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Golden Jubilee
OF
William Warren:
His
Life and Reminiscences.



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LOS ANGELES

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To the Ladies and Gentlemen
of
The Boston Museum Company
of 1882-3.

It is with mingled feelings
of pride and pleasure, that I
acknowledge the beautiful
gifts of gold, silver, and flowers,
presented to me, on this my
Seventieth birthday.

Coming from my professional
associates, who know me best,
they were received with a
double zest, and will always
be cherished through my remaining
years, with the liveliest sense
of gratitude, towards you the
liberal donors.

That all happiness, success,
and prosperity, may attend you
is the sincere wish of

Yours most respectfully
William Warren



W. H. & Co. N. Y.

William Warren

LIFE AND MEMOIRS

OF

WILLIAM WARREN,

BOSTON'S FAVORITE COMEDIAN.

WITH A FULL ACCOUNT OF HIS

GOLDEN JUBILEE.

FIFTY YEARS OF AN ACTOR'S LIFE.

Published by JAMES DALY, 155 Franklin Street.

SATURDAY, OCTOBER 28, 1882,

in celebration of the

50th ANNIVERSARY

of the adoption of the stage by

MR. WILLIAM WARREN.

Two Grand Performances!

AFTERNOON PERFORMANCE AT 2.

HEIR-AT-LAW.

Dr. Pangloss,	Mr. WILLIAM WARREN
Dick Dowlas,	Mr. CHARLES BARRON
Daniel Dowlas,	Mr. ALFRED HUDSON
Zekiel Homespun,	Mr. GEO. W. WILSON
Mr. Steadfast,	Mr. JAMES BURROWS
Henry Moreland,	Mr. J. B. MASON
Kenrick,	Mr. JAMES NOLAN
John,	Mr. FRED P. HAM
Waiter at "Blue Boar,"	Mr. J. S. MAFFITT, Jr.
Waiter at Hotel,	Mr. A. R. WHYTAL
Cicely Homespun,	Miss ANNIE CLARKE
Deborah Dowlas,	Mrs. J. R. VINCENT
Caroline Dormer,	Miss NORAH BARTLETT

EVENING PERFORMANCE AT 7 3-4.

SCHOOL FOR SCANDAL.

Sir Peter Teazle,	Mr. WILLIAM WARREN
Charles Surface,	Mr. CHARLES BARRON
Joseph Surface,	Mr. GEO. R. PARKS
Sir Oliver Surface,	Mr. ALFRED HUDSON
Sir Benjamin Backbite,	Mr. J. B. MASON
Crabtree,	Mr. GEO. W. WILSON
Moses,	Mr. WM. SEYMOUR
Careless (with song),	Mr. GEO. C. BONIFACE, Jr.
Rowley,	Mr. J. BURROWS
Trip,	Mr. J. NOLAN
Sir Tobey,	Mr. JAMES R. PITMAN
Snake,	Mr. FRED P. HAM
Sir Harry Rumper,	Mr. J. S. MAFFITT, Jr.
Servant to Lady Sneerwell,	Mr. GEO. H. COHILL
Servant to Joseph Surface,	Mr. A. R. WHYTAL
Lady Teazel,	Miss ANNIE CLARKE
Mrs. Candour,	Mrs. J. R. VINCENT
Maria,	Miss NORAH BARTLETT
Lady Sneerwell,	Miss KATE RYAN

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GOLDEN JUBILEE
OF
WILLIAM WARREN.

“ A fellow of infinite jest,
Of most excellent fancy.”

“ Take him for all in all,
We shall not look upon his like again.”

FIFTY YEARS AN ACTOR! And today, Warren, in the enjoyment of almost perfect health, with memory and apprehension as keen and quick as when he first made his bow behind the footlights so long ago, still enjoys the most honorable pre-eminence in his profession. The great comedian in his dramatic creations today upon the Museum stage gives evidence that he is in the plenitude of his artistic power, and offers the promise of yet a long career of histrionic triumphs in his own loved Boston.

The esteem in which Mr. Warren is held by our best citizens was shown in the letter he received not long since from Mr. Thomas S. Appleton and Mr. Nathan Appleton, the brother-in-law of Mr. Longfellow, Governor Long and others, requesting him to sit for his picture and to accept of a complimentary benefit. The actor could not refuse so heartfelt a tribute to his genius as an actor and his worth as a citizen. He named October 28th, 1882, as the date when he would be pleased to accept the benefit, and expressed his willingness to give sittings to Mr. Fred. P. Vinton. The picture is now completed and is one of the

artist's best efforts. It is a full-length oil painting, and represents the subject in his every-day dress. A desire was expressed at first to have Mr. Warren painted as *Sir Peter Teazle*, or in some other character in which he won his celebrity; but better counsels at length prevailed, and our respected comedian will go down to posterity in the habit in which he was best loved by the Bostonians of his day — that of a modest, unassuming gentleman. A better artistic effect might be produced by the use of a more brilliant costume; but we want William Warren the man, not the actor. Not, however, that we love the player less, but that we love the man more.

And speaking of Mr. Warren as an actor, what an incomparable artist he is! He has all the finish of the French school, with the feeling that is apt to be lost in academic training. His playing is made up of delicate touches. His versatility is surprising. In broad farce none have surpassed him in this country. What happy nights we have spent in seeing him in innumerable pieces by J. Madison Morton! There are scores, too, of afterpieces by other authors in which he is equally happy, and in English comedy where shall we find his superior? In the comedies of Goldsmith, of Sheridan and of Boucicault, his dramatic portraits are never to be forgotten, and he has the true comedian's art of blending pathos and humor with that touch of nature which makes the whole world kin. He is not a one-part actor, but a cultured artist, who is great in some parts and good in all that he attempts. A sense of reserved power dignifies his every effort, and he avoids the mountebank's tricks as carefully as if they were plague-spots, as indeed they are in the performances of the many later-day comedians.

The close of the present theatrical season brings with it, with the bare exception of a single season, the thirty-sixth continuous year of the connection of the gentleman whose name stands at the head of this article, with the Boston Museum.

And this, we dare say, is a longer connection with one theatrical establishment than ever has been enjoyed by any one actor in the whole history of the stage. It is a proud reflection, and should be an enduring monument to the memory of the actor, that that community, in so long honoring him, has been none the less honored by him. It is a question if ever such a dramatic favorite was known in our city as William Warren. But it is not alone as the actor that Mr. Warren is respected, or that, long after he ceases to be a thing of life, his memory will be cherished by young and old. He will be held in kindly remembrance by every one whose good fortune it was ever to have been associated with him, for his scholarly attainments, his good citizenship, his social qualities, which are so endearing, and the blamelessness of his gentle life. No person ever connected with the stage has won more honors than Mr. Warren, and of a verity no one has worn those honors with a more becoming modesty.

So far as Mr. Warren's immediate family is concerned, he is of the second generation of actors, and, besides himself, four of his sisters have been prominent before the public: Hester, born in 1810, whose first husband was a musician, by the name of Willis, from whom she was separated, and afterwards became the wife of Joseph Proctor. She died in Boston, on the 7th of December, 1841, from a cold caught while performing in the "Naiad Queen," at the National Theatre, under the management of William Pelby. Anna, born in 1815, who married Danford Marble, the famous Yankee comedian, in 1836, and died in Cincinnati on the 11th of March, 1872. Emma, who had for her first husband a Mr. Price, and was subsequently married to D. Hanchet, with whom and her daughter Lizzie Price, she may be remembered as forming a part of Edward L. Davenport's company at the Howard Athenæum, in the season of '59-'60, and who died in New York, in May, 1879. Mary

Ann, who married John B. Rice, an actor, who afterwards became Mayor of Chicago, and if our memory does not play treacherously with us, was sometime a member of Congress from that city. Mrs. Rice is a widow and is still living. Henry, an elder brother, was for years engaged in management in various cities in New York State, and at other places, but we are not sure as to whether or no he ever appeared as an actor.

WILLIAM WARREN THE ELDER,

the father of the subject of our sketch, was in his day an actor of great note. He was born in Bath, in England, on the 10th of May, 1767. He was the son of a well-to-do cabinet maker, and it was intended that he should follow in the footsteps of his sire; but another destiny was in store for him. He early evinced a love for the drama, and that love had every opportunity of being fostered, for in those days Bath, perhaps above all other English cities and towns outside of London, was privileged to see the finest acting by the best actors and actresses of the realm. His love for the stage grew to a passion, so much so that, unheeding parental desires and admonitions, in his seventeenth year, in the town of Chippingham or Chipping-Norton, some seven miles from the place of his nativity, he made his first appearance as Young Norval, the hero of John Home's now seldom-seen tragedy of "Douglas." He soon achieved a reputation as a sterling comedian, and in due course of time came to this country in the same ship with the famous actress Anne Brunton. He arrived in New York in 1796, and his first engagement was played in Baltimore. On the 5th of November the same year he opened at the Chestnut-street Theatre, Philadelphia, as Friar Laurence in "Romeo and Juliet," and as the years passed on he succeeded to the lease-ship and management of the establishment. Philadelphia was made his permanent home, but his decease occurred in Balti-

more, October 19th, 1832. He had taken for his second wife, August 15th, 1806, Mrs. Merry (née Anne Brunton), who died in child-bed in Alexandria, Va., on the 28th of June, 1808. Some time after he took for his third wife a lady of New York, Miss Esther Fortune (whose elder sister had been married to the grandfather of the comedian Joseph Jefferson), and this lady, on the 17th of November, 1812, gave birth to our inimitable actor,

WILLIAM WARREN THE YOUNGER,

at No. 12, now 712, Sanson Street, Philadelphia. Young Warren received an excellent education, and it was intended by his father that he should be brought up to mercantile pursuits, and in that calling he might have remained to the close of his life, pursuing an honorable career, had not the straitened circumstances in which his mother and her children were placed by the misfortunes and death of his father, led him to adopt the stage as a permanent profession. A benefit was given to his mother at the Arch-street Theatre, on the 27th of October, 1832, and on this occasion he made

HIS FIRST APPEARANCE

on the stage, as Young Norval, Junius Brutus Booth being announced to enact the part of Old Norval. Forty-eight years previously his father had made his opening in the self-same part. This might have been an intentional coincidence. From all we can glean, young Warren, who was then verging on the completion of his twentieth year, made a thorough and unequivocal success, not alone in the eyes of partial friends, but in the estimation of competent critics. This success determined him as to his future career; and so the peaceful pursuits of trade were abandoned for the more exciting and certainly more exacting life of an actor. For a few years Mr. War-

ren was engaged in the theatres in and around Philadelphia and in the West, steadily, persistently, but surely carving out his way to eminence. He was diligent in his studies, and invariably chaste and correct in whatever part was assigned him. His *début* was made in a juvenile tragedy part, but he soon developed into a most accomplished comedian. He became a member of the company of which the father of our Joseph Jefferson was the head, and which travelled through the then remote regions of the West, acting in log houses, rudely constructed court houses, in fact wherever a place in any way suitable could be found, and on one occasion appearing in a huge pork-packing establishment. Jefferson was the scene-painter as well as the manager, and so the establishment could boast of a good set of scenery, small in size, but quite effective, and an excellent wardrobe. The list of plays included such standard pieces as "Richard the Third," "Hamlet," "The Lady of Lyons," then in its infancy, a number of old comedies, and innumerable farces. All kinds of "business" fell to Warren's lot, and he touched everything, from light comedy and juvenile parts, to the broadest low comedy. The company in point of numbers was a limited one, and when such a full play as "Richard the Third" was put up, "doubles" were as a matter of course a necessity. On such an occasion Mr. Warren would play Richmond in the fifth act, and in the earlier portions of the tragedy would sustain three or four other parts. There was much hardship experienced, especially in the winter seasons, and much privation encountered in travelling in those then sparsely settled regions; but money was made, and youth was at the prow and pleasure at the helm. The work, moreover, was of the greatest benefit to young Warren, and by it he was gaining a large experience, and laying the foundations of an after greatness.

His fame now began to spread, and during the season of

1841 he was engaged for New York, and made his appearance at the Old Park Theatre as Gregory Grizzle in Benjamin Webster's farce of "My Young Wife and Old Umbrella," in which he made "a palpable hit," and at once established himself in the good favor of his audience. From New York he accepted an engagement in Buffalo at Rice's Eagle Theatre, and in this and in other cities of the State of New York he remained until 1845, still broadening his capacities as an artist, adding materially to the number and value of his parts, and gaining distinction on all hands. In this latter year Mr. Warren made

A BRIEF VISIT TO ENGLAND,

and while in that country made a single appearance at the Strand Theatre in London, the occasion being the benefit of Mrs. Coleman Pope. He enacted the part of Con Gormley in Logan's farce of "The Vermonter," with, we imagine, his brother-in-law, Danford Marble, in his original part of Deuteronomy Dutiful. While abroad (his tour being one of pleasure rather than of business) Mr. Warren visited the most noted places in England, paying, as a matter of course, his devotions at the shrine of Stratford-upon-Avon; and he also made a brief trip to Paris and the Continent. Returning to America in 1846, he was engaged by Messrs. Hackett & Ford, the lessees of the new and present Howard Athenæum, built on the site of the old Millerite Tabernacle, which had been converted into a theatre, and which was destroyed by fire after the close of the performance (it was for the benefit of A. J. Phillips—the play was "Pizzaro," with the celebrated teacher of boxing, John Sheridan, as Rolla), on February 25th, 1846. The corner-stone of the new theatre was laid on the following 4th of July, when an address was delivered by Col. Isaac Hull Wright, now one of our Street Commissioners. The mason work, including the elaborate granite front, was completed in the brief space of

thirty-two days, and in three months from the time of the laying of the corner-stone the theatre was ready for the opening, which took place on the 5th of October, 1846. The performance consisted of an opening address delivered by George Vandenhoff, Sheridan's comedy, "The Rivals," and the musical burletta, "The Chaste Salute."

