



CALIFORNIANA

REFERENCE DEPARTMENT

CASE

SAN FRANCISCO

X



BOOK NO.

ACCESSION

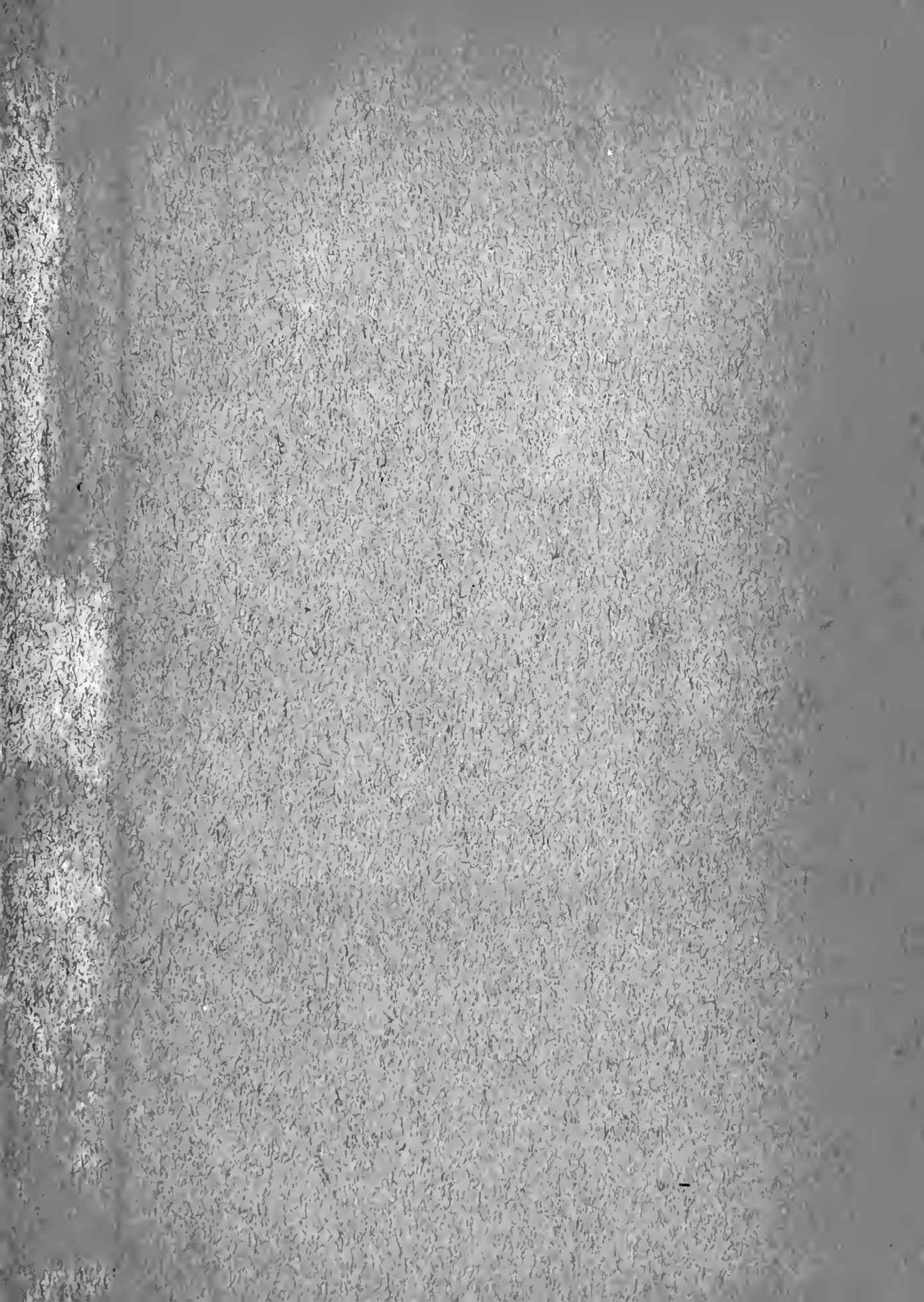
792.079 UN3 11

486925

NOT TO BE TAKEN FROM THE LIBRARY

FORM 3427-5M-2-39

3 1223 65425 1424



Digitized by the Internet Archive  
in 2010 with funding from  
San Francisco Public Library



1000

1000 - 5000

1000

1000

# San Francisco Theatre Research



EDWIN  
FORREST

CATHERINE  
SINCLAIR

VOLXI

Work Projects Administration 1940

Wm R. Lawson. State Administrator





San Francisco Theatre Research

---

---

Vol. 11

\* \* \*

MONOGRAPHS

XXII EDWIN FORREST

XXIII CATHERINE SINCLAIR

\* \* \*

Lawrence Estavan  
Editor

San Francisco

March 1940

---

Sponsored by City and County of San Francisco  
Project 10677, O. P. 665-08-3-167

---

Work Projects Administration  
William R. Lawson, State Administrator

\*792.079  
un 3<sup>11</sup>

486925

# TABLE OF CONTENTS

## EDWIN FORREST

### PAGE

#### CHAPTER I

And the Ship Did Rock . . . . .	1
Pomp and Circumstance . . . . .	4
His Eminence the Cardinal . . . . .	6
A Page from Shakespeare . . . . .	9
Engagement Closed . . . . .	14
Mine by Adoption . . . . .	15
Yes, My Darling Daughter . . . . .	17
The Way of all Flesh . . . . .	17
The Final Curtain . . . . .	20

#### CHAPTER II

Birth of a Patriarch . . . . .	22
Little Lord Edwin . . . . .	23
The Glamorous Quadroon . . . . .	25
James Bowie . . . . .	25
My Lady's Honor . . . . .	27
Edmund Kean . . . . .	27
Contrasts . . . . .	29
My Country 'Tis of Thee . . . . .	30
"Oh, to be in England" . . . . .	31

#### CHAPTER III

Macready . . . . .	34
Return to England . . . . .	35
An Eye for an Eye . . . . .	36
Down with Macready . . . . .	37
A Wolf in Sheep's Clothing . . . . .	39
Catherine was a Lady . . . . .	41
A Castle for Sale . . . . .	42
Temporary Seclusion . . . . .	43

#### CHAPTER IV

My Public Demands . . . . .	45
The Changing Theatre . . . . .	47
An Unwelcome Visitor . . . . .	48
The Waning Actor . . . . .	48



TABLE OF CONTENTS (Cont.)

	<u>PAGE</u>
CHAPTER V	
Prelude to "It" . . . . .	50
Bouquets after Death . . . . .	51
BIBLIOGRAPHY . . . . .	54
NEWSPAPERS AND PERIODICALS . . . . .	54
APPENDICES . . . . .	.55-77

Handwritten text on the left side of the page.

Handwritten text on the right side of the page.

Main body of handwritten text, consisting of several lines of cursive script.

TABLE OF CONTENTS

CATHERINE NORTON SINCLAIR

	<u>PAGE</u>
CHAPTER I	
The Eternal Triangle . . . . .	78
A Decree of Divorce. . . . .	85
The Third Side . . . . .	89
The Forked Road. . . . .	90
Background . . . . .	92
The Church vs. The Stage . . . . .	93
John Sinclair. . . . .	94
Birth of Catherine . . . . .	94
Meeting with Forrest . . . . .	95
CHAPTER II	
Edwin Forrest. . . . .	97
The Man. . . . .	97
The Actor. . . . .	99
The Private Life of Edwin Forrest. . . . .	100
Catherine Sinclair Approaches the Theatre. . . . .	101
George Vanhenhoff. . . . .	104
A London Engagement. . . . .	107
San Francisco. . . . .	107
The San Francisco Theatre. . . . .	111
Turnips and Orchids. . . . .	112
Mrs. Sinclair as Theatre Manager . . . . .	117
Overture to Chaos. . . . .	122
Panorama of 1854-1855. . . . .	126
An Amusing Incident. . . . .	126
Convincing the English . . . . .	127
The Master's Dirty Linen . . . . .	129
Seclusion. . . . .	130
Conclusion . . . . .	130
BIBLIOGRAPHY . . . . .	131
NEWSPAPERS AND PERIODICALS . . . . .	132
APPENDICES . . . . .	133-140





## NOTE

\*\*\*Edwin Forrest's story and that of his wife, Catherine Sinclair, form one of the most brilliant and at the same time tragic records in the history of the American stage and of the world. Forrest -- the first American-born actor to be recognized as great -- and Mrs. Sinclair, actress-manager, lived an off-stage drama as exciting and tragic as any they played on the stage. The pitiless spotlight of publicity was ever upon them. Romance, feuds, riots, success and failure and the most scandalous divorce trial of the century were their lot. This monograph presents the whole exciting story against the colorful background of the American Theatre\*\*\*



---

---

EDWIN FORREST

1806 - 1872



PHOTO FROM THE COLLECTION OF MR. DONN HUBERTY

---

---

---

EDWIN FORREST

1806 - 1885

PHOTO FROM THE COLLECTION OF MR. DONN HUBERT

---

EDWIN FORREST

1806-1872

CHAPTER I

AND THE SHIP DID ROCK!

"McArdle, McArdle! where are you?"

"What is it, sir?"

"Tie her to a rock!"

"Tie what, sir?"

"This cursed ship. Do you hear me? Tie her to a rock."

"But there are no rocks here, sir; we are in the middle of the Pacific Ocean."

"Then run the cursed ship ashore!"

And with a groan the weary man turned his back to the bewildered McArdle and tried again to sleep.\*

The year was 1866, the month April, and Edwin Forrest, the renowned actor now in his declining years was en route to California.

Edwin Forrest had refused the first summons to the Golden State but now that his star was definitely on the wane he was willing to brave the long journey in order to conquer new fields. He had evidently pictured San Francisco as a backward settlement where the advent of the great Forrest

---

\* Lawrence Barrett, Edwin Forrest, p. 112



would be properly appreciated and where the public would be far less critical than in the East.

As with most professional people who have enjoyed the limelight, Forrest refused to admit even to himself that his career was at an end. He was coming to California to delight a drama-starved public and to take advantage of the medicinal waters which he hoped would wash him clean of an illness contracted while a youth in New Orleans.

Much to his surprise and perhaps disappointment, Forrest was to find that the backward settlement was a thriving city which in a short space of time had become theatre-minded and extremely critical. The rumor which preceded Edwin Forrest was anything but flattering to the actor who expected an appreciative following. San Francisco was already familiar with the details of the Forrest divorce scandal. Catherine Sinclair Forrest had lived in their midst and had completely vindicated herself in the mind of the public. The better gossips stated that Forrest had come to California for the express purpose of obtaining a divorce from his wife to whom he was compelled to contribute alimony to the extent of three thousand dollars per year, and in addition he desired to obtain from the California courts permission to remarry, a privilege denied him in the trial held in New York. Whether the excuse was the fame of the medicinal waters, reluctance to give up his place in the theatre, or the permission to make Miss Lillie his lawful wife is a matter of opinion





rather than authentic historical record.

In any event, after a highly successful engagement in Chicago, which restored his confidence and inflated his ego, Edwin Forrest embarked for California with his agent, Joseph McArdle, and his main supporting actor, John McCullough. A steamer from New York carried the party down to Aspinwall where they crossed the Isthmus by train to Panama. Here another vessel was ready to take them north.

Captain Bradbury of the Pacific steamer, who was an admirer of Forrest, tried with his crew to make the journey as pleasant as possible for the famous passenger. Forrest was an unusually poor sailor and felt that someone was to blame because the wild waves rocked the ship and made him uncomfortable.

On one of the Sundays on board, through the connivance of Captain Bradbury and McCullough, Forrest, who hated bigoted churchmen and everybody else who disagreed with him, was exposed to a ranting preacher whom they had commissioned to save the sinful actor's soul. This the missionary proceeded to do with a sermon in English of one hour's length followed by a half hour's discourse in Kanaka, a Sandwich Island dialect. Those who had set this trap for the irate traveler stayed out of his sight until his wrath had cooled and he saw the humor of the situation. When the attacks of seasickness were not too severe, the Captain's cabin was the scene of



jovial gatherings with Forrest, a superb storyteller, entertaining his companions with firsthand information of his many triumphs.

#### POMP AND CIRCUMSTANCE

The ship that carried Edwin Forrest and his fellow-travelers through the Golden Gate docked in San Francisco on the third of May 1866. Tom Maguire, the irrepressible impresario had spared no effort to give the celebrated actor a reception befitting his position in the theatre. Eager crowds were waiting at the pier to catch a glimpse of the former husband of Catherine Sinclair, who in earlier days had come to San Francisco under a cloud of scandal and had remained to win the respect of the citizens and add glamour to the theatre. Some had applauded Forrest in the East but the greater part of his welcoming was prompted by curiosity. Here was America's leading tragedian whose life was filled with scarlet pages. Apart from the fact that Edwin Forrest had no equal in the theatre there was the lusty animal -- vital, impulsive, and energetic. Men were impressed by his force and superior bearing; women pictured Edwin Forrest as their knight in shining armor who would sweep them off their feet and into a land of beauty and make-believe. In 1860 they called it charm but in our day the term that would justly fit Forrest is sex appeal. Critics, convinced by the rumor that Forrest was through, were anxious to make comparisons and if possible deflate the actor's ego. They were amply rewarded,

1. The first part of the document discusses the importance of maintaining accurate records of all transactions and activities. It emphasizes that proper record-keeping is essential for transparency and accountability, particularly in financial reporting and compliance with regulatory requirements.

2. The second part of the document outlines the various methods and tools used to collect, store, and analyze data. It highlights the need for robust data management systems that can handle large volumes of information and provide timely insights into organizational performance.

3. The third part of the document focuses on the role of technology in enhancing data collection and analysis. It discusses the use of advanced software solutions, such as data mining and business intelligence tools, to extract meaningful information from complex datasets.

4. The fourth part of the document addresses the challenges associated with data collection and analysis, including data quality issues, privacy concerns, and the need for skilled personnel to manage and interpret the data effectively.

5. The fifth part of the document provides a detailed overview of the data collection process, from identifying the data sources to implementing the collection strategy. It includes a step-by-step guide to ensure that the data is collected accurately and consistently.

6. The sixth part of the document discusses the importance of data security and protection. It outlines the measures that should be taken to safeguard sensitive information from unauthorized access, loss, or disclosure, ensuring that the data remains confidential and secure throughout its lifecycle.

7. The seventh part of the document explores the various applications of data collection and analysis in different industries and sectors. It provides examples of how data-driven insights can be used to optimize operations, improve customer service, and make strategic decisions.

8. The eighth part of the document concludes with a summary of the key findings and recommendations. It emphasizes the need for a continuous and iterative approach to data collection and analysis, as well as the importance of staying up-to-date with the latest trends and technologies in the field.

for the Edwin Forrest that San Francisco saw was a broken man who had grown old before his time, and while the fire was still in his voice his physical bearing had been retarded by his illness. The theatre had changed with the times but Forrest stubbornly remained the same. His methods were outmoded.

Manager Maguire had improved his Opera House at the cost of six thousand dollars shortly before the actor arrived. His intention was to reap a golden harvest with Edwin Forrest as bait. Maguire was a clever showman and even in those days publicity expertly handled brought its reward. Forrest was ushered into the city amid the blare of trumpets, fanfare and practically everything except a twenty-one gun salute. He was serenaded, a popular outdoor sport of the period, and as a climax the best seats were sold at public auction.

"It has been many years since the choice of seats to a public theatrical or musical entertainment has been offered at public auction in San Francisco, but the arrival of so distinguished an actor and so famous a man as Edwin Forrest induced Mr. Maguire to open the box sheet at public competition.

"Messrs. Cobb and Sinton, the well-known real estate auctioneers, were chosen to dispose of them, and the time set for yesterday. A very large gathering was in attendance, so numerous that the sale was adjourned to the Academy of Music, on Pine Street. This announcement sent the whole crowd in procession southward, and the passing of so large a body of well-known and respected citizens through Montgomery Street naturally swelled the throng, and when General Cobb was prepared to open the sale, the whole of the parquette, dress and family circles of the Academy were filled by anxious crowds--some drawn by curiosity, others with the intention



to purchase. General Cobb opened the afternoon's business in his usual felicitous manner, making known the terms of sale, and paid quite a patriotic and eloquent tribute to Mr. Forrest and his national reputation. The auditorium seemed a sea of heads, and when he announced the offer of the choice of the first seat, and as each bidder increased his price, rounds of applause followed. The rivalry for this seemed to be between but a few individuals, and the 50's and 25's as they were announced, created quite an excitement. The first seat was finally knocked down to R.J. Tiffany, Esq., hatter, Washington Street, an old friend of Mr. Forrest, and for some years engaged in a managerial capacity. His bid was \$500.00 and the announcement was received with applause. In selling this seat General Cobb displayed his well-known talents as an auctioneer drawing advance on each bid with great tact and delicacy. After this the sale progressed with rapidity.

"The premiums on the last seats sold, to Mr. Deeth, were announced as donations to the San Francisco Benevolent Society. Today, Messrs. Cobb and Sinton will renew the sale of seats at 12 M., the premium on the first ten to be donated to the Catholic Orphan Asylum, and that on the following ten to the Protestant Orphan Asylum--thus making the auction one of interest to all."\*

#### HIS EMINENCE THE CARDINAL

"Ay, is it so?  
Then wakes the power which in the age of iron  
Bursts forth to curb the great, and raise the low.  
Mark, where she stands, around her form I draw  
The awful circle of our solemn Church!  
Set but a foot within that holy ground,  
And on thy head--yes, though it were a crown--  
I launch the curse of Rome."

The powerful scene from the fourth act of Sir Edward Bulwer-Lytton's Richelieu, in which the Cardinal defends

---

\* Daily Alta California, May 12, 1866.





Julie from the unwelcome advances of an aged King, always brought volumes of applause as delivered by Edwin Forrest. Supporting Forrest in his initial performance on May 14, 1866 in San Francisco was a brilliant cast headed by John McCullough and with Mr. Forrest's "adopted daughter," Miss Lillie, as Julie. One critic commented that even as Cardinal Riche-lieu, Forrest's scenes with his adopted daughter were a trifle more than play acting.

The advance publicity by Maguire succeeded in drawing a large crowd which according to the Bulletin was "large and fashionable" and the Daily Alta California "very large and exceedingly fashionable." With the box-office receipts at \$3,213.50 Maguire had scored again. However, he was to discover that after the last of the thirty-five performances, the monetary returns would not give him cause for a congratulatory mood.

The critic of the Daily Alta California of May 15, 1866 states:

"No living actor had attained equal eminence in the role and the whole embodiment proved the greatest histrionic effort ever witnessed in our midst.

"His reception was hearty and his response gentlemanly and dignified. He was frequently warmly applauded and at the close of the fourth act called before the curtain. At the close of the play he was called out in response to an exceedingly pertinent acknowledgment of the compliment paid him."

The Daily Bulletin's dramatic critic admitted May 15, 1866:

"He looked the glorious old cardinal in every

1. The first part of the document discusses the importance of maintaining accurate records of all transactions and activities. It emphasizes that this is crucial for ensuring transparency and accountability in the organization's operations.

2. The second part outlines the various methods and tools used to collect and analyze data. This includes both traditional manual methods and modern digital technologies, highlighting the benefits of automation and data integration.

3. The third part focuses on the challenges faced in data management, such as data quality, security, and privacy. It provides strategies to address these challenges and ensure that the data remains reliable and secure.

4. The fourth part discusses the role of data in decision-making and strategic planning. It explains how data-driven insights can help organizations identify trends, opportunities, and risks, leading to more informed and effective decisions.

5. The fifth part covers the importance of data governance and compliance. It outlines the necessary policies and procedures to ensure that data is handled in accordance with relevant laws and regulations, protecting the organization from legal and reputational risks.

6. The sixth part addresses the future of data management, including emerging trends like artificial intelligence, cloud computing, and big data. It discusses how these technologies will shape the way organizations collect, store, and analyze data in the coming years.

