionally at the St. James Theatre, London, in February, 1891, in support of George Alexander in "The Idler." He made a remarkable success as Simeon Strong, but this engagement terminated as abruptly as did his connection with the Boston Museum. Commenting on his work in "The Idler," Clement Scott said:

"Mr. John Mason leaped at once into the artistic confidence of a highly critical audience. . . . The play and the author owe everything to Mr. George Alexander and the new American comer, Mr. John Mason, who reminds us not a little of that ad-

mirable American comedian, Mr. Charles Thorne.”

Mr. Watson said in the *Standard*: “A most favourable impression was made by a new actor, Mr. John Mason, an American, who makes his first appearance in London, and plays a character which has something almost of tragedy, and an element of comedy as well, with excellent taste and judgment.”

When Mr. Mason abandoned “*The Idler*,” he also abandoned his luck. With his wife he attempted a starring tour in William Young’s “*If I Were You*,” but the play was not successful. “*Friend Fritz*,” which followed, was an artistic production, but it failed to be profitable. The Gilbert and Sullivan operas were tried, but they, too, failed to win patronage. So matters drifted from bad to worse, until finally Mason was lost to public view.

When “*The Christian*” was brought out in the fall of 1898, Mr. Mason immediately

attracted attention by his impersonation of Horatio Drake, the wealthy young man of the world who wanted to marry Glory Quayle. The character was by no means a showy one, — quite the contrary, in fact, — and it was far from being a “fat” part, like John Storm. Drake was always getting just a little the worst of it, either from Storm or from Lord Robert Ure, and, in the end, he also lost the girl, whom, by all laws of reason and logic, he should have married. All that was left him was the thankless position of extending his blessing to a couple who, he must have known, were ridiculously mismatched. Under the circumstances, Mr. Mason’s personal success was surprising. He made himself felt in a character that commonly would have faded into the background and have been forgotten. In a thoroughly artistic fashion, by quiet intensity and persuasive sincerity, rather than by any extraordinary display of dramatic force,

which, in a negative character like Horatio Drake, would have been out of place, Mr. Mason made apparent Drake's individuality and created a distinct impression.



NAT C. GOODWIN  
As David Garrick.

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## CHAPTER IX.

NAT C. GOODWIN.

ALTHOUGH Nat C. Goodwin has been one of the leading figures on the American stage almost from the time that he made his professional *début* at the Howard Athenæum in Boston on March 5, 1874, as the newsboy in a farce by Joseph Bradford, called "Law in New York," in which Stuart Robson was launched as a star, he is still regarded by the public as something experimental and unclassified. Mr. Goodwin is generally acknowledged to be, more than any other of the younger actors, our representative comedian; but the hitch comes when one tries to tell just what kind of a comedian he is. The difficulty can be traced to two distinct

causes, — the first, that Mr. Goodwin won his early reputation as a burlesquer; the second, that he refuses to remain in the light comedy field, where his natural gifts and his theatrical training both persist in keeping him. Mr. Goodwin hankers for pathos as a thirsty man hankers for water, and to all apparent purposes this born light comedian cannot be happy except amid tears wrung from the eyes of spectators that protest while they weep.

It has been customary to praise — without thought, I think — Mr. Goodwin's desire to become an emotional actor. But is it kindness to counsel him to forsake that line of artistic endeavour in which he is — with the exception of Charles Wyndham — without a peer on the English-speaking stage? I do not doubt that Mr. Goodwin has the ability to win general recognition in emotional rôles, but will he ever attain preëminence in them? Mr. Goodwin is mistaken

if he considers light comedy acting a mean variety of art. It requires too much personality, too much deftness and subtlety, too much snap and go, too much genuine humour, to be thought a common and vain thing. Moreover, the notion that light comedy is of necessity purely artificial, that there can be no depth, no humanity, no chance for the display of pathetic powers in it, is surely wrong. The dividing line between humour and pathos is faint indeed, and laughter and tears rarely are far separated.

That quality for which I would have Mr. Goodwin strive was well illustrated in the character of Silas Woolcott in Brander Matthews's and George H. Jessop's "A Gold Mine." Who can forget the emotion, so beautiful and touching, and the sentiment, so true and honest, felt while the actor mused over the faded red rose? One does not often experience in the theatre sympathy such as Mr. Goodwin's sincerity aroused at

that moment. Yet "A Gold Mine" was far from being a perfect medium, for it was not free from a touch of caricature that belonged properly to farce.

Clyde Fitch's "Nathan Hale," which Mr. Goodwin produced at Hooley's Theatre in Chicago on January 31, 1898, met last season with a success, due more to the interesting theme of the drama than to any great artistic worth that the play possessed. When Mr. Fitch chose Nathan Hale as the hero of his play, he displayed sure dramatic instinct; but when he made the play "Nathan Hale" he showed an inadequate appreciation of dramatic art. What he started out to write was a romantic comedy with the American Revolution as a background, but as he proceeded he found history and Nathan Hale's self-sacrificing death a fatal handicap. How Mr. Fitch could ever have conceived the idea of putting into a comedy Nathan Hale, who lives in the memories

of his countrymen as a figure of sublime tragedy, is a mystery; but that he did so plan, the first act and the early part of the second act plainly testify. As the drama developed, the tragedy forced itself to the front in spite of the author's efforts to down it. The conclusion of Mr. Fitch's drama has been called strikingly original. A better description would be, illogically inevitable, — inevitable because historical events made it so, and illogical because the playwright failed properly to prepare for it. When the point was reached where the spectator under ordinary circumstances would be ready for the "happy ending," "Nathan Hale" leaped into tragedy so far removed from the spirit of the preceding acts that the author dared only to sketch in pantomime the two final scenes, relying on competent actors to convey, and a sympathetic audience to comprehend, sentiments that he realised would seem ridiculous should he try to express them in words. By

getting into such a predicament Mr. Fitch showed himself a poor artist ; by his method of extricating himself he showed that he was a skilful artisan. However, if "Nathan Hale" could not in any sense be termed a valuable work of art, the subject certainly claimed for the play serious consideration. Moreover, Mr. Fitch's treatment of the subject was conscientious and dignified ; his character-drawing was exceptionally good ; his lines were at all times excellent, and he never permitted extravagances of speech or action. It was emphatically a failure well worth making, as well as one that financially paid well.

Nathan Hale was the most serious rôle that Mr. Goodwin ever undertook, and it was a rôle that required most of all absolute sincerity. Nathan Hale, after the catastrophe began toward the end of the second act, really had little to do with the action of the play ; he was never aggressive, and he did

not struggle against fate. This passive attitude, which was lacking in impressiveness though not in pathos, was made possible because of the audience's sympathy with Nathan Hale as a historic rather than as a histrionic character. This was a curious condition of affairs, which I do not think often has been paralleled. In the farcical schoolroom scene of the first act Mr. Goodwin was, of course, thoroughly at home, but he made his best impression in the second act, which opened with a continuance of the farcical spirit of the first act, developed into a capital comedy scene between Nathan Hale and his sweetheart, and ended with two dramatically strong episodes, the volunteering of Nathan for spy service, and the parting with his betrothed after her vain attempts to dissuade him from entering upon his dangerous project. Mr. Goodwin's quiet intensity, when he announced at the council of officers that he would undertake for his country the de-

spised mission of a spy, was very fine indeed, and his lofty firmness and manly gentleness during the trying interview with the frantic girl whom he loved so dearly lent unusual force to the pathetic import of the scene.

Mr. Goodwin's work did not change to any appreciable extent my opinion of his unfitness to act parts approaching tragedy, but it did give me a high opinion of his artistic sense and his thorough technique. Because of these two latter qualities, no one knew how near the ludicrous the last act of "Nathan Hale" came. That long stage wait, when one watched the light effects of the sunrise in the orchard, and listened to that obstreperous bird whose shrill pipings and whistlings I can hear even now, brought about a state of extreme nervous tension among the spectators that made the following death-scene a dangerous experiment. It needed only the slightest touch of insincerity on the part of the leading actor to make the



play end disastrously. But the play did not end disastrously, and on that account Mr. Goodwin cannot be too highly praised. He was in a position where his every impulse must have been to do something. Yet his artistic salvation lay in the skill with which he did nothing, and, fortunately for him and for Mr. Fitch's play, his repression was complete.

Nathaniel Carr Goodwin, Jr., was born in Boston, on Temple Street, almost beneath the famous gilded dome of the State-house, on July 25, 1857. His youthful days were spent at the Mayhew Grammar School, in Boston, and at the Little Blue Academy in Farmington, Maine. When he finished his schooling, he returned to Boston and went to work in the counting-room of Wellington Brothers & Company, a dry goods firm which had a store on Chauncy Street. While in school young Goodwin had shown a great fondness for theatricals, and after he went

into business his spare time was given to reading plays and acting as supernumerary at the Boston Museum whenever he could get a chance. It is said that as a boy he stuttered badly, but if so, he early mastered the defect in his speech. His first appearance in Boston was made in the old Paine Memorial Hall, when, in company with a young man named Slade, he gave an entertainment, which included his famous imitations of prominent actors. Stuart Robson heard of the success of these imitations, and this accident led to Goodwin's first engagement as an actor. Previous to this, however, Goodwin had studied with Madame Mitchell, Mrs. Terrell in private life, an actress formerly well known in New York, and with Wyzeman Marshall, a prominent old-time actor.

It was in the spring of 1874 that Stuart Robson, then a member of the Globe Theatre stock company of Boston, was engaged by

John Stetson, manager of the Boston Howard Athenæum, to star in "Law in New York." The rôle that Robson played was that of a jolly policeman named John Beat. Robson suggested that Goodwin be engaged to play the small part of the newsboy and incidentally to introduce his imitations. There immediately arose a dispute over the salary of the novice. Robson thought that \$10 a week would be about right for the youngster, but economical John Stetson declared that half that sum would be enough for a beginner. So Nat Goodwin became an actor at the modest salary of \$5 a week. The first night Goodwin carried off the honours. His imitations were a novelty at that time. The audience was delighted with them, and kept the newsboy on the stage for half an hour.

This success brought an engagement at Niblo's Garden, New York, after which Goodwin appeared in two variety sketches,

“Stage Struck,” and “Home from School,” both of which he played at the Howard Athenæum. His next venture was with Tony Pastor in New York, where he rapidly gained a position of first importance on the variety stage. His success with Tony Pastor led to his engagement, late in 1875, to play Captain Crosstree in the burlesque of “Black-Eyed Susan” at the Fourteenth Street Theatre, New York. This was followed by an engagement at the Walnut Street Theatre, Philadelphia, where, in conjunction with John Brougham, he assumed his first comedy part, Tom Tape in “Sketches in India.” The rôle of Stephen Poppincourt in “The Little Rebel” followed. Minnie Palmer was in the cast of the latter play, and later in the season she and Goodwin appeared together in Boston in the old sketch, “Stage Struck.”

When the famous burlesque, “Evangeline,” was acted at the Boston Museum on

July 10, 1876, Goodwin was the Captain Dietrich in a cast that included William H. Crane as Le Blanc, and Harry E. Dixey and Richard Golden as the fore and hind legs of the frolicsome heifer. The Gabriel was the beautiful Eliza Weathersby, who first became known as one of Lydia Thompson's English burlesquers, and whom Goodwin married on June 24, 1877. She died in New York on March 23, 1887. Goodwin remained with "Evangeline" until 1878, the latter part of the time playing Le Blanc, and then with his wife formed the Eliza Weathersby Froliques, and produced "Hobbies," a burlesque or extravaganza by B. E. Woolf, which gave Mr. Goodwin an opportunity to ring in his imitations. "Hobbies" was a great popular success, and lasted until Mr. Goodwin again joined the Edward E. Rice forces and appeared at the Boston Museum on July 4, 1881, in "Cinderella at School." This was not successful, and to finish out

the season Goodwin appeared in a round of light opera characters, including the Pirate Chief in "The Corsair."

This practically ended the burlesque period of Mr. Goodwin's career, for, with the production of "The Member for Slocum," in the fall of 1881, in which he acted Onesimus Epps, he became identified with farce, a relation which continued — with the exception of the season of 1882-83, when, in a company that included his wife and Edwin Thorne, he appeared as Sim Lazarus in Henry Pettit's melodrama, "The Black Flag," and the season of 1884-85, when he returned to burlesque, presenting "Hobbies" and "Those Bells" a take-off on Henry Irving in "The Bells," — until "A Gold Mine" was brought out in 1889. Mr. Goodwin's plays during the intervening years were "The Skating Rink," "Little Jack Shepard," in which Loie Fuller, the serpentine dancer, had a small part, "Turned

Up," and "Confusion." Three incidental events of considerable importance should also be noted. In May, 1883, at the Cincinnati Dramatic Festival, Mr. Goodwin made his first appearance in a Shakespearian character, that of the First Grave-digger in "Hamlet." During the Festival he also played Modus in "The Hunchback." His second venture into Shakespeare was made at Tony Hart's benefit in New York on March 22, 1888, when he acted, with considerable success, too, Marc Antony in "Julius Cæsar." The third event, which showed his growing inclination toward serious rôles, was the production in 1888 of a little drama, a version of De Banville's "Gringoire," which he called "A Royal Revenge." This was almost a tragedy, and Mr. Goodwin did not succeed in making it go with the public.

The summer of 1890 was spent in England, where Mr. Goodwin was well received

in "A Gold Mine" and "The Bookmaker," in which he portrayed a cockney character. On his return to this country he produced "The Nominee," a farce, and the curtain-raiser, "The Viper on the Hearth." These were followed by "Col. Tom," which proved a failure, "Art and Nature," "A Gilded Fool," Augustus Thomas's "In Miz-zoura," in which, as Jim Radburn, Mr. Goodwin did some splendid work, "David Garrick," "Lend Me Five Shillings," and "Ambition." The season of 1895-96 Mr. Goodwin spent in Australia, where he made "The Rivals" the feature of his repertory. His latest productions in this country have been "An American Citizen," "Nathan Hale," and "The Cowboy and the Lady," by Clyde Fitch, which Mr. Goodwin brought out in Philadelphia on March 13, 1899.

Last summer he again visited England, presenting "The Cowboy and the Lady," which was coolly received, and "An Ameri-



can Citizen," which proved a far greater success.

On October 17, 1888, Mr. Goodwin married Mrs. Nella Baker Pease, who was granted a divorce in 1898. Shortly after Mr. Goodwin married Maxine Elliott, who had been his leading lady for several seasons, and who last season was practically a co-star with him.

## CHAPTER X.

JAMES O'NEILL.

IT is a cause for general congratulation that James O'Neill, without doubt one of the finest romantic actors in the United States, has finally succeeded in breaking away from "Monte Cristo," in which he appeared almost continuously for sixteen years. Mr. O'Neill tried for eight years to drop the character of Edmond Dantès from his repertory, but he seemed to be unable to secure plays in which the public would accept him. It was largely his own fault that he became so thoroughly identified with Dumas's hero, though the mistake he made of playing only one character for so many seasons was under the circumstances a very natural one. Charles R.



JAMES O'NEILL  
As D'Artagnan in "The Musketeers."

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Thorne, Jr., was originally engaged by John Stetson to act the part in the revival of the drama at Booth's Theatre, New York, early in 1883, and he appeared as Dantès the first night. But the next day, or the day following that, Mr. Thorne died, and Mr. O'Neill was called upon to take the rôle. He continued to appear in "Monte Cristo" under Mr. Stetson's management for two or three seasons, and then he bought the production and toured the country as Edmond Dantès until 1891. By that time the part had become positively obnoxious to the actor, and, although it still continued to be a money maker, he was anxious to shelve it. He produced a gloomy melodrama, "The Dead Heart," which was brought out by Henry Irving in London, but the public would have none of it. Then he tried a modern play, "The Envoy," but that was equally unsuccessful. "Fontenelle," by Harrison Grey Fiske, brought him a little relief, and in 1894 he

acted "Virginius," "Hamlet," and "Riche-lieu," in San Francisco, with gratifying success. "Monte Cristo," however, continued in demand, and he did not rid himself entirely of the burden until Liebler & Company secured his services to play D'Artagnan in Sidney Grundy's "The Musketeers," which was produced in Montreal last March. His success in this has apparently ended the career of Edmond Dantès as the chief feature of his repertory.

The version of "Monte Cristo" that Mr. O'Neill used was the same one in which Charles Fechter used to appear. The leading rôle was exceedingly difficult, and required versatility of the widest range and extraordinary physical resources. "I had to re-create the character every time I appeared in it," Mr. O'Neill once said. "If I could not feel the part anew each time I acted it, I could not do myself justice. Perhaps you can imagine the tremendous mental effort

that was required after I had acted the character so long that I came to hate the very thought of it."

James O'Neill was born in Kilkenny, Ireland, on November 15, 1849, and came to this country when he was five years old. He went to school in Buffalo and afterward in Cincinnati. It was his parents' desire that he should enter the church, but a clerical profession did not appeal to him, and when he finished schooling he went to work for a clothing firm in Cincinnati. A business life did not prove satisfactory, so he resolved to follow his own inclinations and become an actor. He made his *début* in the old National Theatre in Cincinnati, in support of Edwin Forrest. "I supported him by carrying a spear," Mr. O'Neill remarked. The first line that he spoke in public was in the modest capacity of a wedding guest. After a few months with the Cincinnati company he joined a small barnstorming company,

which shortly came to grief in Quincy, Illinois, after the actors' trunks had fallen a prey to exacting landlords.

“I certainly thought that I should have to walk home,” said Mr. O’Neill. “The manager left for Monmouth, Illinois, promising to send me the wherewithal to pay my board bill. Meanwhile I made the acquaintance of a prominent politician, and, being too proud to write home, I borrowed enough money from him to pay my landlady and purchase a railroad ticket to Monmouth. While in Monmouth a wealthy old gentleman, the head of a prosperous law firm, took a great fancy to me. He invited me to his home to dinner, and offered to adopt me if I would agree to give up the stage and study law in his office. He had no children of his own, and said if I proved worthy he wished me to take his name and become his heir. Well, you can imagine that the proposition nearly knocked me off my feet. However, he added that he wanted



me to take twenty-four hours in which to think it over. The upshot was that my love of acting was so great that I declined the proposition. The old gentleman said that he did not blame me for wishing to continue in my chosen career. He paid my fare to Cincinnati, and gave me enough money beside to put me on my feet again. He died shortly afterward, but I had the pleasure of returning the money before his death."

Mr. O'Neill's next engagement was as "walking gentleman" at the St. Louis Varieties, and the following season he came under Robert Miles's management in Cincinnati, where he remained until 1869. He then became leading juvenile at the Holliday Street Theatre, Baltimore, of which John T. Ford was manager. He was leading man at the Academy of Music, Cleveland, when John Ellsler was manager, and while there supported Edwin Forrest during his last engagement in that city,

and he also played Macbeth to Charlotte Cushman's Lady Macbeth.

Speaking of his experience in the McVicker's Theatre company, Chicago, where he played for two years, beginning in 1871, making his first success as Bob Sackett in Bronson Howard's comedy, "Saratoga," Mr. O'Neill said: "My relations with Charlotte Cushman at McVicker's were most pleasant. In her support I played the parts of Macbeth, Cardinal Wolsey, and Dandie Dinmont. She was very kind to me, especially in instructing me in the part of Macbeth, and she took especial pains to teach me all the 'business' of the famous Macready, who, she said, was the greatest Macbeth she had ever played with. She took the trouble to watch me in the various scenes, and when her engagement closed she requested my services as far as Buffalo, a privilege which was granted. The last time I saw this talented woman was at the close of the Buffalo

engagement, when I bade her good-bye with the expression of a hope that we might sometime again play together. She put her hand to her heart with the old familiar gesture, and said, 'I'm afraid not; but you continue to work, work, work, and you'll be all right.' These were the last words to me of as good and great an actress as the stage has ever seen.