MR. WARREN MADE HIS BOW

in the comedy, the cast of which we give :

Sir Anthony Absolute	W. H. Chippendale
Captain Absolute	J. H. Hall
Sir Lucius O'Trigger	WILLIAM WARREN
Bob Acres	W. H. Crisp
Falkland	W. L. Ayling
Fag	J. J. Bradshaw
David	Charles H. Saunders
Lydia Languish	Miss Mary Taylor
Julia	Miss Maywood
Mrs. Malaprop	Mrs. Martha Maywood
Lucy	Miss Hildreth
Maid	Mrs. Stone

It is related with regard to this appearance that the part of Bob Acres, "Fighting Bob," belonged by right to Mr. Warren, and in accordance with the terms of his engagement; but Crisp, the leading man, who was originally cast for Sir Lucius O'Trigger, expressed a desire to change parts with Mr. Warren. The latter, in the kindness of his disposition, yielded, and so the comedy was presented as above. Of this cast we feel safe in saying that, with the single exception of Mr. Chippendale — "Old Chip," who is still living in London — Mr. Warren is the sole survivor. Mr. Warren's success was instantaneous, and Mr. William W. Clapp in his "Record of the Boston Stage"

says: "No actor ever won the approbation of a Boston audience more rapidly than Mr. Warren." The dramatic season proper continued until the 27th of February, 1847, a period of about twenty weeks, and during that time we find Mr. Warren sustaining, among others, such greatly diversified parts, and giving us thereby a foretaste of

HIS WONDROUS VERSATILITY,

as Sam in "Raising the Wind;" Gregory Grizzle; the Gravedigger in "Hamlet;" Jack Spraggs in "Look Before You Leap;" Peter in "Romeo and Juliet;" Dogberry in "Much Ado About Nothing;" the Mock Duke in "The Honeymoon;" Fathom in "The Hunchback;" Grumio in "Katherine and Petruchio;" Hector Timid in "The Dead Shot;" Jack in "Turning the Tables;" Marrall in "A New Way to Pay Old Debts" — Junius Brutus Booth as Sir Giles Overreach; Launcelot Gobbo in "The Merchant of Venice;" Jacques Strop in "Robert Macaire;" Major Sturgeon in "The Mayor of Garratt;" Dandie Dinmont in "Guy Mannering;" Sir Harcourt Courtley, for the first time in this city, for the benefit of W. H. Crisp; Puggs in "Shocking Events;" Jerry Ominous in "A Thumping Legacy;" Crequet in "The Devil in Paris;" Marquis de Rotundo in "Don Cæsar de Bazan;" Sam in "Perfection, or the Maid of Munster;" Tom Tape in "Sketches in India;" Selim Pettibone in "A Kiss in the Dark," and Sam Hobbs in "A Nabob for an Hour." His first benefit in this city took place on the evening of the 22d of February, 1847, when he appeared in the three farces of "A Kiss in the Dark," "Shocking Events," and "A Cabinet Question," and on this occasion he had the aid of the celebrated troupe of Viennese Children. The "Transcript," in announcing this event, spoke of the beneficiary as "the best comic actor in the country." His house, as might be expected was an overwhelming one. Throughout this brief season the

press had nought but kindly notices for Mr. Warren, and if they were not so elaborate and so searching as are the dramatic criticisms of the present day, were nevertheless just as heartfelt. On the second night of the season "Hamlet" was produced, with George Vandenhoff as The Dane, and the subject of our sketch as the First Gravedigger. Mr. Warren cut aloof from a portion of the stock "business," and indulged in an innovation, which a few days afterwards was thus humorously alluded to in the columns of the "Post":

"Degeneracy of the Drama. — The Gravedigger in 'Hamlet' was played at the Howard the other night with only *one waist-coat*."

The "Transcript," evidently not appreciating the fun of the "Post," made comment as follows: —

"It has been the custom, from time immemorial, for the man who plays the Gravedigger (the low comedy man of every theatrical company), previous to entering upon the duties of his office, to divest himself of an almost illimitable number of waist-coats. Now whence this custom sprung, we know not, but although it may gratify the groundlings, it cannot but make the judicious grieve, for we very much doubt if the Gravedigger of Shakespeare was 'to the manner born.'"

This innovation we look upon as a strong point in Mr. Warren's favor, for it shows that even in that day he would not descend to buffoonery, would not "o'erstep the modesty of nature" for the sake of creating a laugh. All honor to him for it. We find set down in the life of Edwin Booth, by his sister, Mrs. Asia Booth Clarke, published by James R. Osgood & Co., this statement, p. 121: "Edwin began to travel with his father on one of those periodical tours which it was customary for him to make, and relates, as among the earliest of his theatrical reminiscences, the first appearance in Boston of the now famous William Warren. Mr. Booth, after his performance of

Shylock at the Howard Athenæum, seated himself with Edwin among the audience to witness Mr. Warren's acting of Jacques Strop in the play of 'Robert Macaire.' It was an exceptional thing for him to make one of the auditory, but the debutant was a favorite of his; he always manifested great interest in his career, and seemed to be thoroughly pleased with his performance on that evening." Now it will be seen by the record above that Mr. Warren *did not* enact Jacques Strop on his first appearance in Boston, and that the elder Booth was not acting in this city at that time. Booth began his engagement at the Howard on the evening of Monday, November 23d, appearing in his stock opening piece, "Richard the Third." On Friday, the 27th, Booth appeared as Shylock, and the afterpiece on that night was "Robert Macaire," although it had been presented for the first time the night previous. This must have been the performance to which Mrs. Clarke refers, rather than to the *début* of Mr. Warren in this city.

Mr. Charles W. Hunt, a most excellent actor, had held the position of leading comedian at the Museum for one or two seasons, but owing to some misunderstanding left the establishment. Mr. Warren was engaged to fill the gap. We well remember the consternation of the frequenters of the Museum at the time. "Warren will never do," was the cry on all hands. "No man can be found to fill Hunt's shoes, and the Museum will be sure to fail," said many others. Well, the opening of the fifth season, the night of the 23d of August, 1847, arrived, and the curtain arose on Pocock's fine old comedy "Sweethearts and Wives," which was presented with a cast which we give in full, because it marks the commencement of another and the greatest era in Mr. Warren's life: —

Admiral Franklin	W. H. Curtis
Charles Franklin	L. Mestayer
Sanford (his first appearance)	J. A. Smith
Mr. Curtis	Mr. Bernard
Billy Lackaday (his first appearance)	WILLIAM WARREN
William	T. Joyce
George	J. Adams
Eugenia	Mrs. A. Knight
Laura	Mrs. J. W. Thoman
Mrs. Bell	Mrs. Melville
Susan	Mrs. C. L. Stone

Of this cast, outside of Mr. Joseph Alfred Smith (one of the best fops, and assuredly the best dresser — neat, tasteful and correct — that we ever remember to have seen) and Mr. Warren's cousin, Mrs. Jacob W. Thoman (now Mrs. Saunders of California), there is not one left to tell the tale. William H. Curtis, a very fair but always a perfectly reliable actor, died here in Boston some years since; Joseph Louis Mestayer died in New York within a year or two; Bernard has also joined "the great majority." After his connection with the Museum ceased, he went to New York, was instrumental in getting up the American Dramatic Fund Association, and was for years its secretary; Thomas Joyce, capital in certain peculiarly "hard parts," among which might be instanced Humphrey Dobbins in "The Poor Gentleman," and for years the costumer of the Museum, has become "a thing of nought;" John Adams (son of old Captain Sam Adams, of Boston watch and police fame, and as a vocalist held in remembrance by the frequenters of the old Tremont Theatre, who will never forget his glorious voice in "The Sun is Up," from "Paris and London") died in this city on the third of October, 1863, and his remains found a resting place in Mount Auburn; Mrs. Knight, who, as Mrs. Thomas Hind, was a member of the Globe Theatre company a few seasons back,



Phototype. F. Colver.

SIR PETER TEAZLE.

IN III.

SCHOOL FOR SCANDAL.

playing the old women, has gone to another and a better world; Mrs. Melville's dust has long since mingled with its fellow earth; and Mrs. Christopher L. Stone has found a respite from all her earthly cares and troubles. Their faults, whatever they might have been, are forgotten; their virtues have ascended in fragrance to heaven.

The afterpiece was "My Young Wife and Old Umbrella," with, of course, Mr. Warren as Gregory Grizzle. He was a wonderful acquisition to the company, and in the preliminary announcements of the opening, he was spoken of editorially in the "Post" as "Mr. Warren, the highly finished comedian;" while the "Transcript" had it, that "Warren, that exquisite comedian, is engaged for the season."

THE OTHER PARTS PLAYED

by Mr. Warren during this his first season at the Museum, were Jack Spraggs in "Look Before You Leap;" Paul Shaick in "My Master's Rival;" Cheap John in "The Flowers of the Forest;" Jerry Ominous in "A Thumping Legacy;" John Downey in "Seeing Warren;" Jean Rusé in "Love's Sacrifice;" Tom in "The Cabinet Question;" Tony Lumpkin in "She Stoops to Conquer;" William Thompson, 2d, in "The Two Thompsons;" Fathom in "The Hunchback;" Pierre Palliot in "The Follies of a Night;" Sir Harcourt Courtly in "London Assurance;" Christopher Strop in "A Pleasant Neighbor;" Sir Peter Teazle; Jacob Brag in "Make Your Wills;" Guy Goodluck in "John Jones;" Pythias in "Damon and Pythias;" Mr. Gilman in "The Happiest Day of My Life;" John Duck in "The Jacobite;" Oliver Dobbs in "Agnes de Vere;" Adam Brock in "Charles Twelfth;" Simon Sly in "Rural Felicity;" Lawrence in "The Fate of Calais;" Monsieur la Folie in "Confounded Foreigners;" Launcelot in "The Merchant of Venice;" Dan in "John Bull;" Narcissus Stubble in "Highways and

Byways;" Stephen in "The Perfect Wife;" Sir Abel Handy in "Speed the Plough;" The Gentleman in "A Lady and Gentleman in a Peculiar Perplexing Predicament;" Jotham Hook in "Moll Pitcher;" Coddles in "The Bottle;" Ludovico in "The Peasant Boy;" O'Callaghan in "His Last Legs;" Monsieur Morbleau in "Monsieur Tonson;" Gregory Thimblewell in "The Tailor of Tamworth;" Jesse Rural in "Old Heads and Young Hearts;" Sir Bashful Constant in "The Way to Keep Him;" Bullfrog in "The Rent Day;" Lord Mayor in "Richard Third;" Dr. Lionel Lambkin in "My Cousin Lambkin;" Dick Dumpy in "Uncle Sam, or a Nabob for an Hour;" Sir Adam Contest in "The Wedding Day;" Ping-Sing in "The Enchanted Horse;" John Box in "Box and Cox;" Isadore Farine in "The Pride of the Market;" Tom Tinkle in "A Dream at Sea;" Josiah in "Three Experiments of Living;" Gilbert Bachelor in "The Lear of Private Life;" Simon Twiggs in "The Soldier's Dream;" I.e Grande Jargon in "The Last of the Kings;" Selim Pettibone in "A Kiss in the Dark;" Dr. Ollapod in "The Poor Gentleman;" Dominic Sebastian Starkoff in "Maurice the Woodcutter;" Mr. Busyman in "The Mysteries of Oddfellowship;" Apollo Bajazette in "Isabelle, or Woman's Life;" Dominique in "Deaf and Dumb;" John Prettyjohn in "My Wife's Come;" Murtoch Delaney in "The Irishman in London;" Voliante in "Joan of Arc;" Pithagorus Spphoon in "Wilful Murder;" Paul Pry; John James Pooley in "Young England;" Mr. Perkin in "Alive and Merry;" Zekiel Homespun in "The Heir-at-Law;" La Fleur in "Animal Magnetism;" Inkpen in "The Lady Cavalier;" Sampson Jones in "Waiting for a Train;" Fixture in "A Roland for an Oliver;" Admiral Kingston in "Naval Engagements;" Jacob Earwig in "Boots at the Swan;" Marquis de Richeville in "Grist to the Mill;" Sam Slap in "The Rake's Progress;" Dennis O'Glib in "The Siamese Twins;" Marmaduke Magog

in "The Wreck Ashore;" and Morgan Rattler in "How to Pay the Rent."

THE SIXTH SEASON

opened on the evening of Monday, August 14th, 1848, with "The Poor Gentleman." The fresh parts played by Mr. Warren this season were: Marcel Margot in "'Twas I;" Dominic Sampson in "Guy Mannering;" Mr. Lax in "Dearest Elizabeth;" Haversack in "Napoleon's Old Guard;" Michael Brousky in "Pas de Fascination;" Natz Teick in "Swiss Cottage;" Frank Oatland in "A Cure for the Heartache;" Baillie Nicol Jarvie in "Rob Roy;" John Peter Pillicoddy in "Poor Pillicoddy;" Lord Priory in "Wives as they Were and Maids as they Are;" Sir Harry Beagle in "The Jealous Wife;" Sir William Fondlove in "The Love Chase;" John Moody in "The Provoked Husband;" Graves in "Money;" Flutter in "The Belle's Stratagem;" Triptolemus Krout in "The Lioness of the North;" Peregrene Puggs in "Shocking Events;" Baron Pumpernickle in "Love's Telegraph;" Bob Acres in "The Rivals;" Simon Sparks in "The Milliner's Holiday;" Augustus Fitzmortimer in "The Phantom Breakfast;" Timothy Quaint in "The Soldier's Daughter;" L'Clair in "The Foundling of the Forest;" Andrew in "The Warlock of the Glen;" Trudge in "Inkle and Yarico;" Ephraim Smooth in "Wild Oats;" Terrence O'Reilly in "Who Do They Take Me For;" John Browdie in "Nicholas Nickleby;" Marrall in "A New Way to Pay Old Debts;" Timothy Botch in "A Soldier, a Sailor, a Tinker and a Tailor;" Hans Ketzler in "The Housekeeper's Daughter;" Toby Perch in "Old Honesty;" Jeremiah Trundle in "Going to the Races;" Jacob Gray in "Old Job and Jacob Gray;" Fogrum in "The Slave;" Baraby Bristles in "Lucky Stars;" John Ginger in "The Thimble Rig;" Bumble in "Oliver Twist;" Nicholas Dovetail in "Mischief Making;" Mr. Golightly in "Lend Me Five Shillings;" Slasher in "Slasher

and Crasher;" Gregory in "Turn Out;" Mustapha in "The Forty Thieves;" John Strong in "Your Life's in Danger;" Benjamin Bowbell in "The Illustrious Stranger;" Caleb Quotem in "The Review;" and Tristram Sappy in "As Deaf as a Post."