7. The seventh part provides a summary of the key points discussed in the document and offers recommendations for further action. It encourages organizations to embrace a data-driven culture and invest in the necessary infrastructure and talent to succeed in the digital age.

8. The final part of the document includes a list of references and a glossary of key terms. This helps readers understand the context and terminology used throughout the document and provides a starting point for further research.

lineament of face and form. In some more impassioned passage--for instance where he invokes the awful majesty of the Church to protect virtuous maidenhood against kingly lust--he was grandly and almost terribly impressive."

With Richelieu behind him Forrest was reassured that his power was not wanting. The new generation in the East was too stupid to appreciate the better forms of theatre arts. Here in the West the public had no time for foolish fads in acting. He was to find that the theatre of the West was in step with Broadway and that Richelieu was accepted more for his past laurels than for his performance as the wily prime minister. Richelieu was repeated on the following two nights and Maguire promised the public ninety-nine appearances starring Edwin Forrest. In addition the showman assured the public that seats could be purchased four days in advance and that there would be no more auctioning. The prices for admission set by the management would be: reserved seats \$1.50; dress circle and parquette, \$1.00, and gallery 50 cents. The Daily Bulletin, which was continually complaining about the high cost of entertainment, states on May 27, 1866:

"The prices of admission that were raised so high at the commencement of the engagement that they had the effect of obstructing attendance, damming back popular current, as it were, were no sooner levelled to the desire and pockets of the people than the eager crowd poured in and filled every possible corner and nook of observation, from pit to gallery."

Inasmuch as the advent of a star of Forrest's reputation was a long awaited event during that period, it would seem that the prices quoted were exceptionally reasonable. A



trip to the theatre was an occasion that had been planned for many weeks.

Applause was to Forrest his meat and drink. At one time someone had discouraged too generous applauding and had attempted to quiet the audience when it rose and demonstrated. The veteran actor protested with the remark:

"Applause is the reward of the artist; it is his due, and any one who would rob him of it is a pickpocket."\*

The offender thus put in his place never repeated the offense against the star of his public.

#### A PAGE FROM SHAKESPEARE

"Ay, every inch a king: When I do stare, see how the subject quakes?  
I pardon that man's life. What was thy cause?  
Adultery?"\*\*

Virginus followed Richelieu as Forrest's next offering to San Franciscans. Then King Lear, the role in which easterners had agreed almost unanimously that he stood forth without a rival. Forrest's own exalted opinion of his Lear was expressed in a conversation with some friends when one of them complimented him with the remark:

"'Mr. Forrest, I never in my life saw you play Lear as well as you did tonight.'

"Whereupon the veteran actor almost indignantly replied, rising slowly and laboriously from his chair to his full height.

"'Play Lear, what do you mean, sir? I do not

---

\* Lawrence Barrett, Life of Edwin Forrest, p. 101.  
\*\*King Lear, Act. 4, Scene VII.

10

1. The first part of the problem is to find the area of the shaded region.

2. The second part is to find the perimeter of the shaded region.

3. The third part is to find the area of the unshaded region.

4. The fourth part is to find the perimeter of the unshaded region.

5. The fifth part is to find the area of the shaded region.

6. The sixth part is to find the perimeter of the shaded region.

7. The seventh part is to find the area of the unshaded region.

8. The eighth part is to find the perimeter of the unshaded region.

9. The ninth part is to find the area of the shaded region.

10. The tenth part is to find the perimeter of the shaded region.

11. The eleventh part is to find the area of the unshaded region.

12. The twelfth part is to find the perimeter of the unshaded region.

13. The thirteenth part is to find the area of the shaded region.

14. The fourteenth part is to find the perimeter of the shaded region.

15. The fifteenth part is to find the area of the unshaded region.

play Lear. I play Hamlet, Richard, Shylock, Virginia, if you please; but by God, sir! I am Lear!"\*

In spite of unfavorable weather King Lear paid dividends to the extent of \$1,918.00. The San Francisco press was compelled to agree with the Eastern critics that Edwin Forrest was at his best in the role of Lear. The Alta California of May 22, 1866 gave its critic the opportunity to state:

"The curse was delivered with a power never equalled by any actor. The intensity of passion, terrific anger and the outburst of rage, all so natural, completely absorbed the attention of the audience, who realized its immensity by a shrinking awe, as if the anathemas were hurled against them rather than at the actors on the mimic stage."

The critic evidently sensed the fact that Forrest always played his scenes to the audience rather than to his supporting cast. Being Forrest, the actor worked for applause and the play, as a unit, "be damned."

The critic of the Evening Bulletin (May 22, 1866) was highly impressed by Forrest's rendition of Lear:

"A superb piece of acting...He looked the uncrowned King in every feature; expressed the solemn majesty of suffering in every tone of his voice, in every motion of his body. His simulation of age was masterly; there was no whimpering senility--no maudlin grief. The passage in which the poor old man cursed his unnatural daughters was given with a power that was terrible in its intensity. Mr. Forrest was equally effective in the scene where he questioned the elements."

---

\* Lawrence Barrett, Life of Edwin Forrest, p. 157.





The play was frequently interrupted by bursts of applause on the part of the audience but when Forrest completed the passage where he implored the Gods to make his daughter barren, the audience could be restrained no longer to mere hand-clapping. The actor was forced to step out of character, much to his pleasure, and express his gratification in the traditional theatrical manner of humble submission to his dear public.

"It may be so, my lord.  
 Hear nature, hear; dear goddess, hear!  
 Suspend thy purpose, if thou didst intend  
 To make this creature fruitful!  
 Into her womb convey sterility!  
 Dry up in her the organs of increase;  
 And from her derogate body never spring  
 A babe to honour her! If she must teem  
 Create her child of spleen; that it may live,  
 And be a thwart disnatured torment to her!  
 Let it stamp wrinkles in her brow of youth;  
 With cadent tears fret channels in her cheeks;  
 Turn all her mother's pains and benefits  
 To laughter and contempt; that she may feel  
 How sharper than a serpent's tooth it is  
 To have a thankless child! Away, away."\*

With this the audience rose in a body to cheer the King Lear who lived on the stage through Edwin Forrest.

With the plaudits of the public still ringing in his ears, Forrest began his June engagement. The actor's third effort was Macbeth, and the comment:

"The aisles were thronged, the lobby crowded to excess; the stairs to the parquette were taken possession of, and even ladies were forced to stand during the performance. It was an ovation, the like of which has never been extended

---

\* King Lear, Act 1, Scene IV.



to an actor in our city. What can a critic write of a performance of which he could snatch but a brief view by raising himself on tip-toe, to gaze over the heads of the vast gathering before him? Owing to the uncomfortable pressure we were unable to witness but a short portion of the enactment of the dagger scene and the conclusion of the act. To say that this most trying portion of the tragedy was a masterly effort pays but a poor compliment to the talent of the great impersonator. It was a perfect picture of vacillating doubt and incertitude which the scene invited.

"The transition from the cowardly self-shrinking of the murderer to the self-possessed host, was a marked effort, artistic to a degree."\*

Regarding Othello and according to the Evening Bulletin of May 24, 1866:

"In the more impassioned passages Mr. Forrest was grandly, almost fearfully, impressive. He looked the infuriated Moor to the life. His form quivered with emotion; his voice thundered forth in accents that shook the house. We forgot the actor in the subject, and saw not the artist, but incarnate jealousy, rage, despair. His transitions from the furious to the gentle --from the maddened husband to the dotting lover --were wonderful in their quickness and completeness."

For some unknown reason the majority of critics will invariably disguise a celebrity's shortcomings with a scattering of well-chosen lines of praise and a slight sprinkling of hints that things might have been different if, etc. Had the great star Edwin Forrest been John Zilch or Tom Jones there would have been no hesitancy on the part of the reviewers of the drama to say in print what they thought in private. In

---

\* Daily Alta California, June 2, 1866.



Richelieu and King Lear, Edwin Forrest, in spite of his antiquated elocutionary manner, had no equal; but in plays other than those of William Shakespeare, his method of approach was ridiculous in the changing theatre. Deftly hidden in flowery comment appeared the statements:

"Some points of pre-eminent excellence, many more that are indifferently essayed and inadequately expressed." \*

"Our people have not gone crazy over him...His old faults of style...We caught, now and then, echoes of the mannerisms of the Bowery Theatre days. We thought we detected something of the old rant, the old stage stride, the old gurgling sound in the throat." \*\*

Forrest began to sense that although the audiences were applauding, he was not receiving the proper appreciation in return for his efforts. With the press seemingly against him and his malady asserting itself with violent attacks of rheumatism, the actor decided to terminate his engagement with Macbeth. Naturally for Forrest, he was irritable because of criticism and hostile to everything in general, including the climate. He had heard the rumor that meddlesome gossips had dared to question his private life and his association with his protégée, the charming ingénue, Miss Lillie. Lawrence Barrett, whose biography pays some attention to the California trip, gives an idea of Forrest's harsh temper in the following incidents:

---

\* The Morning Call, May 27, 1866.

\*\* Evening Bulletin, May 24, 1866.



"The property-man, bringing him the cup which held the sponge with blood for his face and hands in Macbeth was harshly asked, 'What is this?' 'Blood, sir,' replied the terrified man. 'Blood,' thundered Forrest, examining the pinkish color of the liquid, 'what an ass you must be not to know the color of blood, in a country where they kill a man a day!' and he dashed the innocent fluid to the floor.

"The trying changes of the climate increased his gouty and rheumatic troubles, and added to his moroseness. One day, being asked if his rheumatism was no better, he replied, 'How can a man get better in a land where they have a climate every fifteen minutes?'"\*

#### ENGAGEMENT CLOSED

Forrest's illness had become so acute that he decided, in view of the unfavorable publicity he had received, he would discontinue his San Francisco engagement for the time being. In thirty-five appearances he had played before more than sixty thousand people, for which he received \$20,000 in gold. A writer in the Daily Alta California of June 25, 1866 innocently made the suggestion that the actor "ought to give some of his earnings for a local charitable endowment." The hint only increased Forrest's irritability and needless to say was completely ignored.

In view of the fact that the actor had lost ground in the East following his sensational divorce from Catherine Sinclair and that his methods of acting were outmoded, his failure to make a comeback is not surprising.

---

\* Lawrence Barrett, Edwin Forrest, p. 116.





The public at large and even most of the critics chose to remember Edwin Forrest's past laurels rather than to crush his efforts by naming faults.

#### MINE BY ADOPTION

With the close of the Forrest divorce case, Edwin Forrest was denied the right to remarry. The long arm of justice against him, he could choose but one alternative, that of a common law wife. Due to mid-Victorian respectability and the fact that Forrest could not afford more unfavorable publicity, this means of enjoying marital bliss was out of the question.

Before his arrival in California, Forrest had developed an ardent interest in Miss Lillie, a charming ingénue many years his junior. She appeared with Forrest in San Francisco and his interest was such that in many cases the star was known to give the actress scenes in which they appeared together. Never before had Edwin Forrest considered a fellow player important enough to prompt such an action. Miss Lillie became Forrest's adopted daughter and no father could have evinced a more tender interest in a child, or displayed a more constant and watchful solicitude toward his offspring. The public was more amused than annoyed with this doting old man who had found such love in his declining years.

Edwin Forrest, accompanied by his adopted daughter, Miss Lillie, left San Francisco to find relief for his rheumatic pains at one of California's natural springs. His



zealous effort was to rid himself of the disease that had been the root of his physical difficulties and to regain his power and lost youth. He arrived at one of the geyser resorts on the Fourth of July. His condition was more serious than he had anticipated. It was only with difficulty and the assistance of his valet that he was able to ascend to the saddle for his daily ride of one mile to the Indian Spring Bath, where the hot muddy water was said to possess curative values. This treatment was followed by drinks of cold water, and exercises for his right arm. He adhered with rigor to his daily routine and was encouraged by a slight improvement in health after the first month at the geysers. In September he continued with baths at the White Sulphur Springs at Napa. Here he benefited so noticeably that he was able to write to his old friend, James Oakes:

"Here I am still enjoying the salubrious air of the mountains on horseback and afoot, and bathing in waters from the hot and cold springs which pour their affluent streams on every hand. My health is greatly improved, and my lameness is now scarcely perceptible. In a few weeks more I shall return to San Francisco to finish my engagement, which was interrupted by my late indisposition. My present intention is not to return to the East until next spring, for it would be too great a risk to encounter the rigors of a winter there which might prove disastrous. You are aware that the winter in San Francisco is much more agreeable than the summer, and after my professional engagement there I shall visit Sacramento, and some of the tropics. I am determined to come back to you in perfect health. How I should like to take a tramp with you into the mountains this blessed day! I can give you no reasonable idea of the weather here. The skies are cloudless, save with rare and roseate shadows; not a drop of



rain, and yet no drought, no aridity; the trees are fresh and green and the air as exhilarating as champagne."

YES, MY DARLING DAUGHTER

The San Francisco Chronicle of August 11, 1866,

said:

"...He puts in an appearance every morning about eight o'clock at the breakfast table in the company of his protégée....He seems very much attached to his adopted daughter....Under her father's tuition, Miss Lillie is studying French, and daily puzzles her brain trying to conjugate the Gallic verbs, while her tutor is luxuriating in his cleansing bath endeavoring to regain lost youth."

The strange part of the so-called adoption of Miss Lillie by Edwin Forrest is that the daughter did not share in the Forrest estate after the actor's death. Legal adoption would have called for at least a share of the Forrest property and a remembrance for decency's sake. However, Miss Lillie became an actress of creditable repute as well as the daughter of a famous star. She basked in the actor's reflected glory and enjoyed his love and companionship.

THE WAY OF ALL FLESH

Whether Edwin Forrest had ever intended to fulfill the remainder of his San Francisco engagements is a matter of conjecture. In his letter to James Oakes, the actor had expressed the happy anticipation of a return to San Francisco together with a short tour of California. However, the unfavorable publicity and gossip had in many respects served to

1. The first part of the document discusses the importance of maintaining accurate records of all transactions and activities. It emphasizes that this is crucial for ensuring transparency and accountability in the organization's operations.

2. The second part of the document outlines the various methods and tools used to collect and analyze data. It highlights the need for consistent data collection procedures and the use of advanced analytical techniques to derive meaningful insights from the data.

3. The third part of the document focuses on the implementation of data-driven decision-making processes. It discusses how data can be used to identify trends, forecast future performance, and optimize resource allocation across different departments and projects.

4. The fourth part of the document addresses the challenges associated with data management and analysis. It identifies common issues such as data quality, integration, and security, and provides strategies to overcome these challenges and ensure the reliability of the data used for decision-making.

5. The fifth part of the document discusses the role of technology in data management and analysis. It explores the use of cloud computing, big data, and artificial intelligence to enhance data processing capabilities and improve the efficiency of data-driven decision-making.

6. The sixth part of the document emphasizes the importance of data governance and compliance. It outlines the need for clear policies and procedures to ensure that data is collected, stored, and used in a manner that complies with relevant laws and regulations.

7. The seventh part of the document discusses the benefits of data-driven decision-making. It highlights how data can provide a more comprehensive and accurate view of the organization's performance, leading to improved strategic planning and operational efficiency.

8. The eighth part of the document provides a summary of the key points discussed throughout the document. It reiterates the importance of data in driving organizational success and the need for a data-driven culture that values transparency, accountability, and continuous improvement.

9. The final part of the document offers concluding remarks and a call to action. It encourages the organization to embrace data-driven decision-making as a core strategy for achieving long-term success and sustainable growth.

sour Forrest in his enthusiasm for the Golden State. In any event his friends and admirers who looked forward to his return to the San Francisco stage were to meet with disappointment, as were the people of Sacramento and other towns who had expected Forrest in the theatre.

He returned to San Francisco in October 1866 for the purpose of effecting a release from his agreement with manager Maguire, and to arrange for passage to the East on the next steamer. Apparently Maguire was none too anxious to hold Forrest to his contract as the agreement was speedily dissolved. Forrest gave two reasons for his decision to return East: first, that his physician had advised him that the climate of San Francisco would bring on a recurrence of his illness; secondly, that his sister Caroline was seriously ill which necessitated his return to the East Coast. The curious public wondered if the severe winters of the eastern states could possibly be friendly to rheumatics or if his sister Caroline, who had been ill for a long time, could have re-established herself in the actor's affections.

In order to avoid the public and its "damned opinions" Forrest spent his remaining days in Yosemite Valley enjoying the beauties of nature. He returned to San Francisco and sailed for the East October 19 to face a rigorous eastern winter and bitter disappointment.

In order to appease the public for the injustice Forrest had committed by his hasty departure, and probably to

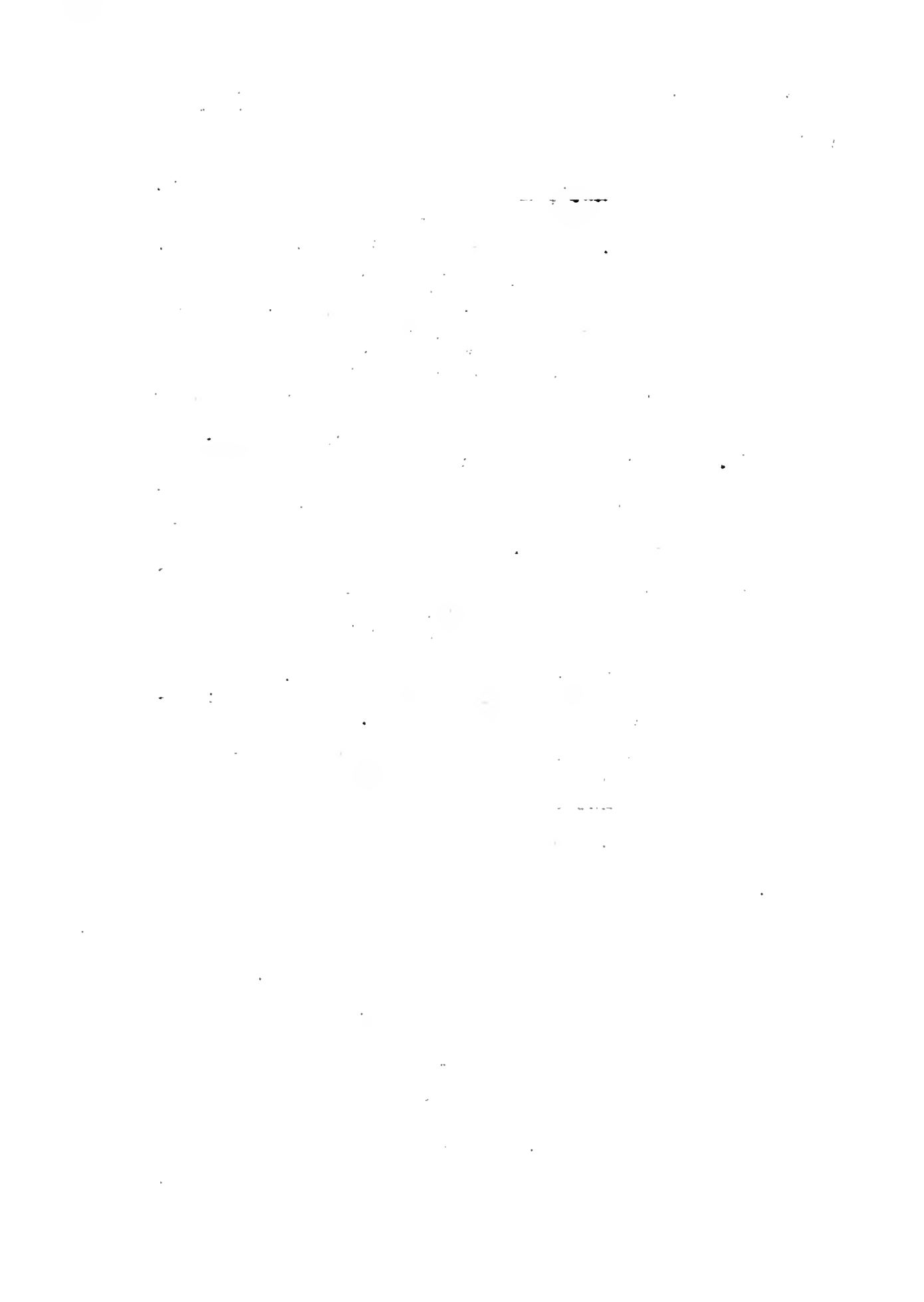




relieve his own conscience, the critic of The Morning Call, October 21, 1866 made the following comment:

"Public expectation has been baulked by Mr. Forrest's course in leaving California so suddenly. He left for New York on the steamer of Friday last. When he commenced his late engagement at the Opera House, his physical disability to play any but a few in his range of characters was painfully apparent; but the public, regarding him as famous, and hoping that our genial climate and the medicinal waters of our valleys would restore his impaired health, were tolerant of his infirmities. They expected by and by he would give them a touch of his old time quality as an actor. They have been disappointed; and Mr. Forrest carries East with him the proceeds of an engagement that was wholly unsatisfactory to the public, and the patronage of which was due only to the fact that he had been a great actor 'in his time.' It is unfortunate that he has left us with an unfavorable impression unremoved--that he had not played for but one short week, if for no other purpose than to convert the sentiment of commiseration for his departed glory into one of enthusiastic realization of his greatness as an actor, and his worthiness to fill the proud place he claims--the head of the American Stage. He must be ever grateful, however, to Californians for their liberality toward him; and to California's climate for putting him in a state of sanitary repair."