"Then came a season with Edwin Booth. We played ten weeks, during which time I alternated with him in the parts of Othello and Iago, and Brutus, Cassius, and Anthony in 'Julius Cæsar.' Speaking of 'Othello,' one of the most trying moments of my life was when, after the public had seen the elder Salvini and Booth play the piece, I was suddenly called upon to play Othello to Booth's Iago. I went on in the part with fear and trembling. The house was crowded. In the great scene of the third act I did not copy Booth nor Salvini, but

introduced original 'business,' and the large audience gave me three distinct rounds of applause. When the curtain fell the stage manager grasped my hand and said, 'I have been on the stage many years, and that is the most prolonged round of applause I have ever heard.' At the end of the play, as I was leaving for my dressing-room, Mr. Booth called, 'Hold on, O'Neill, there's a call,' and he led me before the curtain, saying, 'O'Neill, good, — very, very good.' I shall never forget these words, coming from Mr. Booth to a youngster, as I was at that time. Following this engagement came one of the pleasantest of my life. After playing Romeo with that queen of actresses, Adelaide Neilson, I received a letter from a mutual friend in San Francisco, who, in an interview with Miss Neilson, asked whom she considered the best Romeo. Her answer was: 'Of all of the Romeos I have ever played with, a little Irishman named O'Neill, leading man

in Chicago, was the best.' Those were pleasant days indeed."

Leaving Mr. McVicker, Mr. O'Neill became a member of R. M. Hooley's stock company, of which William H. Crane was the comedian, and Grace Hawthorne leading lady. When Mr. Hooley went to San Francisco he took Mr. O'Neill with him for a three months' engagement, which was extended to a year. In 1875 he was engaged for A. M. Palmer's Union Square Theatre Company in New York, where for two seasons he shared the leads with Charles Thorne, Jr., playing the cripple Pierre in "The Two Orphans," the prince in "The Danicheffs," and Jean Renard in "A Celebrated Case." Mr. O'Neill then returned to San Francisco, and was for three years connected with E. J. Baldwin's theatre.

"'The Passion Play,' by Salmi Morse, was produced during the third year of my stay in San Francisco," said Mr. O'Neill. "Man-

ager Maguire asked me to take the part of Christ. At first I refused, although, according to the terms of my contract, I had no choice but to play any part for which I was cast by the management. When I learned, however, that Salmi Morse's play had been approved by Bishop Allemani of the Catholic Church in California, I consented to personate the character. To me it was not acting, it was devotion, and I tried to speak the lines with all due reverence for their sacred origin. After the piece was taken off in San Francisco, it was decided to transfer the production to New York. As you know, the press and pulpit of New York thundered against the performance of 'The Passion Play,' in which I was to have appeared at Booth's Theatre. Finally the management yielded to popular sentiment and abandoned the production."

"What is your personal opinion of 'The Passion Play?'" Mr. O'Neill was asked.

“ My personal opinion is that the performance of ‘ The Passion Play ’ was in the nature of a religious service. Many of those who attended ‘ The Passion Play ’ in San Francisco declared that there was nothing irreverent or theatrical about the performance, but that its intense solemnity throughout was most impressive. Young persons who had never received religious instruction thus obtained in the three hours spent in the theatre a vivid and lasting knowledge of the life of Christ. To my mind there was nothing sacrilegious in ‘ The Passion Play. ’ If anything, it was in the line of Biblical education.”

William Seymour, speaking of the first production of “ The Passion Play ” at the California, said that, when he came unexpectedly upon Mr. O'Neill in his make-up, he was startled by the remarkable resemblance to the pictures of the Christ. He was literally overawed, and a joke which he was about to

make died on his lips. Even the stage hands were quite as much awed as was Mr. Seymour. It was the most impressive sight ever witnessed behind the scenes, and could not have been much less so to the audience, for men were seen actually to kneel during the performance, so overcome were they by the beautiful realism of the scene. Mr. O'Neill was arrested after the performance, and was fined \$50.

In 1882 Mr. O'Neill filled an engagement in a play called "Deacon Crankett," and then, just before his appearance in "Monte Cristo," made an unsuccessful venture as a star in "An American King," by Charles Dazey. In 1894 he made an elaborate production in Boston of Eugene Fellner's drama, "Don Carlos de Seville," which, however, proved a failure.





WILLIAM H. CRANE

As Falstaff.

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## CHAPTER XI.

WILLIAM H. CRANE.

AFTER many years of hard work in the routine of his profession, William H. Crane has for a decade past been one of the most popular entertainers in the United States. He is a character comedian, whose one character is himself. His is a whole-souled, frank, and genial personality, a personality that suggests shrewdness and generosity, keen good sense, and tender-hearted chivalry. In a word, he realises to a degree the American ideal of what a man should be. This ideal Mr. Crane embodied to perfection in his greatest character, Senator Hannibal Rivers in "The Senator." Hannibal Rivers can no more be thought of apart from William H.

Crane than Rip Van Winkle can be conceived apart from Joseph Jefferson. No actor except Crane—and many have made the attempt—has ever made any lasting impression in the rôle of the bustling politician, the best that could be done being momentarily to suggest Crane. However, if Jefferson and Crane agree in one particular, they differ radically in another. While one can imagine only the Rip Van Winkle that Jefferson created, one does get a distinct impression that Rip is an artistic and imaginary creation. This is not the case with Crane and Senator Rivers; the man and the character are so blended that one must believe that Senator Rivers is nothing more nor less than William H. Crane, as William H. Crane would be if he were a Senator instead of an actor.

Although Mr. Crane's versatility and his talent for impersonation are limited, his comedy powers, within the limitations that

nature has fixed for him, are exceptionally authoritative. His humour, especially, is broad, unctuous, and perfectly understandable. He laughs, and the world laughs with him, and there is neither bite nor sting to the fun that he invokes. His command of pathos is not so sure, and he is not always successful in scenes that require sustained emotion. If, however, the pathos be but passing, and the sentiment suggested a shadow rather than a reality, Mr. Crane often moves his audiences surprisingly. This was notably true in "The Senator," the action of which, sometimes during its most farcical moments, would occasionally reveal a flash of sober truth that rarely failed to produce a discernible effect on the spectator.

William H. Crane was born in Leicester, Massachusetts, on April 30, 1845. His father moved to Boston soon after, however, and became a well-known business man in the South End. Mr. Crane, therefore, has always

considered himself a Boston boy. He was graduated from the old Brimmer School when he was about fifteen years old, and his theatrical experience began, after a few years spent as an amateur entertainer, when he was twenty years old, as a member of Mrs. Harriet Holman's children's troupe, which toured the country giving one-act operas, burlesques, and pantomimes. Mr. Crane made his professional début in Mechanics' Hall, Utica, New York, on July 13, 1865, as the notary in an English version of Donizetti's opera, "The Daughter of the Regiment." His salary was not large, — I am not sure that he got anything at all, — but he had a bass voice that was much appreciated by his associates.

"I remember the first time I saw my name on the bills," said Mr. Crane, "and the thrill of conscious pride with which I surveyed the announcement of the forthcoming appearance of 'the new basso profundo, Master William,' to which A. L. Parkes, then our manager, had

added, 'with a voice singularly grand and effective. — *New York Herald.*' I had never before been in New York, but I used to stand for half an hour in front of the bill-boards and look at the name, 'Master William,' and wonder if the passers-by knew that I was the gifted being of whom the *New York Herald* had said 'with a voice singularly grand and effective.' Nothing could equal my pride and sense of importance for a time, though not long after that the basso profundo with the voice assisted the leading baritone in delivering handbills of the evening's performance in more than one city which was not so large then as it is now.

"There was hard work in the theatre during those days. Compare this record of a week with that of the modern actor's season. It is taken haphazard from my diary when playing with the Holmans. Monday — 'The Streets of New York,' with myself as Badger, and a farce. Tuesday — 'Il Trovatore,' in

which I played Count di Luna, and 'The Limerick Boy' with myself as Paddy Miles. Wednesday — 'Rosedale,' I playing Miles McKenna, and a farce. Thursday — 'Faust,' in which I played 'Mephistopheles, and in which Julia Holman, 'by request,' introduced into the fair scene the then popular song, 'Tassels on Her Boots.' Friday — 'Kate Kearney,' an Irish drama, and 'La Sonnambula,' and Saturday an opera, a farce, and a pantomime.

"I also have a notice of an evening's performance in Toronto, which began with the farce of 'The Dead Shot,' continued with a performance on the 'musical goblets,' went on with the burlesque extravaganza of 'The Invisible Prince,' incorporated a solo by myself, which I regret to say was encored, and ended with 'The Limerick Boy.'

"Another bill recounts that on one occasion, at Pike's Opera House, in Cincinnati, I played in one evening Doctor Dulcamara



in 'L'Elisir d'Amore;' Handy Andy, with songs, Irish jigs, and other playful trimmings; followed it by the then popular minstrel song of 'Sally Come Up,' with a dance thrown in, and finished by acting the clown in the closing pantomime. Not a bad evening's work for a rising young comedian, was it?"

After leaving the Holmans, Mr. Crane became connected with the Alice Oates Opera Company, with which he remained four years. He appeared in "Fra Diavolo," "The Flower Girl of Paris," and many other light operas. He was also the original Le Blanc in the Oates Opera Company's production of "Evangeline," at Niblo's Garden, New York, in 1873. In the fall of 1874 Mr. Crane's comic opera days came to an end, and he joined Hooley's Stock Company in Chicago, where he was associated with James O'Neill, Nellie McHenery, Nate Salisbury, and others. Bartley Campbell was the

dramatist of the company, which, in addition to producing Campbell's plays, presented all the New York successes. "I remember," Mr. Crane remarked, "that I acted five lawyers in succession in as many different plays." While at Hooley's Mr. Crane appeared in "Married Life," "The Rough Diamond," as Hector Placide in "Led Astray," Meddle in "London Assurance," Templeton Jitt in "Divorce," Mr. Crux in "School," Aminadab Sleek in "The Serious Family," and Tom Tack in "Time Tries All." Mr. Crane went to San Francisco with the Hooley company, and later became connected with the California Theatre, of which John McCullough was proprietor, and Barton Hill, manager. In the company were Thomas W. Keene and W. A. Mestayer. Mr. Crane's greatest success on the Pacific Coast was in "Ultimo," Bartley Campbell's adaptation from the German. In this play Ella Kraighne, who had but re-

cently made her *début* at the California Theatre as Sister Genevieve in "The Two Orphans," also appeared, and a short time after she was married to Mr. Crane.

The comedian's popularity on the Pacific Coast was something to marvel at, and the estimation in which he was held found expression in January, 1876, just before Mr. Crane joined Henry E. Abbey's Park Theatre Company, in New York, at a benefit given in the Metropolitan Theatre in Sacramento, which was attended by the Governor and State officials and many members of the Legislature. Mr. Crane's first appearance in New York was as Dick Swiveller to Lotta's Little Nell. In January, 1877, he made his great hit in Leonard Grover's "Our Boarding House," in which he appeared as Col. M. T. Elevator. Stuart Robson was the Professor Gillipod, and this was the first time that the two comedians acted together.

"Every one knows that Robson and I

first came together in 'Our Boarding House,'" said Mr. Crane, "but every one doesn't know that we nearly came together with a crash. Grover, who, like most American dramatists of that day, was in a condition of impecuniosity, had produced his play with some measure of success in San Francisco. He came to New York and read it to A. M. Palmer, who was then managing the Union Square Theatre. Palmer liked it and made Grover an advance on the manuscript, — the advance giving the right to control the piece for a certain time.

"Palmer was not in a hurry to do the play, and one day T. H. French, the publisher, walked into Palmer's office and saw the manuscript lying on the table. 'Hallo!' said he, 'what do you think of my play?' 'Your play!' returned Palmer; 'it's my play. I made Grover an advance on it, and here's his acknowledgment.' 'And I made Grover an advance on my copy,' said French,

‘and his receipt is at my office, and I think it antedates yours.’ Well, that was a nice state of affairs. There was no knowing how many more managers might turn up with interests in the much-owned play; so Palmer and French decided to pool their issues and produce the farce as soon as possible. French had already entered into negotiations with Abbey, who then had the Park Theatre, and the three decided to do the piece in joint account.

“At that time I was in Boston, playing *Le Blanc* in ‘*Evangeline*.’ Abbey engaged me to play Professor Gillipod. I was in a high feather. But, as luck would have it, Robson, who had long been with Palmer, and had only left him to go starring, returned to New York. Palmer didn’t know of Abbey’s having engaged me, and he gave Robson the same part. The first thing I heard about it was a telegram from Abbey, which read something like this: ‘Think part

of Elevator will suit you better. Will give you \$15 weekly more. Answer.' Now I had read that Elevator had been played by old men, and I didn't want to act an old man. I wired back a refusal. Then came another despatch: 'Impossible for you to play Gillipod. Will give you \$25 for Elevator.'

"I went to a lawyer, and he told me that I could demand Gillipod, and if it wasn't given me, all I need do was draw my salary for as long as the play ran in New York. But this didn't suit me. I wanted to act. So I made an arrangement with Abbey to receive Elevator, with the understanding that, if I didn't like it, I should give it up without prejudice to my claim. As I considered Gillipod the part of the piece, you can imagine I didn't look at Robson with any friendly eye. After a time I saw that I could make something out of Elevator, and so I informed Abbey. But my scenes with

Robson didn't go. We didn't work together. It was the last rehearsal but one when I determined to end it. So I went to him and said, 'Robson, do you know that I was engaged for your part?' 'Well,' he said, 'I have heard so, but, as you never said anything to me about it, I supposed you were satisfied.' 'I'm not,' I replied. 'If you had come to me sooner,' said Robson, 'I would have given up the part, but I can't in justice to the managers do that now.' I believed him then, and from what I have known of him since, I am sure that he meant it. So we shook hands, and set to work to do what we could with our scenes, and the piece made a hit.

"As the play originally was written, I had scarcely anything to do in the last act, so I suggested to Grover a little burlesque love scene. He consented and wrote me perhaps ten lines. That, however, was all I wanted. It was a chance to get on, and once on, I



wasn't coming off till I got ready. I went to Miss Harrison, who was playing Beatrice, and told her what I was going to do, and asked her to help me out. All she had to utter was an occasional exclamation of surprise. She very willingly agreed, and I expanded the scene on my own lines until it was ten times as long as Grover had written it. The result was that it went with screams, and I got one of the biggest recalls I have ever had. The next morning there was a rehearsal. Grover said to me, 'Mr. Crane, I shall cut that love scene in the last act.' I didn't say any more than 'Very well, sir, cut it if you want to,' but I took care to say it pretty loud. It reached Abbey's ears. 'What's that?' he cried. 'What are you going to cut?' 'Mr. Grover wants to cut my love scene in the last act,' I observed. 'I'll be blessed if he will,' said Abbey, and his blessing ended the matter, and the scene remained as I introduced it."



At the Park Theatre Robson and Crane also played in Dion Boucicault's "Forbidden Fruit," and then the two began their career as joint stars, first achieving remarkable success in Joseph Bradford's "Our Bachelors." In the succeeding years they brought out "Sharps and Flats," "The Comedy of Errors," in which Mr. Crane played one of the Dromios, and "The Merry Wives of Windsor," in which he acted Falstaff. In the fall of 1887, at the Union Square Theatre in New York, Bronson Howard's "The Henrietta" was produced, with Mr. Crane as Nicholas Vanalstyne, a character that he made peculiarly his own. "The Henrietta" was the greatest hit Robson and Crane had ever known, and the play lasted them until 1889, when the two decided to end their partnership.

Mr. Crane's productions since that time are well known to the public. He has always shown a commendable desire to

patronise home industries, and has been an encouraging figure for the native-born dramatist to contemplate. His first and greatest success as an individual star was "The Senator." Then came Jonathan Silsbee in "On Probation," Benjamin Franklin Lawton in "The American Minister," John Hackett in "Brother John," Buchanan Billings in "The Wife's Father," and "The Governor of Kentucky," by Franklyn Fyles. The latter dramas were only moderately successful, and for a time Mr. Crane struggled with several successive failures. He brought out one after another, "A Virginia Courtship," by Eugene W. Presbrey, "His Honour the Mayor," by Charles Henry Meltzer and A. E. Lancaster, and "Worth a Million," also by Mr. Presbrey, but none of them furnished just the material he desired. In New York, on December 5, 1898, however, he duplicated his old-time successes with "The Head of the Family," an adaptation by

Clyde Fitch and Leo Dietrichstein, from Adolph L'Arronge's German play, "Hase-man's Töchter," which, the New York *Sun* went so far as to say, provided Mr. Crane with the best character he had had since "The Senator."

## CHAPTER XII.

WILTON LACKAYE.

WILTON LACKAYE was the creator on the stage of the character of Svengali, and a remarkably forceful performance he made of it. Of course, George DuMaurier's conception had in it all the elements necessary to make it dramatically powerful. Even in the novel, Svengali stood forth with a weirdness that was almost startling. His devilishness seemed hardly human, and he was as awe-inspiring in his unreality as the goblins and gnomes of our childhood. All this was great material for the character actor; all he had to do was to take it and mould and fashion it into a form that could be presented on the stage. Moreover, he found his make-up all



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WILTON LACKAYE  
As Svengali in "Trilby."

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prepared for him, a make-up far more nearly perfect than any he could have evolved working by himself.

All these things Mr. Lackaye used to the best advantage. His personal appearance was a remarkable example of the art of making up. He completely transformed himself; his round, full cheeks became haggard and cavernous; his eyes, which are naturally humorously kindly, were made wild and staring and frightfully fascinating. The spectator himself almost felt the hypnotic power used on poor Trilby.

There was no doubt that, in the hands of an actor proficient in character studies, Svengali was a part that to a considerable extent won its own way with an audience, a "fat" part, the actors would call it. Paul Potter made Svengali—the one personage in the book whose character was forceful and at the same time complex; the embodiment of a mystery that piqued the curiosity; a mar-

vellous musician, yet a man whom one instinctively classed as a reprobate ; a being of light and shadow, full of violent contrasts and surprising oddities — the centre of interest in his drama, which was perfectly justifiable, even though it destroyed the spirit of DuMaurier's novel. It is not always recognised that novel-writing and play-writing are two distinct arts that have almost nothing in common. A perfect dramatisation of a novel is impossible ; often it is impossible even to tell in all its essentials, by means of a drama, the same story that is told in the novel. If the so-called dramatisation be a good play that can stand on its own bottom, the dramatiser has done well. It is of absolutely no importance whether he has developed exactly the same plot as the novel from which he derived his inspiration, whether he has introduced the same incidents, or whether he has used the same characters. The play "Trilby" in no way reflected the spirit of the book "Trilby,"



and the play "The Little Minister" had only a superficial and misleading resemblance to the novel "The Little Minister." And both of these were unusually successful dramatisations.

Svengali gave Mr. Lackaye a wider reputation than he had previously attained, although he was well known as a character actor and portrayer of villains before he acted the arch-hypnotist in Boston in March, 1895. His first substantial success was as Gouroc in "Paul Kauvar." During the summer of 1888 he played Demetrius in "A Midsummer Night's Dream" at McVicker's Theatre, Chicago. That fall he appeared with Rose Coghlan in "Jocelyn," acting Saviani so well that it was not thought advisable to keep him in the company for any length of time.

Mr. Lackaye's theatrical career began, however, as a member of Lawrence Barrett's company. He was born in Loudoun County,

Virginia, and was educated for the priesthood. He spent two years at college in Ottawa and four years at Georgetown University. Then he received the nomination for the propaganda at Rome.

“My father,” said Mr. Lackaye, “came on to New York with me to see me off for Havre. The steamer wasn’t to sail for several days, so I had an opportunity to see ‘Esmeralda’ at the Madison Square Theatre. That proved my downfall. After the performance I informed my father that, instead of becoming a priest, I intended to go on the stage. You can imagine his consternation. He suggested that a padded cell was more in the line for a chap that could change his mind in regard to a vocation in ten minutes’ time. The upshot was that he took me back to Washington, where I began to study law.”