THE SEVENTH SEASON

of the Museum was opened on the evening of Monday, August 13th, 1849. During this season the new parts sustained by Mr. Warren were as follows: Potterly Pewitt in "Taken in and Done For;" Hawbuck in "Town and Country;" Polonius in "Hamlet;" Kilmalloch in "The Mountaineers;" Peter Pater-noster in "John Dobbs;" Kent in "King Lear;" Adam Winterton in "The Iron Chest;" Titus Tallboy in "The Trumpeter's Wedding;" Beau Shatterly (for the first time, Sept. 17th) in "Married and Single;" Hannibal Fuzee (first time, Sept. 21st) in the "Bold Dragoons;" Tom Chaff (first time, Oct. 1st) in "My Sister Kate;" Graves in "Money;" Touchstone, (first time here, Oct. 5th) in "As You Like It;" Cobus Yerks in "The Post of Honor;" Papoline in "The Sleeping Draught;" Jack Cabbage in "Sudden Thoughts;" Sampson Jones in "The Railroad Station;" Antony in "The Rival Valets;" Jacob Close in "My Wife's Second Floor;" Squire Richard in "The Provoked Husband;" Jacques in "The Honeymoon;" Mr. Simpson in "Simpson & Co.;" Bill Dowton in "The Drunkard;" MacSwill in "The Vampire's Bride;" Chopin in "The Mechanic of Lyons" (first time in America Nov. 23d); Bartolo in "The Wife;" Zyrtillo in "The Innkeeper of Abbeville;" Crummy in "The Bookkeeper's Blunder," founded on the Query "Who Pinned Chase's Coat Tail?" Bagatelle in "The Poor Soldier;" Andrew Adz in "Michael Erle;" Felix Fumer in "The Laughing Hyena;" Hugh Morgan in "Gwyneth Vaughan;" Miramont in "The Elder Brother;" Papillon in "The Liar;" Samson Low in "The Windmill;" Robert in

"Six Degrees of Crime;" Grandfather Whitehead (first time January 28th, 1858); Jacques Strop; The Grandfather in "Master Humphrey's Clock;" Galochard in "The King's Gardener;" Cupidon in "The Enchanted Beauty" (produced for the first time Monday evening, February 4th, and had seventy-five representations); Solomon in "The Rose of Corbeil;" Mr. Vox in "Margaret Langford;" Tom Tape in "Englishmen in India;" Fluffy in "Mother and Child are Doing Well;" Martin in "The Maid and the Magpie;" and Dickory in "The Spectre Bridegroom."

THE EIGHTH SEASON

commenced August 5th, 1850. The new parts in which we find Mr. Warren this season were: Hans Moritz in "Somebody Else;" Bobby Breakwindow in "The New Footman;" Horatio Waggles in "Friend Waggles;" Donald in "The Falls of Clyde;" Tommy Tadpole in "The Haunted Inn;" Lawyer Endless in "No Song, no Supper;" Perkyn Pyefinch in "The King and I;" Peter Ramboullier in "The Last Dollar;" Bob Ticket in "An Alarming Sacrifice;" Solomon in "The Stranger;" First Witch in "Macbeth;" Laird Small in "The King of the Commons;" Paul Pitapat; Gil Perez in "Love's Counter-sign;" Alcibiades Blaque in "Gertrude's Cherries;" Pedro in "Cinderella" (produced Nov. 11th, 1850, and run seventy-two times); O'Blarney in "My Friend in the Straps;" Mr. Thistle-down in "Platonic Attachments;" Beeswing in "The Daughter of the Stars;" Launcelot Banks in "Sent to the Tower;" Mr. Newpenny in "Two in the Morning;" Dogberry in "Much Ado About Nothing;" Mr. Mouser in "Betsey Baker;" Grunio in "Katherine and Petruchio;" Topach in "The Children of Cyprus" (produced March 17th, 1851, and played seventy-six times); Kit Cockles in "The Boston Merchant and his Clerks;" Bristles in "The Farmer's Story;" Major Lankey in "Pills and

Powder;" Gregory Goslington in "The Widow's Curse;" Cousin Joe in "The Rough Diamond;" Toby Tramp in "The Mummy;" Capt. Copp in "Charles the Second;" Goliath Goth in "Allow Me to Apologize;" Mr. Bonassus in "Victorine;" Brioche in "The Husband of My Heart;" and Toby Twinkle in "All that Glitters is not Gold."

THE NINTH SEASON

opened on the evening of Monday, August 4th, 1851, with "The Heir-at-Law," Mr. Warren as Dr. Pangloss. The fresh parts this season were: Mr. Creepmouse in "Retired from Business;" Grimshaw in "Grimshaw, Bagshaw and Bradshaw;" Jeremiah Goslin in "The Fire Eater;" James in "The Hypochondriac;" Dust in "The House Dog;" Canuche in "The Seven Castles, or the Powers of the Passions" (which had its first representation November 3d, 1851, and was given some thirty performances); Peter Spyke in "The Loan of a Lover;" John Smith in "Nature's Nobleman;" Ephraim Jenkinson in "The Vicar of Wakefield;" Nicholas in "Peggy Green;" Mr. Bonnycastle in "The Two Bonnycastles;" Von Grout in "The King and the Deserter;" Count Torribio de Portobello in "A Hopeless Passion;" Gen. Omelette in "The Sergeant's Wedding;" Monsieur Vraiment in "Caught in His Own Trap;" Mr. Dulcimer in "The Guardian Angel;" Jefferson Scattering Batkins (first time Feb. 16th, 1852) in "The Silver Spoon;" Mr. Samuel Gosling in "Tender Precautions;" Bullwaden in "The Enchanted Harp" (first produced March 8th, 1852, and had sixty-nine performances); Von Dunder in "'Twould Puzzle a Conjuror;" Mr. Doublequill Bun in "An Organic Affection;" Pierrot Baptiste in "The Forest of Senart," and Mr. Pygmalion Phibbs in "Done on Both Sides."

THE TENTH SEASON

commenced on August 9th, 1852, with "The Poor Gentleman" and "The Rough Diamond." Mr. Warren's new parts this season were as follows: Mr. Smythe in "The Meddler;" Tompkins Tiphthorp in "Who Stole the Pocket Book;" Lissardo in "The Wonder;" Tom Dibbles in "The Good for Nothing;" Crequet in "Satan in Paris;" Sir Andrew Aguecheek in "Twelfth Night;" Trappanti in "She Would and She Would Not;" Ferguson Trotter in "The Writing on the Wall;" Guy of the Gap in "The Rose of Ettrick Vale;" Penetrate Partyside in "Uncle Tom's Cabin" (first produced Nov. 15th, 1852, and which had an uninterrupted run of ten weeks, and one hundred and seven performances in all); Box in "Box and Cox Married;"—on the occasion of Mr. Warren's benefit, Feb. 11th, 1853, his sister, Mrs. Rice, made her first and only appearance in the city as Mrs. Turtle in "Hunting a Turtle;"—Paddington Green in "The Woman I Adore;" Mr. Carraway in "The Jenkinses;" John Buttercup in "The Phenomenon in a Smock Frock;" Thomas Go-to-bed-Smith in "Go to Bed Tom;" Dennis O'Glib in "The Siamese Twins;" Jean Jacques Francaise Antigone Hypolite Frisac in "Paris and London;" Mr. Samuel Snuzzle in "To Paris and Back for Five Pounds;" Oscar Baillard in "Our New Lady's Maid;" Mr. Lilywhite in "Forty and Fifty;" and Matty Marvellous in "The Miller's Maid."

THE ELEVENTH SEASON

opened Monday evening, August 8th, 1853, with "The Heir-at-Law." We find during this season the following as Mr. Warren's new representations: Orpheus Augustus Toots in "Rappings and Table Turnings;" Mr. P. Postlewhaite in "A Desperate Game;" Jeremy in "The Lady's Stratagem;" Baron Von Kalb in "Louise Muller;" Mr. Middleman Higgins in "Extremes;"

Goldfinch in "Road to Ruin;" Ibrahim Mustapha in "The Talisman" (produced Nov. 21st, and ran five weeks); Colin de Trop in "The Somnambulist;" John Small in "The Two Buzzards;" Willibald in "The Bottle Imp;" Jacob Codling in "The Last Man;" Dr. Lancelot Shee in a "Pretty Piece of Business;" Monsieur Tourbilon in "To Parents and Guardians;" The Infante Furibond in "The Invisible Prince;" Diccon in "The Maid with the Milking Pail;" Michael Browsey in "Pas de Fascination;" Job in "Cupid in a Convent;" Ignatius Mulrooney in "Andy Blake;" Rouble in "The Prima Donna;" Mr. Samuel Dabchick in "How to Make Home Happy;" Simon Wigway in "Hot Corn;" Hector Coco in "Val D'Andore;" Delph in "Family Jars;" Nobbler in "Number One 'Round the Corner;" Wigler in "The Valet de Sham;" Hickory Short in "The Governor's Wife;" and Gustave de Grignon in "The Ladies' Battle."

THE TWELFTH SEASON

was commenced Monday evening, August 7th, 1854, with "All that Glitters is not Gold" (Mr. Warren as Toby Twinkle) and "The Phenomenon in a Smock Frock." Mr. Warren's new parts this season were: Mr. Trotter Southdown in "To Oblige Benson;" Anthony Soskins in "The Moustache Movement;" Mr. Christopher Quail in "Heads and Tails;" Baron Swig-it-off-Beery in "Jennie Lind;" Tom Tact in "Time Tries All;" Pierre Jaques in "Temptation;" Don Scipio di Pumplino in "The Queen's Husband;" Augustus in "The Willow Copse;" Josiah Bounderby in "Hard Times;" Mr. Richards in "As Like as Two Peas;" Nicodemus Crowquill in "Peter Wilkins;" Faithful Heartmore in "The Dream;" Sam Sampson in "Bachelors' Buttons;" Job Wort in "A Blighted Being;" Lord Leatherhead in "The Queensbury Fête;" Gnatbrain in "Black-eyed Susan;" Caleb Balderstone in "The Bride of Lam-

mermoor; "Tobie Fracas in "Civilization;" Ichabod Improveall in "The Magic Mirror" (run five weeks); Charles Morton in "The Revolutionary Soldier;" Hector Timid in "The Dead Shot;" Mr. Sowerby in "Tit for Tat;" Doctor Rhododendron in "A Game of Romps," and David in "The Bengal Tiger."

THE THIRTEENTH SEASON

opened on the evening of Monday, August 6th, 1855, with "The Belle's Stratagem" and "The Two Buzzards." The new parts assigned Mr. Warren were: Mr. Sparks in "The Milliner's Holiday;" John Mildmay in "Still Waters Run Deep;" Gregory in "Turn Out;" Michonet in "Adrienne;" Hugo in "Valentine and Orson" (run seven weeks); John Plump in "Don't Judge by Appearances;" Mr. A. Wylie in "The Bachelor of Arts;" Mr. Sudden in "The Breach of Promise;" Mr. Plummy in "How Stout You're Getting;" Job Fustian in "Charity's Love;" Count Toribu de Pompolo in "The Muleteer of Toledo;" Mustapha in the "Forty Thieves" (run six weeks); Achilles Talma Dufard in "The First Night;" Triplet in "Peg Woffington;" and Dentatus Dotts in "Urgent Private Affairs:"

THE FOURTEENTH SEASON

opened August 11th, 1856, with "The Poor Gentleman" and "The Windmill." The new parts for which Mr. Warren was cast this season embraced Michel in "Hortense, or The Pride of Birth;" Jing Jolly-gong in "Aladdin" (produced Monday, Nov. 24th, '56, and run five weeks); Mr. Delmaine in "My Husband's Mirror;" Count de Brissac in "Our Wife;" Hawbuck in "Second Love;" Tom Baggs in "St. Mary's Eve;" Uncle John in "Dred;" Mr. Coobiddy in "Hoops and Crinoline;" Enos Crumlet in "Neighbor Jackwood;" and Don Vicentio in "A Bold Stroke for a Husband" — not a very heavy season for study.

THE FIFTEENTH SEASON

commenced with "Sweethearts and Wives" and "Poor Pillioddy," on Monday evening, August 10th, 1857. The new parts of Mr. Warren this season were: Simon Box in "The Housekeeper;" Dandylion in "Ruth Oakley;" Barabas in "The Sea of Ice;" Lavigne in "Therese, the Orphan of Geneva;" Bill Ball in "The Liberty Tree;" Schnapps in "The Nymphs of the Rhine" (better known as "The Naiad Queen"); Union Jack in "Woman, her Love, her Faith, her Trials;" Mr. Snuffleton in "Brother Ben;" M. Desmerits in "Plot and Passion;" Tim Moore in "The Irish Lion;" Ping Sing in "The Enchanted Horse;" Mr. Horatius Tittlebat in "An Uncommonly Awkward Position;" Jerry Butters in "The Rich and Poor of Boston;" John Forrester in "The Jewess;" Mr. Barnaby Bibbs in "A Quiet Family;" Walter in "The Maid of Croissy;" Peter Von Bummel in "The Flying Dutchman;" J. S. Batkins in "Batkins at Home;" Bonus in "Laugh When You Can;" Peter Perch in "The Crock of Gold;" and Mr. Jarvis Spike in "A Wedding Present."