Forrest refused to admit to himself that he was through. His "never say die" spirit urged him to work in spite of physical handicaps. He traveled and endured hardships on drafty stages and in cold hotel rooms. As if in an effort to recapture his youth, he covered the territory where he had struggled in younger days. His fate was that of the discarded star who must be on the boards barnstorming small towns rather than give up. Even the reporters of the small town papers lampooned him and gave broad hints that the old

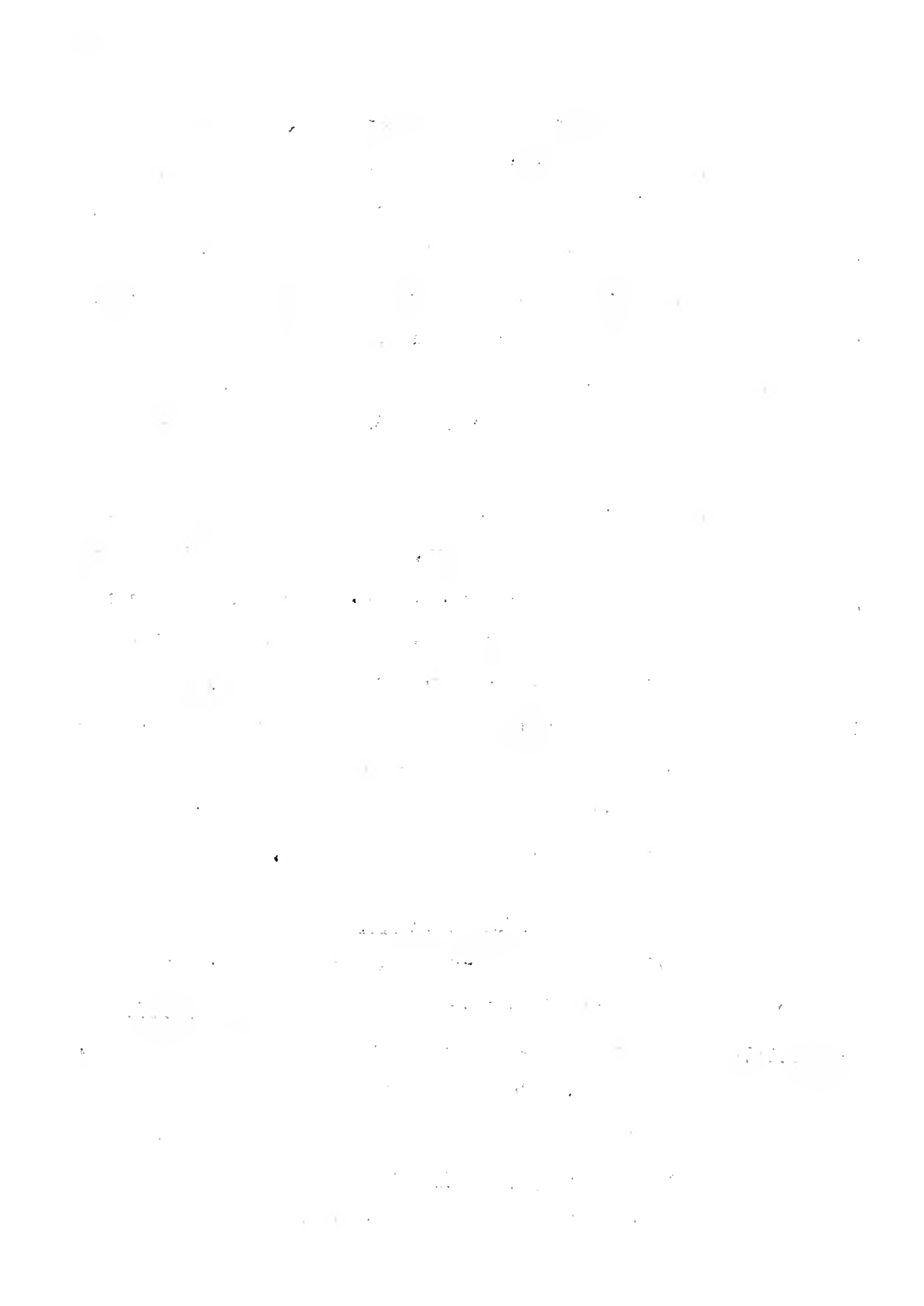


driveler should have left the stage long ago. Tears came to his eyes when he found that the height of the platform from which he used to leap out of the arms of Pythias had necessarily been reduced from three feet to three inches. His cherished plays in which he had moved audiences to unabashed weeping were rapidly becoming comedy as performed by Edwin Forrest. Heavy make-up failed to conceal an old man in a youthful role reading scenes to an ingénue who could have been his daughter.

His sister Caroline, whose illness had presumably been responsible for his trip East, passed away in 1869 three years after his visit to the West Coast. Two years later the remaining member of the family, a sister Eleanore, died leaving Forrest alone with his bitter disappointments. Even at this late date his wife, Catherine Sinclair, offered to return to comfort him in his old age and to replace Miss Lillie in his affections, but Forrest refusing to admit that he could have been wrong, would have nothing to do with her.

#### THE FINAL CURTAIN

In 1871, with a third-rate supporting cast in an unpopular theatre, Forrest invaded New York with Richelieu and King Lear. The critics of the day saw him as Lear himself, dishonored and wounded. He repeated the roles in Boston in the spring of 1872 when he was stricken with pneumonia. As if in a dramatic climax of Richelieu and with the words "So ends it all," the final curtain fell and the star was carried from



the stage. After a short period the actor recovered sufficiently to give a few readings but never returned to the stage. He appeared in Boston a few days before his death in the capacity of a dramatic reader. During the night of December 12, 1872 Forrest succumbed to a stroke of apoplexy at his home in Philadelphia. He died as he had lived -- in a dramatic climax.



## CHAPTER II

### BIRTH OF A PATRIARCH

Edwin Forrest, the first American-born actor of the star rank, was born March 9, 1806 in Philadelphia, Pennsylvania. His father, William Forrest, was a Scotchman by birth and of less than moderate means. Forrest's mother, Rebecca Lauman, was of sturdy German stock who believed that a woman's place was in the home rearing a large family. The Forrests were simple folk whose world was divided between work, the home, and church. The family considered the theatre an expensive form of amusement that could do no good, and of course those taking part in the performance itself were never recognized socially by respectable people.

In 1819 William Forrest died, leaving his family unprovided for and young Edwin was forced to leave school in order to contribute to the support of his mother and the younger children. He secured a position as an errand boy for a general store but his interest even at an early age was toward the stage. His juvenile impersonation of the minister of the local church was amusing to his family but when he did a female impersonation on the stage of the South Street





Theatre, his mother felt that the entire thing had gone far enough.

Little did the public think or care that a black-haired boy, the son of William Forrest, christened at St. Paul's Church one bleak November day in 1813, would become the first great American actor--the first Yankee tragedian to storm the artistic citadel of London, the most admired, the most hated, the stormiest player of his time.

### LITTLE LORD EDWIN

Headstrong and self-assured, Edwin Forrest persisted in his ambition to act and at the age of fourteen he made his professional debut as Young Norval in Douglas. The applause rang in his ears and the sweet sound of a cheering crowd flattered the ego of a boy who knew that he was a great star. His fate was sealed. He would follow the profession.

"Little Lord Edwin" as he was both affectionately and sarcastically called by his associates, spent the next few years in the hard school of the frontier theatre. He joined a traveling troupe playing in Pittsburgh and the Ohio River towns, and when that failed, found odd jobs to keep his body and soul on speaking terms. In 1823 Forrest was in Cincinnati, where Sol Smith, later a comedian and manager, was editing a newspaper.

While in Cincinnati, Smith's farce The Tailor in Distress was presented with Forrest as the first noted actor



to do blackface impersonation\* in the records of the American stage. Smith soon recognized that the boy had the makings of a great star and was quick to take him under his wing. Through Smith, Forrest received an offer to work with the Caldwell company in New Orleans but balked at the prospect of the long trip and joined a circus in Kentucky. When the news reached his benefactor, Smith swooped down upon the young actor and rescued him from the lure of spangles and sawdust. Forrest was speedily sent on to James H. Caldwell, the theatrical czar of the South where he secured a position.

Forrest was a powerful, handsome, healthy animal, an unschooled youth not yet twenty when he reached New Orleans, a city gay and corrupt with every vice and disease imaginable -- the New Orleans of 1824 where Spaniards, Frenchmen and American tradesmen met gamblers, pirates, slaves and a half-world of glamorous quadroons. Hardy frontiersmen came with their gold only to lose it over a gambling table. Women, grown hard by experience although still young in years, sold their bodies for a golden coin regardless of race or color. Forrest was handsome, headstrong and powerfully built. His temperament was filled with passion and his dark eyes with lust. He was unquestionably talented -- and knew it. Had the young actor known the severe hand of discipline, his entire life would probably have been more fruitful and certainly more happy.

---

\* See Monograph on Minstrelsy, Vol. XIII, this series.



### THE GLAMOROUS QUADROON

That such a social custom of old New Orleans as the Quadroon Ball was not exactly ideal training for a handsome boy of eighteen goes without saying.

Forrest had scarcely arrived in New Orleans when he became involved with a young woman of questionable reputation whose touch of dark blood only added to her glamour. After a few weeks she was discarded in favor of the leading lady of the Caldwell troupe, Jane Placide, but Forrest was to spend the remainder of his life paying for his indiscretions. From then until his death Forrest's loves were legion. With each and every one he was sincere for the moment but his impetuous nature together with his egotism prevented his being faithful to any one person for any period of time. His love could rapidly turn to hate when he had found another interest.

An actor may condemn his profession but he would give his life's blood for it if the occasion demanded. This expressed Edwin Forrest. He loved the profession with its excitement and flattering applause. After the theatre came life.

### JAMES BOWIE

When choosing his friends, Forrest seemed to prefer vital men of experience rather than educated men of culture. Although he considered the theatre to be fine art at its best, very few of his intimate friends were associated with the profession. One of his warmest friends in New Orleans was James Bowie.



Col. Bowie's character may be explained in some small degree by the fact that he had adapted a peculiar form of knife with which to fight a duel. The procedure followed was that the duelists were stripped naked, bound side by side on a bench, with right arms raised, and into each right hand was put a "bowie" knife. At a given signal the duelists proceeded to cut each other into small bits.

Bowie was highly successful at this form of pastime and would indulge in a duel at the slightest offense to his honor. He presented his favorite knife to his friend Edwin Forrest but must have forgotten the customary penny to insure friendship for in a short time the pair came to blows over a woman in a gambling house.

Forrest and his friends lived with a code which exalted impulse and ignored law. Even the slightest derogatory remark was enough to cause a fight unto death. In that extraordinary mingling of fact and moralizing, in W.R. Alger's Life of Edwin Forrest the author says quaintly of Bowie:

"In heart, when not roused by some sinister influence, he was as open as a child and as loving as a woman."

Bowie and his friends influenced Forrest to the extent that he never forgot the lessons of conceit taught him in New Orleans.

Another of the actor's intimate friends was a river captain who once in a spirit of revenge attached a cable around a bank-side house of prostitution and pulled it into





the Mississippi, drowning all of the inmates. In all probability the river captain was doing the city of New Orleans a heroic favor in the cause of sanitation under the guise of personal revenge.

These were the men who would come to the theatre when Edwin Forrest performed and applaud long and loudly as the actor's powerful voice rang through the palace of the finer art.

#### MY LADY'S HONOR

Jane Placide was the leading lady of the Caldwell Dramatic Company and incidently Mr. Caldwell's light of love. Unfortunately the manager was bound by the ties of holy matrimony but not by the vows which go with the ceremony. Forrest, believing that the gentleman was taking advantage of his position and unfair advantage of innocent girlhood, challenged Caldwell to a duel. Caldwell and his mistress practically laughed the boy off the boards.

Forrest rode away with a Choctaw Indian friend where the plaintive songs of an Indian maiden were soon to make him forget the incident and were to give him inspiration for a series of Indian plays. This terminated a gay life of eighteen months with experience teaching him the wrong way to live. New Orleans was now history and Forrest returned to the East.

#### EDMUND KEAN

Edmund Kean, who was to influence Edwin Forrest's



career as an actor more than any other person, had struggled to fame from humble origin. His private life was dissolute and unrestrained, but he was well-schooled in his profession and had a native genius for interpretation of character. Forrest, unlike the English actor, was untutored and unrestrained. His ability lay in an emotional and romantic approach which to him was completely natural. At this time all the better actors were English, schooled in courtly manners with a flow of eloquent language. Combative self-assertion characterized Forrest's temperament, and he favored parts in which the heroes led revolts of the people against tyranny.

Forrest opened in Albany in the fall of 1825 in support of the English star, Edmund Kean, at the munificent salary of \$7.50 per week. Kean took a fancy to Forrest and while Forrest played Iago to his Othello, and other supporting roles, taught him both by example and friendly precept. Although Kean influenced him, Forrest had his own individual style, as was shown by his initial performance of Iago whom he presented as a gay and dashing blade. Kean received the surprise of his life when Forrest, playing Iago, let his voice slip from a high pitch on the words, "nor secure."

"Wear your eye thus, not jealous -- nor secure," ending in a whispered horror.

An hour later in the dressing room, Edmund Kean demanded:

"In the name of God, boy, where did you get that?"



"It is something of my own," said the delighted youth. Much to Forrest's love of flattery, Kean praised him to the high heavens both in the theatre and in public.

### CONTRASTS

Forrest was definitely a dual personality -- egotistical, suspicious and grasping on one hand; and with a sense of humor, kindhearted; and at rare intervals, humble on the other hand. As an example of his violent characteristics, once in Albany he gambled all night, then hurled the cards into the fire, threw the money on the floor, and never gambled again.

In order to prove to his friends that he had been a member of a circus troupe, he performed in the Old North Pearl Street Amphitheatre in Albany in a pole-vaulting act which elicited shouts of laughter and applause from those present, who knew it was "Ned." His costume consisted of an enormous pair of Turkish trousers, breastplate and fly; his feet were adorned with a pair of sheepskin pumps of huge size, and the few who knew him had a jolly time at his expense. Once he made a flying leap through a barrel of red fire singeing his eyebrows and burning his face in order to amuse the audience, and for the benefit of a friend.

After supporting an actor like Kean, it was not long before Forrest felt he was capable of doing leads himself. He played Othello at the Park Theatre in New York in 1826 where his old manager could not refrain from exclaiming, "By



God, the boy has made a hit!" Critics and audience were a trifle more refined in their enthusiasm but they were unanimous in their praise of the new star.

When Forrest opened at the Bowery Theatre he met expectant, friendly crowds. The next season he was paid \$200 a night which netted the twenty-one year old actor \$16,000. This was the foundation for a fortune which is denied most actors, and from then on, when managers sought him for engagements, they paid him a salary befitting a star. Forrest had reached his goal in but a few short years. His triumph was to spread to two continents where he was to be a victim of his own impulsiveness. Edwin Forrest was to find that fame and fortune cannot buy happiness.

#### MY COUNTRY 'TIS OF THEE

Edwin Forrest was thoroughly American. He believed in keeping America for American actors and was convinced that in America there was talent as good as, if not better than, that which England had to offer. He advanced the idea that plays should be written with an American background for American actors. He announced that he would offer a prize for the best play based on an American subject and, of course, suitable to the many talents of Edwin Forrest.

The first prize play was Metamora, a drama of Indian life by John H. Stone, produced at the Park Theatre, December 15, 1829. Another was Jack Cade which the actor

The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that every entry should be supported by a valid receipt or invoice. This ensures transparency and allows for easy verification of the data.

In addition, the document outlines the procedures for handling discrepancies. If there is a difference between the recorded amount and the actual amount received or paid, it is crucial to investigate the cause immediately. This could be due to a clerical error, a missing receipt, or a more serious issue like fraud.

The document also covers the process of reconciling accounts. This involves comparing the internal records with the bank statements to ensure they match. Any differences should be identified and explained. Regular reconciliation helps in detecting errors early and maintaining the integrity of the financial data.

Finally, the document stresses the need for confidentiality. Financial information is sensitive and should only be shared with authorized personnel. Proper access controls and secure storage of records are essential to protect the organization's assets and reputation.

The second part of the document provides a detailed overview of the accounting cycle. It consists of eight steps that ensure all financial transactions are properly recorded and summarized.

1. Identify and analyze the business transactions.
2. Record the transactions in the journal.
3. Post the journal entries to the ledger accounts.
4. Prepare a trial balance to check for equality of debits and credits.
5. Adjust the accounts for accruals, deferrals, and other adjustments.
6. Prepare financial statements (Income Statement, Balance Sheet, etc.).
7. Close the temporary accounts (revenues, expenses, and dividends) to the permanent accounts.
8. Prepare a post-closing trial balance to verify the accuracy of the closing process.

Each step is explained in detail, including the necessary journal entries and ledger postings. The document also provides examples to illustrate how these steps are applied in a real-world scenario.

Furthermore, the document discusses the importance of internal controls. These are policies and procedures designed to prevent and detect errors and fraud. Key controls include segregation of duties, authorization requirements, and regular audits.

The document concludes by highlighting the role of the accounting department in providing valuable insights into the organization's financial performance. By analyzing trends and identifying areas for improvement, accountants can help management make informed decisions.



used until his belated retirement from the stage. There were nine plays in all, some good some bad, but the movement awakened an interest in the American drama by American authors and with American actors. Together with his friend James Oakes of Boston, Forrest spared neither pains nor money and is said to have given over \$20,000 in prizes for plays.

### "OH, TO BE IN ENGLAND"

With New York at his feet, a small fortune accumulated and his family made comfortable, Edwin Forrest retired from the stage to make a tour of Europe and attempt to gain through travel that which had been denied him in education. Before he sailed for Europe the leading citizens gave him a public banquet, presenting him with a medal as the first great American actor. After a leisurely tour of Europe, Forrest returned to Philadelphia to make hurried preparations to return to England and storm the gates of London.

Characteristic of Forrest, who never did the conventional thing, he shocked the English out of their teacups by appearing as Spartacus in The Gladiator, a play by an American author. The traditional path would have been a series of Shakespearean plays and at least the Bard would have been honored by the initial performance. Forrest opened at Drury Lane October 17, 1836 in The Gladiator. The play gave the star ample scope to display his splendid physique and for enunciating in sonorous periods lofty opinions on tyranny. London survived the shock and the majority thought, while the American was a "bit



vulgar," at least he was different. When Forrest had added Othello and Macbeth to his repertoire he was considered eligible to enter the inner sanctum of the Garrick Club sponsored by Macready who at that time befriended him.