In Washington Mr. Lackaye became president of an amateur dramatic society known as the Lawrence Barrett Dramatic Associa-

ciation, and by tactful use of his judicial position he succeeded in getting an introduction to Mr. Barrett, and after that a place in his company. His first part was one of Paolo's friends in the production of "Francesca da Rimini" at the Star Theatre, New York, in 1883, and the best character he had with Mr. Barrett was Salarino in "The Merchant of Venice." Then he acted for a time with a stock company in Dayton, Ohio, and after that with the Carrie Swain company. Subsequently he appeared in "Mayblossom."

The season of 1886-87 was spent with Fanny Davenport, with whom he played Claudio in "Much Ado About Nothing," and also acted in "Fédora" and "As You Like It." Early in the summer of 1887 Mr. Lackaye attracted some attention in New York as Robert Le Diable in "Allan Dare," and still more the following fall by his playing of Leo in William Gillette's version of "She," produced at Niblo's. Then followed

his successes in "Paul Kauvar" and with Rose Coghlan. In the spring of 1889 came his amusing portrayal of the Portuguese, Don Stephano, in "Featherbrain," with Minnie Maddern. Haverhill in "Shenandoah" and Gilchrist in "Bootle's Baby" followed, and then he came under Augustin Daly's management, playing first De Noirville in "Roger La Houte," with William Terriss and Jessie Millward, and O'Donnell Don in "The Great Unknown" at Daly's Theatre. After a week in this play Mr. Daly cast him for Oliver in "As You Like It," but Mr. Lackaye refused to accept the part and resigned from the company.

During the following half-dozen seasons Mr. Lackaye took part in many new productions, appearing as Sir Barton in "My Jack," the Russian in "Colonel Tom," Latour in "The Dead Heart," Jack Adams in "Money Mad," Barillas in "The Pembertons," Jim Currie in "The Canuck," in the title rôle of both

“Dr. Bill” and “Nero,” Steve Carson in “The Power of the Press,” King Louis in “Pompadour,” Perrin in “Mr. Wilkinson’s Widows,” and Jefferson Stockton in “Aristocracy.”

As a member of A. M. Palmer’s stock company he acted in “Lady Windermere’s Fan,” “The Dancing Girl,” “Saints and Sinners,” “Alabama,” “Jim the Penman,” “A Woman’s Revenge,” “The American Heiress,” “Price of Silence,” “The Transgressor,” “New Blood,” and “The New Woman.” He played the title rôle in “The District Attorney” at the American Theatre. After that came the production of “Trilby” in Boston.

Mr. Lackaye practically starred as Svengali throughout the country under A. M. Palmer’s management. Then he brought out on his own account a play by Charles Klein called “Dr. Belgraff,” which had hypnotism as a theme. Last season he appeared in “Charles O’Malley.”

## CHAPTER XIII.

WILLIAM GILLETTE.

IN considering William Gillette two distinct persons have to be taken into account. There is Mr. Gillette, the playwright, the author of two such fine acting dramas as "Held by the Enemy" and "Secret Service," and the adapter of numerous successful farces, such as "The Private Secretary," "Too Much Johnson," and "Because She Loved Him So;" and there is Mr. Gillette, the actor, the creator of serious-minded Rev. Mr. Spaulding in "The Private Secretary," of the cool and mendacious Billings in "Too Much Johnson," and of the remarkable character of the Union spy in "Secret Service."



WILLIAM GILLETTE  
In "Secret Service."

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It is with Mr. Gillette, the actor, that I shall have to do in this article.

The remarkable feature of Mr. Gillette's work on the stage is the well-nigh perfect realism that he imparts to every character which he plays, whether that character be in wildest farce or in most thrilling melodrama. The Rev. Mr. Spaulding was a farcical character in every sense; his seriousness was funny, his bashfulness was funny, and his awkwardness was funny. Moreover, the situations in which he was placed were always ridiculous in the extreme. Yet Mr. Spaulding, as played by Mr. Gillette, was very much a human being, and, in spite of the fact that there was absolutely no appeal made, directly or indirectly, to one's sympathy, one could not help feeling just a little sorry for the unfortunate fellow.

Again, in Billings of "Too Much Johnson," another farcical rôle, the same element of genuineness was in evidence. In "Secret

Service," this realism was, naturally enough, very much more impressive, for "Secret Service" was a play of extraordinary dramatic intensity. It was a melodrama whose effectiveness depended greatly on the care with which it was acted. It did not on the surface appear machine made, but this was because the machinery was operated with exceptional subtlety. It was a play that developed quickly and logically, and whose action carried the spectator along with a rush, scarcely giving him time to think. I do not believe there was as much dialogue in the whole of "Secret Service" as one would find in three acts of the average four-act drama, but in place of this dialogue there was action, vivid, interesting, and straight to the point. Take the scene in the telegraph office. Minutes passed without a word being spoken, yet how closely every move on the stage was followed and how the suspense worked on one's nerves!

The success of the play was largely due to Mr. Gillette's acting and to his gift for forming and maintaining an atmosphere of actuality. It was no small feat to establish sufficient interest in a spy to make him the hero of a play. Particularly difficult was it to arouse this sympathy, not by an appeal to patriotic sentiment, but by the dramatic strength of the character. Yet this was what Mr. Gillette did, as was shown by the full acceptance of the drama south of the Mason and Dixon line and in England. Simplicity and sincerity, intensity and force, are the qualities that have made Mr. Gillette a thoroughly convincing actor.

In spite of his success and facility in both farcical and melodramatic characters, Mr. Gillette is by no means a versatile actor. He is essentially the same in every part in which he appears, always cool, collected, and unabashed. In farce, by contrast, this *sang-froid* yields a wealth of fun; in melodrama it

serves to increase immeasurably the power of a dramatic situation. Indeed, Mr. Gillette's methods of expressing emotion are so much his own, so individual, that they may almost be called mannerisms. His points he makes quietly, a twitching of the fingers, perhaps, or a compression of the lips, or a hardening of the muscles of the face. He rarely gesticulates, and his bodily movements often seem purposely slow and deliberate. His composure is absolute and his mental grasp of a situation is complete. In a sense he is wonderfully restful; but he never fails to make himself understood, and he is never ambiguous.

William Gillette came from one of the anti-slavery families of New England, and he was born in Connecticut. He is related to Henry Ward Beecher and to Charles Dudley Warner. His father, Hon. Francis Gillette, was one of Connecticut's representative men, the leader of the Free Soil party in that State,

prominent as an abolitionist and social reformer, and at one time a member of the United States Senate and a candidate for Governor of the State. Anti-slavery views were slow to progress in Connecticut at first, but the time came when there was a coalition with the Democrats, somewhat similar to that which first sent Charles Sumner to the Senate from Massachusetts. Under this Francis Gillette was chosen Senator from Connecticut to fill out an unexpired term. The Whigs usually carried Connecticut at that period, but the Democrats occasionally stole a march on them, and this time the Free Soilers came in for a share of benefit.

William Gillette once said that his connection with the theatre was due to predestination and insubordination. At the early age of nine or ten years he was astonishing his family and neighbours in Hartford with a miniature theatre fitted out with grooves, scenery, foot and border lights, the puppets for which

were worked from above with black thread. A year or two later a better theatre was constructed, showing advanced methods in *mise-en-scene* and wardrobe. The next step in this juvenile theatrical experiment was the organisation in the Gillette attic — one of the old-fashioned roomy sort — of a complete high-class stock company. When this had been tried “on a dog,” as it were, at the top of the house, it descended to the drawing-room, which became an extemporised temple of the drama, to the dubious edification of the Gillette household.

Mr. Gillette’s parents shared, with other New Englanders, the prejudice against “actor folk,” and frowned at their son’s disposition to go on the stage. He finally settled the question by running away from home. Meanwhile he had been graduated from the Hartford high school and had studied to some extent at the University of the City of New York and at Boston University. He had

given public readings in a number of towns and villages in Connecticut and had met with some success in imitating famous actors.

“What might be called my professional début,” said Mr. Gillette, “was made in New Orleans. It was not especially profitable. It came about in this manner: When I ran away from home, I drifted to St. Louis, where I met Ben DeBar, who, on ascertaining that I was willing to act gratuitously and supply my own costumes, engaged me as leading utility man for his New Orleans stock company. Shortly afterward I suggested the advisability of paying me a salary, and my services were immediately dispensed with.”

After this experience Mr. Gillette returned to his home in Hartford, but in the fall of 1875, through the influence of Mark Twain, who was a neighbour of his in Hartford, he obtained an engagement at the Globe Theatre in Boston. On September

13, 1875, he appeared as Guzman in "Faint Heart Never Won Fair Lady." In November of that year he supported John T. Raymond at the Globe Theatre in "The Gilded Age," taking the part of the Counsel for the Defence. During the season at the Globe he appeared in such parts as Lord Kootoo in "King Turko," Longford in "My Precious Betsy," Malcolm in "Macbeth," Montano in "Othello," Benvolio in "Romeo and Juliet," Markham in "Still Waters Run Deep," Master Wilford in "The Hunchback," Captain Collins in "Around the World in Eighty Days," Mr. Buffler in "Married in Haste," Philippe in "La Tour de Nesle," Garnier in "Retribution," Gabriel in "Guy Mannering," the Duke of Suffolk in "A Crown of Thorns," Lord Melton in "The Marble Heart," Rosencranz in "Hamlet," Hortensio in "Katherine and Petruchio," Archambent in "The Child of the Regiment," the Admiral in "Black-Eyed



Susan," and Prince Florian in "Broken Hearts."

The last character was his greatest success, and he undertook it in consequence of the sudden illness of Harry Murdock. Mr. Gillette received the manuscript of the part at noontime, and, without a rehearsal, went on the stage at night letter perfect. He acquitted himself so well that he retained possession of the rôle during the play's run in Boston.

After leaving the Globe Theatre, Mr. Gillette was for two seasons with McCauley's stock company in Cincinnati and Louisville, and subsequently he spent a season with a travelling company. Then he turned his attention to play-writing.

"My first attempts never reached the footlights," said Mr. Gillette. "I was a most ambitious and conscientious playwright at the outset of my career. So much so that I decided to study human nature at its foun-

tain source. I accordingly went to Cleveland and became an apprentice in a machine shop in order to study the lingo and characteristics of the genuine mechanic. At the same time I hung out a doctor's shingle at Marietta, and put in my spare time as peddler in another small town. As I tried to carry on these three occupations at the same time, you can easily see that a conflict of interests was bound to follow. After coming in contact with all sorts of *malades imaginaires* in Marietta for about a month, I ascertained that it was against the law to practise medicine without a diploma. I may say in extenuation of my illegal practice that I always referred patients that were really ill to the local physicians, so that there was no harm done through my medical masquerade. My apprenticeship in the machine shop was also of short duration, as the foreman told me point-blank one morning that he had no use for an apprentice who was absent

four days out of six. I entered all sorts of places in the guise of a peddler, and had occasion to make mental memoranda of all sorts and conditions of men, but I relinquished the peddler's vocation when Cleveland wouldn't have me any longer as an apprentice, and Marietta made the writing of harmless prescriptions a dangerous pastime."

The first of Mr. Gillette's plays to be produced was "The Professor," which was brought out at the Madison Square Theatre, New York, on June 1, 1881. The author appeared in the title rôle, an absent-minded student. The play proved a substantial success, and had quite a run at the Madison Square and a prosperous tour on the road. Mr. Gillette next assisted Mrs. Frances Hodgson Burnett in the dramatic construction of "Esmeralda," and then acted for a season in "Young Mrs. Winthrop."

"In 1884," Mr. Gillette continued, "I

produced at the Comedy Theatre, New York, an adaptation of Von Moser's play, 'Der Bibliothekar,' under the title of 'Digby's Secretary,' in which I played the part of the Secretary, the Rev. Job McCosh. On the same night A. M. Palmer produced 'The Private Secretary' at the Madison Square Theatre. This was Hawtrey's adaptation of the same German play. Both versions were successful, and a lawsuit was pending between Mr. Palmer and myself when we wisely agreed upon a compromise. The best parts of each adaptation were combined, and I appeared for several seasons in the title rôle of 'The Private Secretary' at the Madison Square and elsewhere."

Mr. Gillette's next venture was "Held by the Enemy," which was first produced in 1886 at the Criterion Theatre in Brooklyn, where it did not attract a great deal of attention. Later, when brought out at the Madison Square Theatre, with Mr. Gillette as Thomas

Bean, the war correspondent, it appeared to a far better advantage, and it has been running off and on in various parts of the country ever since. At Niblo's Garden, in 1887, Mr. Gillette's dramatisation of Rider Haggard's "She" was given a spectacular production. "All the Comforts of Home" and "Wilkinson's Widows" followed, in 1890 and 1891, and then "Ninety Days" proved a failure at the Broadway Theatre in New York. "Too Much Johnson" was his next adaptation, and this proved profitable.

Mr. Gillette's struggle for health in the pine woods of North Carolina banished him from active participation in theatrical affairs for a considerable length of time, and during the period he wrote his finest play, "Secret Service," which was produced at the Broad Street Theatre, Philadelphia, on May 15, 1895, with Maurice Barrymore as the hero. In view of the subsequent triumph of this drama, the following criticism, which

was written after the first performance, is amusing:

“While the play has intensity and many ingenious situations, it is inferior to his ‘Held by the Enemy’ in design, elaboration, and power. Picturesque as Mr. Barrymore is as the hero, it is clear that as Chalfoner he works against the honest sentiments of his auditors, for spying is an ugly business at the best. There is a lack of stage-craft in the development of the action, and the outside porch, to which Mr. Gillette’s characters continually retreat when they get in the way, is one of the most valuable adjuncts of the play. In its present condition the play drags very unpleasantly, but with repetitions it may be expected that the ‘Secret Service’ will win a position, though not a commanding one.”

Mr. Gillette’s last work was the farce, “Because She Loved Him So,” an adaptation from the French, which was brought

out last season. It played long engagements in Boston, New York, and Chicago, and proved one of the most delightful features of the theatrical season.

## CHAPTER XIV.

HENRY MILLER.

HENRY MILLER was born in London, England. He was taken to Toronto, Canada, however, by his parents when he was very young, and it was in that city that he grew up. It was there, also, that he first became imbued with a desire to be an actor, an ambition inspired by reading an article on the early struggle and final success of Sir Henry Irving.

“I made up my mind,” said Mr. Miller, “to emulate him, to work earnestly as he had worked, and, if possible, to gain something of the success that he had even then attained. At fifteen I became the pupil in elocution of the late C. W. Couldock, and,





HENRY MILLER  
In "Liberty Hall."

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besides getting at his hands four years of excellent training in the Shakespearian drama, I had the good fortune to form an affectionate friendship with him that endured until the time of his death."

Mr. Miller made his professional *début* just before his nineteenth birthday, as a member of a stock company in Toronto. His first part was that of the bleeding sergeant in "Macbeth." The season in Toronto was not a very successful one, and as the weeks passed by without the customary pedestrianism on the part of the ghost, the old members of the company sought other fields. So it happened that before the end of his first season, Mr. Miller found himself playing the leading juvenile rôles in the classic drama.

In 1878, Mr. Miller became a member of Modjeska's company, sharing the general utility rôles with Robert Mantell. With Modjeska he was billed as J. H. Miller. One of

his best characters was Paris in "Romeo and Juliet." Two seasons with Adelaide Neilson followed, during which time he acted Peter in "Measure for Measure," Paris in "Romeo and Juliet," Arviragus in "Cymbeline," and Oliver in "As You Like It." He took part in Miss Neilson's farewell performance in New York, and then, after a short engagement with Ada Cavendish, he joined Augustin Daly's forces, appearing first in "Odette," when that play was produced at Daly's Theatre on February 6, 1882.

"I may say that I gained my first foothold in New York while at Mr. Daly's theatre," Mr. Miller remarked. "I played the leading rôle in 'Odette' at short notice, in place of H. M. Pitt, who was suddenly taken ill. In the cast on that occasion were Ada Rehan, James Lewis, and John Drew."

From Daly's Mr. Miller went to A. M. Palmer's Madison Square Theatre, where he made a hit as Herbert in "Young Mrs. Win-

throp." After that he was leading man for Minnie Maddern for a time, and then he joined with Mrs. Agnes Booth Schoeffel and a number of others in a production of Arthur W. Pinero's "The Squire," Mr. Miller acting Eric Thorndike. Ada Rehan and John Drew had already appeared in the drama in New York, and the Agnes Booth-Henry Miller production, which was made at the Park Theatre, Boston, on September 1, 1884, was the result of a summer association on the Massachusetts North Shore of several members of the cast. Mrs. Schoeffel played Kate Verity so remarkably that those who saw her declare that no one since has ever equalled her in the character. Mr. Miller was also very successful, and when Daniel Frohman organised his Lyceum Theatre Company, he engaged Mr. Miller as leading juvenile.

With the Lyceum Company he acted Robert Gray in "The Wife," Clement Hale

in "Sweet Lavender," and Randolph in the version of "Ferreol," which was known at the Lyceum as "The Marquise." He remained with Mr. Frohman until the production of "The Charity Ball," when he left the company because he did not care to take the part of Dick, the younger brother of the clergyman-hero. The departure of Mr. Miller, by the way, was the first break in the original Lyceum Theatre Company.

After acting Kerchival West in the revised version of Bronson Howard's "Shenandoah," Mr. Miller was engaged by Charles Frohman as leading man of the newly organised Empire Theatre Company, and it was while he held this position that his splendid work attracted widespread attention. His parts were of wide range. There was his Frederic Lemaitre in Clyde Fitch's one-act romance, — a rôle which, however, was created by Felix Morris; his Mr. Brabazon in "Sowing the Wind," an old man part; his Mr. Owen

in "Liberty Hall," a juvenile rôle of exquisite sentiment, which Mr. Miller portrayed to perfection; his J. Ffolliet Treherne in "Gudgeons," a character study and a magnificent impersonation. He played Rudolph in "Bohemia;" the ministerial hero of "Michael and His Lost Angel," and the star-gazing David Remon of "The Masqueraders."

Mr. Miller became a star in 1896, presenting first "Heartsease," by Charles Klein and J. I. C. Clarke, a work of considerable emotional force though of uneven merit; but his greatest success, perhaps, was in Stuart Ogilvie's peculiar drama, "The Master," which was brought out in New York in February, 1898. Writing of the first performance, Franklyn Fyles said:

"Mr. Miller acts throughout with sincerity and fervour. Nothing has ever done more to justify his claim to a high position among the artists of our stage. He is easy, flexible,

graceful, and free from mannerisms of speech and gesture. Unsited as he is in some particulars to the rôle, his treatment is wholly commendable. He has to do all manner of heartless things with the same indifference that the queen in 'Alice in Wonderland' cries, 'Off with his head!' He disinherits his son and his daughter because the boy wants to go into the army rather than into business, and because the girl refuses to marry a debauchee.

"This catastrophe is developed precipitately before the audience has realised the master's stern character, though he has said that he cannot be made to yield to anybody and has told an allegory to prove that quality. Mr. Miller reads the latter delightfully, even if with some apparent effort at purely rhetorical effect. The obdurate man also tells characteristic stories to prove how domineering and unyielding he is. But his rejection of his children is the first exhibition of his tem-



per that the spectators see, and they regard him as a headstrong and disagreeable old party, with little about him at this time to appeal to the sympathies.

“It is remarkable how sympathy is lost and regained in ‘The Master’ by the character which Mr. Miller assumes. The last trace the audience’s regard vanishes when he turns his wife out-of-doors. But the touch that makes a play liked by the people comes in time to make the success of this one. The father is then alone, as he well deserves to be. Even the servants have fled from his temper, which has grown more aggressive with gout. The wife arrives, and the first tender note in the old man’s character is sounded, and if the audience titters when, anxious about the birth of his daughter’s child, he asks, ‘And did she have a hard time?’ it is rather at the homely phrase than through any lack of real emotion in the situation.