THE SIXTEENTH SEASON

opened Monday evening, August 9th, 1858, with "The Poor Gentleman" and "The Rough Diamond." Mr. Warren's new parts this season were: Crawley in "Gold;" Bob Acres in "The Rivals;" Autolycus in "A Winter's Tale;" Hindbad in "Sinbad the Sailor;" Asa Trenchard in "Our American Cousin;" Cackelberry in "Thirty-three Next Birthday;" Fixture in "A Roland for an Oliver;" Chiselby in "Senor Valiente;" Lord Timothy Dexter; Our Cousin Peter; and Sir Solomon Cynic in "The Young Heiress" (altered from the old comedy "The Will").

THE SEVENTEENTH SEASON

commenced Monday evening, August 15th, 1859. We find the new parts of Mr. Warren to be this season: Pawkins in "Re-

tained for the Defence;" Mr. Oscar Sheridan Brown in "I've Written to Brown;" Victor Dubois in "Ici on Parle Francais;" Joseph Ironsides in "Nine Points of the Law;" Cupidon in "The Enchanted Beauty;" Baron de Beaupre in "A Husband to Order;" Major Wellington de Boots in "Everybody's Friend;" Caleb Plummer in "Dot;" Finesse in "Mésalliance;" Lycurgus Muddle in "Fast Men of the Olden Time;" Shacabac in "Blue Beard;" Dr. Boerhaave Botcherby in "The Unequal Match;" Major Ira Warfield in "The Hidden Hand;" Aminidab Sleek in "The Serious Family;" Jonathan Chickweed in "Nursey Chickweed;" Mizzle in "Does Your Mother Know You're Out;" Uncle Zachary Clinch in "Uncle Zachary." During this season, on Saturday evening, November 12th, 1859, Mr. Warren, in conjunction with Mrs. Julia Bennett Barrow, appeared in a "Polyloquial Pastime, entitled Old Friends and New Phases," written by John Brougham.

THE EIGHTEENTH SEASON

opened Monday evening, August 6th, 1860, with "The Rivals" and "My Young Wife and Old Umbrella." The new parts this season were: Mr. Cornelius Popjoy in "A Race for a Widow" (for the first time in America); Mr. Dimple, in "Leap Year;" Fitzsmythe in "Fitzsmythe of Fitzsmythe Hall;" Nicholas in "Secrets Worth Knowing;" Mr. Jackery in "Christmas Boxes;" Perkyn Posthlewait in "The Three Cuckoos;" Myles Na-Coppaleen in "The Colleen Bawn" (fifty-two consecutive performances); Pinchback in "Playing with Fire;" Oliver Dobbs in "Agnes de Vere;" The Laird o' Dumbiedikes in "Jeanie Deans" (run four weeks); Master Caleb Goodfellow in "The Miller of Whetstone;" Timothy Jit in "Norah Creina;" Samuel Pepys in "The Court and Stage;" Mr. Simon Coobiddy in "An Ugly Customer;" John Wopps in "From Information I Received;" Captain Silas Jorgan in "A Message from the Sea;" Fanfaronade in "Belphegor, the Mountebank;"

Rodney Rickets in "Hit Him, He Has no Friends;" Snobson in "Fashion;" Monsieur Achille Bonbon in "The National Guard;" Isadore Girodot in "The Cup and the Lip;" Tangle in "Loaves and Fishes;" Mr. Trevor in "A Hard Struggle;" Augustus in "The Willow Copse;" Father Barbeaud in "Fanchon;" and Jeremiah Beetle in "The Babes in the Wood."

THE NINETEENTH SEASON

opened with "Men of the Day" (Mr. Warren as Robin Wildbrier) and "Betsey Baker," on Monday evening, August 19th, 1861. Mr. Warren's other new parts during the season were: Mr. Peter Dunducketty in "Dunducketty's Picnic;" Uncle Robert Single in "Uncle Robert;" John Groundsel, in "My Lord and My Lady;" Dr. Rouspack in "The Angel of Midnight;" Daniel Doddlewobble in "Off to the War;" Smashington Goit in the farce of the same name; Joe Gargery in "Great Expectations;" Jean Jacques Hyppolite Rouget in "Eudora;" Benjamin Wiggles in "Brother Bill and Me;" Michael Carrey in "Pauvette, or Under the Snow;" Dentatus Dotts in "The Home Guard;" Plato Pottleton in "Don't Forget Your Opera Glasses;" Salem Scudder in "The Octoroon" (four weeks); Tom Leeman in "The Belle of the Season;" Muggleton Muggs in "That Nose;" Mr. Henpecker in "The Terrible Secret" (first time in America), Brigadier Perod in "The Circassienne;" Doctor Wespe in the comedy of that name; Mr. Sweet in "Short and Sweet;" Dabster in "The Eton Boy;" Justice Grout in "East Lynne," and Tubal Trott in the "Union Boys of '62."

THE TWENTIETH SEASON

opened on Monday evening, August 25th, 1862, with "Men of the Day" and "Dodging the Draft," Mr. Warren as Hannibal Fusil. His other new parts were: Dr. Juni Lapham in "Down South, or the Steel Casket;" Jabez Bunny in "Black Sheep;"

Lazy Job in "Abel Drake's Wife;" Roussel in "Jeannette, or la Cretin de la Montagne;" Timothy Poodle in "Poodle vs. St. Bernard;" Dick Stubbs in "Doing for the Best;" Robert Grapple in "Marrying for Money;" Bije in "Magnolia, the Planter's Daughter" (run five weeks); Hector Ballandard in "Crossing the Quicksands;" Judge Thornley in "Mrs. Walthrop's Boarders;" Justice Obadiah Grout in "Edith, or the Earl's Daughter;" Giacomo in "Satanella;" Steve in "Aurora Floyd;" Baron Torribro du Pompolino in "Marriage by Magic;" and Baxter Digges in "Port Royal."

THE TWENTY-FIRST SEASON

opened August 24th, 1863, with "Money" and "Cousin Joe." The new parts to be added to Mr. Warren's list this season were Tony Nettletop in "Love in a Maze;" the Marquis de la Rochepains in "Old Fogies;" Nicodemus Nobs in "Turn Him Out;" Dogbrier in "Camilla's Husband;" Dick Trotter in "Janet Pride;" Decimus Docket in "The Merry Widow;" and Bunberry Kobb in "Rosedale" (fifty-seven consecutive performances). On the 18th of June, 1864, Mr. Warren was announced for a farewell benefit, when he appeared as Box, and Achille Talma Dufard. He remained, however, until the close of the season, July 4th.

THE TWENTY-SECOND SEASON

Mr. Warren severed his connection with the Museum, and under Mr. Henry C. Jarrett's management, as chief of the Warren-Orton combination, made a successful starring tour of the country, in such rôles as that of Dr. Pangloss in "The Heir-at-Law" and Jeremiah Beetle being especially acceptable. The other members of the organization were: Mr. Charles Barron, for the past fifteen years the popular leading man of the Boston Museum; Miss Josie Orton, the wife of Mr. Benjamin E.

Woolf, the author of "The Mighty Dollar," and Miss Emily Mestayer. But the Museum had become Mr. Warren's home, and though had he chosen to accept stellar honors they would have been showered upon him, he preferred to return and live among his warm friends of Boston. Right royal was the greeting extended the comedian as he made his *rentrée* on the Museum stage in "The Heir-at-Law;" never was an actor more cordially welcomed, and never was friendship better exemplified.

THE TWENTY-THIRD SEASON

opened on the 24th of August, 1865, with "The Heir-at-Law" (Warren as Pangloss) and "Turn Him Out." His new parts throughout this season were: Mr. Tittums in "The Steeple Chase;" Mr. John Dibbits in "On the Sly;" Nils Fleming in "Step by Step;" Rocket in "Settling Day;" Paul Pry in "Paul Pry Married and Settled;" Iodine Gnuskoghl, M. D., in "The Sons of the Cape" (fifty-one consecutive performances); The Major in "Henry Dunbar;" Benjamin Blinker in "Lost in London;" and Jeremiah Fluke in "Behind Time."

THE TWENTY-FOURTH SEASON

was opened Monday evening, August 13th, 1866, with "Town and Country" and "Somebody Else." During the season Mr. Warren appeared in the following new parts: Bob Buskin in "Only a Clod;" Professor Brown in "Conscience Makes Cowards;" Peter in "The Stranger;" Tom Stylus in "Society;" Mr. Brittle Pipkin in "Pipkin's Rustic Retreat;" Barney O'Toole in "Peep o' Day" (a four weeks' run); Jasper Pidgeon in "Meg's Diversion;" Cicero Rabbits in "The White Boy;" John Want in "The Frozen Deep" (run four weeks); Taraxicum Twitters in "My Turn Next;" Jean Grignon in "Rocambole;" Pinkeywood in "What Shall We Do With It;" Genevoix in "The Old Cockade;" and Saint Amant in "Hilda."

THE TWENTY-FIFTH SEASON

opened on August 19th, 1867, with "Men of the Day" and "My Turn Next." This season Mr. Warren's new parts were: Mr. Triptolemus Twitter in "A Slice of Luck;" Eccles in "Caste;" Toby Allspice in "The Way to Get Married;" Floppin in "A Dangerous Game;" Dennis Wayman in "Nobody's Daughter;" Joey Ladle in "No Thoroughfare;" Dickey Dandelion in "Dandelion's Dodges;" and Moneypenny in "The Long Strike."

THE TWENTY-SIXTH SEASON

opened with "Money" and "Poor Pillicoddy," on the 17th of August, 1868. Mr. Warren's new parts were: Joe Wylie in "Foul Play;" Montgomery Brown in "Time and the Hour;" Mr. Simeon Schweinfleisch in "Surf;" Charley Spraggs in "Blow for Blow;" Matthew Pincher in "Cyril's Success;" Blaziten in "Flirtation;" Leon Bonnefoi in "A Victim of Circumstances;" Mr. John Hippy in "My Lady Clara;" Mr. Nubby in "War to the Knife;" and Scroggins in "A Cup of Tea."

THE TWENTY-SEVENTH SEASON

commenced Monday evening, August 11th, 1869, with "London Assurance." The new parts assigned to Mr. Warren during this season were: Sam Winkle in "Checkmate;" Gaucher de Lorisjuneau in "Birds of a Feather;" Monsieur de Lanormire in "A Marriageable Daughter;" Amadee Jovial in "The Lone House on the Bridge of Notre Dame;" The O'Grady in "Arrah Na Pogue" (an eight weeks' run); Dick Dolland in "Uncle Dick's Darling;" Baron de Cambri in "Frou-Frou;" Mr. Frank Bristowe in "The Prompter's Box;" Monsieur de Pomerol in "Fernande;" and Mr. Kerr Flamberry in "Central Park."

THE TWENTY-EIGHTH SEASON

commenced on Monday, August 15th, 1870, with "The Heir-at-Law." The following were the new parts assigned to Mr. Warren this season: Mr. Hunter in "New Men and Old Acres;" Digby Grant in "The Two Roses;" Dunscombe-Dunscombe in "M. P.;" Sir Patrick I undie in "Man and Wife;" and Captain Sound, R. N., in "War."

THE TWENTY-NINTH SEASON

was opened Monday, August 14th, 1871, with "Town and Country." We find Mr. Warren's new parts to be: Tom Crankey in "The Birth-place of Podgers;" Sadiove in "Elfie, or The Cherry Tree Inn" (forty consecutive representations); Puffy in "The Streets of New York" (a four weeks run); Nicodemus Boffin in "Gold Dust;" Muggles in "Partners for Life;" and Off-an-agan in "Veteran."

THE THIRTIETH SEASON

commenced Monday evening, September 2d, 1872, with "The School for Scandal." Mr. Warren's new parts this season were as follows: Templeton Jitt, Esq., in "Divorce;" Corporal Patrick in "Rachael the Reaper;" Mr. Lovibond in "The Overland Route;" Gaillardin in "The Christmas Supper;" and Jacques Faurel in "One Hundred Years Old."

THE THIRTY-FIRST SEASON

opened Monday evening, September 1st, 1873, with "Divorce." Mr. Warren's new parts: Simon Cornichet in "The Geneva Cross" (a five weeks' run); Mr. Micawber in "Little Em'ly" (a six weeks' run); Hector Placide in "Led Astray" (a six weeks' run); and Capt. Ed'ard Cuttle in "Heart's Delight."



MEMOIR ON SCATTERING PATRIOT.

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SILVER SECON



THE THIRTY-SECOND SEASON

commenced Monday evening, August 24th, 1874, with "Town and Country." The new parts of this season were: Herr Fritz Schneider in "Mimi;" Daddy O'Dowd in the play of that name (a four weeks' run); Benjamin Blinker in "Lost in London" (a three weeks' run); Spotty in "The Lancashire Lass;" Lutin in "The Wicked World;" and Dennis Bulgruddery in "John Bull."

THE THIRTY-THIRD SEASON

was opened Monday evening, August 23d, 1875, with "John Bull." Mr. Warren's new parts were: Prof. Cadwallader in "The Big Bonanza" (which ran five weeks); Moulinet in "Rose Michel" (run for four weeks); Marecat in "Our Friends;" Samuel Tottles in "Tottles;" Abel Siders in "Paul Revere;" and Ebenezer Doolittle in "The Minute Man."