It was during this visit to England that Forrest met Catherine Norton Sinclair, daughter of John Sinclair, a Scotch ballad singer. Edwin Forrest was a noted figure, financially independent, handsome and therefore he was a good catch for the daughter of a genteel family with moderate means. The actor knew and occasionally admitted his limitations. He was a great actor -- and dared anyone to deny it -- but he lacked education and refinement. A marriage with Miss Sinclair, together with his position and money, would assure him an excellent social standing should he care to use it. Forrest was exceedingly fond of Catherine and perhaps infatuated, but the very first principle of love is self-denial and willing sacrifice, and Forrest was so wholly engrossed in himself that it would have been impossible to love wholeheartedly.

Catherine Sinclair, on the other hand, was both infatuated and flattered by Forrest's apparent interest. She was young and impressionable as she confessed herself: "This is the handsomest man on whom my eyes have ever fallen."

After a respectable interval they were married at Saint Paul's Church in June 1837. The wedding was fashionable and showy, touched here and there by refinement and culture.

Mathematics is a branch of science that deals with the study of numbers, shapes, and patterns. It is a fundamental tool for understanding the world around us and for solving complex problems. In this chapter, we will explore the basic concepts of mathematics and how they are applied in various fields.

### 1.1 The Language of Mathematics

Mathematics is a language that uses symbols and numbers to communicate ideas. The basic elements of this language are numbers, operations, and variables.

Numbers are the foundation of mathematics. They represent quantities and are used to describe the world. The natural numbers (1, 2, 3, ...) are the most basic, but we also use integers, rational numbers, and real numbers.

Operations are the actions we perform on numbers. Addition, subtraction, multiplication, and division are the most common. We also use more complex operations like exponentiation and logarithms.

Variables are symbols that represent unknown values. They allow us to write general rules and solve problems. For example, the equation  $x + 2 = 5$  tells us that there is a number  $x$  such that when we add 2 to it, we get 5.

Mathematical statements are sentences that can be true or false. They are used to describe relationships between numbers and variables. For example, "The sum of two even numbers is even" is a true statement.

Proofs are logical arguments that show that a statement is true. They are the backbone of mathematics and are used to establish new results. There are many different types of proofs, but they all follow a similar structure.

Mathematics is a vast and beautiful subject. It is a tool for understanding the world and for solving problems. In the next chapters, we will explore more advanced topics and see how mathematics is applied in science, engineering, and economics.

Mathematics is a language that uses symbols and numbers to communicate ideas. The basic elements of this language are numbers, operations, and variables.

Numbers are the foundation of mathematics. They represent quantities and are used to describe the world. The natural numbers (1, 2, 3, ...) are the most basic, but we also use integers, rational numbers, and real numbers.

Operations are the actions we perform on numbers. Addition, subtraction, multiplication, and division are the most common. We also use more complex operations like exponentiation and logarithms.

Variables are symbols that represent unknown values. They allow us to write general rules and solve problems. For example, the equation  $x + 2 = 5$  tells us that there is a number  $x$  such that when we add 2 to it, we get 5.

Mathematical statements are sentences that can be true or false. They are used to describe relationships between numbers and variables. For example, "The sum of two even numbers is even" is a true statement.

Proofs are logical arguments that show that a statement is true. They are the backbone of mathematics and are used to establish new results. There are many different types of proofs, but they all follow a similar structure.

Mathematics is a vast and beautiful subject. It is a tool for understanding the world and for solving problems. In the next chapters, we will explore more advanced topics and see how mathematics is applied in science, engineering, and economics.

Forrest was again the star, with the Sinclairs and their friends lending the proper background. In the autumn the bride and groom sailed for America where Forrest was to resume his career and Catherine was to make a host of friends. This was the beginning of a hectic married life, with Mrs. Forrest's increasing love for her husband attempting to salve over his neglect and infidelity. After twelve years the break came in the most sensational divorce scandal New York had ever witnessed.

The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that every entry should be supported by a valid receipt or invoice. This ensures transparency and allows for easy verification of the data.

In addition, it is noted that the records should be kept in a secure and accessible format. Regular backups are recommended to prevent data loss in the event of a system failure or disaster.

The second part of the document outlines the procedures for handling discrepancies. It states that any differences between the recorded amounts and the actual transactions should be investigated immediately. The cause of the error should be identified, and the records should be corrected accordingly.

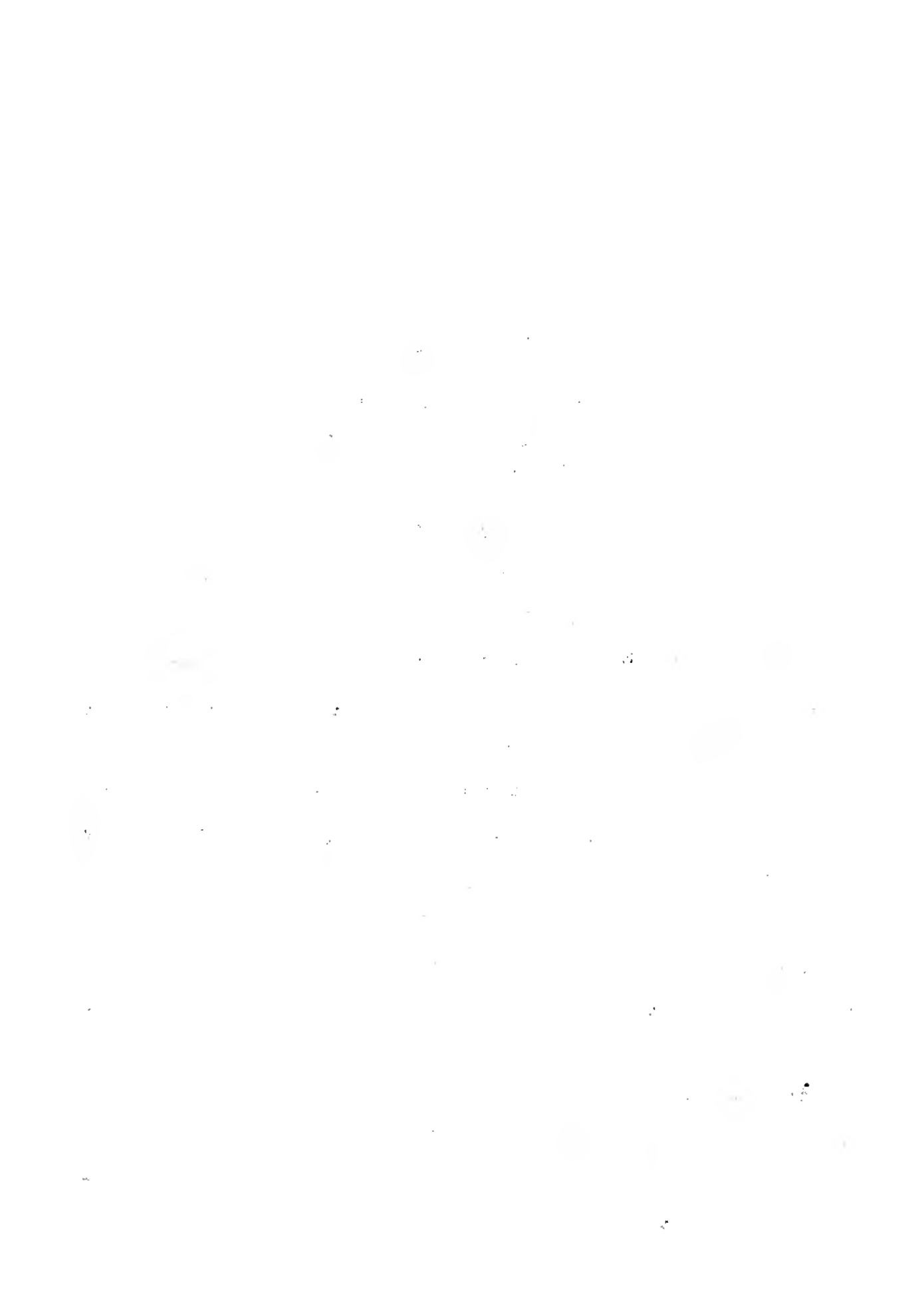
Finally, the document stresses the need for ongoing monitoring and review. Regular audits should be conducted to ensure that the records remain accurate and up-to-date. This helps in identifying any potential issues before they become significant problems.

### CHAPTER III

"When the pie was opened  
The birds began to sing.  
Now wasn't that a dainty dish  
To set before the King?"

#### MACREADY

Possibly the greatest English actor of the time was Macready who had not only befriended Forrest when the American visited England, but had introduced him into the more select circles and incidentally to his future wife, Catherine Sinclair. While Macready held the throne of his profession in England he was also a snob. His audiences were definitely the upper stratum who appreciated the exquisite delicacy of icy glitter and applauded with decent restraint his more brilliant performances. Forrest appealed to the masses who crowded the theatre to cheer with honest gratitude what they believed to be superb acting. In America the masses resented the Englishman and in England the friends of Macready called Forrest a horrible boor. Macready, like Forrest, was an egotist with an ungovernable temper. Once he debated with himself whether a play could succeed, as it contained two good parts in addition to his own!





In 1843 Macready made a second visit to America which was financially successful for him although not always for the theatres. During this visit he spent some time as a guest at the Forrest home in New York. By this time Forrest had won over the American people both in the theatre and by his preference for American plays. Macready found that the audience, while politely appreciative of his efforts, were less demonstrative than on his first visit and in many cases critical. He returned to England unhappy over his reception in America and annoyed to think that Forrest could completely monopolize what he considered his by divine right.

#### RETURN TO ENGLAND

In 1845 Forrest and his wife again visited England. They found that the theatre was in a state of transition. The Royal Patent had been withdrawn from Covent Garden and Drury Lane and the field was wide open. Many of the English actors were "at liberty," including Macready. London was prepared to resent foreign invasion to the extent of public demonstration. Forrest appeared at Covent Garden in Othello and Macbeth and was practically hissed off the stage. His humiliation was increased when the London critics, in publications controlled by Macready's friends, called his performance, a burlesque of Kean, his Lear "comic." Forrest was positive that Macready was behind all this and when Macready's friend Bulwer-Lytton refused him permission to play Richelieu

The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that every entry should be supported by a valid receipt or invoice. The second part outlines the procedures for handling discrepancies between the books and the actual cash on hand. It states that any variance must be investigated immediately and reported to the management. The third part details the process of reconciling the bank statements with the company's records. It notes that this should be done monthly to ensure the accuracy of the financial statements. The final part of the document provides a summary of the key points and reiterates the commitment to transparency and accountability in all financial matters.

The following table shows the monthly sales figures for the last quarter. The data indicates a steady increase in revenue over the period, which is a positive sign for the company's growth. The marketing department has implemented several new strategies that appear to be effective in attracting new customers. The sales team has also shown excellent performance in meeting their targets. The management team is pleased with the results and is confident that the company is on a strong upward trajectory. The next steps are to continue refining the marketing mix and to expand into new markets. The company's financial health remains robust, and it is well-positioned to handle any challenges that may arise in the future. The board of directors has reviewed the reports and has approved the proposed budget for the next fiscal year. The company is committed to maintaining its high standards of quality and customer service. The management team will continue to work hard to ensure the company's long-term success and profitability. The shareholders are encouraged to stay invested in the company as it grows and prospers. The company's vision is to become a leading player in the industry, and it is determined to achieve this goal through innovation and hard work. The management team is grateful for the support and trust of the shareholders and the public. The company will continue to strive for excellence in everything it does. The future is bright, and the company is excited about the possibilities ahead. The management team is committed to transparency and will provide regular updates on the company's progress. The company's success is a testament to the hard work and dedication of its employees. The management team is proud of the team and looks forward to continuing to lead them to new heights of success. The company's values of integrity, honesty, and respect are the foundation of its success. The management team is committed to upholding these values in all its interactions. The company is a family, and the management team is committed to the well-being of every member of the family. The company's success is a shared success, and the management team is committed to sharing the rewards of that success with all its stakeholders. The company's future is bright, and the management team is excited about the possibilities ahead. The company is committed to transparency and will provide regular updates on the company's progress. The company's success is a testament to the hard work and dedication of its employees. The management team is proud of the team and looks forward to continuing to lead them to new heights of success. The company's values of integrity, honesty, and respect are the foundation of its success. The management team is committed to upholding these values in all its interactions. The company is a family, and the management team is committed to the well-being of every member of the family. The company's success is a shared success, and the management team is committed to sharing the rewards of that success with all its stakeholders.

and The Lady of Lyons in London, the American actor needed no more proof as to where the guilt lay. Macready had failed in Paris but was a friend of the manager of the English company who not only refused to see Forrest but ignored him socially. When Edwin Forrest nursed an idea it grew stronger as time passed. He made a tour of the provinces with the determination that he would even the score with this Englishman if he had to remain in England the rest of his natural life.

#### AN EYE FOR AN EYE

Forrest arranged to be in Edinburgh during the period that Macready was playing Hamlet. This was his golden opportunity and he intended to make the most of it. In order that he might be seen by those in the audience and from the stage, Forrest elected to witness the performance from a box.

With the words, "They are coming to the play; I must be idle. Get you a place," Macready skipped across the stage, waving his handkerchief above his head.\*

If there was anything that irritated Forrest it was the slightest trait of effeminacy in a man. Mustering all his force he gave vent to a hiss that resounded over the entire British Isles and on to North America. It was the opening blow dealt in one of the historic feuds of the theatre.

Macready continued his performance ignoring Forrest as something that should have crawled back into the woodwork, but he replied to the injustice through the London Times in

---

\* "Edwin Forrest," article by Walter P. Eaton, Atlantic Monthly, August 1938.

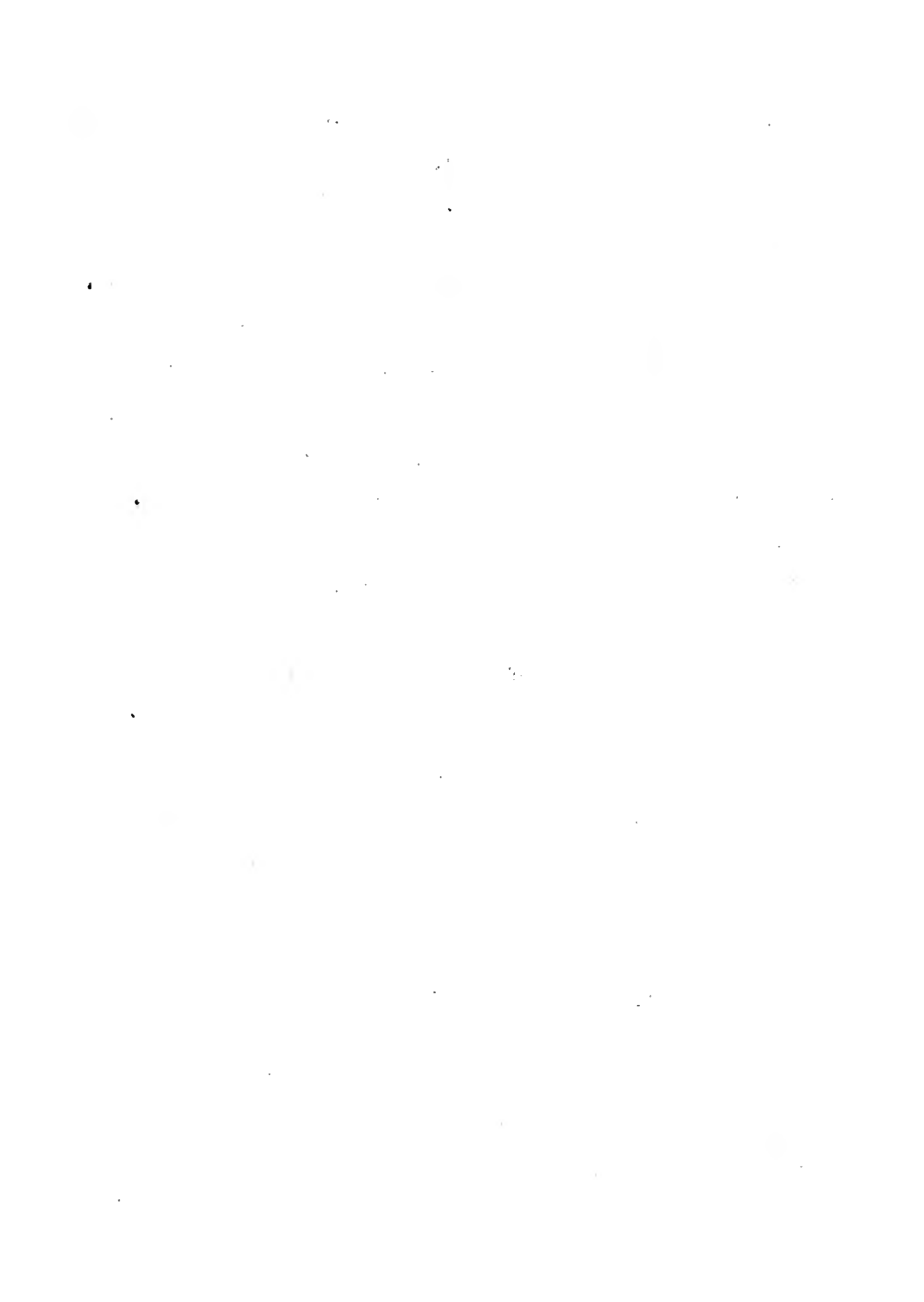


an article headed "Professional Jealousy." Forrest replied with a letter to the London Times that had to be expurgated before the editor would print it. In the letter he dismissed the jealousy charge as too insignificant to be of importance and attempted to justify his act as legitimate criticism.

Evidently the American public considered that the act was a heroic one for the theatre and America, for when Forrest appeared in New York as Lear the following autumn, a crowded house rose and gave him nine cheers not so much for his art as for his assertion of freeborn Americanism. In order to show their appreciation of Forrest, William Cullen Bryant, Parke Godwin, Theodore Sedgwick, and Samuel Ward appointed themselves as a committee of four to honor the actor at a public banquet at which Bryant presided. This event only increased Forrest's belief that his action was justified.

#### DOWN WITH MACREADY

Macready returned to the United States in 1848 for the purpose of making a tour and eventually retiring to Boston or Cambridge to lend his experience and knowledge of the theatre to the poor, unfortunate Americans in the nature of a dramatic school. He found that America had already taken sides in the controversy between himself and Forrest. Some of the highbrows were for Macready but the galleries, the Bowery boys, and the rank and file saw America at its best as personified in their hero, Edwin Forrest. With the exception of Boston, the seat of "broad A" culture, Macready's tour was



filled with grief. In Philadelphia he was hissed to such an extent that he made the public statement:

"He did toward me what I am sure no English actor would have done toward him--he openly hissed me!"\*

This of course brought an angry reply in print from Forrest with another from Macready and so on for several weeks. In Macready's diary are such entries as these: "November 10, '48, Rehearsed with care, but I have brutes to deal with, not intelligences -- 'ignorance made drunk' will well describe American actors from Mr. Forrest downwards! Acted Cardinal Wolsey and Oakley with a Catherine and a Mrs. Oakley to make a dog vomit!" or again: "The Baltimore papers characterize the performances of Forrest as equal, if not superior, to mine, and speak of him as an artist and a gentleman, and I am to dwell in this country!"

The feud finally culminated in the Astor House riot of May 7, 1849, as Macready attempted to complete his tour with a performance of Macbeth while Forrest was appearing at the Broadway Theatre. With the appearance of Macready on the stage, the audience composed of Forrest's friends, hissed, booed, and with an outburst of belated Easter enthusiasm hurled eggs of long standing at the bewildered actor. As though this were not enough, several of the patrons threw their chairs upon the stage and demanded their money be

---

\* "Edwin Forrest," article by Walter P. Eaton, Atlantic Monthly, August 1938.





refunded. In order to save the theatre and the actors from injury the curtain was rung down and the star prepared to return to England.