“The son, who has won his spurs in an African campaign, is to return this day and with the troops march by the house. The father’s softening toward his son is as certain as the sympathy he shows for his daughter, although it comes more slowly. But it does come, and possibly the master, like the audience, gives way under the thrill of that old expedient with which this new author closes his play. Just as in ‘Ours,’ in many other pieces, and more recently in Sothorn’s production of ‘The Lady of Lyons,’ martial music has its sure effect, so does Mr. Ogilvie’s use of it accomplish his purpose. The father sees his son in the ranks, the music grows louder, and the master surrenders, waving his handkerchief and cheering for the returning soldier.

“Mr. Ogilvie’s play takes a firm grip on the heart through these methods, conventional as they may be, and it is owing to the last act that his work will become very

popular. Under its agreeable impression the spectators forget what a disagreeable character the master has been, and are almost prepared to sympathise with him when his children return, — not because he deserves it, but because the band plays so movingly in the wings.”

Last summer, in company with Edward J. Morgan, Mr. Miller acted in San Francisco at the head of his own company, presenting all the recent Eastern successes, including “The Liars” and “Lord and Lady Algy,” and also winning much praise as Hamlet.

## CHAPTER XV.

JAMES K. HACKETT.

JAMES K. HACKETT has by no means reached his full artistic growth, and therefore an estimate of him as an actor can at this time be of little permanent value. One might describe minutely and criticise profusely the James K. Hackett of to-day, only to find his labour and thought made ridiculous by the James K. Hackett of to-morrow. For Mr. Hackett is still in an active state of development, and he is, except in a most general fashion, unclassified. We know him as an excellent leading man, as a fascinating romantic actor in "The Prisoner of Zenda," as more than ordinarily interesting in such



JAMES K. HACKETT.



a poor drama as "Rupert of Hentzau," and finally as the one featured player in the Maude Adams production of "Romeo and Juliet," whom all critics—those that wept at the downfall of tradition, as well as those who hailed with joy the "new" Juliet—agreed was in every way competent.

All that can at present safely be said of Mr. Hackett is that he is a popular star, young in years and unquestionably talented, whose future, moreover, is very much in his own hands. In spite of the fact that a young actor, full in the lime-light of popular attention, is the envied of the many, he is not always to be congratulated. A failure means much to him, and only under exceptional circumstances—such as the Shakespearian production previously referred to—does he dare to attempt any new thing. Possibly, as in Mr. Hackett's case, he won his first great applause as a romantic actor, and a romantic actor he feels that he must

remain until the end of the chapter. How does he know that he has not the genius to become a really great character delineator, and how, pray, is he going to find out? Surely, not by starring in one new romantic character a season, for the rest of his life. There is no worse place in the world to develop a well-rounded art than at the head of one's own company.

Mr. Hackett, however, has had two advantages enjoyed by few young actors. He received a college education before he had any thought of going on the stage professionally, and his preliminary training during his first years as a player was under the most favourable circumstances and in the finest theatrical companies of the country. With the A. M. Palmer, the Augustin Daly, and the Lyceum companies Mr. Hackett played many parts, and played them under the direct supervision of men who knew how to correct mistakes and whose valuable



advice was also a command. This experience developed in Mr. Hackett versatility, ease, self-confidence, and suppleness of technique. What he lacks is experience, — experience on the stage to give authority to his art, and experience off the stage to reveal to him life and humanity and to develop sympathy, without which an actor's art is lifeless and unappealing.

Mr. Hackett's *Mercutio* was to many a genuine surprise. While he did not in the least suggest the sixteenth century atmosphere, that is properly a part of the character, there was so much freshness, vivacity, and life in his impersonation that one could almost forgive him for making *Mercutio* seem like a masquerading nineteenth century personage. It is curious how the medieval spirit, or rather the ability to depict the medieval spirit, has departed from the stage, — that power, found now in but a few of the old actors, of assuming with the old-time

garments old-time thoughts, old-time habits, and old-time mannerisms. It is a lost art so far as the young generation of mummers is concerned, and the commonest of criticisms on a Shakespearian performance of to-day is, too modern. Such a fault was in Mr. Hackett's *Mercutio*. Otherwise it was a clear-cut, adequate conception capably presented. Rollicking, devil-may-care, full of jollity, with a beast of a temper, too, and a boy's fondness for a scrap, this *Mercutio* died logically, with a jest on his lips and a smile at the yawning grave.

"*Rupert of Hentzau*," in which Mr. Hackett starred last season, was little better than a lightning change exhibition. The play was written as a sequel to "*The Prisoner of Zenda*," and the star was called upon to depict the character of the dissipated king, Rudolph V., and the gallant Englishman, Rudolph Rassendyll. There was a mighty duelling scene, which stirred the

blood of those fond of stage excitement, and there was a death scene, which was mechanically and pictorially pathetic. Mr. Hackett differentiated the two characters rather cleverly, though also very obviously, but beyond this no especial demand was made on his histrionic talent.

James K. Hackett's father was James Henry Hackett, who fifty years ago was esteemed one of the most talented actors on the American stage. He was successful in both comedy and tragic rôles, but his Falstaff was the presentation on which his fame was most firmly planted. That character was familiar to and was approved by the entire English-speaking stage of his time. Young Hackett was born on Wolfe, one of the Canadian Thousand Islands, on September 6, 1869. Two years later, on December 28, 1871, at Jamaica, Long Island, the elder Hackett died, but the boy had the advantage of the training of his mother, Mrs. Clara C.

Hackett, at one time a popular actress. Naturally enough, with such blood in his veins, the child's attention was early directed toward the theatre. At the age of seven he recited Shakespeare's "Seven Ages" in public, and from that time his leisure was devoted to theatricals. While in school and at college Mr. Hackett was prominently identified with the New York amateur stage. At eighteen he acted *Touchstone*, and at twenty he tried *Othello*. As an amateur he played most of Oliver Doud Byron's rôles, and one of his greatest successes was *Carraway Bones*, the undertaker in "Turned Up." At college he acquired considerable reputation as a burlesque actor, and he was not only the first male imitator of *Carmencita*, but he gave the best of all imitations of her terpsichorean mannerisms. It is well to add that Hackett was also prominent athletically and socially while in college, and was a member of the Alpha Delta Phi Greek letter fraternity.

Mr. Hackett took his Bachelor of Arts degree at the College of the City of New York in 1891, and immediately began the study of law. The stage had too many attractions, however, and on March 28, 1892, at the Park Theatre, Philadelphia, he made his début as a professional actor, a humble member of A. M. Palmer's stock company. His first part was François in "The Broken Seal." In the Palmer company at that time were James H. Stoddart, Frederick Robinson, Agnes Booth, Mrs. Bowers, and Julia Arthur. The week following Mr. Hackett's first appearance, Mr. Stoddart was compelled to leave the organisation on account of the death of his wife, and Mr. Hackett was given Mr. Stoddart's part of Jean Torqueric, which he first acted in Brooklyn. His success was surprising when one considers his short experience. Mr. Hackett left Mr. Palmer in a few weeks to become leading man for Lotta, with whom he remained during the spring

until illness compelled her permanently to close her season.

The season of 1892-93 was spent with Augustin Daly's company, with which the young actor played many rôles in the familiar repertory. When Mr. Daly went to London, however, Mr. Hackett became leading man of Arthur Rehan's company, and continued in that capacity until the end of the regular season. During the season of 1893-94 he starred under the management of D. A. Bonta, in a repertory that included "The Arabian Nights," "The Private Secretary," "Mixed Pickles," and a number of Charles Mathews's farces. His appearance as the athletic parson in Minnie Seligman's production of "Lady Gladys" followed, and then he went to the Queen's Theatre, Montreal, where as leading man he acted in "Heart and Hands," "American Money," "Snowball," and "The Pink Mask." His next important engagement was as the Count

de Neippery in Kathryn Kidder's production of "Madame Sans-Gêne" at the Broadway Theatre, New York, on January 14, 1895. The following September he was seen as the Count de Charney with Mrs. James Brown Potter and Kyrle Bellew in "The Queen's Necklace."

Mr. Hackett's first appearance with Daniel Frohman's Lyceum Theatre Company was in November, 1895, as Morris Lecalle in "The Home Secretary," by R. C. Carton. He was next cast for the leading rôle, in the Lyceum Theatre revival, on February 10, 1896, of "The Prisoner of Zenda." That was virtually his début as leading man of the company, for Herbert Kelcey, who for many years had held that position, shortly after the "Zenda" success, resigned. On November 23d following, Mr. Hackett appeared as Bruce Leslie in H. V. Esmond's modern comedy, "The Courtship of Leonie." This occasion was also the American début of



Mary Mannering, whom Mr. Hackett married the following March. His other rôles with Daniel Frohman's company were Captain Trefuss in "The Late Mr. Costello," by Sidney Grundy, the Prince of Wales in "The First Gentleman of Europe," by Mrs. Frances Hodgson Burnett and George Fleming, Lord Gervasse Carew in "The Mayflower," by Louis N. Parker, and Sir George Lamorant in "The Princess and the Butterfly," by A. W. Pinero. During the run of Pinero's comedy, which was produced in this country on November 23, 1897, Mr. Hackett was taken seriously ill with typhoid fever, and he did not act for two months. Then he assumed the leading part of Nihil Stanyon in "The Tree of Knowledge," by R. C. Carton, succeeding Edward J. Morgan. Mr. Hackett's starring tour began in the fall of 1898 in "The Tree of Knowledge," which was shelved after the production in Philadelphia, on November 21st, of Anthony Hope's "Rupert of Hentzau."





HENRY JEWETT.

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## CHAPTER XVI.

HENRY JEWETT.

HENRY JEWETT made a great success in Boston last season as John Storm in "The Christian," a part, however, which two others played before him. They, too, made great successes, for John Storm was a character such as actors like. Joseph Haworth declared that it was the best part he ever had played, and Mr. Haworth was a Hamlet once on a time, and not a bad one, either. What Mr. Haworth meant to say was that he got more applause in John Storm than he ever did in any other rôle. Storm was what the players call a "fat" part. He was bound to be popular with the average audience. He had innumerable bombastic

speeches, and he was continually the centre piece of a thrilling situation.

Mr. Jewett was the only actor whom I saw play John Storm, so I cannot be accused of comparing his work with that of either of his predecessors. He gave a manly, frank, and perfectly sincere interpretation of the rôle. Indeed, sincerity was the chief characteristic of his work. It is true that he did not in the least, in physical appearance, suggest the ascetic, for Mr. Jewett is a robust and powerful fellow, with the chest and muscles of an athlete; but he evidently understood the man, John Storm, and, most important of all, he appreciated the honesty of purpose that accompanied Storm's fanaticism. Mr. Jewett's tremendous physique proved a genuine aid, especially in moments of vehement passion, such as the scene in which he made the attempt on Glory's life and the scene which culminates in the expulsion of the mob from the chapel.

There was an element of perfect repose in Mr. Jewett's acting in "The Christian" that was hardly to be expected in the representation of a conception that was so far from reposeful as was John Storm. This was due to the complete self-control that pervaded every scene in which Mr. Jewett appeared. He had himself thoroughly in hand, and he was always absolute master of the situation. There was no ranting, there were no vain heroics, there was no wasted energy. He was quiet, straightforward, and without affectation.

Mr. Jewett was an actor of wide experience and thorough training before he became known in this country. He was born in Australia, but when he was very young his parents moved to New Zealand. He grew into manhood in Dunedin, the capitol of the province of Otago. Although his family had at no time been connected with the theatre, Mr. Jewett early showed a bent toward dra-

matic affairs. When he was only ten years old he won a prize for declamation, competed for by children from all the schools in the province, and from that time until he was fifteen years old he was in demand as a reciter. He also gained considerable notice by his proficiency in outdoor games and sports. This fondness for outdoor life led him, while still a boy, to go to work on a ranch in New Zealand, where for a time he lived with the cowboys and shared their hardships.

On his return to school, Mr. Jewett again entered heart and soul into athletics, and soon became one of the most prominent cricket and football players in New Zealand. This reputation clung to him even after he became a professional actor, and as long as he stayed in the province he was in demand by all first-class teams. Then he began his business life at the foot of the ladder in the Bank of New Zealand. While a clerk he

became interested in amateur theatricals, and in 1879 took part in his first play, acting Ralph Waters, the leading rôle in "Bitter Cold," which was performed in Dunedin by a cast composed of both amateurs and professionals.

His professional début was made on April 1, 1880, in Wellington, New Zealand, in a company headed by Walter Reynolds. After a month with this organisation he became connected with a stock company at Christ Church, of which William Hoskins was the manager. Here he appeared in "The Danites," "Arrah-na-Pogue," and "The Three Guardsmen." W. H. Leake was the D'Aragnan of this last performance.

A year of stock work in his home town of Dunedin followed, during which time he supported many local stars. Then Miss Louise Pomeroy, who was touring New Zealand in legitimate drama, offered him a position in her company, which he accepted. Mr.

Jewett's next venture was in Australia, where he came under the management of W. J. Holloway. He first played sixteen weeks in Ballarat, Victoria, opening on Boxing Day, December 26, 1882, as Clifford Armitage, in "The Lights o' London." Others of his characters at that time were the Chevalier in "The Two Orphans," and Jack Adderly in "Across the Continent." Among the stars whom he supported were J. B. Polk, in "The Strategist," and George Darrell.

In support of Mr. Darrell, in "The Sunny South," Mr. Jewett went to Melbourne, where he appeared also in a play called "The Naked Truth." Louise Pomeroy then joined the company as a star, and with her was Arthur Elliott, afterward well known in the United States as a member of the Fanny Davenport and the MacDowell-Walsh companies. After the Melbourne engagement the company journeyed to Queensland, where the plays presented were "The Silver King,"



“The Lights o’ London,” “Queen’s Evidence,” and “The Two Orphans.”

In 1884 Mr. Jewett joined Wybert Reeve’s company in Adelaide as leading juvenile. Here he had an opportunity to appear in many modern dramas, including “Diplomacy,” “The Money Spinner,” “The Squire,” and others of the early Pinero plays. After this engagement Mr. Jewett returned to Australia, playing on tour the Spider in “The Silver King.” During the season of 1885–86, under Mr. Holloway’s management, he acted in support of the popular Australian star, Essie Jenyns, playing Mercutio in “Romeo and Juliet,” and Iachimo in “Cymbeline.” A year in the stock company of the Theatre Royal in Melbourne followed, during which time he appeared in the first production of “Human Nature,” which was later known in this country as “The Soudan.” Mr. Jewett created the part of the villainous attorney.

Mr. Jewett’s next experience was as lead-

ing man for Signor and Signora Majeroni, with whom he spent two years, travelling with them in Victoria, Queensland, and New Zealand. He appeared as Louis XVI. in "Marie Antoinette," Chateau Renaud in "The Corsican Brothers," James of Scotland in "Queen Elizabeth," Leicester in "Mary Stuart," and Prince Egon in a version of Ouida's "Wanda." In 1888 he was at Her Majesty's Theatre, Sydney, as leading man for George Rignold, with whom he played parts of the widest range, among them Cassius in "Julius Cæsar," Danny Mann in "The Colleen Bawn," Clifford Armitage in "The Lights o' London," the Chevalier in "The Chevalier de Vaudry," Philip Royton in "Romany Rye," Michael Feeny in "Arrah-na-Pogue," Ned Singleton in "My Pardner," and Faust in "Faust." During this engagement he married Miss Frances Hastings, of Melbourne.

After a short farewell season in Aus-

tralia, when he played with Jennie Lee, acting, last of all in Australia, Bob Brierly in "The Ticket-of-Leave Man," Mr. Jewett came to America. He arrived in San Francisco in September, 1892, and the next month he made his first appearance in this country as a member of the Stockwell Theatre company of San Francisco. In the company, of which Mr. Jewett was leading man, were E. J. Henley, John Jack, Arthur Byron and Aubrey Boucicault. Mr. Jewett's first part was Charles Cashmore in "My Uncle's Will," played as a curtain raiser to a play by Aubrey Boucicault, called "The Favourite." Later Mr. Jewett acted in "Nancy & Co.," "A Night Off," "Siberia," "Shadows of a Great City," "Two Roses," and "Pink Dominoes."

The next season Mr. Jewett became leading man for Julia Marlowe, and in this capacity he was first seen in the East. He acted in all the dramas in Miss Marlowe's

repertory at that time, among his characters being Wildrake in "The Love Chase," Benedick in "Much Ado about Nothing," Sir Thomas Clifford in "The Hunchback," Dorincourt in "The Belle's Stratagem," Romeo, Ingomar, and Malvolio.

During the season of 1894-95 Mr. Jewett was with the Richard Mansfield company, and created the character of Sergius in George Bernard Shaw's remarkable play, "Arms and the Man." With Rose Coghlan Mr. Jewett acted Julian Beauciere in "Diplomacy," and also appeared in "To Nemesis." Then he returned to Mr. Mansfield and again assumed the rôle of Sergius at the Garrick Theatre in New York. Later he was in "The King of Peru," a failure, and after that he assumed leading characters in the Mansfield repertory.

Mr. Jewett was seen on December 27, 1895, and on January 15, 1896, in New York and Brooklyn, in a drama by W. Echard

Golden called "Benedict Arnold." This did not prove to be a success, but Mr. Jewett's work brought forth the following comment from the *Brooklyn Eagle* :

"Jewett's performance of 'Benedict Arnold' places him at a bound in the foremost rank of a difficult and overcrowded profession. His performance is clearly conceived, and executed with judgment and power. If it does nothing else for him, it at least settles his claim to be considered an actor of great distinction and of equal versatility. We have not often seen anything so good as his death-scene in this play. Equal to this in tenderness and fidelity to nature were his scenes with his wife, — manly, not mawkish ; romantic, not gushing ; dignified, while instinct with love. He did not as a lover strike one false note."

Following this, Mr. Jewett appeared in classic drama in a company organised by George C. Miln, in which appeared also

Eben Plympton, who was afterward replaced by John Malone, and Mary Shaw. Performances of "Julius Cæsar" and "Othello" were given in New York and Brooklyn, Mr. Jewett playing Cassius and Othello. For the summer season Mr. Jewett organised a stock company, which appeared in Kansas City in "Benedict Arnold," "Captain Swift," and "Pink Dominoes," and gave open-air performances of "The Merry Wives of Windsor," with William F. Owen as Falstaff, "Twelfth Night," with Mrs. Jewett as Viola, and "The Lyons Mail."

During the season of 1896-97 Mr. Jewett was again with Mr. Mansfield. The next season he was in Fanny Davenport's production of "Joan of Arc," and during the summer of 1898 he played in St. Louis in Shakespearian and classic dramas. He joined "The Christian" company on March 6, 1899, in Boston, and continued with it until the end of the season.



STUART ROBSON  
As Bertie in "The Henrietta."

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## CHAPTER XVII.

### STUART ROBSON.

STUART ROBSON was a page in the Thirtieth and Thirty-first Congresses before he became an actor. He was born in Annapolis, Maryland, on March 4, 1836, and was christened Henry Robson Stuart. His father was Charles Stuart, a Scotchman by descent and a lawyer by profession. His mother came from a well-known Maryland family. Her father, John Thompson, built the first Roman Catholic church in St. Mary's County, Maryland, at his own expense. John Thompson was a nephew of Charles Thompson, a signer of the Declaration of Independence. Stuart Robson's mother's father, Henry Johnson, was a Senator from

Maryland. Her cousin, John Johnson, was Chancellor of the State for many years, and his second cousin, Reverdy Johnson, was the greatest lawyer of his time in Maryland.

Charles Stuart moved to Baltimore soon after Stuart Robson was born, and the boy grew up in that city. The family resources were not over large, and it early became necessary for the youth to do something to increase the family fund. Reverdy Johnson gave him letters to friends in Washington, and to that city he journeyed for the purpose of becoming a Capitol page.