THE THIRTY-FOURTH SEASON

opened on Monday evening, August 28th, 1876, with the first representation in Boston of Sardou's "Ferreal," Mr. Warren as Palamedes Perrisol. His other new parts were: Gartinet in "Wanted a Divorce;" Paulo Baretti in "John Garth;" Levardier in "Rose Marie;" Marquis de Very in "Vendome;" Inspector Bucket in "Poor Jo;" Hector Boisjoli in "The Double Wedding;" Joe Grill in "Old Sailors;" Natt Harpin in "Maud Muller;" and Col. M. T. Elevator in "Our Boarding House" (a four weeks' run).

THE THIRTY-FIFTH SEASON

was inaugurated by a representation of "Divorce," on Monday evening, August 27th, 1877. Mr. Warren's new parts were for this season: Baby's Tutor in "Baby" (run for four weeks); Antoine l'ontenay in "The Sisters;" Major Gooseberry in "Lemons, or Wedlock for Seven;" Hector Perrichon in

"Papa Perrichon;" Dennis O'Rourke in "A Celebrated Case;" and Saunders in "Harebell."

THE THIRTY-SIXTH SEASON

commenced Monday evening, August 26th, 1878, with the first performance in this city of Sardou's "Diplomacy," Mr. Warren as Lucien Fanrolle. The other new parts of this season were: Dr. Primrose in "The Vicar of Wakefield" (a new version); Herr Weigel in "My Son" (a five weeks' run); John Peerybingle in "The Cricket on the Hearth;" Mr. Perkyn Middlewick in "Our Boys;" and Uncle John in "Snowball."

THE THIRTY-SEVENTH SEASON

was opened on Monday, August 25th, 1879, with "The School for Scandal." The new parts this season were: Chawles Liquorfond in "A Fool and His Money;" Peponet in "Humbugs;" Higgins in "Dr. Clyde;" Hector Peyrolles in "The Duke's Motto;" Josiah Clinch in "Our Girls;" and Father Dolan in "The Shaughbraun."

THE THIRTY-EIGHTH SEASON

opened Saturday evening, August 28th, 1880, with "The School for Scandal." Mr. Warren's new parts were: Doctor Delehanty in "Sixes and Sevens;" Mr. Butterscotch in "The Guv'nor" (an eleven weeks' run); and David Deans in "Jeanie Deans."

THE THIRTY-NINTH SEASON

opened on Monday, August 22d, 1881, with "The Rent Day" and "Doing for the Best." During this season Mr. Warren appeared in but two new parts — Mr. Lambert Streyke in "The Colonel," which ran for five weeks; and Andrew in "The False Friend."

THE FORTIETH SEASON

commenced Monday evening, August 21st, 1882, with the comedy of "Imprudence." Mr. Warren as Dalrymple, and as Mr. Ledger in "The Parvenu."

This record completes the list of pieces in which Mr. Warren has appeared in this city during the thirty-six years in which he has been identified with the Boston stage. It is a list unprecedented, and we look upon it with awe, when we take into consideration the vast amount of mental strain that was required to memorize so many and so opposite parts. It is a record of which it can be safely said, that no other actor who lived ever approached it.

For a period of thirty-six years has Mr. Warren been identified with the

FORTUNES OF THE MUSEUM,

and the greater share of the good luck which has invariably attended this favorite resort is attributable to him. No actor was ever more loyal to his manager, no actor ever more faithful to his public. "He remained fixed and determined in principle, in measure and in conduct." The writer of this article is only too happy at being permitted the opportunity of expressing his unbounded admiration of Mr. Warren as an actor, and to repeat what he wrote some ten years since :

"As an actor Mr. Warren may be safely set down as the most thorough and accomplished comedian on the American boards. There are others who unquestionably excel him in certain specialties, but for general range of what is technically known as 'business,' he has today no equal. In all departments of the comedian's peculiar sphere he is thoroughly at home. High comedy and broad farce are equally within his grasp. Dialect acting is one of his strongest points, and his dialect, as is the case with most actors, is not confined to a single nationality, but he is at home in French, Dutch, Scotch, Irish, Yorkshire and Yankee parts. Who that remembers the pathos of his Haversack and Monsieur Tourbillon can ever forget the rollicking humor of his O'Callaghan—characters which are as opposite as the poles. In other pathetic parts, who does not call to mind his Grandfather Whitehead and his Jesse Rural, and how admirably do these contrast with the rich humor of his Dr. Pangloss, his Dr. Ollapod, his Tony Lumpkin and his Dogberry. We were

ever of the opinion that in eccentric parts Mr. Warren was superlative, and in this connection we may say that there is a certain round of characters that he has created in this country, in which he stands peerless. We refer to the heroes of the remarkable series of farces written by J. Madison Morton, and we have the judgment of competent English critics to bear us out in the assertion, that in their delineation, their original representatives in London bore no comparison to Mr. Warren. In his masterly portrayal of Box, Grimshaw, Golightly, Pillicoddy, Puddyfoot, Slasher, Bonnycastle, and numerous other parts, he has afforded pleasure to thousands upon thousands of our citizens, and gained for himself a fame that is world-wide and enduring."

William Winter, an authority in all matters appertaining to the stage, says in a note to his life of the Jeffersons, that Mr. Warren is "the finest Touchstone on the stage of this period—grave, quaint and sadly thoughtful behind the smile and the jest—an admirable Polonius, great in Sir Peter Teazle, and of powers that range easily from Caleb Plummer to Eccles, and are adequate to both extremes of comic eccentricity and melting pathos, this comedian presents a shining exemplification of high and versatile abilities worthily used, and brilliant laurels modestly worn.

In artistic detail, we may add that Mr. Warren is consummate; and in dress and make-up is ever complete, careful and correct.

Mr. Warren has never been married, and it is a matter of profound regret to reflect that there is

"No son of his succeeding"

on whose shoulders the mantle which he so gracefully wears might fall. We can wonder that a man who loves domesticity so much as Mr. Warren does, has never taken unto himself a wife; but there can be no doubt he has good reasons for remaining as he is, and these reasons are no concern of ours, or of the public. This we will say, however, that he is a great favor-

ite with ladies, and he endears himself to them by his unvarying courtesy, his delicate attentions, and many kindly acts. He is the delight of those of his friends who are so fortunate as to meet him in the retirement of his home. He is the life of the company. He possesses an

UNCEASING FLOW OF WIT,

and is a most delicious story-teller; and his stories are the more heartily relished from the quaint humor with which they are invested, and the delectable dryness with which they are related. As a general thing the acquaintances of actors are ephemeral. Such, however, is not the case with Mr. Warren. His acquaintances have grown into friends, and their friendships have become steadfast and enduring. The public is inclined to be a very capricious creature, but it has never for a moment been lukewarm in its love for William Warren.

In many respects it can be said that

THE LIFE OF MR. WARREN

has been an uneventful one. It has been in a great degree one of calm repose. It is to be questioned if a more successful star actor could be found in the country, had he seen proper to take up that particular walk. But he preferred to "keep the noiseless tenor of his way," and if he has not won victory in as many different fields as hundreds of less gifted actors have done, his triumphs have been to the full as great if not greater, and his renown will to a certainty be more lasting, for it is implanted deep in the affections of a warm-hearted and generous people, who, from the youngest to the oldest, will cherish the fondest recollections of him long after his bones shall have mouldered into dust. Mr. Warren is a ripe scholar. He is a man of extensive reading, and fine literary culture, and he is especially well versed in the modern authors of America, England, and France.

The genius of Mr. Warren, allied to his blameless life and his gentlemanly instincts, has been his

PASSPORT TO THE BEST SOCIETY,

and it is in appreciation of the sterling worth of the man that a number of our best citizens have tendered him a complimentary benefit, which is to take place at the Museum on Saturday afternoon and evening, the 28th of October, and which will also be in commemoration of the anniversary of his fiftieth year of connection with the stage. The brilliant and cultivated audience which will assemble on that occasion, and the warmth with which he will be received, will be strongest testimony to the estimation in which he is held by the entire community.

Mr. Warren has proved himself

A PUBLIC BENEFACTOR.

He has soothed many a weary and careworn mind, and has brought sunshine to many an aching heart. On this account it is not to be wondered at that the man as well as the actor is so beloved. We can, in no more fitting words bring this article, which is sadly inadequate in doing full justice to the subject, to a close, than by quoting the sentences which Thackeray has written on Charles Dickens, and which have been on at least one occasion before applied to Mr. Warren: "We delight and wonder at his genius; we recognize in it—we speak with awe and reverence—a commission from that Divine Beneficence, whose blessed task we know it will one day be to wipe every tear from every eye. Thankfully we take our share of the feast of love and kindness, which this gentle and generous and charitable soul has contributed to the happiness of the world. We take and enjoy our share, and say a Benediction for the meal."

WILLIAM WARREN.

The Great Comedian's Golden Anniversary.

BOSTON'S TRIBUTE TO HER FAVORITE ACTOR.

The scene in the Boston Museum on Saturday was one the remembrance of which all who were present will long cherish. The doors were opened at one o'clock in the afternoon, and the audience began to assemble immediately thereafter, and by two o'clock the theatre was well filled. During the preliminary hour an orchestral concert was given, under the direction of Mr. George Purdy, in the *foyer*, which had been transformed by Mr. Galvin into a bower of vines, blossoms, tropical plants and ferns in great profusion. In the inner lobby, at the foot of the staircase leading to the balcony, displayed against a background of crimson drapery, and lighted from above by a row of gas-jets, stood the full-length portrait of Mr. Warren, painted by Mr. Frederick P. Vinton on the order of a large number of Bostonians, who desire to retain in this city for all time the counterfeit presentment of our greatest comedian. It was seen and admired by the audience, who, in both the afternoon and evening, gathered about it in throngs while on the way in or out of the

auditorium. The portrait is a remarkably fine one, and the instinctive remark of hundreds, on seeing it for the first time, was "How natural!" Mr. Warren is depicted by the artist in walking costume, with overcoat thrown open, gloves held loosely in the right hand, and the right foot a little forward — an easy, natural and graceful posture. The face has the genial, kindly expression so familiar to all who know the original, and the effect of the picture, as it was set on this occasion, was that of a gentleman greeting his guests.

The decorations in the auditorium were confined to the front of the stage and the proscenium boxes. The orchestra was banished under the stage, and in the place usually occupied by the leader's music-stand was set a life-size bust of the comedian, the base wreathed in vines, flowers and gorgeous-hued autumn leaves. The stage-front was thickly hung with festoons of smilax, dotted at close intervals with roses. Festoons of laurel leaves depended in graceful curves over the box-fronts, from the highest to the lowest, thickly interspersed with camelias, calendulas, nasturtiums, poppies and sprays of ivy. In front of the opening of each box, near the top, was suspended a basket of roses. The effect was charming, the deep green of the leaves and the more lively colors of the flowers gaining new beauties by contrast with the mahogany and "old gold," which formed a rich background.

THE AFTERNOON PERFORMANCE

was attended by an audience of a little over eleven hundred persons, the ladies being in the majority. A more brilliantly attired assemblage has rarely, if ever, been seen at a *matinée*, and the long rows of private carriages

in front of the house indicated that it comprised a goodly number of representatives of the wealth and fashion of the city, as well as the more humble admirers of the comedian. The play was the "Heir-at-Law" of the younger Coleman, and it was presented with a cast which will be found on the second page.

The performance was one of rare and general excellence, and its merits were thoroughly appreciated and duly rewarded by the audience. Miss Clark's "Cicely," Mr. Barron's "Dick Dowlas," Mr. Wilson's "Zekiel," Mr. Hudson's "Daniel Dowlas," Miss Bartlett's "Caroline," and Mrs. Vincent's "Deborah Dowlas" were each and all very good, and every one of the players seemed to intend just such an artistic care and reserve as would be appropriate to the anniversary. But the chief interest of course, was in Mr. Warren. On his first appearance he was greeted with hearty and long sustained plaudits, and it was several minutes before his admirers would allow him to speak. He acknowledged the demonstration with quiet dignity, and proceeded with his rôle in the same admirable manner which has hitherto characterized his performance of this favorite part. He was again and again applauded during the representation, and at the end of the third act was called before the curtain. It was not on the programme for him to make a speech until evening; but the audience persisted in demanding it of him, and he graciously yielded. In a voice tremulous with emotion, he thus addressed his auditors:

Ladies and Gentlemen, — It is seldom that it is granted to an actor to assist at the semi-centennial anniversary of his first appearance on the stage. It is a part requiring a great many long rehearsals, and only one performance. [Laughter and applause.] I cannot flatter myself, ladies and gentlemen, that this compliment is due to my humble

efforts to amuse you through a long series of years, but rather that it is due to your generosity. I do not think any reminiscences of mine would be very entertaining to you, not being partial to ancient history [laughter], and I have been so long used to appear on these boards as somebody else, that it is not very congenial to me to stand here and talk about myself, making, as the poet says, "himself to stand the hero of his tale." [Applause.] I thank you from the bottom of my heart. I have also some acknowledgments to make to the committee of arrangements, to Mr. Frederick P. Vinton, to the gentlemen of the press, to the managers of this theatre, to the members of the Museum company, and to the many kind friends who offered their services—Mr. Barnabee, among the first, Edwin Booth, Lester Wallack, John McCullough, Joseph Jefferson, and last, but not least, Miss Mary Anderson and Mrs. Drew; but previous professional engagements prevented their appearance. Now, thanking you for this and the many, many past favors, which are registered where every day I turn the leaf to read them, allow me to bid you farewell. [Loud applause.]

This brief and appropriate address was received with every demonstration of delight, and the speaker, laying down the rôle of Warren, resumed that of "Dr. Pangloss," and the play proceeded to the end, with success equalling that attendant upon its earlier scenes.