Urged by the press, Macready made another attempt to play Macbeth. This time he saw to it that the theatre was filled with his friends, making it impossible for the mob to occupy seats. Unable to gain an entrance, the irate friends of Forrest broke the windows and doors forcing entrance and demanding that Macready leave the stage. The manager of the theatre called forth the police and finally the 7th Regiment was asked to remove the mob from the theatre. Amid showers of bullets and a general brawl, peace was restored at last. The result was twenty dead and thirty wounded. Although Forrest was reported to have discouraged this demonstration in his behalf, the incident left a scar on his reputation which was deepened by the divorce scandal to follow.

#### A WOLF IN SHEEP'S CLOTHING

After twelve years of married life, Forrest began to find the ties of home and fireside a bit irksome. Catherine, with her fine manners and culture, had surrounded herself with friends of superior attitude and refinement. In addition to her social life she had moved her family into their home and the result was a world in which Forrest felt he didn't belong. Catherine's associates refused to give him the proper consideration he felt he deserved from the public at large. She resented the coarse behavior of his friends, together with the



questionable places they frequented. The marriage was beginning to be a nuisance.

In the spring of 1849, Forrest had returned to his hotel to find his wife in what he considered too close proximity to the actor George W. Jamieson and a violent scene followed. Although his wife assured him again and again that George Jamieson meant nothing in her life, Forrest felt that such an act was infidelity. Sometime later he found a very silly letter from Jamieson among his wife's possessions which convinced Forrest that he had been right in his accusations against his wife. According to Catherine Forrest and Jamieson it was a purely platonic friendship. However, to Forrest it meant that his wife had been unfaithful. Even though he acknowledged in court that he had indulged in many affairs with women of questionable character, he still felt that his wife had been guilty of a grave injustice.

For several months the matter was kept a secret but as the tension grew, the home conditions became more unbearable. Finally Forrest removed his wife to the home of Parke and Fanny Godwin where he deposited her as he would a stray cat. Troubled by his own guilty conscience, Edwin Forrest wrought himself to the point of fancying that his wife was betraying his shame to the public and thus he brought suit for divorce on the grounds of adultery. Catherine's defense was a countersuit, on the same grounds. Her intention was merely to scare Forrest into dropping the charges and return



again to the man whom she had learned to love. Her past life and the respect of the community placed the sympathy of the public on her side. She lost in her attempt at reconciliation but she won the odds in the sensational divorce which raged for six weeks.

### CATHERINE WAS A LADY

If there had been any doubt on the part of the public regarding Catherine Forrest's reputation, suspicion was removed during the trial. The legal procedure began in December 1851 with Forrest publicly accusing his wife in the coarsest of language of adultery of the lowest order. He summoned the aid of persons whose testimony was even more questionable than their character while Mrs. Forrest's witnesses were among the irreproachable citizens of the land. Forrest's language and conduct during the trial only served to alienate him from the public at large. Catherine Forrest, faced with the foulest of charges, remained a lady of superior quality and breeding.

As a result, Catherine Sinclair Forrest was granted a decree of divorce from Edwin Forrest and \$3,000 per year alimony, together with court costs. Forrest fought the action of law for several years until at the end he was indebted to Catherine to the extent of \$64,000 of which she had to pay \$59,000 in lawyers' fees.

Unable to wreak his vengeance on the legal personages, he proceeded to thrash Nathaniel P. Willis in Central

The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that every entry should be supported by a valid receipt or invoice. This not only helps in tracking expenses but also ensures compliance with tax regulations.

In the second section, the author outlines the various methods used to collect and analyze data. This includes both primary and secondary research techniques. The goal is to gather comprehensive information that can be used to identify trends and make informed decisions.

The third part of the report focuses on the results of the data analysis. It presents a series of charts and graphs that illustrate the key findings. These visual aids are essential for understanding the complex relationships between different variables and for highlighting the most significant aspects of the data.

Finally, the document concludes with a series of recommendations based on the findings. These suggestions are designed to help the organization improve its operations, reduce costs, and increase efficiency. The author believes that implementing these strategies will lead to a more successful and sustainable future.

In summary, this report provides a detailed overview of the current state of the organization and offers practical advice for moving forward. It is hoped that these insights will be valuable to all stakeholders involved in the company's growth and development.

Park, believing that Willis was a party to his domestic ills. The latter hurled him into court and Forrest was again humiliated by losing the suit.\*

Determined to vindicate himself with his public, he opened in New York two weeks after the first verdict. The sensation-mad audience thronged to the theatre and cheered vociferously. Forrest, mistaking notoriety for loyalty made a speech thanking the public for their loyalty to a deeply injured man and caused a banner to be hung across the parquet which read: "This is the people's verdict."\*\*

#### A CASTLE FOR SALE

Naturally the trial, with its display of soiled linen, increased Forrest's box-office appeal but the fact that the court had dared to question his motives and grant a judgment against him was to embitter the life of Edwin Forrest until his death. The freedom, which he had voluntarily chosen, left a void which he had not anticipated. Several years before, he had begun to erect a huge stone dwelling on the banks of the Hudson River near Yonkers, known as Fonthill Castle. It was to have been a magnificent stage setting for America's greatest star. He never lived in it, selling it to a Roman Catholic Sisterhood for \$100,000 in 1856.

---

\* Forrest then sued Willis for libel and collected \$500.  
 \*\*William R. Alger, The Life of Edwin Forrest.

...the ... ..

... ..

... ..

... ..

### ... ..

... ..

... ..

... ..



TEMPORARY SECLUSION

After selling his castle, Edwin Forrest retreated to his birthplace, Philadelphia, and bought a mansion on North Broad Street. He felt that this was a wise choice, inasmuch as the city would grow out to him and increase the value of his property. After his death, his fortune founded a home for indigent actors and actresses -- of American birth. In his new home he was able to spend most of his time in his library or on the grounds, living on the harvest of his years of labor and triumph and nursing his grievances against life and the public in general. His haughty attitude had separated him from Mrs. Forrest's friends and his own associates of the fair-weather variety found Philadelphia too far distant to waste time flattering a domineering middle-aged man.

His one friend was James Oakes who had played Pythias to his Damon. The actor from Boston had urged Forrest to retire from the stage in order that he might regain his self-confidence. Oakes was a frequent visitor to Philadelphia during the winter months and accompanied Forrest to Massachusetts during the summer. Forrest was so deeply attached to James Oakes that he refused to allow a third person to be present when they met. This was the warmest friendship of his career. But neither Oakes nor a first folio of Shakespeare could remove from his mind the feeling that he had suffered an injustice beyond human endurance: that he, Edwin

## QUESTION 1

1. The following table shows the number of people who visited the National Museum in London in each year from 2000 to 2010. The number of people is given in millions.

Year	Number of people (millions)
2000	1.2
2001	1.3
2002	1.4
2003	1.5
2004	1.6
2005	1.7
2006	1.8
2007	1.9
2008	2.0
2009	2.1
2010	2.2

2. The following table shows the number of people who visited the British Museum in each year from 2000 to 2010. The number of people is given in millions.

3. The following table shows the number of people who visited the Victoria and Albert Museum in each year from 2000 to 2010. The number of people is given in millions.

4. The following table shows the number of people who visited the Natural History Museum in each year from 2000 to 2010. The number of people is given in millions.

5. The following table shows the number of people who visited the Science Museum in each year from 2000 to 2010. The number of people is given in millions.

6. The following table shows the number of people who visited the Imperial War Museum in each year from 2000 to 2010. The number of people is given in millions.

7. The following table shows the number of people who visited the British Library in each year from 2000 to 2010. The number of people is given in millions.

8. The following table shows the number of people who visited the British Library in each year from 2000 to 2010. The number of people is given in millions.

9. The following table shows the number of people who visited the British Library in each year from 2000 to 2010. The number of people is given in millions.

10. The following table shows the number of people who visited the British Library in each year from 2000 to 2010. The number of people is given in millions.

11. The following table shows the number of people who visited the British Library in each year from 2000 to 2010. The number of people is given in millions.

12. The following table shows the number of people who visited the British Library in each year from 2000 to 2010. The number of people is given in millions.

13. The following table shows the number of people who visited the British Library in each year from 2000 to 2010. The number of people is given in millions.

14. The following table shows the number of people who visited the British Library in each year from 2000 to 2010. The number of people is given in millions.

15. The following table shows the number of people who visited the British Library in each year from 2000 to 2010. The number of people is given in millions.

16. The following table shows the number of people who visited the British Library in each year from 2000 to 2010. The number of people is given in millions.

17. The following table shows the number of people who visited the British Library in each year from 2000 to 2010. The number of people is given in millions.

18. The following table shows the number of people who visited the British Library in each year from 2000 to 2010. The number of people is given in millions.

19. The following table shows the number of people who visited the British Library in each year from 2000 to 2010. The number of people is given in millions.

20. The following table shows the number of people who visited the British Library in each year from 2000 to 2010. The number of people is given in millions.

21. The following table shows the number of people who visited the British Library in each year from 2000 to 2010. The number of people is given in millions.

22. The following table shows the number of people who visited the British Library in each year from 2000 to 2010. The number of people is given in millions.

Forrest, who could do no wrong, had been the victim of inferiors of the lowest order. His career as an actor had reached its peak as far as the public and the changing theatre were concerned. He had lost his wife and friends as well as the shreds of respectability. He had no children to comfort him and he was for the most part brooding alone in a great house with bitter memories and a huge fortune.



## CHAPTER IV

"Oh, would some power the giftie  
 gie us  
 To see ourselves as ithers see us."

### MY PUBLIC DEMANDS

Thomas Maguire of San Francisco was the first impresario to attempt to lure Edwin Forrest from his voluntary seclusion. Maguire was a clever showman who knew that a mere invitation sent by post would either be ignored by the great Forrest or at the most, curtly refused. Maguire was fully aware that an invitation from the citizens of California signed by himself was also insufficient. The message carried to the East bore the signature of the Governor, the Lieutenant-Governor, Treasurer, Secretary of State, and many other important personages.

"State Capitol, Sacramento, April 20, 1857.  
 Respected Sir,--The undersigned, State officers and members of the Senate and Assembly, a small portion of your many admirers on the coast of the Pacific, avail themselves of this, the only mode under their control, of signifying to you the very high estimation as a gentleman and an actor in which you are generally and universally held by all who have a taste for the legitimate drama. Genuine taste and rigid criticism have united with the verdict of impartial history to



pronounce you the head and leader of the noble profession to which you have consecrated abilities that would in any sphere of life render you eminent. We believe that so long as Shakespeare is remembered and his words revered, your name, too, will be remembered with pride by all who glory in the triumphs of our Saxon literature.

"In conclusion, permit us to express the hope that your existing engagements will so far coincide with our wishes as to permit us at an early day to welcome you to the shores of the Pacific, assuring you of a warm and sincere reception, so far as our efforts can accomplish the same; and we feel that we but express the sentiments of every good citizen of the State."\*

Although flattered with flowery language, Edwin Forrest was not ready to return to his dear public. The wounds of his personal injustice were still fresh in his memory. He felt that if he were to return to the stage it would be to admit that he had been wrong. He would deprive the public of its greatest star for a few years and when he did return they would have learned how to appreciate an artist. California was too far distant to be considered at this time. The Golden State was to serve as an outlet for his emotions when the East had cooled with the changing theatre. Thus his reply to California.

"Philadelphia, July 10, 1857.  
Gentlemen:--With a grateful pleasure I acknowledge your communication of April 20, delivered to me a short time since by the hands of Mr. Maguire. Your flattering invitation, so generously bestowed and so gracefully expressed, to enter the Golden Gate and visit your beautiful land, is one of the highest compliments I have

---

\* Lawrence Barrett, Edwin Forrest.





ever received. It is an honor, I venture to say, that was never before conferred on one of my profession.

"It comes not from the lovers of the drama or men of letters merely, but from the Executives, the Representatives, and other high officials of a great State of the American Confederacy, and I shall ever regard it as one of the proudest compliments in all my professional career....

"And now, gentlemen, although I greatly regret that it is not in my power to accept your invitation, I sincerely trust there will be a 'time for such a word' when we may yet meet together under the roof of one of those proud temples consecrated to the drama by the taste and munificence of your fellow-citizens."\*

Nine years were to elapse and he was to have found his star definitely on the wane, before Edwin Forrest was to embark on the long journey to California.

### THE CHANGING THEATRE

When Edwin Forrest returned to the stage in 1860 to resume his old roles in his characteristic fashion, he found that in New York, at least, the theatre had seen a decided change. The old idea of fury and rant was making a speedy exit with Forrest stubbornly refusing to conform to the new order. The result was that New York gave him the respect due their elders but his reception was on the frigid side. The younger generation had no time to waste with a senile individual who should have remained in retirement for the rest of his life.

---

\* Lawrence Barrett, Edwin Forrest.

... the ... of ...

... the ... of ...

... the ... of ...

... the ... of ...

... the ... of ...

... the ... of ...

... the ... of ...

On the road, the public was less critical and engagements highly profitable. The smaller cities were eager for entertainment and willing to accept Forrest on his past merits. Such was the fate of Edwin Forrest whose style and most of whose plays were now on the comic side where a few years before they had brought terror and pathos to the vast audiences before whom he played. In later years, even in the "sticks" his audiences were small as in a valiant effort he enacted his famous roles to half empty houses.

#### AN UNWELCOME VISITOR

In 1865 the disease lurking within his massive body struck its warning blow. While playing Damon in a cold, drafty theatre in Baltimore he suffered a partial paralysis that impaired his action for the remaining years of his career. For Edwin Forrest this was the crowning blow to his pride. His excessive muscularity and agility were to him of the utmost importance. It wasn't enough that his wife and the court as well as the public should turn against him, that the young should sneer or make light of his acting; now fate had dealt a blow to his manly attributes that would impair his massive poise and his regal gait. With his indomitable ego he still refused to give up. The platforms were lowered and with the sword strapped to his right hand he would fight MacDuff or lead his gladiators in revolt.

#### THE WANING ACTOR

Despondent and bitter, Edwin Forrest bid goodbye to



Broadway and the key cities and took to the road playing the small towns, and villages. In a defiant gesture he accepted the call to California nine years after it had been tendered. On the West Coast he expected to find a public who would appreciate the Edwin Forrest the East had scorned. He was not conscious, however, of the rapid growth that had taken place in San Francisco, through which there had emerged a metropolis with a public as progressive as any in the East.



CHAPTER V

"And they all lived together  
In a little crooked house."

PRELUDE TO "IT"

The success of Edwin Forrest's career was not alone in his ability to create the illusion of perfect acting or his technical procedure which enabled him to sway audiences, but in that undefinable something which in this enlightened age is termed "sex appeal." He was not a handsome man according to the standard measurements of classic beauty and he was wholly without humor or lightness, but he was electrifying, massive, and dominant. Fair ladies shivered not because he was King Lear or Othello, but because this man who so attracted them was Edwin Forrest, a composite picture of manhood and the illusionary Prince in the shining armor.

New York remembered, as far as New York ever remembers, that Forrest's unbridled egotism, had caused twenty citizens to be shot dead in the street. He was a magnificent animal bewildered by a spark of genius. He struck with a sledge hammer, he panted, snorted and snarled like a wild

The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that every entry should be supported by a valid receipt or invoice. This ensures transparency and allows for easy verification of the data.

In the second section, the author outlines the various methods used to collect and analyze the data. This includes both primary and secondary data collection techniques. The primary data was gathered through direct observation and interviews with key stakeholders. Secondary data was obtained from existing reports and databases.

The third section details the statistical analysis performed on the collected data. It describes the use of descriptive statistics to summarize the data and inferential statistics to test hypotheses. The results indicate a significant correlation between the variables studied, suggesting that the findings are statistically robust.

Finally, the document concludes with a series of recommendations based on the research findings. These recommendations are aimed at improving the efficiency of the process and ensuring that the data is used effectively for decision-making. The author also notes the limitations of the study and suggests areas for future research.



beast -- and the public loved it because even his enemies were forced to admit that he possessed a priceless quality. Edwin Forrest was America's gift to the theatre and the prelude to "It."

"It seems evident that Forrest's art was crude, as his training had been, and made cruder by the crudities of the audiences which cheered him most, and by the excesses of his own undisciplined character. He lacked intellect, he lacked spiritual fineness, and he confused, hopelessly for his happiness, individual freedom and egoism. Yet in his robustious style he was outlet for the robustious emotions of the unexpressive American masses of his day, and their tumultuous applause when, as Spartacus, he hurled tumultuous defiance at the Lords of Rome was rather good to think about, and not unessential to an understanding of our ancestors."\*

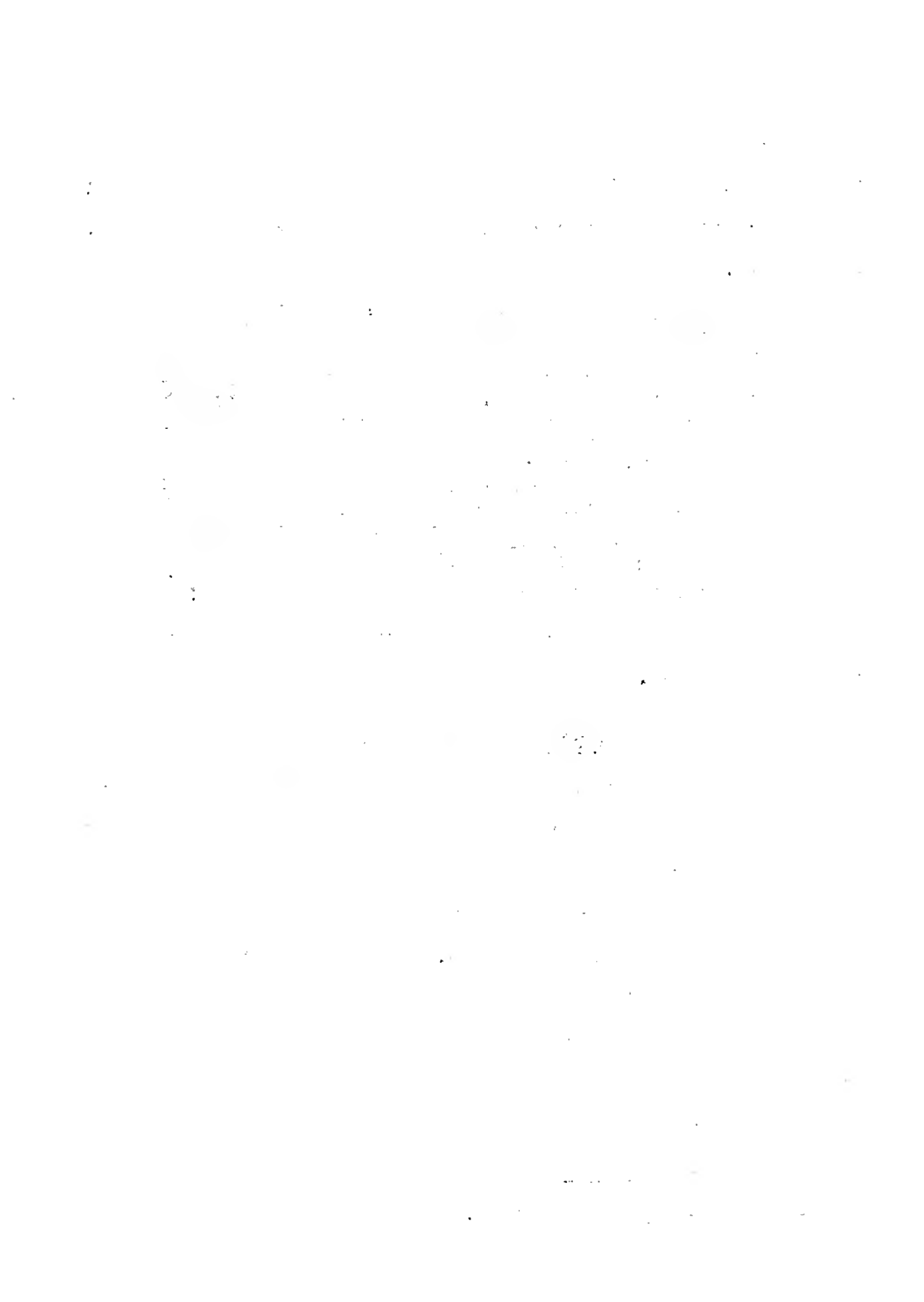
To himself, Edwin Forrest was a king and the king could do no wrong.