“On my arrival there,” said Mr. Robson, “I found more than a hundred boys, all with more influence than I had, clamouring for the dozen places to be filled. Yet I held on to what little grip my letters gave me, and one day secured Jefferson Davis as one of my sponsors. One of the boys was reported sick one morning, and I immediately rushed for the doorkeeper, and was sent on the floor

of the House to take the place of the sick boy. Howell Cobb was then Speaker of the House, and Robert Toombs and Alexander H. Stephens of Georgia were members. Mr. Toombs had signed my application. I naturally kept my eye on him that fateful day, and never missed an opportunity to jump to his desk on the slightest provocation. Late in the afternoon, he and Mr. Stephens were at their desks, and talking to them was a very large gentleman, with the biggest feet I ever saw on a man. Finally, a member sitting directly behind Mr. Toombs clapped for a page. I immediately made for him, and in passing this ponderous man with the big feet I stumbled over him. He gave me an awful nudge in the ribs with his elbow, which nearly knocked me down, and said :

“ ‘You careless little rascal! Can’t you see where you’re going?’ ”

“Mr. Toombs laughed heartily, but I was in anything but good humour over the incident.

I completed my errand for the member who had called, and then took my seat below the Speaker's desk. A few minutes later the large man with the big feet, who, as I afterward learned, was General Winfield Scott, left the House, and Mr. Toombs called me. He was in excellent humour, and said :

“ ‘Son, there's another man over there with big feet, and if you'll go over and fall over them, I'll give you half a dollar.’ Then he added : ‘You're a new boy here, aren't you?’ I explained to him that I was on duty only for the day, and reminded him that he was on my petition for a regular place.

“ ‘Is that so?’ said he. ‘Well, I will go to the doorkeeper with you now, and have it fixed.’

“He took me by the hand and went directly to Mr. Horner, and said, bluffly, to him :

“ ‘Why don't you give this boy a place. Didn't I recommend him?’

“The doorkeeper explained that he was so crowded with applications that he could not find a place for me, but he promised Mr. Toombs that I should have the first vacancy. One morning I found out that one of the lads had been taken off by his parents. I immediately pounced upon the doorkeeper and reminded him of his promise, but he put me off, saying that he was so crowded with other obligations that he could not take care of me. I reported the facts to Mr. Toombs.

“‘The devil you say,’ said the statesman from Georgia. ‘I’ll see whether he puts you on or not.’

“He took me by the hand and walked directly over to where the doorkeeper was sitting and said :

“‘Why don’t you put this boy on as you agreed to?’

“‘My dear Mr. Toombs,’ he answered, ‘I cannot do it. I have made some other promises that I must first fulfil.’

“‘The thunder you must!’ said Mr. Toombs, very emphatically. ‘You’ll either put this boy on or I’ll put you out.’”

“From that day I was a page in the Capitol until I got so big that I had no business there. I kept the boy’s jacket buttoned to the trousers until I was a sight, and they caught on to it and I had to leave.”

Mr. Robson’s first theatrical experience was when, as a boy, in company with Edwin and John Wilkes Booth, S. Barry, John Sleeper Clarke, W. Talbot, and G. H. Stout, he rigged up a stage in a stable loft in Baltimore, and gave shows, to which boys were admitted for three cents and little boys for two cents. When Mr. Robson made up his mind to adopt the stage professionally, he resolved to become a great tragedian. His first engagement was as a member of the Baltimore Museum company, of which John Owens was manager, and he made his *début* on January 5, 1852, as Horace Courtney, a serious

and sentimental youth, who appeared in a piece called "Uncle Tom's Cabin As It Is," which was written to counteract the effect of Mrs. Stowe's work. Mr. Robson had just one line to speak, and it was pure tragedy, the words being, "Farewell, my mother, — farewell, perhaps for ever!" He studied that line long and earnestly, and fancied that he could put any amount of pathos into it, but, as well may be imagined, the audience received the speech, given in a high-pitched voice, that shook and quavered from a violent attack of stage fright, with roars of laughter. Mr. Robson's connection with the Baltimore Museum and his purpose to be a tragedian ended that same night. Low comedy, he vowed, was good enough for him.

For the next three years he played utility and small comedy parts in John Keenan's Varieties Theatre in Washington, and, in September, 1855, he became second low comedian in Wayne Olwyne's Museum in

Troy, New York. During 1856 he toured the Western circuit as leading comedian in a company managed by John G. Cartlitch, the original Mazeppa. In September, 1857, he returned to the Baltimore Museum. His success was so great that he was engaged by John T. Ford, of the Holliday Street Theatre, where he remained three years. The seasons of 1860-61-62 were passed in Richmond, St. Louis, Washington, and Cincinnati, and then Mr. Robson became the comedian at Laura Keene's Theatre in New York, making his first appearance in that city in September, 1862, as Bob in "Old Heads and Young Hearts." The next season he was engaged by Mrs. John Drew for the Arch Street Theatre, Philadelphia, and there he remained for three years.

"When I joined the Arch Street Theatre company," said Mr. Robson, "J. S. Clarke had preceded me, and so had the elder John Drew. It was up-hill work for me for a long



time. I played Bob Acres the first night. I was as anxious to make the people laugh that night as I had been to impress them seriously when on the stage of the Baltimore Museum, but the house was as silent as the grave over my work. I couldn't raise a ghost of a laugh. After the curtain went down it was decided to drop me as soon as it could be done decently. In the meantime I was cast to play the leading part in 'John Wopps, Policeman.' Now it chanced that at that time Philadelphia was stirred up over a real policeman who was in love with a widow, and had left his post to court her. He declared that he had been absent in the pursuit of duty. In the play I made love to a butcher's wife, — played by Cornelia Jefferson, Joseph Jefferson's sister, — and the butcher discovered me embracing her, whereat he cried out :

“ ‘Knuckles o' beef and ribs o' weal, here's a go! What's this I see?’ ”

“I don't recall the written answer to this, but I do remember the one I improvised. It came to me like a flash. Without removing my arm from about the woman's waist I said :

“‘How dare you interrupt a policeman in the pursuit of his official duties, sir?’

“That brought down the house, and there was no more talk about getting rid of me as soon as possible. In fact, from that time I was a great favourite in Philadelphia.”

Mr. Robson next appeared in New Orleans, and during 1868-69-70 he was at Selwyn's North Globe Theatre in Boston. After a brief engagement with Mrs. John Wood in “King Carrott,” at the Grand Opera, New York, he became a star as John Beat, a policeman, in John Bradford's farce, “Law in New York,” opening at the Howard Athenæum in Boston. This venture was only moderately successful, and a three years' engagement at the Union Square Theatre, New York, followed. After this

Mr. Robson and Charles R. Thorne, Jr., acted in London, opening at the Gaiety Theatre on July 1, 1874, in "Led Astray," Mr. Robson playing Hector. In 1876 began a tour in Bret Harte's "Two Men of Sandy Bar," which proved a failure, and Mr. Robson lost \$6,000, — the savings of ten years. The next year saw him in his great success, in connection with William Crane, of Professor Gillipod in Leonard Grover's "Our Boarding House," which was produced at the Park Theatre, New York, on January 23, 1877. The meeting resulted in the partnership of Mr. Crane and Mr. Robson, which lasted twelve years, during which time they produced a number of successful farces, besides Shakespeare's "Twelfth Night," "Comedy of Errors," and "Merry Wives of Windsor." In 1888 came "The Henrietta," regarding the production of which Mr. Robson said :

"Crane and I began our association in a

farce. After a season or two of 'Our Bachelors' we did the 'Comedy of Errors,' but without any scenic display. Then we had farce-comedies written for us by Clay Green and Joseph Bradford. These also did very well, but we felt that we wanted, if possible, to get above that class of work. Then we tried 'Twelfth Night,' but Sir Andrew and Sir Toby are only subsidiary to the main story, and the public didn't care to see stars in minor parts. So we determined on a grand revival of 'The Dromios.' We spent \$23,000 on it before the curtain went up. Well, it was a very great success, but it would not last very long in the country because so many had seen us in these parts before, and they didn't want to come again simply because we were doing the piece more elaborately. Then we did 'The Merry Wives of Windsor,' and this paid, but as Crane played Falstaff I didn't have much chance. Next we considered if there were

any more of the Shakespearian comedies we could do, but we found the same objection that had arisen in the case of 'Twelfth Night,' that the comedy parts were too subordinate to be starred in.

"As our performances of Shakespeare's comedies had raised us above our former farces, we did not want to return to them. We sought Bronson Howard. This was just about a year before 'The Henrietta' was produced. He had never seen Crane act. We had many talks, and at last Howard evolved a scheme. When he told Crane it necessitated his doing a little pathos, Crane said it was simply impossible. He had been trained in burlesque, and he had never ventured on in anything with a touch of sentiment in it. However, we both insisted that Crane could do what was needed, and later, when Howard saw him play in some of our old pieces, he became more positive on the point.

“It was nine months after our first talk with Howard that he read us the first act at Cohasset. From that time each act, as it was finished was read and discussed, and suggestions given and alterations made. Finally we heard the whole play read many times. Howard took lots of pencilled notes and went away with his manuscript. We heard no more of it until it was read to the whole company. As it was then read so it was played, without a word being altered or a line cut out. This I think is wonderful, and speaks volumes for Mr. Howard’s knowledge of his craft. I don’t believe there is another instance known of a modern play not having been altered at rehearsal.”

On May 12, 1889, the partnership between Mr. Crane and Mr. Robson was dissolved, Mr. Robson purchasing Mr. Crane’s interest in “The Henrietta” for \$25,000. He continued as a star in this play, in succeeding years adding to his repertory “Is Marriage

a Failure?" "Comedy of Errors," and "She Stoops to Conquer." Last season he appeared in Augustus Thomas's comedy, "The Meddler."

Mr. Robson's first wife died in 1890, and a year later, he married Miss May Waldron, who had been for many seasons a member of his company and who still acts with him. She was the daughter of W. H. Dougherty, a New York journalist, and was born in Hamilton, Ontario. In 1885 she was a member of Augustin Daly's company, and shortly after that she joined Robson and Crane, first acting Phryne in the "Comedy of Errors." She played Lady Mary Trelawney in "The Henrietta," and afterward Mrs. Cornelia Opdyke. In "Is Marriage a Failure?" she was Mrs. Kent, and in "She Stoops to Conquer," Kate Hardcastle.

## CHAPTER XVIII.

MELBOURNE MACDOWELL.

WHEN Fanny Davenport produced Sardou's "La Tosca" in this country, at the Broadway Theatre, New York, on March 3, 1888, Melbourne MacDowell acted the part of Scarpia. One year later he married Miss Davenport, and his theatrical career was identified with hers until her death in 1898. Then he became associated with Blanche Walsh, who last season was so successful in the Davenport repertory. Mr. MacDowell's name is closely connected with the rôles of Loris in "Fédora," Scarpia in "La Tosca," and Marc Antony in "Cleopatra." Mr. MacDowell has an imposing stage presence, and





MELBOURNE MACDOWELL.

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his physique is superb. Histrionically, while by no means great, he always attracts one by his sincerity and intelligence. His range is somewhat limited, but within that range he is convincing, forceful, and dramatically impressive. I like best of all his Marc Antony, which pictorially realises the ideal of the Roman warrior. Mr. MacDowell interprets the character with rare simplicity. His action is straightforward and honest. Other actors might excel him in subtilty and in suggestiveness, but it is doubtful if any could make the Sardou creation more lifelike or more comprehensive.

Mr. MacDowell was born in Little Washington, New Jersey, and the late E. A. MacDowell was his older brother. Melbourne MacDowell began life by running away to sea. His first experiences in the theatrical business occurred in Montreal, where he was a ticket-seller and assistant doorkeeper in the theatre of which his brother was man-

ager. Occasionally the stage-manager would borrow him to help out in some production, and once he played Charles, the wrestler, in "As You Like It," when Adelaide Neilson was the Rosalind and Eben Plympton the Orlando.

"I was very fond of boxing and wrestling, and had something of a local reputation as an amateur athlete," remarked Mr. MacDowell, "but my ideas of acting were a little vague. The first scene between Charles and Oliver had to be cut because I could not speak the lines, but in the scene of the wrestling match I collared my one line, — for Charles's second speech was also cut, — and when my cue came I bellowed it forth at the top of my voice. The house hooted and hissed and applauded. Miss Neilson nearly swallowed her handkerchief as she made a break for the back of the stage. She had a keen sense of humour, and that was just the sort of a mishap that she would

enjoy. I thought I had made the hit of my life. I was proud of myself. Then came the wrestling match. The house was still applauding and laughing when we began, and in a minute I had forgotten that my part called for a voluntary fall. I wasn't going to let Plympton down me before all those people. My blood was up. If I went down it would only be because Plympton threw me fairly by skill. 'Fall, fall,' said he, under his breath. 'I'll be hanged if I do unless you throw me,' I replied. 'My dear fellow, you must, you know,' he argued; and still I tugged on. 'Fall,' came the command from my brother who was in the wings. The gallery got on to the fact that the wrestling was in earnest, and the boys shouted with delight. Finally, I did the Greco-Roman act, and poor Plympton went over my head and flat on his back where Charles should have been, and the scene had gone all to pieces."

A similar unwillingness to be beaten, even

in the interests of dramatic art, got Mr. MacDowell into trouble when he was given the part of Tim Cogan in "Arrah-na-Pogue." Cogan has an Irish jig contest with Katy Walsh in the wedding scene, and Cogan is supposed to be out-danced by the woman. Mr. MacDowell forgot all about this during the excitement, and only came to a realising sense of his wrong-doing when the woman, after striving bravely to follow the author's directions, was compelled to quit, completely exhausted.

Mr. MacDowell's first regular engagement as an actor was at the Boston Museum, to which he went in 1877. Annie Clarke was then leading woman of the company, and Charles Barron was leading man. William Warren was principal comedian. E. A. MacDowell was a member of the company, and at his earnest request Melbourne had himself billed as William Melbourne. His first part was the sheriff's officer in "Road to Ruin."

“Up to the time I came to Boston,” said Mr. MacDowell, “I had never known what stage fright was. My first entrance in ‘Road to Ruin’ was to arrest the man playing Milford. Unluckily it was in a front scene. A front set is a young actor’s terror. It brings him on right down at the footlights, so near the audience. When he comes on up the stage, on a full set, he doesn’t feel the audience, but in one of those front sets it is dreadful. Well, I, who had never been nervous in my life, was suddenly and unexpectedly stricken with stage fright. I went on all right. I lifted my hand and opened my mouth. I couldn’t take my hand down. I couldn’t shut my mouth. I was simply paralysed, transfixed. I haven’t a notion how long I stood there when Barney Nolan fetched me off. But the scene had to be done. I was pulled together and went on again. This time I managed to speak. I shouted. Every one on the stage was whis-

pering, 'Easy, easy, my boy,' or 'Sh, Sh! Don't shout!' But I was keyed up and had to go on. Barron used to say after that, in his quiet way, 'MacDowell is a good actor, but he's a bit loud.' By the way, what a good actor Barron was! I never knew a man who could play so many parts so well, and play them so easily. You never heard him complaining. Yet the bill was changed constantly, for there were no long runs in those days. You never knew even when he learned his parts, but he always came to rehearsal letter perfect, which was more than the young actors did."

After leaving the Museum Mr. MacDowell returned to Montreal, where he remained two seasons, playing leading heavy parts, his first character being the Duke de Gonzague in "The Duke's Motto." Next he was three years in a stock company in Minneapolis, first as walking gentleman, and then in more important capacities. One of



his rôles was Cinq Mars in "The Iron Mask," a part that Lester Wallack used to play. A season with the Molly Maguire piece, "The Black Diamond Engineer," which was under the management of Charles Forbes, followed. "Forbes just doted on me," declared Mr. MacDowell, dryly. "He thought I was the biggest actor going because I could shout so." The season after leaving Forbes Mr. MacDowell acted Aaron Rodney in one of the Madison Square "Hazel Kirke" companies, and then Joseph Murphy engaged him to play Valentine Hay in "Kerry Gow."

"Do you know," said Mr. MacDowell, "I could go back to Murphy and play that part any day? He wants me, and I really don't think he sees any reason why I shouldn't come. I don't believe he thinks for a moment that I have had such a good opportunity since. Once, when I was in San Francisco appearing in 'Cleopatra,' I met Murphy on the street. He came to me

and said, 'You out here! Say, now, what's to prevent you coming over and playing Valentine Hay with me for awhile?' 'Nothing at all,' I said. He hadn't a notion what I was doing and didn't discover until the next day. Now Murphy liked me because I was a big fellow and he could knock me down. You know on the stage it is one thing to give a blow, but the effect depends entirely on how the man takes it. Very few men are willing to be hit in the face. In one act of 'Kerry Gow,' in the blacksmith scene, Dan O'Hara — that's Murphy — hits Hay — that was I — a blow fairly in the face. I used to square off and take it and do a big fall. Murphy admired that. He would rush up to me after the curtain came down and feel me all over. 'Ain't yer hurt, man?' he'd ask, anxiously. 'How the devil do you do it?' Now that made Murphy think me a great actor. My brogue was something queer, I can tell you, but I could take a blow squarely and do

a great fall. That fixed me with Murphy. If ever I want an engagement, he'll give it to me."

During the season of 1884-85, Mr. MacDowell played in this country Jean de Lerieux, the part which his brother had created in England, and then he joined Fanny Davenport, to create in this country the rôle of Scarpia in "La Tosca."

## CHAPTER XIX.

SOL SMITH RUSSELL.

No one that ever saw Sol Smith Russell as the impecunious inventor in "A Poor Relation," or as Hosea Howe, the green country boy in "A Peaceful Valley," can forget the unique temperament and quaint personality that so thoroughly permeated those two plays. He will remember that long, lank figure, and those thin legs, awkward and unstable and full of queer twists and turns; that homely face, with its sweet, pathetic smile, its good-natured drollery and its beautiful kindness, the face of a humourist, keen for a silver lining to brighten the darkest cloud, and marvellously susceptible to the slightest touch of honest senti-



SOL. SMITH RUSSELL  
As Doctor Pangloss in "The Heir-at-Law."

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ment, a face that children instinctively love. What the average spectator will not recall, when he thinks of Sol Smith Russell, is the actor's art, for that is the thing least in evidence when Mr. Russell is on the stage.

Of course, with his pronounced individuality, Mr. Russell is obliged to select characters that are to an extent eccentric. He has found, especially fitted to his purpose, the odd types that are characteristic of certain phases of American life, — characters, uncouth in physique, unschooled in social conventionalities, but with minds alert, with vast ambitions, and with the get-there, never-say-die spirit. Such a personage under the actor's magic touch becomes one of nature's gentlemen, lovable, kind of heart, generous, and chivalrous. Mr. Russell is a true impersonator; he never caricatures, and he never burlesques. He is sympathetic to an astonishing degree, and his command of pathos is almost as complete as is Joseph Jefferson's.

An optimist in every sense, he idealises human nature, not to such an extent, however, that one feels that he has gone beyond the range of man's possibilities. He is always faithful to life, and he is always sincere.

Years of hard work and conscientious striving for better things have resulted in the development of this accomplished artist. Mr. Russell's experiences have been manifold; he has trod the dark by-paths, and he has struggled long with adversity and misfortune. As a boy he travelled on foot from town to town, giving his little entertainments in barns and cellars. He shared the hardships of the soldiers during the great Civil War, brightening their lives with his songs and clever imitations, and receiving in return a portion of their army fare. As a humble member of a canal boat circus, he often shared with the mules the task of dragging the unwieldy barge. There were years of unsatisfied ambition, when he was counted only an



exceptionally bright entertainer in variety shows.

Mr. Russell was born in Brunswick, Missouri, on June 15, 1848, but the first dozen years of his life were spent in St. Louis, where his father moved when his son was very young. At that time the father made and sold tinware, but later he became an itinerant doctor and preacher. Mr. Russell's mother was a daughter of Edwin Matthews, who taught music in Cincinnati, and one of Mr. Russell's aunts was the wife of Sol Smith, the actor, for whom Mr. Russell was named. Both of Mr. Russell's parents were strongly religious, and in those days that was equivalent to saying that they were vigorously opposed to the theatre, so the boy's early fondness for the drama was gratified surreptitiously.