THE EVENING PERFORMANCE

attracted what was beyond question the finest audience ever gathered within the Museum walls. The expressions of its affectionate admiration for Mr. Warren were made with a vigor and directness that would have thrilled even an indifferent spectator; nothing—not one even of the many rounds of applause—seemed in the least perfunctory, and everywhere the glowing cheek, the moistened eye and the tremulous hand told of the heartfelt significance of the occasion. Prominent representatives of all

the learned professions — the clergy not accepted — were notably numerous, and so were men and women of distinction in artistic, official and business circles, and the world of fashion and society. The number of gray heads in the assemblage was very striking to an onlooker from the upper part of the house. With few exceptions, the gentlemen were in evening dress, and, as for the toilettes of the ladies, only a person versed in the mysteries of feminine apparel is competent to describe the marvels in design and material displayed on this occasion. The term brilliant is really inadequate to express the appearance of this great gathering in honor of the comedian. Every seat was filled, and every spot commanding a view of any portion of the stage was occupied, there being more than seventeen hundred persons in the house. The play was Sheridan's "School for Scandal." The cast will be found on the second page. Of the performance of this play it is as needless to speak as it is of that of the afternoon. The entire company appeared in it, and all the principal members, notably Mr. Barron, Miss Clarke, Mrs. Vincent and Mr. Wilson, were welcomed with exceeding cordiality as they made their entrances upon the scene. All seemed inspired by the occasion, and the play has never been given here better. Mr. Warren was greeted with an enthusiasm that was little short of frenzy. Round after round of applause shook the very walls, dying away only to be renewed again and again with greater vigor. It was many minutes before the recipient of this grand ovation was permitted to speak, and, when at last he uttered his opening lines, the tremor of his voice showed how deeply he was affected by the reception. Every line he spoke fell upon appreciative ears, every little detail of the stage business, of which he is so perfect

a master, was watched with eager and admiring attention. Not a point in the performance was missed, and not one was made that did not receive the instant recognition of applause or laughter.

Mr. Warren's "Sir Peter Teazle," though not more remarkable than many another of his efforts in displaying the height and variety of his powers, has such a wonderful roundness, such faultless proportion, and such exquisite finish that we are not disposed to question or regret the general verdict which proclaims it to be his masterpiece. Mr. Warren's figure as he first enters upon the scene with deliberate step, the anxious cast of his strong, expressive face, the care-betokening bend of his head, and the incomparable suit of pale green and gold, together make a picture which most of us have neither the wish nor the power to efface from our memories. And as that picture rises before us, we hear again the quiet yet intense delivery of the opening lines, whose mode of utterance sets the key-note of the whole performance: "When an old bachelor marries a young wife, what is he to expect?"

At the close of the "screen-scene," the demand for Mr. Warren's return to the stage, which had up to this time been ineffective, became too imperative to be resisted, and he came forward to receive a greeting as hearty as that which met him on his first entry. Coming forward, a great wreath of laurel and oak leaves in gold, tied with broad white satin ribbon, the gift of Mlle. Rhea, was presented to him, bearing the following inscription in gilt letters:—

"WILLIAM WARREN — Homage d'admiration, de respect et d'amour;
souvenir du 28 Octobre, 1882. RHEA.

There were also a bed of exquisite flowers and a floral horseshoe from Mr. Franklin S. Pratt, with the inscription:—

“Here's good luck. From your friend and neighbor.”

Amid renewed plaudits he gracefully acknowledged the compliment, and then addressed the audience as follows:

Ladies and Gentlemen.—Perhaps on such an occasion as this I may be permitted to come nearer to you and address you as patrons and friends. It may be a questionable matter whether the fiftieth anniversary of the year of any man's life should be a matter of congratulation rather than perhaps one of sympathy or condolence. [Laughter and applause.] You seem, however, most emphatically to rank it with the former, and certainly I have no cause to class it with the latter. To have lived in this city of Boston happily for more than five-and-thirty years, engaged in so good and successful a theatre as this, and cheered always by your favor, and then to have that residence crowned by such an assemblage as I see before me, is glory enough for one poor player. [Applause.] My humble efforts have never gained for me any of the great prizes of my profession until now, but failing to reach the summit of Parnassus, it is something to have found so snug a nook in the mountain-side. [Applause.] I came here to thank you, and I do thank you from the very bottom of my heart. I have some grateful acknowledgments to make to others,—to the gentlemen of the committee of arrangements as well as to those who presented the painting by the artist; to the gentlemen of the press; to the manager of this theatre, and the ladies and gentlemen engaged in it. Also, I should name several distinguished volunteers—Mr. Barnabee, who was the first to offer his services. Edwin Booth, Lester Wallack, John McCullough, Lawrence Barrett, and last, but not least, Miss Mary Anderson and Mrs. John Drew. And now, ladies and gentlemen, I wish that all present within the sound of my voice may by some event in life be made as happy as you have made me to-day by this event in mine. [Prolonged applause.]

"AULD LANG SYNE."

As Mr. Warren concluded, a chorus of fifty ladies and gentlemen who had volunteered their services, and were stationed behind the scenes unknown to him, began singing "Auld Lang Syne," and the touching strains of the song brought tears to not a few eyes, as the slowly descending curtain hid the grand old actor from the view of the audience. But the resumption of the play quickly dispelled all sad and serious thoughts, and the theatre was soon ringing again with laughter and applause. The performance was of sustained excellence to the end, and the audience waited to once more pay their respects to the man in whose honor they had assembled.

The testimonial was a grand success in every department, and the recipient and the committee are to be congratulated upon it.

A "LOVING-CUP."

A pleasant surprise to Mr. Warren was the presentation to him, at his residence, No. 2 Bulfinch Place, of a "loving-cup," a beautiful work of art, made of beaten silver and lined with gold, and bearing the following inscription:

TO WILLIAM WARREN,

ON THE COMPLETION OF HIS FIFTIETH YEAR ON THE STAGE.

OCTOBER 27, 1882.

FROM JOSEPH JEFFERSON, EDWIN BOOTH, MARY ANDERSON, JOHN McCULLOUGH AND LAWRENCE BARRETT.

The committee which had charge of the gift included Mr. William Winter of the New York "Tribune," Mr. James R. Osgood, Capt. Nathan Appleton, Mr. F. P. Vin-

ton, the artist, Manager R. M. Field and Mr. T. R. Sullivan. The presentation speech was made by Mr. Winter, the bearer of the cup, who was even more felicitous than his usual speeches on social occasions. He said, in substance, as follows :

My Dear Mr. Warren.—It is our desire that the ceremonial for which we now ask your attention, while it foresees all the earnestness appropriate to a manifestation of affectionate friendship, shall not be embarrassed by even the slightest tinge of painful formality. For this reason we have sought you in your home, instead of accosting you upon the stage, amid the festivities of this brilliant and auspicious day.

Your friends in Boston (which is equivalent to saying Boston itself) have had a golden opportunity, and have improved it in a glorious manner, of expressing their personal good-will, their esteem for your character, their appreciation of our achievements, and their just and natural pride in your renown. It is no common triumph to have gained such a reputation as yours in such a city as Boston. But the fame of your genius and the knowledge of your deeds and virtues are not confined to the city of your residence. A great actor belongs to the nation and to the age. In every theatre in the United States, and at thousands of hearthstones, alike in your own country and in the lovely motherland beyond the sea—where your line was so honorably and famously guarded—your name, tonight, has been spoken with tender respect and unaffected homage.

In order that you may be reminded of this, and may be cheered, not alone with present plaudits, but with happy remembrance of the absent friends who are thinking of you now, I have been commissioned by five of the leading members of your profession—Joseph Jefferson, Edwin Booth, Mary Anderson, Lawrence Barrett and John McCullough—to come into your presence, and in their names, and with fervent assurances of keen affection and sympathy, to beg your acceptance of this loving-cup, which is their gift. It is less bright than their friendship; it is

less permanent than their sense of your worth and their esteem for your virtues. Accept it, sir, with all that it denotes, of joy in the triumph of the actor, and of pride in the gentle, loving, blameless character and life of the man.

The roses have ever been esteemed the pledges and emblems of faithful care. In the name of your absent friends, in the name of the thousands whom in time past you have delighted and cheered, in the name of your comrades of the Boston Museum, with whom you have been so long and so pleasantly associated, and finally, in the name of the friends now clustered around you in affection and gladness, I cast these roses at your feet; and I am bold enough, presuming on your patience, and remembering the many years through which we have been friends, to add my own general tribute in the lines which I now read:

STANZAS IN HONOR OF WILLIAM WARREN.

OCTOBER 28, 1882.

Red globes of autumn strew the sod,
 The bannered woods wear crimson shields,
 The aster and the golden-rod
 Deck all the fields.

No clarion blast, at morning blown,
 Should greet the way-worn veteran here,
 Nor roll of drums nor trumpet-tone
 Assail his ear.

No jewelled ensigns now should smite,
 With jarring flash, down emerald steeps,
 Where sweetly in the sunset light
 The valley sleeps.

No bolder ray should bathe this bower
 Than when, above the glimmering stream,
 The crescent moon, in twilight's hour,
 First sheds her beam.



THE PRINCE OF WELLSINGTON BATHING

IN THE

SILVER SPOON

No ruder note should break the thrall,
That love, and peace, and honor weave,
Than some lone wild-bird's gentle call
At summer eve.

But here should float the voice of song —
Like evening wind in autumn leaves,
Sweet with the balm they waft along
From golden sheaves.

The sacred Past should feel its spell,
And here should murmur, soft and low,
The voices that he loved so well,
Long, Long ago.

The vanished scenes should give to this
The cherished forms of other days,
And rosy lips, that felt his kiss,
Breathe out his praise.

The comrades of his young renown
Should proudly throng around him now,
When falls the spotless laurel-crown
Upon his brow.

Not in their clamorous shouts who make
The noonday pomp of glory's lord
Does the true soul of manhood take
Its high reward.

But when from all the glimmering years
Beneath the moonlight of the past
The strong and tender spirit hears
"Well done," at last.

When love looks forth from heavenly eyes
And heavenly voices make acclaim,
And all his deeds of kindness rise
To bless his name ;

When all that has been sweetly blends
With all that is, and both revere
The life so lovely in its ends,
So pure, so dear ;

Then leaps indeed the golden flame
Of blissful pride to rapture's brim —
The fire that sacramental fame
Has lit for him ?

For him who, lord of joy and woe,
Through half a century's snow-white years
Has gently ruled, in humor's glow,
The fount of tears.

True, simple, earnest, patient, kind,
Through griefs that many a weaker will
Had stricken dead, his noble mind
Was constant still.

Sweet, tender, playful, thoughtful, droll,
His gentle genius still has made
Mirth's perfect sunshine in the soul,
And Pity's shade.

With amaranths of eternal spring
Be all his life's calm evening drest,
While summer winds around him sing
The songs of rest!

And thou, O Memory, strange and dread,
That stand'st on heaven's ascending slope,
Lay softly on his reverent head
The wreath of Hope!

So softly, when the port he wins,
Toward which life's happiest breezes blow,
That where earth ends and heaven begins
He shall not know.

WILLIAM WINTER.

Mr. Warren was much affected by this tribute from his fellow-artists, and the address and poem of its gifted bearer. He responded, with emotion, in fitting terms, and appropriate remarks were made by the gentlemen of the committee.

A REMEMBRANCE FROM THE BOSTON.

A very elegant and costly silver vase, inscribed

PRESENTED TO

WILLIAM WARREN,

BY THE BOSTON THEATRE COMPANY,

FIFTIETH ANNIVERSARY,

OCT. 23, 1882,

was another surprise which awaited the actor at the termination of the performance. This gift was accompanied by the following letter :

BOSTON, OCT. 23, 1882.

Mr. William Warren, Boston Museum.—Dear Sir: We, the undersigned, members of the Boston Theatre Company, desiring to show our interest in the celebration of the fiftieth anniversary of your appearance on the stage, beg you will accept the accompanying as a slight mark of our respect and esteem.

Orlando Tompkins,
Eugene Tompkins,
L. J. McCarthy,
Napier Lothian,
William Redmund,
D. J. Maguinnis,
Frazer Coulter,
E. A. Eberle,
J. T. Craven,
S. E. Springer,
E. Y. Backus,
Charles Kent,

Noble H. Hill,
H. A. M'Glenen,
Napier Lothian, Jr.,
Mrs. Thomas Barry,
Miss Rachel Noah,
Miss Louise Malderne,
Mrs. E. A. Eberle,
Miss Grace Thorne,
Miss Ella Mayer,
Miss Rosa France,
H. E. Chase,
D. J. Sullivan,

J. W. Taylor.

CONGRATULATIONS.

Mr. Warren has received, since the testimonial was announced, letters from friends in and out of the profession, sufficient, if printed, to make a volume almost the size of Webster Unabridged. With a delicacy which does him honor, he holds these as sacred from the public, confidential between writer and receiver. Yesterday congratulatory

telegrams showered upon him from all parts of the country and from across the ocean. Some of these, being of a less confidential nature than the letters, he has permitted to be printed, and they are appended :

NEW YORK, Oct. 28, 1882.

To William Warren, Boston Museum, Boston, Mass.—My loving congratulations. May you live long and prosper.

J. JEFFERSON.

HULL, ENGLAND, Oct. 28, 1882.

William Warren, Museum, Boston,—Cordial congratulations. Love and best wishes.

EDWIN BOOTH.

MONTREAL, QUE., Oct. 27, 1882.

William Warren, Museum, Boston,—Your fifty years of honorable service have been a blessing to the world and a lasting legacy to our glorious art. May you be spared in health for many more years of service and the happiness of your friends.

LAWRENCE BARRETT.

ST. LOUIS, MO., Oct. 28, 1882.

William Warren, Museum, Boston,—Greetings from John McCulloch, his manager and entire company; and no man here but honors you and every one "doth wish you had but that opinion of yourself that every noble Roman bears of you."