#### BOUQUETS AFTER DEATH

Critics and public opinion may tear an individual's reputation to shreds during his career or lifetime, but when death has claimed its victim, it is almost certain that the press will eulogize in solemn and flowery language, to undo the great injustice of a lifetime. From soiree to back-fence gossip, the life of the deceased will be defended with praise and esteem. Thus when San Francisco received the news that the great star of another era was dead, the press rose in a body to lavish tributes:

---

\* Atlantic Monthly, August 1938.



"The telegraph yesterday flashed the unwelcome news that the great American tragedian had been suddenly attacked by his old enemy rheumatic gout and died without making any sign. Mr. Forrest was a remarkable man, and would have won distinction in any calling, if it were to be compassed by indomitable energy, strong hopefulness, immense physique and consciousness of power. In the characters of King Lear and Richelieu, and Othello he was undoubtedly without a peer. Of late years the Roman characters seemed to be his right by his splendid physique and gallant bearing. He revelled in the performance of Damon, Spartacus, and Virginius and Coriolanus. From the fault of his surroundings, Mr. Forrest was not as genial as his admirers could wish to have recorded of him, but once his confidence was obtained nothing could shake his friendship."\*

The Evening Bulletin of the same date, after referring to his San Francisco engagement, closed with these remarks:

"Since his return to the Atlantic side he has continued to play at intervals, but with abated force and indifferent success, many going to see him only once out of curiosity. He had come down to them from the time of their fathers and mothers, and was a remarkable link between the old and new schools of actors. Lately, he had been giving only occasional dramatic readings, to poor houses. As he was rich, he could have had little motive to keep before the public except that engrossing love of his profession, which makes the veteran, to use Shakespeare's expression, 'superfluous lag upon the stage.' Many thousands who belong to the generation which is now ageing and passing away, will remember him with a softened feeling, and, as they learn that he has played his last part

---

\* Daily Alta California, December 13, 1872.



and put on the white mask of death, will recall the crowded, sweating and shouting houses that greeted him so often and so long, and sigh for the young nights of smuggled enjoyment on painfully saved shillings which went into his pockets long ago."

-----

1. The first part of the report is a general introduction to the subject of the study. It should state the purpose of the study, the scope of the study, and the methods used.

2. The second part of the report is a detailed description of the results of the study. This should include a discussion of the data collected, the analysis of the data, and the conclusions drawn from the data.

3. The third part of the report is a discussion of the implications of the study. This should include a discussion of the significance of the findings, the limitations of the study, and suggestions for further research.

4. The final part of the report is a conclusion. This should summarize the main findings of the study and restate the purpose of the study.

EDWIN FORRESTBIBLIOGRAPHY

- Alger, William R. Life of Edwin Forrest (Philadelphia: J. H. Lippincott & Co., 1877).
- Barrett, Lawrence. Edwin Forrest (Boston: James Osgood & Co., 1881).
- Brown, T. Allston. History of the American Stage (New York: Dick & Fitzgerald, 1870).
- Bulwer-Lytton, Sir Edward. Richelieu Act III, Scene II.
- Crawford, Mary Caroline. The Romance of the American Theatre (Boston: Little, Brown & Co., 1813). pp. 173-209.
- Dictionary of American Bibliography (New York: Charles Scribner's Sons 1913). Vol. VI, pp. 529-531.
- Moses, Montrose J. The Fabulous Forrest, Record of an American Actor (Boston: Little, Brown & Co., 1929).
- Rees, James. Life of Edwin Forrest (Philadelphia: T. B. Peterson, 1874).
- Shakespeare. King Lear Act I, Scene IV; Act IV, Scene VII.
- Shakespeare. Othello.
- Winter, William. Wallet of Time (New York: Moffatt, Yard & Co., 1913).

NEWSPAPERS AND PERIODICALS

- Daily Alta California (San Francisco) May 12, 15, 22, June 2, 25, 1866; December 13, 1872.
- Evening Bulletin (San Francisco) May 15, 22, 24, 27, 1866; December 13, 1872.
- Morning Call (San Francisco) May 27, October 21, 1866.
- San Francisco Chronicle (San Francisco) August 11, 1866.
- The Atlantic Monthly (10 Ferry St., Concord, New Hampshire; "Edwin Forrest" Article by Walter Pritchard Eaton. August 1938).

1. The first part of the text discusses the importance of maintaining accurate records of all transactions and events that occur within an organization. This is essential for ensuring transparency and accountability, as well as for providing a clear audit trail.

2. In addition, it is crucial to establish a robust internal control system that can effectively monitor and manage risks. This involves implementing a variety of controls, such as segregation of duties, authorization requirements, and regular reconciliations, to prevent errors and fraud.

3. Furthermore, the text emphasizes the need for a strong corporate governance framework. This includes the establishment of a board of directors that is independent and diverse, as well as the implementation of policies and procedures that promote ethical behavior and transparency.

4. Finally, the text highlights the importance of ongoing communication and reporting. This involves providing regular updates to stakeholders, including investors, creditors, and the public, about the organization's financial performance and other key information.

5. In conclusion, the text underscores the need for a comprehensive approach to financial reporting and internal control. By following these principles, organizations can ensure that their financial statements are accurate, reliable, and transparent, thereby building trust and confidence among their stakeholders.

6. The text also discusses the role of external auditors in providing an independent and objective assessment of the organization's financial statements. This is a critical component of the overall financial reporting process, as it helps to ensure that the information provided is accurate and free from bias.

7. Additionally, the text touches upon the importance of maintaining up-to-date financial records and ensuring that all transactions are properly documented. This is essential for the accuracy and reliability of the financial statements, as well as for the efficient operation of the organization's financial systems.

8. The text also addresses the need for a strong legal and regulatory framework to govern the financial reporting process. This involves ensuring that all reporting is done in accordance with applicable laws and regulations, and that any potential legal risks are properly managed.

9. Finally, the text emphasizes the importance of a strong ethical culture within the organization. This involves promoting a commitment to integrity, honesty, and transparency, and ensuring that all employees understand their responsibilities in maintaining accurate financial records and reporting.



A P P E N D I C E SEDWIN FORREST

	<u>PAGE</u>
Chronology . . . . .	56-58
Actresses . . . . .	59
Actors and Producers . . . . .	59
Other Personalities . . . . .	60
Theatres Mentioned . . . . .	61
Representative Performances . . . . .	62-70
Youthful Years . . . . .	62
Triumphant Years . . . . .	64
Declining Years . . . . .	67
San Francisco Engagement . . . . .	68
Resumption of Eastern Appearances . . . . .	69
Most Famed Interpretations . . . . .	71
Period of Developing Genius      1827-1834 . . . . .	71
Period of Glory to End of Career 1834-1872 . . . . .	71
Notable Casts	72-77
<u>Douglas, or the Noble Shepherd</u> (Philadelphia) 1820	72
<u>Metamora</u> (New York) 1829	73
<u>The Broker of Bogota</u> (New York) 1834	74
<u>The Gladiator</u> (London) 1836	75
<u>Richelieu</u> (New York) 1839	76
<u>Aylmere, or Jack Cade</u> (New York) 1844	77

1. The first part of the document discusses the importance of maintaining accurate records of all transactions and activities. It emphasizes that this is crucial for ensuring transparency and accountability in the organization's operations.

2. The second part of the document outlines the various methods and tools used to collect and analyze data. It highlights the need for consistent and reliable data collection processes to support effective decision-making.

3. The third part of the document focuses on the role of technology in data management and analysis. It discusses how modern software solutions can streamline data collection, storage, and reporting, thereby improving efficiency and accuracy.

4. The fourth part of the document addresses the challenges associated with data management, such as data quality, security, and privacy. It provides strategies to mitigate these risks and ensure that data is used responsibly and ethically.

5. The fifth part of the document concludes by summarizing the key findings and recommendations. It stresses the importance of ongoing monitoring and evaluation to ensure that data management practices remain effective and aligned with the organization's goals.

6. The sixth part of the document provides a detailed overview of the data collection process, including the identification of data sources, the design of data collection instruments, and the implementation of data collection procedures.

7. The seventh part of the document discusses the various methods used for data analysis, such as descriptive statistics, inferential statistics, and qualitative analysis. It explains how these methods are applied to interpret the collected data and draw meaningful conclusions.

8. The eighth part of the document focuses on the presentation of data analysis results. It describes the use of tables, charts, and graphs to visualize the data and make it easier to understand. It also discusses the importance of clear and concise reporting of the findings.

9. The ninth part of the document addresses the ethical considerations of data management and analysis. It discusses the need to protect individual privacy, ensure data security, and use data responsibly to avoid any potential harm or misuse.

10. The tenth part of the document provides a final summary and conclusion. It reiterates the key points discussed throughout the document and offers final recommendations for improving data management and analysis practices in the future.

C H R O N O L O G YEDWIN FORREST

- 1806 March 9 Birth date of Edwin Forrest, Philadelphia, Pa.
- 1817 Joins Thespian Club and makes appearance in female impersonation.
- 1819 Father dies. Edwin is compelled to leave school and help support family.
- 1820 Appears as young Norval in Home's tragedy, Douglas.
- 1820 Takes elocution lessons, performs with traveling troupe, then with small dramatic company.
- 1826
- 1823 Forrest gives impersonation of negro in play Taylor in Distress.
- 1824 In New Orleans. Plays Iago to Conway's Othello.
- 1825 Forrest opens in Albany playing Iago to Kean's Othello. Surprises Kean with his remarkable performance.
- 1826 Plays Othello at Park Theatre in New York. Makes hit.
- 1827 Makes acquaintance of James Oakes in Boston who becomes his devoted friend.
- 1827 During next few years triumphs and wins fame and fortune.  
to
- 1829
- 1829 Pays off father's debts. Buys home in Philadelphia for his mother and sisters. Offers prize for the best play based on an American subject. Metamora wins prize and is produced at the Park Theatre, New York.
- 1834 Forrest travels in Europe and returns to Philadelphia.
- 1836 Appears as Spartacus in The Gladiator at Drury Lane Theatre, London. Is invited to the exclusive Garrick Club by the actor Macready. Meets Catherine Sinclair and falls in love with her.
- 1837 Forrest marries Catherine Sinclair in St. Paul's Church. They sail for America in autumn.

# Mathematics

## Algebra

1. The sum of two numbers is 10. One number is 4 more than the other. Find the numbers.

2. A number is 3 times another number. The sum of the two numbers is 24. Find the numbers.

3. The difference between two numbers is 5. The sum of the two numbers is 25. Find the numbers.

4. A number is 2 times another number. The difference between the two numbers is 15. Find the numbers.

5. The sum of three numbers is 15. The first number is 2 times the second number. The second number is 3 times the third number. Find the numbers.

6. The sum of four numbers is 20. The first number is 3 times the second number. The second number is 2 times the third number. The third number is 4 times the fourth number. Find the numbers.

7. The sum of five numbers is 30. The first number is 4 times the second number. The second number is 3 times the third number. The third number is 2 times the fourth number. The fourth number is 5 times the fifth number. Find the numbers.

8. The sum of six numbers is 40. The first number is 5 times the second number. The second number is 4 times the third number. The third number is 3 times the fourth number. The fourth number is 2 times the fifth number. The fifth number is 6 times the sixth number. Find the numbers.

9. The sum of seven numbers is 50. The first number is 6 times the second number. The second number is 5 times the third number. The third number is 4 times the fourth number. The fourth number is 3 times the fifth number. The fifth number is 2 times the sixth number. The sixth number is 7 times the seventh number. Find the numbers.

10. The sum of eight numbers is 60. The first number is 7 times the second number. The second number is 6 times the third number. The third number is 5 times the fourth number. The fourth number is 4 times the fifth number. The fifth number is 3 times the sixth number. The sixth number is 2 times the seventh number. The seventh number is 8 times the eighth number. Find the numbers.

11. The sum of nine numbers is 70. The first number is 8 times the second number. The second number is 7 times the third number. The third number is 6 times the fourth number. The fourth number is 5 times the fifth number. The fifth number is 4 times the sixth number. The sixth number is 3 times the seventh number. The seventh number is 2 times the eighth number. The eighth number is 9 times the ninth number. Find the numbers.

12. The sum of ten numbers is 80. The first number is 9 times the second number. The second number is 8 times the third number. The third number is 7 times the fourth number. The fourth number is 6 times the fifth number. The fifth number is 5 times the sixth number. The sixth number is 4 times the seventh number. The seventh number is 3 times the eighth number. The eighth number is 2 times the ninth number. The ninth number is 10 times the tenth number. Find the numbers.

13. The sum of eleven numbers is 90. The first number is 10 times the second number. The second number is 9 times the third number. The third number is 8 times the fourth number. The fourth number is 7 times the fifth number. The fifth number is 6 times the sixth number. The sixth number is 5 times the seventh number. The seventh number is 4 times the eighth number. The eighth number is 3 times the ninth number. The ninth number is 2 times the tenth number. The tenth number is 11 times the eleventh number. Find the numbers.

14. The sum of twelve numbers is 100. The first number is 11 times the second number. The second number is 10 times the third number. The third number is 9 times the fourth number. The fourth number is 8 times the fifth number. The fifth number is 7 times the sixth number. The sixth number is 6 times the seventh number. The seventh number is 5 times the eighth number. The eighth number is 4 times the ninth number. The ninth number is 3 times the tenth number. The tenth number is 2 times the eleventh number. The eleventh number is 12 times the twelfth number. Find the numbers.

15. The sum of thirteen numbers is 110. The first number is 12 times the second number. The second number is 11 times the third number. The third number is 10 times the fourth number. The fourth number is 9 times the fifth number. The fifth number is 8 times the sixth number. The sixth number is 7 times the seventh number. The seventh number is 6 times the eighth number. The eighth number is 5 times the ninth number. The ninth number is 4 times the tenth number. The tenth number is 3 times the eleventh number. The eleventh number is 2 times the twelfth number. The twelfth number is 13 times the thirteenth number. Find the numbers.

16. The sum of fourteen numbers is 120. The first number is 13 times the second number. The second number is 12 times the third number. The third number is 11 times the fourth number. The fourth number is 10 times the fifth number. The fifth number is 9 times the sixth number. The sixth number is 8 times the seventh number. The seventh number is 7 times the eighth number. The eighth number is 6 times the ninth number. The ninth number is 5 times the tenth number. The tenth number is 4 times the eleventh number. The eleventh number is 3 times the twelfth number. The twelfth number is 2 times the thirteenth number. The thirteenth number is 14 times the fourteenth number. Find the numbers.

## CHRONOLOGY (Cont.)

- 1843 Macready visits the Forrests while on his second visit to America.
- 1845 Mr. and Mrs. Forrest visit England. Many actors are unemployed. London resents invasion of foreign actors. Forrest ungraciously received by public, press, and friends of Macready. Bulwer-Lytton, friend of Macready, refuses him permission to play Richelieu and Lady of Lyons in London. Forrest hisses Macready at performance of Hamlet in Edinburgh. Upon Forrest's return to New York in autumn, public and prominent personages greatly honor him.
- 1847 Forrest's mother dies.
- 1848 Macready again tours America. Enmity between him and Forrest is renewed.
- 1849 Macready is hissed during performance by Forrest's friends, culminating in riot at the The Astor Place Opera House, New York. Forrest finds wife in rendezvous with George Jamieson, actor, and accuses her of infidelity. She claims innocence. Forrest sends her to friend's home to live. Estrangement grows.
- 1851 Forrest begins divorce proceedings; Catherine brings countersuit. Catherine Forrest granted divorce, court costs, and alimony. Forrest loses another suit, brought by Nathaniel P. Willis whom he had beaten in an altercation. He moves to Philadelphia from New York.
- 1852 Opens at the Broadway Theatre, New York, two weeks after first verdict. Acts in an engagement of 69 performances with tremendous success.
- 1856 Sells magnificent home he built on the Hudson to a Catholic Sisterhood for \$100,000. Buys mansion in Philadelphia and redecorates and furnishes it elaborately. James Oakes, his old friend, remains loyal. Forrest's career had reached peak. He goes into retirement for a while.
- 1857 Receives invitation to act in San Francisco, signed by notables of the city.
- 1860 Forrest is induced to return to stage.
- 1863 Forrest's sister Henrietta dies.



## CHRONOLOGY (Concluded)

- 1865 Forrest suffers from complication of ailments but makes comeback.
- 1866 Plays successful engagement in Chicago. Arrives in San Francisco with supporting actor John McCullough and agent Leindle. Is received with wide acclaim. Initial performance Richelieu. Plays for more than thirty performances. Draws 20,000 as his share of profit. The press at first enthuses then becomes critical. Forrest is displeased. He falls ill. Accompanied by Miss Lillie his adopted daughter he visits mineral springs and recuperates. Visits Yosemite. Sails for the East October 19. His physique and acting abilities Forrest's star is definitely waning.
- 1868 Final settlement of his divorce suit after unrelenting litigation.
- 1869 Forrest's sister Caroline dies.
- 1871 Forrest's sister Eleanor dies. Catherine Sinclair offers to return to him. He indignantly refuses the well-meant offer. Acts Richelieu and King Lear in New York with third-rate supporting company.
- 1872 Repeats same roles in Boston. Last words in dramatic performance "So ends it all." Gives dramatic readings as rheumatism prevents any acting. Dies alone in his Philadelphia mansion. Wills nearly his entire estate of over one million dollars to found a home for aged actors and actresses, known as Forrest Home at Holmsburg, a suburb of Philadelphia.