“My very earliest recollections of any connection with the stage are of the production of ‘The Savage of the Rocks of Borneo,’ in a

cellar," said Mr. Russell. "I had seen the play at the St. Louis Theatre, and attempted a reproduction in this underground play-house; but, to our misfortune, the boy who was to act the part of the persecuted Indian got into a row with the boy who played the White Maiden, the result being that this first episode in my theatrical career came to a sudden termination."

In 1860 Mr. Russell's father moved to Jacksonville, Illinois, and it was shortly after this that Mr. Russell organised a little minstrel company among his schoolmates. The boys walked from town to town, giving in barns and cellars their entertainments, the chief features of which were Mr. Russell's comic impersonations. Then the war broke out, and the youthful actor was wild to enlist. He finally ran away and became a drummer-boy, but was taken ill at Paducah, Kentucky, from which place he struggled home by steamboat and afoot. This experience did

not kill his liking for army life, however, and as soon as he recovered his health he started out again and wandered from camp to camp, entertaining the soldiers with songs and impersonations, and sharing their bed and board.

“My first theatrical engagement was at the Defiance Theatre, Cairo, Illinois, in 1862, at the magnificent salary of six dollars a week,” said Mr. Russell. “For this recompense I sang between the acts and played and drummed in the orchestra. I had for a bed the stage lounge, and counted myself lucky to have even so good a place to sleep as that. The manager of the theatre, Mr. Holland, was very kind to me. He took me to his home and gave me free access to his excellent theatrical library, and during such spare time as I had, I read. My first acting was in a play called ‘The Hidden Hand,’ and my part was that of a negro girl. I made quite a success of it.”

He was then offered twelve dollars a week

if he would learn to walk the slack wire. He accepted and joined "Bob Carter's Dog Show," which travelled on a canal-boat. When it was necessary Mr. Russell joined the mules in hauling the craft. His next engagement was at John Bates's National Theatre in Cincinnati, where he sang between the acts, and after that he was a stock actor and a singer in Deagle's Theatre, St. Louis. Then he played in Milwaukee, later becoming connected with the Peake Family Bell Ringers, who followed the army into Arkansas and Tennessee. During the season of 1864-65 Mr. Russell was second comedian in the Nashville Theatre, where Laura Keene and Maggie Mitchell also played, and the following season he was at Ben DeBar's Theatre, St. Louis, with Lawrence Barrett. The fall of 1866 found him visiting some small Western towns and experiencing every variety of hard luck.

"Perhaps you'd like to have me tell you of

my walk of thirty-six miles on a given occasion, with my wardrobe, tied up in a yellow handkerchief, under my arm," Mr. Russell remarked; "of my offering to give an entertainment, single-handed and alone, in a town, — one of the small towns of the region, — for which exhibition of my talents the boys of the place drove me into the river and pommelled me to their evident delight and satisfaction; of my subsisting for three days on one chicken; of my arriving at the little town of Meredosia, Illinois, where there was no printing-office; of my taking one old handbill from my bundle, and, procuring a bell, going about the village and arousing the inhabitants, taking my bill from house to house, from store to store, and showing my programme, and then, when evening came, exhibiting my abilities and talents to a house whose receipts brought me, all told, exactly sixty-five cents! But after all this was a good house for me at that particular time.

Often I avoided hall hire, sang in the open air, and took up a collection ; and on a certain occasion I added the sale of eye-water, at ten cents a bottle, to my entertainment without any noticeable increase of receipts."

Mr. Russell first came East with the Berger Family, and his impersonations of eccentric characters and imitations of John B. Gough attracted considerable attention. During 1867 he was connected with the stock company of William E. Sinn's Arch Street Theatre, Philadelphia, of which James E. Murdock was the leading actor. The next three years were spent as a monologue entertainer in variety theatres in New England and elsewhere. Mr. Russell's first appearance in New York was in 1871, at Lina Edwin's Theatre. He was then engaged for the Olympic Theatre, New York, of which James Duff, the father-in-law of Augustin Daly, was then manager. The stock company, which regularly played at the Olympic

Theatre, was an unusually large one, and included a ballet corps and a numerous chorus. Two or three different plays were given every night; and sometimes, during the same evening, Mr. Russell was called upon to appear as a ballet girl in one piece and to impersonate one of the bearded ruffians in the next. The late James Lewis, formerly of Daly's Theatre, was also a member of the company.

In 1874 Mr. Russell joined Augustin Daly's company, making his first appearance, on August 24th, as Mr. Peabody in "What Could She Do? or Jealousy." He left the organisation after one season, but rejoined it again in 1876. While with Mr. Daly he played Trip in "The School for Scandal," Colander in "Masks and Faces," and like characters.

Mr. Russell first appeared as a star in 1880. He opened in Buffalo in "Edgewood Folks," a piece written for him by J. E. Brown, of Boston, especially to display his



peculiar abilities as a character impersonator and entertainer, Mr. Russell's specialties being made a prominent feature.

"I organised the best company, in the way of support, that I could gather, including several members of Wallack's stock company," said Mr. Russell. "I made a great effort, looking to splendid success. Our company played thirty-eight weeks with varying fortunes; indeed, with small lustre and little profit. But the following season was good; the third better still, and, at the end of the fifth year the play in question — 'Edgewood Folks' — had made my reputation as a 'drawing' star."

Then on the retirement of William Warren in 1885 from the Boston Museum, Mr. Russell succeeded him as leading comedian, but in 1886 he resumed his starring tours, bringing out "Felix McKusick," by J. E. Brown. In 1887 he produced "Pa;" in 1887 "Bewitched," by Edward Kidder; in



1889 "A Poor Relation," by the same author; "The Tale of a Coat," by Dion Boucicault, in 1890. Since then "Peaceful Valley," "April Weather," a revival of "The Heir-at-Law," "A Bachelor's Romance," and "Hon. John Grigsby" have shown him at his best. Mr. Russell's home is in Minneapolis, and his wife is the daughter of the late William T. Adams, known to boy readers as "Oliver Optic."

## CHAPTER XX.

### OTIS SKINNER.

OTIS SKINNER has a vivacious and attractive personality, and is splendidly endowed physically; his face is handsome, and his figure is well-knit and athletic. He is artistic in his tastes, and intellectually he is the equal of any person on the American stage. Yet, with all these advantages, I do not think that Mr. Skinner is a born actor; I do not think that he has a strong dramatic instinct. His art is not intuitive, and the effects he produces are the results of hard study and painstaking effort. Personally, I would rather see Mr. Skinner act than I would a number of others whose financial and popular success has been greater than his. I admire



OTIS SKINNER

As Shylock in "The Merchant of Venice."

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his intelligence ; I like his method ; and I enjoy watching him. Where he fails, I am convinced, is in simulating spontaneity, and this accounts, it seems to me, for his unsuccessful attempt several seasons ago permanently to establish himself as a producer of the better class of plays.

Mr. Skinner's stage training has been of the most thorough description. He is a capable exponent of Shakespeare ; as a romantic actor he stands well to the fore in this country ; his success last year in "Rosemary" — perhaps the greatest popular hit he has ever made — gives him rank as a comedian. Here is versatility to an unusual degree, and versatility, moreover, that has been tested, that is real and genuine. His sincerity is never to be questioned, and his conscientiousness is superb. An excellent criticism from the *Chicago Chronicle* of Mr. Skinner's Shylock treats fairly of the actor's virtues and faults as they are manifested in

this particular rôle, and, it may be added, these virtues and faults are found in other of Mr. Skinner's characters.

“Mr. Skinner represents Shylock with remarkable moderation in the matter of action and speech. We know of no one else so temperate in these particulars. He is not by any means commonplace, however. In giving to the character a familiar manner and a colloquial style, with the purpose to create an artistic naturalism, he is careful to preserve a poetic quality that keeps his work on the plane of classic art. He depends upon intensity for the right expression of the spirit of the Jew; and is rather more interested, it would seem, in perfecting a rational and consistent view of Shylock as a type than in revealing the passionate, vehement emotion of a particular and vindictive man. Mr. Skinner may not claim to be the first actor to deal with Shylock as a normal creature, one in whom are the attributes and proper-

ties of heart and mind common to men who cherish affection, resent injustice, and would avenge wrong, but it can be said of him that he keeps more within the bounds of probability, the circumstances of Shylock's life considered, than any actor who has seen fit to regard Shakespeare's Jew as something better and finer than a vulgar usurer and merely malevolent seeker after revenge against one who has hindered him of bargains.

“The Shylock Mr. Skinner shows to us is such a man as, under favouring conditions, might have achieved distinction in some honourable calling; a man of good presence, self-respect, and pride, educated and of sound understanding, qualified to be a leader. A shrewd, successful business man it is, making the best of the only calling other than that of medicine permitted to him; sordid, not because he loves money, but because he knows it to be the only defence he has

against his enemies, perceiving gold to be, as Shelley happily styled it, an old man's sword, certainly the buckler and security of the Jew at a time when he is compelled by law to wear the badge of sufferance, the yellow or red hat that Venice put upon a despised race tolerated in her midst.

“Thus far Mr. Skinner is only in the formative period of his work, getting his conception into substance that may be perfected by repeated touches and corrections in practice. He lacks much of the subtilty that is more necessary in these quiet, thoughtful interpretations that the artist would substitute for the energised passion of dramatic utterance and action with which we are somewhat too well acquainted. He has not mastered the part even in accordance with his own conception, and in the original business he introduces he sometimes goes amiss, either through falling short of or exceeding the demands of the occasion. For example,



business, the introduction of which requires the actor to supplement the text with words of his own, is, in standard classic performances, invariably inelegant and inartistic, and can only serve to throw the action out of key.

“Mr. Skinner has not yet made a commanding picture of the trial scene, in which he is less original than elsewhere. He clings to much of the old melodramatic business, as in the whetting of the knife, which he makes laboriously deliberate instead of having it an incidental, casual bit of business. An intelligent student of Shakespeare has expressed the opinion that Shylock should be seated, and, his legs being crossed, should stroke his knife on the leather of his shoe in that semi-preoccupied way so frequently noted in real life. There is not actual sharpening; be sure that Shylock has seen to it that his knife’s edge be in readiness for its office. Taken as a whole, however,

Mr. Skinner's performance is interesting and full of intelligence, promising well for the future."

Otis Skinner was born on June 28, 1857, in Cambridge, Massachusetts. His father is the Rev. Charles A. Skinner, a Universalist minister, and at that time in charge of the First Universalist Church of Cambridge, and now of Somerville. One of Otis Skinner's brothers is Charles M. Skinner, of Brooklyn, prominent as an author, playwright, and dramatic critic. Otis Skinner's taste for the drama was inherited both from his father and his mother, from his mother particularly, for she was a woman of poetic temperament, refined taste, and artistic impressibility. Mr. Skinner was educated in Hartford, Connecticut, and after leaving school he became a clerk in a commission house in that city, intending to learn the business. On a visit to New York, however, he saw "The Hunchback of

Notre Dame" acted at the old Lyceum, now the Fourteenth Street Theatre, and this turned his attention toward the stage. His first efforts were directed to organising a dramatic company among his friends, and for a year this company appeared spasmodically in small towns in what was termed a "Dramatic, Musical, and Literary Entertainment."

Then Mr. Skinner secured his father's consent to try the professional stage. But his father did more for him than that. He obtained for his son from P. T. Barnum, the showman, who was also a Universalist, a letter of introduction to William Davidge, Jr., the manager of Wood's Museum in Philadelphia, and there, on October 30, 1877, Otis Skinner made his *début* as Old Plantation, an aged negro, in a rural play called "Woodleigh." His salary was eight dollars a week when the business was good, and nothing when it was bad. It happened

to be bad most of that winter, and the neophyte was obliged to tide over some weeks with money procured by pawning his books. He stuck to the company, however, which was more than the older actors did, and the result was that before long he was playing important parts. During the summer he acted in the stock company of the Chestnut Street Theatre, of which William E. Sheridan was leading man and Louis James a member, and the following fall he joined the Walnut Street Theatre stock company, where he supported such stars as Lawrence Barrett, John McCullough, Mary Anderson, John T. Raymond, and Madame Janauschek.

“How she frightened me one night!” remarked Mr. Skinner, recalling his experiences in Philadelphia. “The play was ‘Macbeth,’ and I was given the part of Seyton. We had been very carefully rehearsed, and I was letter perfect. In those days

Janauschek was magnificent. In her passionate scenes you could see the fire flash from her eyes. I had to announce the arrival of the king, and did so before I received my cue. Madame gave me my cue at the proper time, but, realising the mistake I had made, the lines fled, and I was speechless. I could feel the lightning flash from her eyes, and waited for the explosion with a very sinking heart. Fortunately, it did not come.

“The first time that I really stuck in my lines was with John McCullough. He was playing ‘Coriolanus,’ and I had the very minor part of a Roman general. We had played the piece several nights, and everything went well until the night in question. It was during the scene I had with McCullough, and my lines went completely out of my head. I could think of nothing. I was terrified. The stage seemed to whirl around me. McCullough picked up my lines and

finished the scene. When I went off I felt as if I had committed some awful crime. This feeling gave way to a sense of the keenest shame, which was, in turn, succeeded by anger. I was fearfully angry, and the hot tears were streaming down my face. Suddenly I felt a hand on my shoulder, and heard the great actor say, in the kindest tone: 'Feeling badly, my boy? Don't mind it a bit. Accidents will happen to the best of us.'"

The next season Mr. Skinner spent in New York, appearing first at Niblo's with the Kiralfys in "Enchantment." Later he was in "Hearts of Steel," and for a few weeks with Colonel Sinn in Brooklyn. Then he played a short season with Edwin Booth at Booth's Theatre, making a success as François in "Richelieu." During the season of 1880-81 Mr. Skinner was a member of the Boston Theatre Company, first appearing on October 26th as Lord Glenaroon in "Voy-

agers in Southern Seas." In the cast were Frank Lawler, Dan Maguinniss, Mark Price, C. Leslie Allen, John T. Craven, Seth Springer, E. Y. Backus, Mrs. Pennoyer, and Rachel Noah. Two children also appeared in the play, and one of them was Harry Woodruff, who was last season with the New York Lyceum Theatre Company. After leaving the Boston Theatre Mr. Skinner became leading man for Lawrence Barrett, with whom he remained for three seasons, acting Marc Antony, Edmond in "Yorick's Love," Laertes, Cassio, Gratiano, and Paolo in "Francesca da Rimini." Five years with Augustin Daly's company followed, during which time Mr. Skinner made three trips to Europe with the organisation. He made his first appearance at Daly's in November, 1884, in "The Wooden Spoon," and a new member of the company that same night was Edith Kingdon, who afterward became Mrs. George Gould.



During the summer of 1889 Mr. Skinner produced at the Grand Opera House, Chicago, "The Red Signal," which was by himself and his brother Charles, and that fall he became leading man for Edwin Booth and Helena Modjeska, assuming the rôles of De Mauprat, Laertes, Del A'Quilla, Don Cæsar, Mortimer, Petruchio, Bassanio, and Macduff.

"It was one of the pleasantest engagements I ever had," said Mr. Skinner, "for both Mr. Booth and Madame Modjeska were charming persons to be associated with. It was during this engagement that I nearly killed Mr. Booth. We were playing 'Macbeth,' Mr. Booth acting the king and I Macduff. You remember the scene in the last act where Macduff rushes on, crying to the king, 'Turn, hell-hound, turn!' and forces him to combat. Mr. Booth was growing weaker, and, although an accomplished swordsman, had little strength in his guard.



In the nervousness of the first performance I rushed on, crying the lines, and brought my blade down with a crashing blow square at his head. He held up his sword, but as the two weapons struck mine broke through his guard and struck him with great force on the head. Had he not worn a very heavy wig, and about his head a circlet of iron, the blow would have certainly killed him. As it was, he was stunned for a moment, and after the act, when he took off his wig and circlet, there was a tremendous bump where my sword had struck. The weapons, by the way, were heavy combat swords, and are now in my possession."

At the end of the Booth-Modjeska season Mr. Skinner went to London, where for eight weeks he played Romeo in a production of "Romeo and Juliet" at the Globe Theatre. Two seasons with Margaret Mather followed, Mr. Skinner appearing as La Hire, Rudolph, Romeo, and similar characters. During the

season of 1892-93 he was leading man with Modjeska, and the next season he remained with her as joint star. Besides appearing as Macbeth and Shylock and in other rôles in the Modjeska repertory, such as Leicester in "Mary Stuart," Armand in "Camille," and Orlando in "As You Like It," Mr. Skinner created in this country the character of Lieutenant-Colonel Schwartz in Herman Sudermann's "Magda." It did not prove to be one of his best parts, however. In the fall of 1894 Mr. Skinner became a star, opening at Chicago in September in a romantic drama by Clyde Fitch, "His Grace de Grammont." Later he produced "The King's Jester," an adaptation by Charles Skinner from Victor Hugo's "Le Roi S'Amuse," and "Villon, the Vagabond," a play by Charles Skinner.

Every dramatic season has its climax. This climax of the season of 1895-96 in this country came when Mr. Skinner played

“Hamlet” in Chicago. When Modjeska was taken ill in Cincinnati, Mr. Skinner was in the wearying monotony of one-night stands in Indiana. With no notice whatever, he was thrust before the Chicago public on the stage of the Grand Opera House, an emergency attraction to fill Modjeska’s time. Then came the suggestion that he try “Hamlet.” Walker Whiteside, well known and much admired in the West, was presenting the same character in another theatre, and Creston Clarke was announced in the same rôle for the following week. Mr. Skinner protested. He had only played Hamlet four times, he explained, and that in far-away places. Besides, he had no scenery. “Hamlet” it must be, however, and the rehearsals began, a ridiculous stage setting being provided by the theatre.

On the first Tuesday night of his engagement he presented his characterisation of the Danish Prince. The house was small, but

the critics were out in full force. Before two acts had passed, Mr. Skinner had won. His success was marvellous. Every paper in the city sang his praises. Again and again during the remainder of his two weeks' stay he repeated his first triumph, but no longer to empty benches. The house held audiences that had not been duplicated since Edwin Booth and Lawrence Barrett were the stars. The romantic Hamlet was what Chicago writers termed Mr. Skinner's impersonation. Again they accentuated its humanity and its sincerity. There was no artificial air, no affected accent, no elocutionary trick.

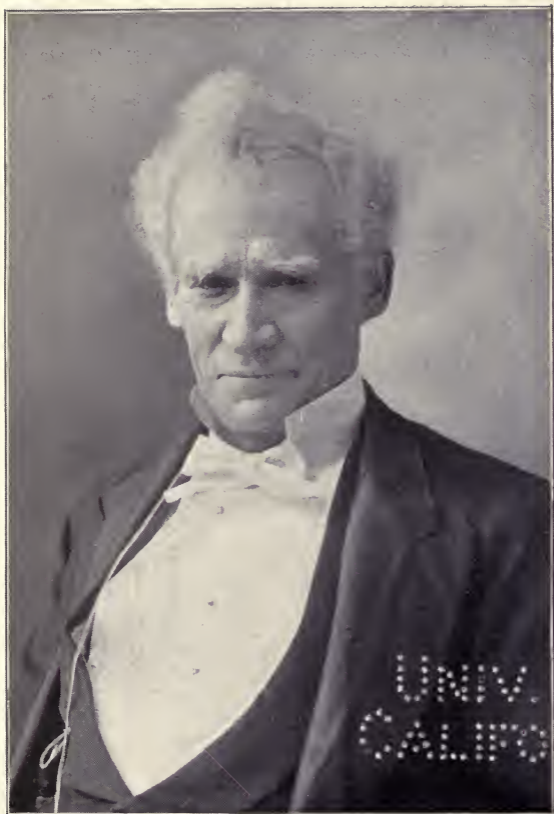
Last season Mr. Skinner was a member of Joseph Jefferson's company until the veteran was compelled to close his season because of illness. Then Mr. Skinner starred with success through the South and West in "Rosemary." In April, 1895, Mr. Skinner married Miss Maud Durbin, who had been associated

with him professionally for several seasons. In June of that same year he was given the honorary degree of Master of Arts by Tufts College.