JOHN MCCULLOUGH.

NEW YORK, Oct. 28, 1882.

William Warren, Museum, Boston,—I wish you much success today, and many years of happiness in the future.

HARRY EDWARDS.

NEW YORK, Oct. 28, 1882.

William Warren, Museum, Boston,—Accept my sincere congratulations. May you be spared for many years to honor a profession that honors you.

JOHN T. RAYMOND.

LONDON, Oct. 28, 1882.

William Warren, Museum, Boston,—Congratulations.

JOHN S. CLARKE.

BALTIMORE, MD., Oct. 28, 1882.

William Warren, Museum, Boston,—Sincerest congratulations on the semi-centennial anniversary of your honored histrionic life. May good digestion wait on appetite and health on both for many years to come. Ever truly, your old friend,

JOSEPH PROCTOR.

LONDON, Oct. 28, 1882.

William Warren, Museum, Boston,—Loving regards. Best wishes for long life and happiness.

JOHN L. TOOLE.

BUFFALO, N. Y., Oct. 28, 1882.

William Warren, Museum, Boston,—Regretting the enforced absence which prevents my presence in front today to assist in the honors which await you, I tender my heartiest congratulations and best wishes for continued health, happiness and prosperity.

H. C. BARNABEE.

CINCINNATI, O., Oct. 27, 1882.

William Warren, Museum, Boston,—Congratulations upon your attaining the well-rounded golden period. From your quarter-century friend.

WILLIAM HENRY DAVIS.

JACKSON, MICH., Oct. 27, 1882.

William Warren, Museum, Boston,—Accept heartiest congratulations. Would like to participate on this occasion.

ADA GILMAN.

ST. LOUIS, MO., Oct. 27, 1882.

William Warren, Museum, Boston,—Love and congratulations to art and artist on the anniversary of their golden wedding.

AUGUSTA A. FOSTER.

NEW YORK, Oct. 28, 1882.

William Warren, Museum, Boston,—Congratulations and best wishes for very many happy years in the future.

MAURICE STRAFFORD.

A LAST WORD.

In our final word we trust that we shall not go beyond permitted limits; but the word must be said. As the great audience breathlessly listened to Mr. Warren's evening address, it was plain to see that they found in the gracious refinement of his manner, and in the simple sincerity of his tone and words, much more than the skill of the player. The judgment of that moment is indeed the enduring conviction of our citizens. In and through and above the artist, they recognize the true, the gentle, the honorable man. And, much as they esteem his high professional skill, even more do they cherish his absolute modesty, his unstinted, self-sacrificing kindness, his superiority to every form of meanness and envy. Such art and such a life should always go together, sustaining,

inspiring, perfecting each other. In his period of maturity Mr. Warren is reaping the harvest of what he has wisely sown and faithfully tilled. But that period is itself the time for the ripening of the later and sweeter fruit. For his own sake, and for the sake of us all may it prove to be so with him.

“ For age is opportunity, no less
Than youth itself, though in another dress,
And as the evening twilight fades away,
The sky is filled with stars, invisible by day.”

WILLIAM WARREN.

(Died Sept. 21st, 1888.)

If aught of Genius ever dies,
If aught that God hath given
To minister to mortal eyes.
Reflections caught from heaven.

Then might the heart its selfish plaint
Pour forth in mournful lay,
And jealous grief its Idol paint
As more than mortal clay.

But prescient faith, with undimmed eyes
When earthly ties are riven,
Behold a new star in the skies,
A new Saint shrined in heaven.

Oh thou, the latest peerless gem
Plucked from the brow of day
To garnish history's diadem,
With pure and quenchless ray.

Shall tears be shed for such as thou;
The long, triumphant years,
That twined their laurels round thy brow;
Have left no cause for tears.

Thy lustrous Star, with light sublime,
In heaven will shine serene;
Thy laurels for all coming time
Will bloom forever green.

GEO. H. YOUNG.

WILLIAM WARREN DEAD.

BOSTON'S VETERAN COMEDIAN
PASSES QUIETLY AWAY.

A Long and Brilliant Record Closed Forever.

RAMBLING REMINISCENCES OF AN INTERESTING
CAREER.

William Warren, the eminent comedian, died at his home, 2 Bulfinch Place, very peacefully. He was unconscious to the last, as he has been for many days. His death was a painless one, and he was surrounded by his relatives and friends when the final summons came. At the bedside of the dying actor were his sister, Mrs. J. B. Rice, his nieces, Mrs. George L. Dunlap, Mrs. Orson Smith, Miss Marble and Miss Fisher, at whose house Mr. Warren had resided for many years. His death, says Mrs. Dunlap, was very peaceful. He passed away as if falling into a calm and restful sleep. He was not conscious of their presence. For several days he had not recognized any one, and for a week his final sleep was looked for at most any hour.

Dr. William Ingalls of No. 558 Tremont Street, was the attendant physician, and when asked regarding the cause of Mr. Warren's death, said: "Mr. Warren has ended his life from disease of the brain." For the past six days he has been very nearly in the same condition night and day. He has had the best and kindest care in every particular. His life has been prolonged during that time by assiduously giving him proper nourishment. The house was kept quiet, and it was the desire that there should be an atmosphere of hopefulness and peace. Had there been the turmoil of a constant round of callers, as has been the case with many prominent men, his death would, without doubt, have occurred ten days sooner. To make a definite statement of the disease, Dr. Ingalls said he could not do. Old age was in part an unfavorable element.

By the the death of William Warren the dramatic profession not only loses one of its most honored and most distinguished men — a man whose creditable career has added many a glorious page to the record of the stage in this country — but Boston has lost a beloved adopted son for whom she may well mourn; an honorable citizen and a true artist, who for 35 years contributed no small share to the maintenance of her supremacy in the world of dramatic art. Judged by the very highest canons of dramatic criticism, Mr. Warren was a great actor. Estimated by those standards which man applies to man, his worth was great, indeed. As an artist, he was true to all that is best, purest and noblest in his art, respected for his loftiness and purity of purpose, admired for his preëminent ability; as a man, he was just and honorable in his dealings with his fellow man, broad in his sympathies, magnificent in his generosity, honored for his simplicity and sincerity, esteemed for the

truth and nobility of his character, and loved for the sweetness, gentleness and beauty of his sunny nature.

“Take him for all in all, he was a man.”

His earthly career is ended: his record of achievement is closed, but his name is graven deeply in the hearts of grateful thousands, who will cherish his memory and recall him with feelings of gratitude and pleasure. It is difficult to estimate the value of such a man to his generation. It was his happy mission to add to the pleasure of his fellow men, and who can calculate the worth of him who smooths the wrinkled brow and wreathes with smiles the careworn features of overtaxed and suffering humanity? If it be true that the man who creates a laugh is a public benefactor, how great is Boston's debt to William Warren? Apart from the pleasure he gave to thousands of theatre-goers, his influence on the dramatic art of his day was incalculably great. Honored and respected by the younger members of his profession, he was to them an inspiration and a guide, and, as a prominent dramatic critic once remarked, to his constant presence, more than to any other cause, may be attributed the exceptionally active interest which all grades of society in Boston, especially the more intellectual classes, have for a long time taken in dramatic art. The following estimate of Mr. Warren as an actor, made by Mr. Henry A. Clapp of this city, in an exhaustive article published in 1882, is so just and accurate, and will commend itself so well to every admirer of the great comedian, that it may well be given a place here.

MR. WARREN'S STYLE

as a dramatic artist is so broad and full as to be exceedingly hard to describe. Devoid of eccentricities and ex-

travagances it lacks, like a perfectly proportioned building those salient peculiarities which at once catch even the unobservant eye. A deformed cripple can be much more easily depicted than an Apollo. To his professional work he has brought the true plastic temperament of the actor, a rich native sense of humor, the power of keen and delicate observation, an absolute sense of proportion, a strong educated intelligence, varied culture, and that devoted love for his art which has made unresting industry mere delight. The flower of all these gifts and virtues is a style of acting which unites exceptional vividness, force, sensibility and effectiveness with a fine reserve and an unfailing observance of the modesty of nature. An exquisitely exact adaptation of means to ends, supplemented by precise knowledge of the need of every moment, is Mr. Warren's most distinguishing trait; but there is nothing mechanical in his practices, no observable interval between intent and result; on the contrary, his playing shows that perfect infusion of thought and act which makes analysis of his art impossible until his art has first wrought its due effect upon the feelings of the spectator. The two best known actors who best illustrated the artistic value of the nobler form of intelligence, were Adelaide Neilson and William Warren. Each of them stood for dramatic knowledge and training as against dramatic charlatanism; and the signal success of each is proof that the public is by no means without the better power of discrimination.

His generous culture, besides fulfilling the great functions of refining and enlarging his style, made his playing a positive source of pleasure by its perfection of detail. His enunciation of English was most clean and pure, his pronunciation elegantly correct, while his

French was thoroughly agreeable to Paris-trained ears as well as to those brought up "in the school of Stratford-atte-Bowe." Next to the fine precision and justness which characterize Mr. Warren's style, the versatility of his power denotes his distinction as an artist. His range as a comedian is, as we said above, simply unequalled, and to the interpretation of every variety of character he brings that exquisite sensibility and clearness of insight, that mobility of nature and fulness of understanding which make his work vital, natural and satisfying. For pathos his gift is scarcely less remarkable than for humor, the touch showing at times perhaps not his greatest facility, but the method being always imaginative and the feeling pure and genuine. Nor is it upon the deep and broad lines only that Mr. Warren excels. In the art of swift and sublime insinuation, in the display of mixed or conflicting emotions, he has no rival upon our stage.

One of the greatest, if not the greatest, artists in the line of make-up we ever had on our Boston stage was unquestionably William Warren. In this, as in matter of costume, he was well-nigh perfect. Of the many parts he played in this city—something like 500—no two were made up alike. Each was a distinct and separate creation of his own. It would seem almost impossible that so much variety could be given to the human countenance.

" But by the mighty actor brought,
Illusions perfect triumphs come,"

and in his illusions Mr. Warren was indeed "the mighty actor."

With only the possible exception of Joseph Jefferson, William Warren was the foremost comedian of the age in which he lived.

On Saturday afternoon and evening, Oct. 28, 1882, Mr. Warren observed the 50th anniversary of his adoption of the stage. The occasion was a double-benefit entertainment. All Boston assembled to greet and honor the veteran comedian. At both entertainments the theatre was crowded. "Seldom, if ever, has a company more thoroughly representative of Boston's best society been gathered at a theatrical performance. It included men of all professions, not excluding the clergy, prominent representatives of the business community and handsomely dressed women, most of the habitués of the theatre and many who are rarely seen there, while the large proportion of gray-headed men was very noticeable to any one occupying a slightly position in the balcony. With few exceptions the gentlemen were in evening dress, and thus the showy toilettes of the ladies were given their appropriate back-ground of sombre elegance."

This testimony was the signal for Mr. Warren's retirement from the stage. By half a century of honest work he had won an honorable retirement, and at the close of the season he permanently withdrew from public life. His last appearance on any stage was at the Boston Museum, on Saturday night, May 12, 1883, as Old Eccles in "Caste." There was no formal leave-taking, no speeches, no flourish of any sort: not even an announcement that this was a farewell, and it may not have been intended as such. But, though a silent one, it proved to be a real one, and the public that had so long known, respected and even loved him saw him not again in his accustomed place.

His days since that time have been passed in quiet and peaceful enjoyment, with the respect of all and with the warm regard of many.

Mr. Warren's steadfast adherence to the comparatively uneventful life of a stock actor in Boston, with its moderate rewards, in respect both of fortune and of renown, is often mentioned as an interesting indication of the peculiar reserve and modesty of his nature. But its value to this city has not so often been the subject of comment. Our debt is, nevertheless, very great. To a man of his temperament, the conditions have been favorable, for in this quiet corner, under the warm sun of steady popular and critical favor, his powers developed freely, equally and naturally, suffering neither the violent chills nor the furious fervors during professional life and uncramped by the narrow money-catching theories which belittle the orbits of most of our stars. The result of this was that, in Mr. Warren, we had constantly before our eyes a true and thorough artist, approaching ever nearer and nearer to ideal perfection. Aside from the pleasure which he thus directly ministered, he unconsciously educated an unconscious public in dramatic judgment, while the artist and his methods were the instruction, criterion and inspiration of the men and women of his own profession. The worth of such a player to the dramatic taste of a city is incalculable, and to Mr. Warren's constant presence, more than to any other cause, is to be attributed the exceptionally active interest which all grades of society in Boston, and especially the more intellectual classes, have taken in the dramatic art.

A just and high appreciation of Mr. Warren has never been limited to Boston. The connoisseurs — the real "knowers" of acting — in every city of the United States, and the better-informed of our English visitors, have often made pilgrimages to Boston to do our comedian honor and themselves delight.

FUNERAL OF WILLIAM WARREN.
—THE SOLEMN SERVICE IN TRINITY CHURCH.
—A Great Floral Display.
—

A DISTINGUISHED ATTENDANCE.