EDWIN FORRESTACTRESSES MENTIONED IN MONOGRAPH

	<u>Page</u>
Lillie, Miss	2, 7, 13, 15, 17, 20
Placide, Jane	25, 27
Sinclair, Catherine (Forrest)	2, 4, 14, 20 32-34, 39-41, 43

ACTORS AND PRODUCERS MENTIONED IN MONOGRAPH

Barrett, Lawrence (also author)	13
Caldwell, James H. (producer, manager)	24, 25, 27
Jamieson, George W.	40
Macready, William Charles	32, 34-39
Maguire, Tom (impresario, manager, theatre owner)	4, 5, 7, 8, 18, 45, 46
McArdle, Joseph (theatrical agent)	1, 3
McCullough, John	3, 7, 43
Oakes, James	13, 17, 31
Sinclair, John (singer)	32, 33
Smith, Sol (comedian, manager)	23, 24

# Mathematics

## Algebra

1.  $x^2 + 5x + 6 = 0$   
2.  $2x^2 - 7x + 3 = 0$   
3.  $x^2 - 4 = 0$   
4.  $3x^2 + 8x - 3 = 0$   
5.  $x^2 + 12x + 20 = 0$   
6.  $2x^2 - 5x - 3 = 0$   
7.  $x^2 - 9 = 0$   
8.  $4x^2 - 12x + 9 = 0$   
9.  $x^2 + 7x + 12 = 0$   
10.  $3x^2 - 10x + 7 = 0$

11.  $x^2 + 10x + 25 = 0$   
12.  $2x^2 - 9x + 4 = 0$   
13.  $x^2 - 16 = 0$   
14.  $5x^2 + 12x - 5 = 0$   
15.  $x^2 + 14x + 49 = 0$   
16.  $3x^2 - 8x + 4 = 0$   
17.  $x^2 - 25 = 0$   
18.  $6x^2 - 11x + 5 = 0$   
19.  $x^2 + 9x + 14 = 0$   
20.  $4x^2 - 10x + 6 = 0$

21.  $x^2 + 11x + 28 = 0$   
22.  $2x^2 - 13x + 11 = 0$   
23.  $x^2 - 36 = 0$   
24.  $7x^2 + 14x - 7 = 0$   
25.  $x^2 + 15x + 50 = 0$   
26.  $3x^2 - 14x + 8 = 0$   
27.  $x^2 - 49 = 0$   
28.  $8x^2 - 14x + 7 = 0$   
29.  $x^2 + 13x + 40 = 0$   
30.  $5x^2 - 16x + 8 = 0$

EDWIN FORRESTOTHER PERSONALITIES MENTIONED IN MONOGRAPH

		<u>Page</u>
Bowie, Col. James	Originator of the Bowie knife	25, 26
Bradbury, Captain	Skipper	3
Bryant, William Cullen	Author	37
Bulwer-Lytton, Sir Edward	Author	35
Cobb, General	Real Estate Auctioneer	5, 6
Deeth	Donator to San Francisco Benevolent Society	6
Forrest, Caroline	Sister of Edwin	18, 20
Forrest, Eleanore	Sister of Edwin	20
Forrest, William	Father of Edwin	22, 23
Godwin, Fanny	Friend of Forrest	40
Godwin, Parke	Friend of Forrest	37, 40
Lauman, Rebecca (Forrest)	Mother of Edwin Forrest	22
Sedgwick, Theodore		37
Sinton	Real Estate Auctioneer	5, 6
Smith, Sol	Editor	23, 24
Stone, John H.	Playwright	30
Tiffany, R. J.	Manager, hatter	6
Ward, Samuel		37
Willis, Nathaniel P.	Author	41, 42

## 2009

1. 1. 2009

2. 1. 2009

3. 1. 2009

1. 1. 2009

2. 1. 2009

3. 1. 2009

1. 1. 2009

2. 1. 2009

3. 1. 2009

1. 1. 2009

2. 1. 2009

3. 1. 2009

1. 1. 2009

2. 1. 2009

3. 1. 2009

1. 1. 2009

2. 1. 2009

3. 1. 2009

1. 1. 2009

2. 1. 2009

3. 1. 2009

1. 1. 2009

2. 1. 2009

3. 1. 2009

1. 1. 2009

2. 1. 2009

3. 1. 2009

1. 1. 2009

2. 1. 2009

3. 1. 2009

1. 1. 2009

2. 1. 2009

3. 1. 2009

1. 1. 2009

2. 1. 2009

3. 1. 2009

1. 1. 2009

2. 1. 2009

3. 1. 2009

1. 1. 2009

2. 1. 2009

3. 1. 2009

1. 1. 2009

2. 1. 2009

3. 1. 2009

1. 1. 2009

2. 1. 2009

3. 1. 2009

1. 1. 2009

2. 1. 2009

3. 1. 2009

1. 1. 2009

2. 1. 2009

3. 1. 2009

1. 1. 2009

2. 1. 2009

3. 1. 2009

EDWIN FORRESTTHEATRES MENTIONED IN MONOGRAPH

		<u>Page</u>
Academy of Music	Pine Street	5
Astor House	New York	38
Bowery Theatre	New York	30
Broadway Theatre	New York	38
Covent Garden	London	35
Drury Lane Theatre	London	31, 35
Maguire's Opera House	865 Washington St.	5
Old North Pearl Street Amphitheatre	Albany, N. Y.	29
Park Theatre	New York	29, 30
South Street Theatre	Philadelphia	22, 23



EDWIN FORRESTREPRESENTATIVE PERFORMANCESYOUTHFUL YEARS

<u>Date</u>	<u>Role</u>	<u>Play</u>	<u>Theatre</u>
1817	Rosalia (female part)		South St. Theatre (Philadelphia)
1820 Nov. 27	Norval (formal stage debut)	<u>Douglas</u>	Walnut St. Theatre (Philadelphia)
Dec. 29	Frederick	<u>Lovers' Vows</u>	" "
1821 Jan. 8	Octavian	<u>The Moun- taineers</u>	
	Richard III (Engaged the theatre for the evening and pro- duced the show himself)	<u>Richard III</u>	Prune St. Theatre (Philadelphia)
1822 Feb.	Zaphna	<u>Mahomet</u>	Walnut St. Theatre (Philadelphia)
Oct.	Norval (Engaged at salary of \$7.50 per week)	<u>Douglas</u>	Pittsburgh
1823 March 6	Malfort	<u>The Soldier's Daughter</u>	Old Columbia St. Theatre (Cincinnati)
	Corinthian Tom	<u>Tom and Jerry</u>	" "
	Lubin	<u>The Wandering Boys of Swit- zerland</u>	" "
	Blaize	<u>The Forest of Bondy, or the Dog of Mon- targis</u>	" "

1. The first part of the document is a list of names and addresses.

2. The second part of the document is a list of names and addresses.

3. The third part of the document is a list of names and addresses.

4. The fourth part of the document is a list of names and addresses.

5. The fifth part of the document is a list of names and addresses.

6. The sixth part of the document is a list of names and addresses.

7. The seventh part of the document is a list of names and addresses.

8. The eighth part of the document is a list of names and addresses.

9. The ninth part of the document is a list of names and addresses.

10. The tenth part of the document is a list of names and addresses.

11. The eleventh part of the document is a list of names and addresses.



## REPRESENTATIVE PERFORMANCES (Cont.)

<u>Date</u>	<u>Role</u>	<u>Play</u>	<u>Theatre</u>
1823 June 2	Norval	<u>Douglas</u>	Globe Theatre (Cincinnati)
" 4	Sir Edward Mortimer	<u>The Iron Chest</u>	" "
	Jaffier	<u>Venice Pre- served</u>	" "
	Richard III	<u>Richard III</u>	" "
	Octavian	<u>The Moun- taineers</u>	" "
	Cuffee*(Negro part) (First known Negro comedy imper- sonation on stage)	<u>Tailor in Dis- tress</u>	" "
1824 Jan. 1	Capt. Glenroy	<u>Town and Country</u>	
Feb. 4	Jaffier	<u>Venice Pre- served</u>	American Thea- tre (New Orleans)
1825 Jan. 3	Malfort	<u>The Soldier's Daughter</u>	" "
"	Adrian	<u>Adrian and Orilla</u>	" "
"	Joseph Surface	<u>The School for Scandal</u>	" "
May	King Lear (First time Forrest played this role)	<u>King Lear</u>	
Fall	Iago (To Edmund Kean's Othello)	<u>Othello</u>	(Albany)
1826 May 16	Jaffier	<u>Venice Pre- served</u>	Old Drury The- atre (Philadelphia)

---

\* This character also known as Ruban

Chapter 1: Introduction to Algebra

1.1. The Real Number System

1.2. Properties of Real Numbers

1.3. Operations with Real Numbers

1.4. Order of Operations

1.5. Solving Linear Equations

1.6. Solving Systems of Linear Equations

1.7. Inequalities

1.8. Absolute Values

1.9. Factoring

1.10. Quadratic Equations

1.11. Functions

1.12. Graphs of Functions

1.13. Domain and Range

1.14. Graphing Linear Functions

1.15. Graphing Quadratic Functions

1.16. Graphing Rational Functions

1.17. Graphing Exponential Functions

1.18. Graphing Logarithmic Functions

1.19. Graphing Trigonometric Functions

1.20. Graphing Piecewise Functions

1.21. Graphing Absolute Value Functions

1.22. Graphing Radical Functions

1.23. Graphing Conic Sections

1.24. Graphing Polar Equations

1.25. Graphing Parametric Equations

1.26. Graphing Vector Equations

1.27. Graphing Matrix Equations

1.28. Graphing Differential Equations

1.29. Graphing Integral Equations

1.30. Graphing Probability Distributions

1.31. Graphing Statistical Data

1.32. Graphing Complex Numbers

1.33. Graphing Complex Functions

1.34. Graphing Complex Equations

1.35. Graphing Complex Inequalities

1.36. Graphing Complex Systems

1.37. Graphing Complex Functions

1.38. Graphing Complex Equations

1.39. Graphing Complex Inequalities

1.40. Graphing Complex Systems

1.41. Graphing Complex Functions

1.42. Graphing Complex Equations

1.43. Graphing Complex Inequalities

1.44. Graphing Complex Systems

1.45. Graphing Complex Functions

1.46. Graphing Complex Equations

1.47. Graphing Complex Inequalities

1.48. Graphing Complex Systems

1.49. Graphing Complex Functions

1.50. Graphing Complex Equations

1.51. Graphing Complex Inequalities

1.52. Graphing Complex Systems

1.53. Graphing Complex Functions

1.54. Graphing Complex Equations

1.55. Graphing Complex Inequalities

1.56. Graphing Complex Systems

1.57. Graphing Complex Functions

1.58. Graphing Complex Equations

1.59. Graphing Complex Inequalities

1.60. Graphing Complex Systems

1.61. Graphing Complex Functions

1.62. Graphing Complex Equations

1.63. Graphing Complex Inequalities

1.64. Graphing Complex Systems

1.65. Graphing Complex Functions

1.66. Graphing Complex Equations

1.67. Graphing Complex Inequalities

1.68. Graphing Complex Systems

1.69. Graphing Complex Functions

1.70. Graphing Complex Equations

1.71. Graphing Complex Inequalities

1.72. Graphing Complex Systems

1.73. Graphing Complex Functions

1.74. Graphing Complex Equations

1.75. Graphing Complex Inequalities

1.76. Graphing Complex Systems

1.77. Graphing Complex Functions

1.78. Graphing Complex Equations

1.79. Graphing Complex Inequalities

1.80. Graphing Complex Systems

1.81. Graphing Complex Functions

1.82. Graphing Complex Equations

1.83. Graphing Complex Inequalities

1.84. Graphing Complex Systems

1.85. Graphing Complex Functions

1.86. Graphing Complex Equations

1.87. Graphing Complex Inequalities

1.88. Graphing Complex Systems

1.89. Graphing Complex Functions

1.90. Graphing Complex Equations

1.91. Graphing Complex Inequalities

1.92. Graphing Complex Systems

1.93. Graphing Complex Functions

1.94. Graphing Complex Equations

1.95. Graphing Complex Inequalities

1.96. Graphing Complex Systems

1.97. Graphing Complex Functions

1.98. Graphing Complex Equations

1.99. Graphing Complex Inequalities

1.100. Graphing Complex Systems

## REPRESENTATIVE PERFORMANCES (Cont.)

<u>Date</u>	<u>Role</u>	<u>Play</u>	<u>Theatre</u>
1826 May 18	Rollo	<u>Pizarro</u>	Old Drury Theatre (Philadelphia)
" 23	Othello	<u>Othello</u>	" "
June 23	Othello (Hit performance one night only)	<u>Othello</u> (First New York appearance)	Park Theatre (New York)
Oct. 15	Damon	<u>Damon and Pythias</u>	(Washington)
Nov.	Othello (First outstanding engagement for entire season)	<u>Othello</u>	Bowery Theatre

TRIUMPHANT YEARS

1827 Feb. 5	Damon	<u>Damon and Pythias</u>	Old Federal St. Theatre (Boston)
	(On this occasion he made the acquaintance of James Oakes who became his loyal friend for the rest of his life. Oakes went behind the scenes after the play to obtain an introduction.)		
Feb. 7	William Tell	<u>William Tell</u>	Old Federal St. Theatre (Boston)
Mar. 7, 24	Damon	<u>Damon and Pythias</u>	Walnut St. Theatre (Philadelphia)
1829 Oct. 17	Damon	<u>Damon and Pythias</u>	Park Theatre (New York) (First engagement here)
Oct. 24	William Tell	<u>William Tell</u>	Park Theatre (New York)

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

## REPRESENTATIVE PERFORMANCES (Cont.)

<u>Date</u>	<u>Role</u>	<u>Play</u>	<u>Theatre</u>
1829 Dec. 15	Metamora (1st performance)	<u>Metamora</u> (of play)	Park Theatre (New York)
1830 Dec. 8	Damon	<u>Damon and Pythias</u>	Chestnut St. Theatre (Philadelphia)
Dec. 10	Metamora	<u>Metamora</u>	" "
" 13	William Tell	<u>William Tell</u>	" "
" 20	Othello (Iago, Mr. Booth)	<u>Othello</u>	" "
1831 Oct. 24	Spartacus (1st performance)	<u>The Gladiator</u>	Arch St. Thea- tre (Philadelphia)
1833 Apr. 2	King Lear	<u>King Lear</u>	" "
Nov. 27	Damon	<u>Damon and Pythias</u>	Bowery Theatre (New York)
1834 Feb. 12	Baptista Febro	<u>The Broker of Bogota</u> (1st performance)	Bowery Theatre (New York)
"	Pythias	<u>Damon and Pythias</u>	
	Marc Anthony	<u>Julius Caesar</u>	
1834-1836	Two years in the old world visiting France, Germany, Russia, England, and Italy.		
1836	Damon	<u>Damon and Pythias</u>	Walnut Street Theatre (Philadelphia)
	Othello	<u>Othello</u>	" "
	Spartacus	<u>The Gladiator</u>	" "
	Damon	<u>Damon and Pythias</u>	Park Theatre (New York)
	Othello	<u>Othello</u>	" "
	Spartacus	<u>The Gladiator</u>	" "
	King Lear	<u>King Lear</u>	" "



## REPRESENTATIVE PERFORMANCES (Cont.)

<u>Date</u>	<u>Role</u>	<u>Play</u>	<u>Theatre</u>
1836 Oct. 17	Spartacus	<u>The Gladiator</u>	Drury Lane Theatre (London)
	Macbeth	<u>Macbeth</u>	" "
1837 Sept. 18	Othello	<u>Othello</u>	Park Theatre (New York)
Oct. 4	Metamora	<u>Metamora</u>	" "
" 9	Virginus	<u>Virginus</u>	" "
" 13	Hamlet	<u>Hamlet</u>	" "
1838 Jan. 2	Damon	<u>Damon and Pythias</u>	" "
" 11	Coriolanus (First seen in New York)	<u>Coriolanus</u>	" "
May 14	Claude Melnotte (First time in America)	<u>The Lady of Lyons</u>	" "
Sept. 5	Othello	<u>Othello</u>	National Theatre (New York)
" 7	Macbeth	<u>Macbeth</u>	" "
1839 " 4	Richelieu (First time in New York)	<u>Richelieu</u>	Park Theatre (New York)
Dec. 9	Virginus	<u>Virginus</u>	Bowery Theatre (New York)
1840 Jan. 1	Metamora	<u>Metamora</u>	" "
1841 May 6	Othello (Jamieson as Iago)	<u>Othello</u>	Park Theatre (New York)
" 10	Pierre	<u>Venice Preserved</u>	" "
" 24	Jack Cade	<u>Aylmere or The Kentish Rebellion</u>	" "
	(First performance. Later the play was renamed <u>Jack Cade</u> .)		

1. The first part of the document discusses the importance of maintaining accurate records of all transactions and activities. It emphasizes that this is essential for ensuring transparency and accountability in the organization's operations.

2. The second part of the document outlines the various methods and tools used to collect and analyze data. It highlights the need for consistent data collection procedures and the use of advanced analytical techniques to derive meaningful insights from the data.

3. The third part of the document focuses on the role of technology in data management and analysis. It discusses how modern software solutions can streamline data collection, storage, and processing, thereby improving efficiency and accuracy.

4. The fourth part of the document addresses the challenges associated with data management, such as data quality, security, and privacy. It provides strategies to mitigate these risks and ensure that the data remains reliable and secure.

5. The fifth part of the document discusses the importance of data governance and the role of various stakeholders in ensuring that data is used ethically and in compliance with relevant regulations.

6. The sixth part of the document provides a detailed overview of the data lifecycle, from data collection to data archiving and deletion. It emphasizes the need for clear policies and procedures to govern each stage of the data lifecycle.

7. The seventh part of the document discusses the role of data in decision-making and the importance of providing timely and accurate information to management and other stakeholders.

8. The eighth part of the document provides a summary of the key findings and recommendations of the study. It emphasizes the need for a comprehensive data management strategy that integrates all aspects of data collection, analysis, and governance.

9. The ninth part of the document provides a list of references and sources used in the study. It includes books, articles, and other publications that provide additional information on the topics discussed in the document.

10. The tenth part of the document provides a list of appendices and supplementary materials. These materials include detailed data sets, charts, and other information that support the findings and conclusions of the study.



## REPRESENTATIVE PERFORMANCES (Cont.)

<u>Date</u>	<u>Role</u>	<u>Play</u>	<u>Theatre</u>
1841 Oct. 4	Jack Cade ( <u>Aylmere</u> was now so named)	<u>Jack Cade</u>	Park Theatre (New York)
1842 May 16	Othello	<u>Othello</u>	Chatham Theatre (New York)
" 24	Hamlet	<u>Hamlet</u>	" "
1843 Apr. 3	Mordaunt	<u>The Patrician's Daughter</u>	" "
1845 Feb.	Othello (The performance which started the feud between Macready and Forrest. The latter hissed by the audience.)	<u>Othello</u>	Covent Garden (London)
1846 Aug.	King Lear	<u>King Lear</u>	Park Theatre (New York)
1849-1852	Withdrew from stage.		
1852 Jan.	Damon	<u>Damon and Pythias</u>	Broadway Theatre (New York)
(69 almost successive performances at the Broadway Theatre)			
1853 Feb. 21	Macbeth	<u>Macbeth</u>	Broadway Theatre (New York)
" 24	Othello (With one week's intermission, season closed on May 30th)	<u>Othello</u>	" "
1856-1860	Ill, retired to private life.		

DECLINING YEARS

1860 Sept. 17	Hamlet	<u>Hamlet</u>	Niblo's Garden (New York)
1863 Jan. 26	Virginius	<u>Virginius</u>	Chestnut St. Theatre (Philadelphia)

1. The first part of the document discusses the importance of maintaining accurate records of all transactions and activities. It emphasizes that proper record-keeping is essential for transparency and accountability, particularly in financial reporting and compliance with regulatory requirements. The text notes that incomplete or inaccurate records can lead to significant legal and financial consequences for the organization.

2. The second section focuses on the role of internal controls in preventing fraud and errors. It outlines various control mechanisms, such as segregation of duties, authorization procedures, and regular audits, which are designed to minimize the risk of misstatements and ensure the integrity of the financial data. The document stresses that a strong internal control system is a key component of an organization's risk management strategy.

3. The third part of the document addresses the challenges of data management in a digital age. It highlights the need for robust data security measures to protect sensitive information from unauthorized access and cyber threats. Additionally, it discusses the importance of data accuracy and consistency across different systems and departments, as well as the need for regular data backups and disaster recovery plans.

4. The fourth section explores the impact of technology on financial reporting and analysis. It notes that modern software solutions can streamline data collection and processing, leading to more timely and accurate financial statements. However, it also warns of the potential for system errors and the need for thorough testing and validation of new technologies before implementation.

5. The final part of the document provides a summary of the key findings and offers recommendations for improving the organization's financial reporting and internal control processes. It suggests that a combination of strong internal controls, robust data management practices, and the effective use of technology is essential for ensuring the reliability and integrity of financial information.