## CHAPTER XXI.

J. E. DODSON.

J. E. DODSON is one of the finest character actors on the English-speaking stage. He is a Londoner by birth, and although he came to this country only ten years ago, after a stage experience of over fifteen years' duration, he is comparatively unknown in the British theatrical centre. Mr. Dodson's training was confined entirely to the provinces. It is curious that this fine English actor should have remained practically unrecognised until he came to the United States with the Kendals. Fate, apparently, conspired to keep Mr. Dodson out of London. When he first went on the stage, in the seventies, he resolved not to



J. E. DODSON

As John Weathersby in "Because She Loved Him So."

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appear in London until he could act a first-class character in a first-class theatre with a first-class company. In 1885, while he was playing the Hon. Vere Queckett in "The Schoolmistress," John Clayton saw him, and engaged him to appear as Mr. Posket in "The Magistrate." Mr. Dodson's work in that character pleased Mr. Clayton so much that he made arrangements for Mr. Dodson to present Arthur Cecil's rôles for two years at the Court Theatre, London. Mr. Clayton's death in 1888 frustrated these plans, and in 1889 Mr. Dodson joined the Kendals. He came with them to the United States, and after that visit, in 1893, he made his début in London while still a member of the Kendals' company.

Mr. Dodson was one of last season's great successes in the old man character of John Weatherby in the bright little farce, "Because She Loved Him So." Mr. Dodson always had a genius for makeup, but in this

part he fairly outdid himself. Not only was the face perfect, denoting in every line benign old age, but the imitation was carried into the stooping shoulders and into the walk, which had a hint of a shuffle and just a touch of feebleness. No one that saw Mr. Dodson on the stage would take him for a sprightly man of forty-two years, who, however, does not begin to look his age. Mr. Dodson's assumption of old age did not end with mere physical imitation. His mental conception was equally as true to life, and the part was played with a zest, a rich humour, and a finish that could hardly have been bettered.

Mr. Dodson was born in 1857. He was originally intended for the bar, but after studying law for six months he decided that the stage would suit him better. He had had a little amateur experience before he made his professional début in 1877 at the Princess Theatre, Manchester, which was

under the management of Boston Browne, a wealthy American. Augustus Harris was the stage-manager. Mr. Dodson's first part was in "The Spelling Bee," in which J. L. Toole was starring. Mr. Dodson remained in Manchester for two years, and between the seasons he went to Paignton in Devonshire to play juvenile leads, such parts as Pygmalion, Claude Melnotte, and Bob Brierly. He could not have been startlingly successful, for Edward Terry advised him to make a specialty of character and comedy parts. And Mr. Dodson had the wit to follow the advice.

At the Theatre Royal and Gaiety Theatre, Dublin, both under the management of Michael Gunn, Mr. Dodson played second low comedy parts. Engagements in Liverpool, Glasgow, and Edinburgh followed, and then he was secured by T. C. King as first low comedian of the Royal Theatre, Worcester.

“I assumed my histrionic duties with fear and trembling,” Mr. Dodson remarked, “and in the course of the season appeared in an exclusive round of old comedy, Shakespearian and modern rôles. In fact, I had the good luck to become quite a local favourite, and was tendered a benefit at the end of the season. During the Christmas holidays I was cast as the comedy old woman in the pantomime of ‘Jack and Gill.’ ”

Subsequently Mr. Dodson acted at Bath, Aberdeen, Dundee, Greenock, and appeared again in Edinburgh in both pantomime and drama. He supported Joseph Jefferson in “Rip Van Winkle” and J. K. Emmett in “Fritz.” He travelled with W. Calder in “The White Slave.” He was the original Carraway Bones in “Turned Up,” in Glasgow, and the original Professor in “Kleptomania.” He played the dual rôle in J. Derrick’s “Twins.” He toured with Clayton and Cecil’s company for two years,

and in 1889 he joined Mr. and Mrs. Kendal.

“I played in ‘Rip Van Winkle’ with Joseph Jefferson for five or six weeks,” said Mr. Dodson, “and with Emmett I played Snow, the negro, in ‘Fritz’ for four months in the provinces. Emmett was a wonderfully magnetic actor. He crowded the houses everywhere. While I was with him he never would take an encore for a song, no matter how persistent the applause. He was opposed to encores on the ground that any persons in the audience who were bent on hearing the song a second time could come again the following night. Another peculiarity of Emmett was that he would never allow long waits between the acts. He maintained that the people came to see the performance, and that the scenic setting was of minor consideration. So he’d have the curtain rung up on time, no matter whether the setting was completed or not.

“During a tour with James Buchanan in ‘It’s Never Too Late to Mend,’ I played Jackey and afterward Peter Crawley. I also played a negro part in a revival of ‘Black and White,’ which Wilkie Collins wrote for Charles Fechter, and I took part in the provincial production of a piece by Arthur Sketchley, called ‘Craft.’ I looked forward to playing Carraway Bones in London, but Willie Edouin decided to act it himself there, so that was another time that I was disappointed in my London aspirations.”

Mr. Dodson tells this amusing experience that he had with a portion of his makeup during the first performance of “Turned Up” in Glasgow :

“In order to give Carraway Bones the requisite facial eccentricity, I was in the habit of enlarging my nose. In the second act I had to make a precipitate fall through a thatched roof, which caused considerable

damage to my facial enlargement. My fall brought down the house, and as that was the first night the manager was so delighted with the success of the scene that he came to my dressing-room and opened a bottle of champagne. Consequently I had no time properly to adjust my false nose before going on for the next scene. That was a fatal mistake, because Captain Medway, according to stage directions, had to shake the life out of Carraway Bones, and Bones had to shake his head violently to make the shaking seem extra vigorous. These directions were faithfully carried out, so much so that the artificial portion of my nose flew over my head, which nearly sent the audience into convulsions. We received a call after the scene, and, in response to some chaff from the gallery, I assured the audience that my nose always peeled in hot weather."

Mr. Dodson was for five years the character comedian of the Kendals' company, and

it was in the course of their American tours that he achieved his great popularity in this country. He appeared in a number of characters originated by John Hare, as well as several created by himself. His parts were Baron Montrichard in "The Ladies' Battle," Radford in "All for Her," Penguin in "A Scrap of Paper," Moulinet in "The Iron Master," Sam and the Colonel in "The Queen's Shilling," Gunnion in "The Squire," Baron Croodle in "The Money Spinner," Cayley Drummie in "The Second Mrs. Tanqueray," Mr. Bargus, M.P., in "The Weaker Sex," Hoel Brinnilow in "Katherine Kavanagh," Mr. Barker in "Uncle's Will," Alfred Hart in "It Was a Dream," Potter in "Still Waters Run Deep," Captain Mount-raffe in "Home," and the title rôle in "The Disciple."

Mr. Dodson's best known characters since he came under Charles Frohman's management five years ago have been Matthew



Keber in "The Bauble Shop," Montague Lushington in "The Masqueraders," and the Rev. Stephen Wynn in "John-a-Dreams."

## CHAPTER XXII.

ROBERT B. MANTELL.

IT was in the early eighties that Fanny Davenport produced Victorien Sardou's drama, "Fédora," at the Fourteenth Street Theatre in New York. This play was originally written for Sarah Bernhardt, who made an extraordinary impression in the title rôle. It was also the first of that series of dramas, which included "La Tosca," "Cleopatra," and "Gismonda," in which the French dramatist, a master of the mechanics of play building, depicted with wonderful theatric intensity womankind swayed by barbaric passion. These plays depended entirely for effect on the most harrowing situations, de-



ROBERT B. MANTELL  
In "The Corsican Brothers."

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veloped by the author with remarkable ingenuity. They were not in any sense related to the higher class of the drama, which regards the development and study of character as the prime essential in a dramatic work. Yet these Sardou's plays were so cunningly wrought that the right kind of actor found them exceptionally good vehicles for the conveyance of striking dramatic impressions.

"*Fédora*" was new to this country when Fanny Davenport brought it out, and, moreover, the theatre-going public of those days, comparatively unaccustomed to the refined form of the mechanical drama, was in just the proper condition to be carried completely out of itself by the crafty Sardou. It was not surprising, therefore, that "*Fédora*" was pronounced a great play, and that Fanny Davenport, already an accomplished and popular actress, was accorded high rank as a dramatic artist. But it was not "*Fédora*" nor Miss Davenport that made the occasion

of the play's first production in this country one of the most remarkable on record. The credit for that belongs to Robert B. Mantell, who, up to the moment that he made his entrance as Loris Ipanoff in the middle of the second act, was almost unknown. To be sure, he had been on the stage for twelve years and had acted in the United States for several seasons, but until he played Loris he was merely one of the thousands.

That scene in the second act of "Fédora" is now a familiar one. Loris enters quietly with a number of others, and attention is not directed toward him until he begins to tell the story of the murder. The effect that Mr. Mantell made by this recitation is vividly remembered by those that witnessed the scene. Men trembled and women grew white with emotion. As the play progressed he swayed the house with the brilliancy and potency of his acting, until it seemed as if the limit of human endurance were reached. There

were sobs and hysterical laughter from an audience that was fairly beside itself. Fortunately, such scenes in the theatre are of rare occurrence. This one gave Mr. Mantell a national reputation, and established him a few seasons later as a successful star.

Robert Bruce Mantell was born in Ayrshire, Scotland, on February 7, 1854. When he was four years old his parents moved to Belfast, Ireland, and there the boy grew up and figured as an amateur actor, playing Polonius in "Hamlet" when he was sixteen years old. Mr. Mantell's parents were not inclined to favour his desire to adopt the stage as an avocation, and accordingly he ran away from home. His theatrical début was made in Rockdale, Lancashire, England, in 1874, as the Sergeant in Boucicault's "Arrah-na-Pogue." George Clarke, afterward for many years identified with the Augustin Daly Company, was the star of this performance. Later, in the same com-

pany, Mr. Clarke and Mr. Mantell appeared together in "The Shaughran," the former acting Conn, and the latter Father Dolan. For the next three years Mr. Mantell wandered through the British provinces, supporting such eminent players as Barry Sullivan, Charles Mathews, Dion Boucicault, Charles Calvert, Miss Marriott, and Samuel Phelps.

Mr. Mantell's first visit to the United States was made in 1875. He hoped to get an engagement at the Boston Museum, but being unsuccessful in that he walked the streets of Boston for ten days, and then invested what money he had left in a return ticket to England. In 1878 he came again and joined Modjeska's company, in which he acted small parts for a season. Next he was with George Knight, playing Catto Dove to Knight's Buster in "Forbidden Fruit." Then he returned to England and became leading man for Miss Ellen Wallis, with whom he re-



mained three years, appearing in Wills's play, "The Miron," "Romeo and Juliet," "Macbeth," as Benedick in "Much Ado," Charles Surface in "The School for Scandal," Young Marlow in "She Stoops to Conquer," Claude Paul in "Paul and Virginia," Iago, and Othello. He also played Leicester to the Amy Robsart of Marie de Gray.

In 1883, Mr. Mantell came again to this country, expecting to take part in John Stetson's production of "Romany Rye." There was some misunderstanding about his engagement, however, and when he got here he found his position in the company already filled. So he toured the States with a company that was presenting "The World." Stetson sent for him later on, and Mr. Mantell took the part in "Romany Rye," for which he was originally engaged. His great success with Fanny Davenport followed. After leaving Miss Davenport he created the character of Gilbert Vaughn in

Hugh Conway's "Called Back." The play was not successful, and he next appeared in "Dakolar," under Daniel Frohman's management at the New York Lyceum Theatre. Another engagement with Fanny Davenport in "Fédora" ended his career as a leading man.

In 1885, for his début as a star, Mr. Mantell produced at the Fifth Avenue Theatre, New York, Mr. Keller's "Tangled Lives," which he presented that season throughout the United States. "Monbars" was his next play, and that was followed by productions of "The Corsican Brothers," "Othello," "Hamlet," "The Marble Heart," "Romeo and Juliet," "The Lady of Lyons," "A Lesson in Acting," "The Louisianian," "Parthasius," "A Face in the Moonlight," "The Queen's Garter," and "The Secret Warrant."

In Shakespeare Mr. Mantell is remarkably successful in catching the popular ear. I saw him play "Othello" last year in a thea-

tre given over principally to second-class melodrama and boisterous farce, and the impression that he made on the spectators, who cared nothing for Shakespeare and everything for the play, was remarkable. The drama was given with the most ordinary scenery and the most meagre of stage accessories, and it was astonishing to see with what raptness the audience followed the development of the plot and how quickly it grasped the import of the changing situation. Mr. Mantell's art is not always refined, nor is his self-restraint absolute, but his personal magnetism is great and his appeal to his audience direct and convincing. He did not seem to get into the spirit of Othello at first, and his reading of the address to the Duke, justifying Othello's marriage to Desdemona, was artificial, without proper dignity, and altogether disappointing. In the scenes following the degradation of Cassius, however, Mr. Mantell's work became forceful.

His conception of the character broadened, and he set forth the jealousy and mad passion of the Moor with a vividness that reacted tremendously on the spectators.



ROLAND REED.

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## CHAPTER XXIII.

ROLAND REED.

BLESSED with an odd personality that is irresistible in its appeal to the comic sense, with abundant humour, and with mobile features that of themselves suggest fun and laughter, Roland Reed has won his success on the stage by remaining distinctly himself. When he was a call-boy at the Arch Street Theatre in Philadelphia, Mrs. John Drew once said to him: "You will make a comedian. Your nose, if nothing else, will bring you fame." Mr. Reed has little or no gift of impersonation, but he has the ability unerringly to adapt every character that he acts to his own limitations. He has the quick, breezy firmness of touch that is nec-

essary to a farceur. His methods are broad and open, and his perception of the ridiculous is sure. On the stage he is never anything but Roland Reed, and for the time being no one wants him to be anything else.

Mr. Reed's nose is so much a part of his theatrical equipment that it warrants a careful description. To be sure, it is not as long as the wax one that Richard Mansfield fastens to his face when he plays Cyrano de Bergerac, but Mr. Reed's is large enough for all practical purposes, so large, in fact, that he cannot always escape talking through it. "It is about all one sees of his face," is the way one man put it. A front view photograph of Mr. Reed shows nothing especially out of the ordinary. The nose is there, of course, but, comparatively speaking, only mildly. One must catch his profile to get the full effect. It is a feature as Roman as Julius Cæsar himself.

If one were to attempt to classify Mr.



Reed he would perhaps call him an eccentric light comedian ; but he would be obliged to add that Mr. Reed's comedy always has a touch of caricature and always suggests a tendency to burlesque. I do not mean to say that he does actually burlesque, but when an actor has purposely divorced himself from all seriousness, as is the case with Mr. Reed, the temptation to overdo the thing a little bit, for the sake of the laugh that is sure to follow, is strong. I think that Mr. Reed honestly resists this temptation, and, as far as I have had the opportunity to judge, he is usually successful.

Mr. Reed's connection with the stage is hereditary. His father was John Roland Reed, who was connected with the Walnut Street Theatre, Philadelphia, for fifty-six consecutive years as actor and stage mechanic. His services began in 1824, when he was sixteen years old, as the rider of the celebrated stallion, Lord Nelson, in the

“grand entrée” that preceded a circus performance which was being given in the theatre. After that he was the dragon in a production called “St. George and the Dragon.” Next he was employed to care for the lights of the theatre, and from that he worked into the position of gas man after the use of oil was discontinued in play-houses. After leaving the Walnut Street Theatre, in 1880, Mr. Reed was engaged at the National Theatre, Philadelphia, where he remained for five years. He then attempted to retire from active service, but he could not stand idleness. He secured a position in the Temple Theatre, Philadelphia, in 1887, where he remained until the house burned down. After that Mr. Reed was induced to give up work for good.

Roland Reed was born in 1856 in Philadelphia, and as a child was often made use of in pieces produced at the Walnut Street Theatre. His first appearance occurred in

the old-time farce, called "Peter White," with Tom Placide, when he was six months old. When he wore gingham and was still at school, he tended the stage door at the Walnut for \$1.50 a week, and studied his next day's lesson at the theatre in the evening. Next he became an usher at the Arch Street Theatre, for which he received \$3.50 a week.

"One night an old gentleman asked me if I didn't want to play a bootblack in 'The Streets of New York,' which they were going to put on. Mrs. John Drew was manager at that time," said Mr. Reed. "I told him I wouldn't mind. Then one day I got a note from Mrs. Drew to come to see her. She offered me the position of call-boy at a salary of \$5 a week. This was a rise in life, and from call-boy I became prompter. I used to read the plays to the actors, standing beside Mrs. Drew, who corrected me when I made mistakes. When I was still

call-boy Lotta came to play her first star engagement in Philadelphia. One day 'Bob' Craig, the comedian, was ill, and announced that he wouldn't be able to play his part in 'The Firefly.' I hurried to Mrs. Drew and asked for the part. She hesitated, but I assured her it would be all right. So she told me to try, and I sang the songs with Lotta and made a hit. Then I applied for the position of comedian for the next season, but Mrs. Drew had already engaged another, an Englishman. Then I resolved to strike out for something better, and I left the Arch. My father said: 'My boy, you've ruined yourself.' I replied: 'Do you think I want to spend my life carrying tables and chairs on the stage?' And I went to the Walnut, where they made me an offer to share the comedy rôles with Chapman. I worked there for \$18 a week. In 1871 Goodwin became manager, and about that time I left Philadelphia.

“When I was a boy and used to sit at the stage door,” Mr. Reed continued, “I don’t think I ever wanted to be an actor. To be a grocer seemed to me the summit of human glory. I did like to watch the fight in ‘Richard III.,’ though. No Richard ever fought that combat in those days that I did not get some substitute at the stage door while I would steal up to the gallery or flies to witness the blood-curdling combat. Of all the throng of celebrities who passed in and out of that historic old back door, John Wilkes Booth impressed me most by the elegance of his dress and manner, and by his handsome face, which was so striking that no one could fail to be impressed by it. It was about six months before the assassination of Lincoln that I saw him. Once, in passing out, Booth looked closely at me, and, seeing what a small boy I was for such a position, turned back, shook hands with me, leaving in my palm a substantial present, which I

made all haste to spend, not foreseeing what a memento of the man it would be now."

Mrs. Drew's Arch Street Theatre Company was a famous organisation. Mrs. Drew was leading comedy actress, and Barton Hill was leading man. Lizzie Price, afterward the wife of Charles Fechter, was leading juvenile. Fanny Davenport was the sourette; Louis James, walking gentleman; Stuart Robson, second low comedian; F. F. Mackay, character and old man parts; Clara Fisher Maeder, character old women, Mrs. Thayer, general old women; and Robert Craig, first low comedian. Craig was also something of a dramatist, and wrote the first sketches in which Lotta appeared, and also several for Mr. Reed.

From Philadelphia Mr. Reed went to New Orleans, where he appeared in the Academy of Music. Then he acted at the Olympic Theatre in St. Louis, and also in Kansas City. In 1873, Lizzie B. Price, with whom

he had played at the Arch Street Theatre, organised a company, under the management of David Hanchett, to present "Lucretia Borgia" and "The Octoroon" on tour, and Mr. Reed joined her. The venture was an unfortunate one, but the company finally reached Port Huron, Michigan, where it was billed to play "Lucretia Borgia" one night and "The Octoroon" the next. Mr. Reed was Geppo in "Lucretia Borgia," and T. R. Hann was Gubette. Mr. Hann's costume was a remarkable affair. He wore an old pair of cotton tights darned at the knees, and held in position by a belt, which his jerkin was too short to cover, a pair of old russet shoes, of about the time of Charles I., and on his head a wig minus of all except four of its original curls.