Trinity Church presented a striking funeral aspect to-day, at noon, the occasion being the observance of the last rites of the church over the remains of William Warren, the distinguished comedian. For hours before the opening of the doors, the arrangement of the numerous floral tributes that came pouring in from professional and society friends was in quiet progress, nearly every artist in the city having part in making the beautiful objects in their charge. At 11.15 the great vestibule portals were swung open, and the seats not assigned to mourners were quickly occupied, principally by ladies of middle and advanced age. When the service began, hundreds were standing in the aisles and galleries. The scene, apart from its solemnity was an exceedingly attractive one, all the wealth of public and private conservatories being lavished on the display. The whole altar front contained a numerous array of flowers in every conceivable design appropriate to a public funeral. Prominent among the offerings were those of the Boston Museum Company—

A sheaf of ripe wheat, four feet in height, standing upon a broad base composed of English ivy leaves and long streamers of passion vine; H. M. Pitt, stage manager, a wreath of ripe wheat, tied with a bow of white and lavender ribbon, and resting upon a pillow of ivy leaves and passion vine; Mrs. H. M. Pitt (Fannie Addison) — A handsome laurel wreath, two feet in diameter, having a bow and long streamers of lavender ribbon; George Wilson, the comedian — A watchman's staff and crook of colored pampas grass, and, suspended from the crook, an old-fashioned lantern of red and white carnations, an appropriate tribute to the inimitable "Dogberry;" manager R. M. Field — An ivy wreath; little Elsie Leslie and Master Tommy Russell each a mound of pampas plumes, lillies and asters.

Conspicuous also was a tribute from Henry Irving — a large base of English ivy, exotic foliage and passion-vine streamers, bearing a book in Mabel Morrison and Cornelia Cook roses, white orchids, lillies of the valley and ferns, and across the face, in purple violets, the word "Shakspeare." From beneath the cover fell a book-mark of lavender ribbon, bearing the inscription, "A well-graced actor."

Other offerings were those of W. J. Florence. Standing wreath of English ivy, five feet in height, resting on a base of passion vines, Jacqueminot and Cornelia Cook roses; one side a bunch of Nymphetos roses, tied with a bow of Lavender satin ribbon; Edward Harrigan — A tablet of English ivy, bearing an open book of white carnations, with the word "Finis" in violets, a bunch of different colored roses, tied with lavender ribbon, and upon a card is inscribed, "From a brother actor"; N. C. Goodwin, Jr. — A large pillow of a variety of exotic plants, and

upon it a book of Nymphetos roses and orchids, with the following inscription in violets: "This was the noblest Roman of them all," at one corner of the book a bunch of American Beauties, tied with lavender satin ribbon.

The design ordered by J. H. McVicker of Chicago was in the form of a broken wreath of English ivy, passion flowers and lillies of the valley, cut in twain by a sickle composed of American Beauty roses; the base was a mass of ripe wheat and orchids; and that of Henderson & Meade of the Chicago Opera House was a large pillow of foliage, across which rested a broken column composed of roses, white violets, orchids and lilies of the valley.

Among the private tributes were a wreath of laurel with two sheaves of wheat, from Mr. John Gilbert; a wreath of laurel with wheat, bound in purple ribbon, from Annie M. Clarke; a sheaf of wheat and a buckle of tube roses and pinks, from Edwin and Agnes Arden; a cross of roses, from Mr. Warren's sister, Mrs. J. B. Rice of Chicago; a wreath of autumn leaves, from Mrs. Fred W. Paine of Boston, and Mrs. Dunlap Hopkins of New York, nieces of Mr. Warren; a bouquet of wild flowers, from Hon. and Mrs. Leopold Morse; a fine arrangement of white roses, fern leaves and maidenhair, from Annie Pixley; a long palm, tied with roses and satin ribbon in white, from Mrs. S. L. Clark; a sheaf of wheat, "To my dear old friend for many years," from Flora Mason; Cornelia Cook roses bound in satin, from Sol Smith Russell; a cross of roses from Mrs. Thomas Barry; and a large anchor of ivy and wheat, from Mr. John Stetson.

There were no services at the house, but the relatives and a few other mourners who had assembled at Miss Fisher's house arrived at the church at noon. After a moment's delay in the vestibule, Rev. Dr. Phillips Brooks



HERR WEIGEL.

1875.

11. 11. 11.



walked up the aisle, reading the customary selection from the Episcopal service. Immediately behind the coffin were the following-named pall-bearers: Col. Henry Lee, John Gilbert, C. W. Couldock, Charles Barron, C. Leslie Allen, Nathan Appleton, ex-Mayor Samuel A. Green, Eugene Tompkins, Hon. B. P. Cheney, and Joseph Proctor.

The principal mourners who followed the pall-bearers up the aisle were Mrs. J. B. Rice of Chicago, Mr. Warren's sister, who led the procession on the arm of her son-in-law, Mr. George L. Dunlap of the same city; Mrs. George L. Dunlap, Mrs. Dunlap Hopkins, Mrs. Orson Smith, Miss Emma Marble, all nieces of Mr. Warren; Mr. and Mrs. Joseph Jefferson, with their sons, Charles and Joseph. There were a few other relatives and Mrs. Trevill.

The service was the simple Episcopal burial service: the musical selections consisted of an organ voluntary, and the singing by the church quartet of the burial chant, and the hymns "Abide with me" and "Come, Ye Disconsolate," the selection last named being sung as the body was carried down the aisle at the close of the service. After the immediate mourners had left the church, a large number of those present went up to the altar to see the floral tributes, and the steps and sidewalk in front of the church were crowded with those who desired to see the noted people present, a large number also gathering at the side door to see the flowers brought out.

In the vast congregation were the following named: Judge Charles Devens of the Supreme Judicial Court, Chief Justice Brigham of the Supreme Court, Dr. Oliver Wendell Holmes, Hon. Leopold Morse, Thomas Mack, Hon. John F. Andrew, Wyzeman Marshall, Mayor O'Brien, R. M. Field, Miss Annie M. Clarke, Mrs. Lawrence Barrett, Dr. Henry G. Clark, Howard M. Ticknor, Robert B. Brigham,

Hiram Shurtleff, Eugene Tompkins, Wm. H. Emery, Col. Henry G. Parker, Benjamin E. Woolf, Chas. A. Garey, Prof. J. W. Churchill, Major Charles W. Stevens, Thomas B. Winchester, John W. Ryan, Captain John C. Wyman, W. T. W. Ball, Nat. Jones, Jas. H. Mead, Frank J. Carney, Henry E. Dixey, Mr. and Mrs. Charles Isherwood, Quincy Kilby, E. N. Catlin, John J. McNally, John B. Mason, John F. Morris, E. L. Davenport, D. J. Maguinness, B. F. Tryon, Miss Kate Ryan, Miss Agnes Ethel Daly, Miss Susie Mason, Miss Lizzie Murphy, James Nolan, T. L. Coleman, Geo. M. Hyde, J. R. Weeks, N. Fairclough, P. J. Guerin, C. S. Abbe, Herbert Pattee, J. R. Pitman, John Witherell, Nehemiah Leighton, Louis Bohner, Wm. P. Prescott, Joseph Sullivan, Frank Goodwin and J. Frank Hilliker. Mr. H. A. M'Glenen was chief usher and was assisted by Wm. A. Blossom, John T. Barrington and Ernest Gregg of the Museum, Stage Manager L. J. McCarthy and Napier Lothian of the Boston Theatre, and B. P. Cheney, Jr.

At the close of the service the remains were taken to Mt. Auburn Cemetery for burial. There was no service at the grave, and only the relatives and chief mourners followed the remains to the cemetery.

AT WARREN'S FUNERAL.

As from the portal of the church
They carried him we loved so well,
A gentle breeze the leaves bestirred,
One parted — at my feet it fell.

I picked it up — the beauteous thing
Which grew to ornament his bier,
I'll keep thee always as a gem
Whose meaning is a lesson clear.

In my small sphere to try to act
As well as our great friend now gone,
Whose memory will always cheer,
As days and days lead on and on.

E.

TRIBUTES TO WILLIAM WARREN.

"THE NEW YORK HERALD'S" TRIBUTE.

Mr. William Warren has left none but pleasant memories behind him. Neither a blazing comet nor a fixed star of the first magnitude, he nevertheless gave more genuine pleasure to larger audiences than most actors of his day or of any day. Warren was both a student and a gentleman. Genial to the very edge of conviviality, he never crossed the line beyond which conviviality becomes dissipation. A fine conversationalist, with an inexhaustible fund of anecdote and reminiscence, a loyal lover of the best authors in many departments of literature, beside that in which he made himself famous, he won the respect of a large circle of friends and enjoyed the willing admiration of the community at large. In his earlier days he had heavy responsibilities. The death of his father, who lost a very considerable fortune, threw upon him the support of his family. With a leaning toward a commercial life, he was driven by his exigency to seek some remunerative employment at once, and chose the footlights, where he achieved immediate success. With a traveling troupe he wandered through the West,—then in the thirties—rough, rugged as a frontiersman's life. He acted in barns, school houses, sheds, anywhere and everywhere, but always with sincerity of purpose. Not ambitious, but diffident and retiring, he cared less for the brilliancy of a starring tour than for the comforts and leisure of a permanent home. Boston took him to her heart 40 years ago, gave him all

he asked for, fame and a generous income, and there he has lived and there he died. William Warren believed in his profession, in its value and dignity as a factor of our social life. He was as honest as he was comical. Larger praise is impossible, as the uproarious merriment of his audiences fully attests. He never apologized for being an actor, but proved that the art to which he devoted his life was consistent with the virtues we are called upon to practise. Both as man and comedian he will be long remembered, and not many can fill the place he has left vacant.

MR. WILLIAM WINTER'S TRIBUTE

on the occasion of the testimonial to John Gilbert, on the 50th anniversary of his first appearance on the stage, may be applied with equal fitness in speaking of the quality of Mr. Warren's art: "Upon the motives and principles which have governed his long, prosperous, exemplary and blameless career, and upon the many aspects of contemplation which it suggests, there is room for much reflection. The long annals of the British stage are at once opened the moment we begin to review his great achievements, to analyze his art and to consider his professional rank. Quin, Dowton, Munden, Liston, Reeves, Farren, Burton, Blake, Hackett, Burke and Bas are some of the renowned names which at once start up in imagination or remembrance as the ancestry or brotherhood of this remarkable man. Upon John Gilbert and William Warren — names worthy to be written side by side in the book of fame, and names that always stir a pulse of gladness in the heart — rests the weight of all the fine learning, rich humor, quaint character and exquisite grace, which by these old masters were garnered

up in the finest moulds of method and tradition that are possessed by the stage. When these two actors shall have passed away, we know not where — in their peculiar line — a successor to them may be found; we 'know not where is that promethean heat which can their light relume.'"

MR. GEORGE W. WILSON'S TRIBUTE.

Mr. Warren was a man who was a great example to all those about him, because he was so conscientious in the performance of his duty. No matter what the time was for rehearsal, he was always on hand. Circumstances that might have led even younger people to shirk their obligations in that regard, had no such influence upon him, and you would constantly find him setting the good example of being always on hand and always to be depended on. He was an extremely generous-hearted man. I have always entertained for him the highest feelings of reverence and respect, not only as an artist, but as a thorough gentleman. Coming in and playing a line of parts underneath him, and sometimes playing parts that he had played, he would, instead of giving you the cold shoulder, always give good advice: and if you did anything well he was always the first to speak of it. He commended me a great deal, I know, and often went out of his way to show his pleasure, for he was so thoroughly wrapped up in his art that it was as much gratification to him to see others perfect themselves as to do so himself.

I was associated with him about ten years. In almost any business or profession jealousies are liable to arise. This is no truer of the dramatic profession than of any other which brings a person before the public, and where the commendation of the public is desired. Mr. Warren

did not know the meaning of the word jealousy. He was very companionable, excellent company and a magnificent story-teller. In his story-telling he would say: "You possibly have heard that old story," and then he would go on and tell it; but it was invariably new to his listeners. You never could mention a subject but what he could always give an appropriate quotation, and follow it up with an anecdote or story. He was perfectly wonderful in that regard. Mr. Warren always seemed a little sensitive about playing young parts as he grew a little older, and was only too glad to have some one else play them. Sometimes he would go out of his way to give you a chance in a part that he wished to discard, thus showing that his chief desire was to perfect everybody and elevate the profession as much as he could. This is emphasized by the fact that his greatest delight after leaving the theatre in his last days was to visit other theatres and witness other performances.

He was an excellent French, Latin and Greek scholar, and if you spoke to him about certain words or phrases he would never say positively "I am sure it is so and so," but he would always reply, "I think it is so and so"; but he was always correct. He was a splendid listener, and a most appreciative one; there was no hypocrisy about him.

He was a magnificent speaker, and the speech that he made at his benefit was most excellent. Up to the close of his career upon the stage he showed no evidence of declining power. "In giving advice, Mr. Warren would not say right out. 'You had better do so and so,' but he would say it in his modest way, 'Don't you think so and so would be better.' But the one to whom the advice was given wouldn't have to think; he would know Mr. Warren's way was better, simply by his saying so interrogatively."

"THE BOSTON TRANSCRIPT'S" TRIBUTE.

"He is worthy to be one of us," was the remark reported to be made by Rachel after an evening passed at the Boston Museum. It was William Warren of whom the great tragedienne spoke. What the play was cannot now be recalled. This was a high compliment, for in the mind of a *sociétaire* of the Comédie Française there can be no step for the actor to take higher than that which brings him on a plane with the dwellers in the house of Molière. Ofttimes, through the long and honorable career of William Warren at the Boston Museum, the thought came to the observant spectator that possibly we had had so much of Mr. Warren that we had lost the capacity fully to appreciate his exquisite art. It needed an occasional comparison of his masterly Sir Peter Teazle, or even of another Peter whose surname is Pilli-coddy, with the bogus comedy work or athletic farce characters of the plays which have pushed Sheridan and Madison Morton from the stage — there was required some such comparison to discover how the comedian's art was dying out, how buffoonery was taking the place of wit, and obstreperous, senseless horse play that of clever humor. If, then, the taste of the public demanded the coarser and lower stuff, he who had so long and so conscientiously served us with refined, elegant, artistic work left the footlights none too soon, though that leaving made a void that could hardly be filled.

The American stage has lost within a very few years several exponents of what we call the old school of acting — but which, with all its conventionalities, was nearer the school of nature than is the run of acting now — and William Warren's death draws the circle still

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