The audience was none too friendly in the first place, and this rig was almost more than it could stand. However, the banquet scene in Lucretia Borgia's palace was reached. The

cavaliers were seated at the table, the fatal liquid was poured out. Mr. Hann, whose sense of smell was somewhat defective because of old age, raised his goblet to his lips and drank. He flung the goblet from him. His eyes fairly stuck out of his head. He choked and sputtered and finally gasped, "Coal oil!" The audience shrieked with laughter, and there ended the performance for that night. The next day Miss Price and her manager left the company stranded. There were twelve actors in the party, and they organised the Roland Reed Comedy Company and went over the border into Canada. After a few weeks they returned to Port Huron, quite as badly off financially as they were before. Mr. Reed induced the local band to accept a benefit and pay the company \$50 for its services. The band lost just \$30 by the deal, but the \$50 was enough to send eleven of the actors to their homes, Mr. Reed himself reaching Detroit by means of a



freight train. It was midsummer, and how to keep alive until fall, when he could get an engagement, was a serious problem.

“I was almost on the point of despair,” said Mr. Reed, “when I ran across a book agent who wanted me to buy an illustrated music-book, price two dollars. Music being in my line, I fell into conversation with the fellow, who informed me that he was doing very well, but could do better if he could play the piano. Here was a chance for me, thought I, and so out of my ridiculously small pile I sent for some of the books, and started out to try my luck as a music seller. From Detroit I canvassed the whole State of Michigan, making from \$75 to \$100 a week. I soon found out that I must get the entrée to the houses; so, upon arriving at a place, I would go straight to the mayor or the principal lawyer or the doctor and present him with a set of songs. I would soon be summoned by the ladies of the family to

sing and play the music the book contained. The songs were not first-class, so when I found the ladies were cultivated I would play the finest classical music I knew. Sometimes a lady would read the music over my shoulder and tell me the notes I played were not there. I crept out by saying I was playing the air part, and so never failed to sell a book. At the end of my five weeks of canvassing the publisher of the music-book offered me \$150 a week if I would continue in the business."

That fall Mr. Reed became leading comedian in John Ellsler's Cleveland Theatre, where he succeeded James Lewis, who had joined Augustin Daly's company. While Mr. Reed was there E. L. Davenport saw him act, and secured him a position in the Walnut Street Theatre, and he was at that house during the Centennial season. He again went to New Orleans, and in 1878 joined McVicker's Chicago company, with

which he remained two seasons, appearing in such characters as Doctor Ollapod in "The Poor Gentleman," Doctor Pangloss in "The Heir-at-Law," Bob Acres in "The Rivals," Gobbo in "The Merchant of Venice," the First Grave Digger in "Hamlet," Picard in "The Two Orphans," O'Rourke, the Irish sergeant, in "A Celebrated Case," and the leading comedy part in Lord Bulwer-Lytton's comedy, "Money."

After leaving McVicker's he was the leading comedy light of the Colville Comedy Company, which travelled from New York to San Francisco and back again, presenting burlesques and extravaganzas. In the early eighties he appeared as a star at Daly's Theatre, New York, in "An Arabian Girl." Then he played the Jew in "The World," after which he was billed as a star in Fred Marsden's "Cheek," and again in the same author's "Humbug." He was the creator of the character of Ko Ko in this country in

the production of an unauthorised version of "The Mikado," which Sidney Rosenfeld brought out in New York. It was a short-lived affair, though Mr. Reed made a personal success. Then Mr. Rosenfeld staged an adaptation of one of Audran's operas, which he called "The Bridal Trap," but this was also a failure.

In 1887 Mr. Reed produced "Lend Me Your Wife," an adaptation of the same farce from which "Jane" was afterward taken, and since that time his success has been continuous. His plays have been "The Club Friend," "Innocent as a Lamb," "The Politician" (a revised version of "For Congress," a popular comedy in John T. Raymond's repertory), "The Wrong Mr. Wright," and "His Father's Boy."



JOSEPH HAWORTH

As Hamlet.

4 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

## CHAPTER XXIV.

JOSEPH HAWORTH.

IN 1895 Joseph Haworth played a long engagement in Boston in the standard drama, acting the leading rôles in "Hamlet," "Richard III.," and "Richelieu," besides appearing in "The Bells," "Rosedale," and "Rinaldo." Although Mr. Haworth's support was not good, he himself made an excellent impression in a most arduous repertory. His Hamlet was conventionally conceived. While it never rose to sublime heights, never carried the spectator entirely out of himself, it was at all times scholarly, and in moments genuinely effective. It could not justly be called great, but neither was it ordinary or commonplace.

His Richard III. was, as a whole, more impressive than his Hamlet, though he made the mistake of using the ridiculous Colley Cibber version with its introduction of King Henry IV. in the first act. There was one great moment in Mr. Haworth's presentation of the character, and that came when, recovering from the commotion into which the vision of his murdered victims had thrown him, he cried, "Richard is himself again!" At that moment Mr. Haworth touched a height which he did not reach at any other time during the performance. He was sincere, thrilling, and dramatic without being theatrical.

Mr. Haworth was entirely new to the character of the Duke of Gloster, and consequently he had by no means wholly mastered his conception and impersonation of the part. Indeed, the actor could do little more than show the lines on which he intended to develop his characterisation. Richard III.



is an exceedingly complex personage. He is deformed both in body and mind. He is supremely selfish and abnormally ambitious, and he knows no law but his own will. He is bold, even courageous ; he is crafty, knows how to dissimulate, how to play upon the hearts of men, and how to win their confidence so that, though they know him black, they would fain believe him white. He has a tongue which can speak soft, soothing words of flattery, or send forth between smiling lips keen shafts of sarcasm that cut like knives. What a master artist of play acting is he that can conceive and set forth in all its entirety such a character !

Mr. Haworth's Richelieu was stronger than either his Hamlet or his Richard III. He did not comprehend to the full the crafty side of the cardinal's nature ; he did not make plain the master mind that ruled France by probing into the secrets and indulging the weaknesses of her king and his

court. He failed also thoroughly to establish the fact of the cardinal's physical weakness. He did appreciate the force of the power of will that in moments of excitement would conquer decrepitude and bring a flash of the old-time bodily vigour. Mr. Haworth gave one the notion that the cardinal's illness was a good deal of sham, and such an impression threw the character entirely out of focus. Once in awhile the actor was inclined to preach, but usually he read Bulwer-Lytton's sonorous speeches with good elocution. Richelieu's affection for Julie was often beautifully indicated. Of course, the "mark where she stands" speech was effective, for no actor ever failed to thrill an audience at this wonderful dramatic climax.

"Mr. Haworth's Matthias is utterly different from either Irving's or Coquelin's," wrote Mildred Aldrich, in a criticism of Mr. Haworth's performance of "The Bells." "He makes him a hard-visaged, morose-looking

man, who, even on his return home in the first act, looks out of a face on which tortured conscience has already set its marks. From the very opening of the play he is a broken man. On this point Mr. Haworth, as he plays into the part, will doubtless think better. Prosperity, security, a happy family have quite wiped out of the life of Matthias the Polish Jew, until the mesmerist arouses his fears by showing him an unthought-of danger, and then, with the resistlessness of fate, events — but events that none save himself either see or suspect — sweep him on to death. Matthias is a bold man. In the face of the new crime he carried himself with such control that he escaped suspicion. When that crime is old and safely buried, though conscience, bad dreams, and drink might drive him to temporary frenzy and apoplexy, he would not become a cringing, shivering old man at whom every one would have looked askance. Yet such is the

picture that Haworth presents as Matthias. It may have its justifications, but even then the part is robbed by that treatment of variety and attractiveness.

“Mr. Haworth’s Matthias was theatrically effective. He made every point tell with force and skill, but it lacked either spiritual sweetness or personal attraction. It was, in fact, the work of a well-trained actor who understands his business of acting better than he does the dissection of character. This is a point, however, about which the popular audience gives itself little trouble, showing as great satisfaction with the personality of the favourite actor as it would have felt for a new and original characterisation of Matthias. There is one failing of Mr. Haworth’s which may appropriately be noted here, because it has appeared in other parts, — his failure to carry an emotion past a climax. One incident alone — a small one — will suffice to illustrate that. His Mat-

thias arrives in his bedchamber quite drunk, like his guests, and has to be assisted across the room. Yet all trace of that disappears the moment he is left alone. Even this may be justified. Yet it's best not, because it robs the scene of theatrical effectiveness."

Joseph Haworth was born in Providence, Rhode Island, on April 7, 1855, but was brought up and educated in Cleveland, Ohio. His *début* as an actor was made in May, 1873, at the Academy of Music in Cleveland, when he played the Duke of Buckingham to the Richard III. of Charlotte Crampton, who gave him an engagement in her company, after hearing him recite "Shamus O'Brien" at an amateur entertainment. Miss Crampton's Richard was considered a remarkable performance. She had a masculine voice, which helped her to establish an illusion, and, as a part of her make-up, she wore a small moustache and goatee, which gave her face a villainous ex-

pression. After a year with Miss Crampton, Mr. Haworth joined John Ellsler's company at the Euclid Avenue Opera House, in Cleveland, as utility man, though, as a matter of fact, he was given more important rôles. For instance, his opening performance was Orlando in "As You Like It," to the Rosalind of Effie Ellsler. Later, during the engagement of Lawrence Barrett, Mr. Haworth acted a small part in "Julius Cæsar," and received this compliment from Mr. Barrett: "Young man, those lines were delivered beautifully. Take care of yourself, and you will make your mark."

Mr. Haworth remained with Mr. Ellsler four years, playing most of the time in Cleveland, though also visiting many of the principal Western cities with the company. He also appeared for a short time at Augustin Daly's Fifth Avenue Theatre, and at the Eagle Theatre in New York, in support of Anna Dickinson, acting Cromwell in "The

Crown of Thorns." His last appearance under Mr. Ellsler's management was on May 10, 1877, in Cleveland, when at his farewell benefit he played Hamlet for the first time to the Ophelia of Effie Ellsler. In connection with this performance, Mr. Haworth relates the following incident :

"I got along nicely enough until the closet scene. I had just finished the lines 'look upon this picture,' when I looked across the stage, and there stood Charlotte Crampton in her Richard III. costume, glaring at me in exactly the same manner as she glared at me on the night of my *début*. Why, the woman had been dead a year! I stood transfixed with horror, and my tongue cleaved to the roof of my mouth. The audience thought it was acting, and gave me round after round of applause. As I looked, the apparition, or whatever you want to call it, vanished slowly, and for a moment I closed my eyes. When I looked again, the demon-like figure had

gone. I was stuck in my lines, and I don't know how I recovered them again; but I did go through the part mechanically until the end. I was called before the curtain again and again at the close. I am not a spiritualist, and I cannot account for that horrible experience. Call it an optical illusion or anything you will, I shall never forget it. Miss Crampton was buried in a little Catholic burying-ground in Louisville. I remember when I was playing there I visited her grave. A small stone marks her last resting-place."

The next season Mr. Haworth supported Edwin Booth, and the four years following that he was a member of the Boston Museum stock company, making his first appearance at that house on September 7, 1878, as Count Henri de Beausoleil in "Satan in Paris." After leaving the Museum, Mr. Haworth supported John McCullough for several seasons, and he was with the trage-



dian at the time of his last appearance, which occurred at McVicker's Theatre, Chicago. Mr. Haworth's account of this unfortunate affair is as follows :

“For a long time signs of breaking down were noticeable, and on that last performance in Chicago we all saw that the poor Guv'nor would not last much longer. The play was ‘The Gladiator,’ with McCullough as Spartacus. I played Pharsarius. When the brothers met in the arena, he seemed to forget his lines, and he became confused. He placed both his hands on my shoulders, and trembled, as he said, ‘What next, Joe, what next?’ I gave him the cue, and we finished. After the act we received two recalls where we generally got six or seven. He said, ‘My boy, they seem to like it to-night ; it's going fine.’ He slipped up on the lines several times after this act, and once he accused me of reading his lines. The last act came, and those who heard the

words of the boy attending him can never forget how they sounded: 'General, you had best go to your tent; you are unfit for battle.' He was called before the curtain at the close, the audience seeming to understand that something was wrong. There were loud calls for a speech, and he spoke a few words. They were the last spoken in public. He said:

“‘If you had suffered as I have to-night, you would not have done this. Good night.’”

“The company was disbanded the next morning, and it assembled at the theatre on business. The Guv'nor came in, and, meeting me in the lobby, said, 'The show did not go very well last night, and the papers cut me up a bit this morning.' 'Never mind that,' I replied, 'you need not care for what is said.' I asked him if there was to be a rehearsal, and he answered yes. Knowing his condition, the company consented just to humour him. The first play

to be rehearsed was 'The Gladiator.' He was perfect in every line, and he had the entire company in tears during parts of his delivery. When he said to me, in giving me charge of his wife and family, 'Pharsarius, I give thee more than my life, guard them well,' there seemed to be more meaning to the lines than I ever heard before. It was with genuine sorrow that Mrs. Foster, the wife, replied, 'Husband, husband, do not send me away; if I leave thee now it will be for ever.' There was not a member of the company that did not feel the deep meaning of this line, and even the strongest man in the company, Harry Langdon, was sobbing like a child. McCullough did not seem to mind what was going on about him. When Spartacus died, after the lines, 'There are green valleys in Thrace,' his head dropped listlessly, as though he was dead in reality.

"When 'The Gladiator' was finished, he

called for a rehearsal of 'Richelieu,' and of course his order was obeyed. He went through the play in the same perfect manner that characterised 'The Gladiator.' He delivered the curse in a magnificent manner, and, at its conclusion, the entire company joined in loud and heartfelt applause. When Baradas recited the line, 'His mind and life are breaking fast,' the Guv'nor turned to denounce him. As he did so, he broke down completely, and was taken away to the hotel. It was with feelings of sadness that the company left the theatre that day. We all felt that we had bid a long good-bye to poor John McCullough, and that we would never see him again on this earth. I cannot add anything to the tributes that have been paid to the memory of McCullough. He was a dear, good friend, a whole-souled man, loved by his friends, and his enemies — well, his kindly, genial nature was proof against them."

The season following McCullough's collapse, Mr. Haworth became a star in popular drama, presenting "Hoodman Blind," "The Bells," "Ruy Blas," "The Leavenworth Case," and "Paul Kauvar." He appeared in "The Crust of Society," and last season he was successful as John Storm in "The Christian."

## CHAPTER XXV.

HERBERT KELCEY.

HERBERT KELCEY won his spurs in the frock coat, kid glove era of the New York Lyceum Theatre. He was one of the original members of Daniel Frohman's company, and he remained with the organisation until 1896, when he was succeeded by James K. Hackett. His first appearance with the Lyceum Company was in October, 1887, as John Rutherford in "The Wife," which part he created.

In the fall of 1896, Mr. Kelcey appeared with Mrs. Leslie Carter in "The Heart of Maryland." When Clyde Fitch's play, "The Moth and the Flame," was produced in New York, Mr. Kelcey took the part of the vil-



HERBERT KELCEY.

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lain, Edward Fletcher, an entirely new line of work for him, and he made a decided success. His acting from first to last was conspicuously good. His style had not previously greatly impressed me, and the skill with which he presented the complex emotions that moved Fletcher during the last act of "The Moth and the Flame" therefore surprised me. He laid bare Fletcher's soul in all its horrible baseness. Yet so human was he withal, so carefully did he indicate the hysterical frenzy under which the man laboured, so forcibly did he emphasise the fundamental fact that Fletcher loved, — selfishly, it is true, but with conquering passion, nevertheless, — that he succeeded in not wholly divorcing the spectators' sympathy. When he left the stage, one could not help pitying to a degree the man, rascal though he was, who had fought so hard, who had risked all, and lost all. This pity was Mr. Kelcey's great triumph.

Clyde Fitch's plays always seem to fall short of what one expects of them. His "Beau Brummel," as given by Richard Mansfield, was as good as anything that he ever did, though I doubt if that play would stand the test of poor acting. Mr. Fitch's most ambitious play was "Nathan Hale," but this was not an artistic drama. It was saved from failure by the actors and its own interesting subject. In "The Moth and the Flame" Mr. Fitch aimed to produce a modern drama of serious interest. His theme was a familiar social condition, and his setting was society life in New York City. It is well to say at once that Mr. Fitch unquestionably made an effective acting play, and his sharp-witted puppets, moving in an environment of glittering superficialities, and enlivened by the art and magnetic personalities of competent actors, seemed for the moment to reflect truth and to touch human nature.

As a matter of fact, however, "The Moth

and the Flame" did not develop a single character. A striking example of Mr. Fitch's failure to conceive his characters as personages was seen in Mrs. Lorrimer, the doubly divorced. For two acts the author beguiled us into believing her the most frivolous and insincere of women, and when he had this notion firmly fixed, he astonished and bewildered us by giving her a heart. Even the two chief characters in the play, the only ones, in fact, that were vital to the action, Marion Wolton and Edward Fletcher, were without individuality or temperamental force. They were interesting only because of the experiences they had.

The motif of "The Moth and the Flame," the love of a good woman for a man who is a moral degenerate, is as old as civilisation, but it is a subject, nevertheless, that has an abiding interest. For the purpose, probably, of heightening the dramatic effect, Mr. Fitch exaggerated his conditions until they ap-

proached improbability. Fletcher was a fascinating enough villain, and he might easily have turned the head of an inexperienced schoolgirl. But Marion Wolton was many degrees removed from the schoolgirl. She was a serious-minded woman of the world, whose life had been passed amid the petty jealousies and scandalous gossipings of an idle and useless social circle. She had no romantic notions. That a man like Fletcher, with whose misdoings she was in a general way acquainted, could have wormed himself into her affections, was hard to believe. That she would have clung to him even after she knew that another woman claimed to be his wife, was a greater task on one's credulity. Yet to make possible the theatrical church scene, she must cling, and cling she did.

Mr. Fitch's work was meagre in closely connected incident. It had three big scenes, which in themselves were uncommonly strong,

but the remainder of the play was made up of bright speeches and preparations for the climaxes. In the church scene, for instance, the real dramatic interest did not come until a few minutes before the curtain fell. The first part of the act was mere padding, clever in its way and entertaining, but padding for all that. Logically, the drama ended with Marion's renunciation of Fletcher at the altar after she had seen him strike the woman who was asking for justice for herself and her child. But the last act, which was purely episodical as far as the main theme was concerned, was the most interesting of the three. For one thing, it gave Mr. Kelcey a chance to do some very effective acting, and it was in this act also that one made the surprising discovery of Mrs. Lorrimer's heart. The ending of the play, however, which placed Marion in the position of a reward of merit for the good lover, was only a makeshift.

Herbert Kelcey's family name is Lamb,

and he comes of good English stock. He was born on October 10, 1855, and as the eldest son he was destined for the army. In a spirit of adventure rather than with any serious purpose to become an actor, he accepted a minor position in a provincial company, and in 1877 made his *début* at Brighton in "Flirtation." His success determined him to adopt the stage as an avocation.

Mr. Kelcey's first prominent London engagement was in "Youth," by Paul Merritt and Sir Augustus Harris, when that drama was produced at the Drury Lane Theatre on August 6, 1881. Mr. Kelcey created the rôle of Captain Lord Loverton. He came to this country a year later, and made his first appearance on September 9th, at Wallack's Theatre in New York, as Philip Radley in "Taken from Life." He was the original in this country of Count Orloff in "Diplomacy," and the original Spider in "The Silver King."

In 1884 Mr. Kelcey was a member of the Madison Square Company, in which he played such parts as Cheviot Hill in "Engaged," Edward Warburton in "Old Love Letters," and Philip Van Pelt in "Our Society." In the fall of 1886 he rejoined Wallack's Company, playing Colonel Tressidor in Henry Hamilton's "Harvest," Lord Juru in "Moths," Joseph Surface in the Wallack production of "The School for Scandal," Mark Helstone in "Harbour Lights," Tom Coke in "Old Heads and Young Hearts," and Major Barton in "The Dominie's Daughter." His next engagement was as leading man of Daniel Frohman's Lyceum Company.

THE END.





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