## REPRESENTATIVE PERFORMANCES (Cont.)

<u>Date</u>	<u>Role</u>	<u>Play</u>	<u>Theatre</u>
1865 Nov. 13	Richelieu	<u>Richelieu</u>	Niblo's Garden (New York)
" 16, 17	King Lear	<u>King Lear</u>	" "
" 20, 21	Othello	<u>Othello</u>	" "
Dec. 7	Metamora	<u>Metamora</u>	" "
" 8	Damon	<u>Damon and Pythias</u>	" "
" 22	Richelieu	<u>Richelieu</u>	" "

SAN FRANCISCO ENGAGEMENTS

1866 May 14, 15	Richelieu	<u>Richelieu</u>	Maguire's Opera House
" 17, 18	Virginius	<u>Virginius</u>	" "
" 21	King Lear	<u>King Lear</u>	" "
" 23	Othello	<u>Othello</u>	" "
" 24	Damon	<u>Damon and Pythias</u>	" "
" 28	Virginius	<u>Virginius</u>	" "
" 29	Richelieu	<u>Richelieu</u>	" "
" 30	Damon	<u>Damon and Pythias</u>	" "
" 31	King Lear	<u>King Lear</u>	" "
June 1	Macbeth	<u>Macbeth</u>	" "
" 4, 5	Baptista Febro, the broker	<u>Broker of Bogota</u>	" "
" 8	Othello	<u>Othello</u>	" "
" 11	Brutus	<u>Brutus</u>	" "

Year	Month	Day	Event	Location	Notes
1945	Jan	1	...	...	...
1945	Jan	2	...	...	...
1945	Jan	3	...	...	...
1945	Jan	4	...	...	...
1945	Jan	5	...	...	...
1945	Jan	6	...	...	...
1945	Jan	7	...	...	...
1945	Jan	8	...	...	...
1945	Jan	9	...	...	...
1945	Jan	10	...	...	...
1945	Jan	11	...	...	...
1945	Jan	12	...	...	...
1945	Jan	13	...	...	...
1945	Jan	14	...	...	...
1945	Jan	15	...	...	...
1945	Jan	16	...	...	...
1945	Jan	17	...	...	...
1945	Jan	18	...	...	...
1945	Jan	19	...	...	...
1945	Jan	20	...	...	...
1945	Jan	21	...	...	...
1945	Jan	22	...	...	...
1945	Jan	23	...	...	...
1945	Jan	24	...	...	...
1945	Jan	25	...	...	...
1945	Jan	26	...	...	...
1945	Jan	27	...	...	...
1945	Jan	28	...	...	...
1945	Jan	29	...	...	...
1945	Jan	30	...	...	...
1945	Jan	31	...	...	...

## REPRESENTATIVE PERFORMANCES (Cont.)

<u>Date</u>	<u>Role</u>	<u>Play</u>	<u>Theatre</u>
1866 June 12	Macbeth	<u>Macbeth</u>	Maguire's Opera House
" 14	Richelieu	<u>Richelieu</u>	" "
" 15	Virginius	<u>Virginius</u>	" "
" 18,19	Jack Cade	<u>Jack Cade</u>	" "
" 20	Damon	<u>Damon and Pythias</u>	" "
" 21	King Lear	<u>King Lear</u>	" "
" 22	Othello	<u>Othello</u>	" "
" 25	Jack Cade	<u>Jack Cade</u>	" "
" 26	Virginius	<u>Virginius</u>	" "
" 27	Jack Cade	<u>Jack Cade</u>	" "
" 28	Richelieu	<u>Richelieu</u>	" "
" 29	Macbeth	<u>Macbeth</u>	" "

RESUMPTION OF EASTERN APPEARANCES

1867 Sept. 2	Virginius	<u>Virginius</u>	Broadway Thea- tre (New York)
" 30	Spartacus	<u>The Gladiator</u>	" "
1868 Oct. 12	King Lear	<u>King Lear</u>	Niblo's Garden (New York)
1871 Feb.	King Lear	<u>King Lear</u>	Lyceum Theatre (New York) (also called 14th Street Theatre)
"	Richelieu (Last engagement in New York)	<u>Richelieu</u>	" "



## REPRESENTATIVE PERFORMANCES (Concluded)

<u>Date</u>	<u>Role</u>	<u>Play</u>	<u>Theatre</u>
1872	King Lear	<u>King Lear</u>	Globe Theatre (Boston)
	Richelieu (The last stage performance in his life)	<u>Richelieu</u>	" "

His last words in a stage performance "So ends it all."

1872	Gave dramatic readings: <u>Hamlet</u> and <u>Othello</u> in Philadelphia, Boston, New York, Brooklyn.		
Oct. 15	Gave first dramatic reading at Academy of Music (Philadelphia).		
Dec. 7	Read <u>Othello</u> at Tremont Temple, Boston. Last words he ever said before the public:  "I kissed thee ere I killed thee; no way but this Killing myself, to die upon a kiss."		

THE HISTORY OF THE

... of the ...  
... of the ...  
... of the ...

... of the ...  
... of the ...  
... of the ...



EDWIN FORRESTMOST FAMED INTERPRETATIONSPeriod of  
Developing Genius

1827 - 1834

Spartacus

Metamora

Rollo

Virginius

William Tell

Damon

Brutus

Period of  
Glory to Close of Career

1834 - 1872

Richelieu

Macbeth

Richard III

Hamlet

Coriolanus

Othello

King Lear

# Mathematical Induction

Let  $P(n)$  be a statement involving  $n$ .

- 1.  $P(1)$  is true.
- 2.  $P(k) \Rightarrow P(k+1)$

Then  $P(n)$  is true for all  $n \in \mathbb{N}$ .

- 3.  $P(k) \Rightarrow P(k+1)$
- 4.  $P(k+1) \Rightarrow P(k+2)$
- 5.  $P(k+2) \Rightarrow P(k+3)$
- 6.  $P(k+3) \Rightarrow P(k+4)$
- 7.  $P(k+4) \Rightarrow P(k+5)$

NOTABLE CASTSDOUGLAS, OR THE NOBLE SHEPHERD

(Philadelphia)

Walnut Street Theatre  
Monday evening November 27, 1820Will be presented the tragedy (in 5 acts) called  
Douglas; or the Noble Shepherd

Written by Mr. Home

Young Norval . . . . .	By a Young Gentlemen of this city *
Lord Randolph . . . . .	Mr. Wheatley
Glenalvon . . . . .	Mr. W. B. Wood
Norval's servant . . . . .	Mr. Martin
First Officer . . . . .	Mr. Scrivener
Second Officer . . . . .	Mr. Carter
Third Officer . . . . .	Mr. Parker
Lady Randolph . . . . .	Mrs. Williams
Anna . . . . .	Mrs. Jefferson

---

\* Edwin Forrest, then unknown, was not listed by name.

4

40

40

40

••

40

40

40

40

40

40

40

40

40

40

40

40

40

40

40

40

40

40

40

40

40

40

40

40

40

40

40

40

40

40

40

40

40

40

40

40

40

40

40

40

40

40

40

40

40

40

40

40

40

40

40

40

40

40

40

40

••

40

40

40

40

40

40

40

40

40

40

40

40

40

## NOTABLE CASTS (Cont.)

METAMORA

(New York)

Park Theatre  
December 15, 1829

As a matter of dramatic history connected with Metamora, we give the cast as originally played in New York:

Metamora . . . . .	Mr. E. Forrest
Lord Fitzarnold . . . . .	Mr. Richings
Sir Arthur Vaughan . . . . .	Mr. Chapman
Guy of Godalmin . . . . .	Mr. Woodhull
Horatio . . . . .	Mr. Barry
Errington . . . . .	Mr. Langton
Church . . . . .	Mr. T. Placide
Wolfe . . . . .	Mr. Nixem
Tramp . . . . .	Mr. Povey
Holyoke . . . . .	Mr. Wheatley
Kanshine . . . . .	Mr. Blakeley
Child . . . . .	Miss S. Parker
Oceana . . . . .	Mrs. Hilson
Nahmeokee . . . . .	Mrs. Sharpe

APPENDIX

The following table shows the results of the experiments conducted during the summer of 1957. The data are presented in the form of a table with columns for the different variables and rows for the different experimental conditions. The results are given in terms of the number of subjects who completed the task within the specified time limit.

Condition	Time Limit (min)	Number of Subjects
Condition 1	15	12
	20	18
	25	22
	30	25
Condition 2	15	10
	20	15
	25	20
	30	23
Condition 3	15	8
	20	12
	25	16
	30	19
Condition 4	15	6
	20	9
	25	13
	30	17

The data indicate that the number of subjects who completed the task within the specified time limit generally increased as the time limit increased. This suggests that the task becomes easier as the time limit is extended.

## NOTABLE CASTS (Cont.)

THE BROKER OF BOGOTA

(New York)

Bowery Theatre  
February 12, 1834

Baptista Febro . . . . .	Mr. E. Forrest
Caberero . . . . .	Mr. H. Wallack
Palmera . . . . .	Mr. H. Gale
Fernando . . . . .	Mr. G. Jones
Ramon . . . . .	Mr. Ingersoll
Francisco . . . . .	Mr. Conner
Mendoza . . . . .	Mr. Farren
Pablo . . . . .	Mr. McClure
Juana . . . . .	Mrs. McClure
Leonor . . . . .	Mrs. Flynn

### III. CONCLUSIONS

The following conclusions are drawn from the above discussion:

- (1) The proposed method is simple and efficient.
- (2) The proposed method is applicable to a wide range of problems.
- (3) The proposed method is robust and reliable.
- (4) The proposed method is easy to implement.
- (5) The proposed method is computationally efficient.
- (6) The proposed method is suitable for real-time applications.
- (7) The proposed method is well suited for hardware implementation.
- (8) The proposed method is a promising approach for solving the problem.



## NOTABLE CASTS (Cont.)

THE GLADIATOR

(London)

Drury Lane Theatre  
October 17, 1836

Marcus Lucinius Crassus . . . . .	Mr. Warde
Lucius Gellius . . . . .	Mr. F. Cooke
Batiatus Lentulus . . . . .	Mr. Hooper
Jovius . . . . .	Mr. Bartley
Bracchius . . . . .	Mr. Mathews
Florus . . . . .	Mr. Brindal
Spartacus . . . . .	Mr. Edwin Forrest
Phasarius . . . . .	Mr. Cooper
Aenomais . . . . .	Mr. Baker
Crixus . . . . .	Mr. Duruset
Murmius . . . . .	Mr. Mears
Scropha . . . . .	Mr. Honner
A Boy . . . . .	Miss Marshall
Julia (her first appearance) . . . . .	Mrs. Hooper
Senona (her first appearance in five years)	Miss Huddart

# Document Title

This document contains the following information:  
 - Section 1: Introduction  
 - Section 2: Main Content  
 - Section 3: Conclusion  
 - Section 4: Appendix  
 - Section 5: References

## NOTABLE CASTS (Cont.)

RICHELIEU

(New York)

Park Theatre  
September 4, 1839

Cardinal Richelieu . . . . .	Mr. Forrest
Louis, the Thirteenth . . . . .	Mr. Walton
Baradas . . . . .	Mr. Jamieson
The Chevalier de Mauprat . . . . .	Mr. Wallack Jr.
The Sieur de Beringhen . . . . .	Mr. Horncastle
Gaston, Duke of Orleans . . . . .	Mr. Powell
Joseph, a Capuchin . . . . .	Mr. Neafie
Francois . . . . .	Mrs. W. Sefton
Julie de Mortemar . . . . .	Miss Monier
Marion de Lorme . . . . .	Mrs. Rogers



## NOTABLE CASTS (Concluded)

AYLMERE, OR THE KENTISH REBELLION\*

(New York)

Park Theatre  
May 24, 1841

Aylmere (Jack Cade) . . . . .	Mr. Forrest
Clifford . . . . .	Mr. Murdoch
Lord Say . . . . .	Mr. Wheatley
Buckingham . . . . .	Mr. A. Andrews
Friar Lacy . . . . .	Mr. Nickenson
Wat Worthy . . . . .	Mr. Chippendale
Mowbray . . . . .	Mr. C. W. Clarke
Courtney . . . . .	Mr. W. A. Chapman
Jack Straw . . . . .	Mr. Bellamy
Dick Pembroke . . . . .	Mr. Fisher
Mariamne . . . . .	Mrs. G. Jones
Widow Cade . . . . .	Mrs. Wheatley
Kate . . . . .	Miss McBride

---

\* Name later changed to Jack Cade.



TABLE OF CONTENTS

CATHERINE NORTON SINCLAIR

	<u>PAGE</u>
CHAPTER I	
The Eternal Triangle . . . . .	78
A Decree of Divorce. . . . .	85
The Third Side . . . . .	89
The Forked Road. . . . .	90
Background . . . . .	92
The Church vs. The Stage . . . . .	93
John Sinclair. . . . .	94
Birth of Catherine . . . . .	94
Meeting with Forrest . . . . .	95
CHAPTER II	
Edwin Forrest. . . . .	97
The Man. . . . .	97
The Actor. . . . .	99
The Private Life of Edwin Forrest. . . . .	100
Catherine Sinclair Approaches the Theatre. . . . .	101
George Vanhohoff. . . . .	104
A London Engagement. . . . .	107
San Francisco. . . . .	107
The San Francisco Theatre. . . . .	111
Turnips and Orchids. . . . .	112
Mrs. Sinclair as Theatre Manager . . . . .	117
Overture to Chaos. . . . .	122
Panorama of 1854-1855. . . . .	126
An Amusing Incident. . . . .	126
Convincing the English . . . . .	127
The Master's Dirty Linen . . . . .	129
Seclusion. . . . .	130
Conclusion . . . . .	130
BIBLIOGRAPHY . . . . .	131
NEWSPAPERS AND PERIODICALS . . . . .	132
APPENDICES . . . . .	133-140





---

---

CATHERINE SINCLAIR

(1818 - 1891)



PHOTO COURTESY M. H. de YOUNG MUSEUM

---

---

---

---

CATHERINE SIMOLAIA

(1818 - 1891)

PHOTO COURTESY W. H. DE YOUNG MUSEUM

---

---

CATHERINE NORTON SINCLAIR

1818-1891

CHAPTER ITHE ETERNAL TRIANGLECONSUELO LETTER

"And now, sweetest Consuelo, our brief dream is over; and such a dream! Have we not known real bliss? Have we not realized what poets have to set up as an ideal state, giving full license to their imagination, scarcely believing in its reality? Have we not experienced the truth that ecstasy is not fiction? I have: and, as I will not permit myself to doubt you, am certain that you have. And Oh! what an additional delight to think--no, to know, that I have made some happy hours to you! Yes, that remembrance of me may lighten the heavy time of many an hour to come. Yes, our little dream of great account is over; reality stares us in the face. Let us peruse its features. Look with me and read as I do, and you will find our dream is not all a dream. Can reality take from us, when she separates and exiles us from each other,--can she divide our souls, our spirits? Can slander's tongue or rumor's trumpet summon us to parley with ourselves, where, to doubt each other, we should hold council: No! No! a doubt of thee can no more find harbor in my brain than the opened rose shall cease to be the hum-bird's harbor; and as my heart and soul are in your possession, examine them, and you will find no text from which to discourse a doubt of me. With these considerations, dearest, our separation, though painful will not be unendurable; and if a sombre hour

1. The first part of the document is a list of names and addresses of the members of the committee.

2. The second part is a list of the names of the members of the committee who have been elected to the office of chairman.

3. The third part is a list of the names of the members of the committee who have been elected to the office of secretary.

4. The fourth part is a list of the names of the members of the committee who have been elected to the office of treasurer.

5. The fifth part is a list of the names of the members of the committee who have been elected to the office of member-at-large.

6. The sixth part is a list of the names of the members of the committee who have been elected to the office of member-at-large.

7. The seventh part is a list of the names of the members of the committee who have been elected to the office of member-at-large.

8. The eighth part is a list of the names of the members of the committee who have been elected to the office of member-at-large.

9. The ninth part is a list of the names of the members of the committee who have been elected to the office of member-at-large.

10. The tenth part is a list of the names of the members of the committee who have been elected to the office of member-at-large.

11. The eleventh part is a list of the names of the members of the committee who have been elected to the office of member-at-large.

12. The twelfth part is a list of the names of the members of the committee who have been elected to the office of member-at-large.

13. The thirteenth part is a list of the names of the members of the committee who have been elected to the office of member-at-large.

14. The fourteenth part is a list of the names of the members of the committee who have been elected to the office of member-at-large.

15. The fifteenth part is a list of the names of the members of the committee who have been elected to the office of member-at-large.

16. The sixteenth part is a list of the names of the members of the committee who have been elected to the office of member-at-large.

17. The seventeenth part is a list of the names of the members of the committee who have been elected to the office of member-at-large.

18. The eighteenth part is a list of the names of the members of the committee who have been elected to the office of member-at-large.

19. The nineteenth part is a list of the names of the members of the committee who have been elected to the office of member-at-large.

20. The twentieth part is a list of the names of the members of the committee who have been elected to the office of member-at-large.

should intrude itself upon you, banish it by knowing there is one who is whispering to himself, Consuelo.

"There is another potent reason why you should be happy,--that is having been the means of another's happiness; for I am happy, and with you to remember and the blissful anticipation of seeing you again, shall remain so. I wish I could tell you of my happiness. I cannot. No words have yet been invented that could convey an idea of the depth of passion, composed pride, admiration, awe, veneration and love, without being earthy, I feel for you.

"Be happy, dearest; write to me you are happy. Think of the time we shall meet again; believe me, that I shall do my utmost to be worthy of your love! and now God bless you, a thousand times, my own, my heart's altar.

"I would say more, but must stow away my shreds and tinsel patches. Ugh! how hideous they look after thinking of you."\*

The foregoing letter to Mrs. Catherine Sinclair Forrest from one George Jamieson was the crowning blow to the ego of the renowned and self-assured actor, Edwin Forrest. The phrase "I shall do my utmost to be worthy of your love!" in connection with remarks regarding the happiness Mrs. Forrest and Jamieson had found together, indicated to Forrest gross infidelity. Unfortunately for him the jury failed to consider the evidence sufficient to justify Forrest's conduct in court. However, this letter was the incriminating tool in one of the most notorious divorce trials of the nineteenth century. It was a scandal full of melodrama and passion.

The letter served to confirm the suspicions of

---

\* Alger, W. R., The Life of Edwin Forrest, p. 486.

1. The first part of the document discusses the importance of maintaining accurate records of all transactions and activities. This is essential for ensuring transparency and accountability in the organization's operations.

2. The second part of the document outlines the various methods and techniques used to collect and analyze data. This includes both qualitative and quantitative approaches, as well as the use of advanced statistical tools and software.

3. The third part of the document focuses on the interpretation and application of the collected data. This involves identifying key trends, patterns, and insights that can inform decision-making and strategic planning.

4. The fourth part of the document discusses the challenges and limitations of data analysis. This includes issues such as data quality, bias, and the need for ongoing monitoring and evaluation.

5. The fifth part of the document provides a summary of the key findings and conclusions. This highlights the most significant results and offers recommendations for future research and practice.

6. The sixth part of the document includes a list of references and sources. This provides a comprehensive overview of the literature and resources used in the study.

7. The seventh part of the document contains a list of appendices. These provide additional information and data that support the main findings of the study.

8. The eighth part of the document includes a list of figures and tables. These visual aids help to present complex data in a clear and concise manner.

9. The ninth part of the document contains a list of footnotes. These provide additional details and clarifications for specific points in the text.

10. The tenth part of the document includes a list of acknowledgments. This recognizes the contributions of individuals and organizations that supported the research.

11. The final part of the document is a list of contact information. This provides details on how to reach the author or the organization for further inquiries.

Forrest that his wife had been guilty of adultery; not that Forrest was faithful to Catherine, for a wife to him often proved an inconvenience. The sore point with Forrest was not the fact that his crushed heart had been torn into shreds but that he refused to admit that he, the dominant male, could be supplanted by another man in any woman's affections.

Forrest knew that his career depended on public sympathy; then, of course, there was the trifling matter of settlement or alimony. Thus by assuming a martyred and broken spirit, bitter with scorned devotion, Forrest hoped to bring a jury to his feet amid scalding and unabashed tears. Much to his amazement, Catherine proved the better actor in the stark realities of private life. The court turned a deaf ear to Forrest's pleadings and accusations. He was flayed by the judge for his use of crude language and for irascibility of temper during the trial, as well as for exposing in lengthy detail his own licentious living.

The initial seed of jealousy found fertile soil in the mind of Edwin Forrest. It seems that in the spring of 1848 while Forrest was fulfilling a professional engagement in Cincinnati, his wife was giving her attention to an entirely different phase of art. The spring is beautiful in Ohio with bright days and green bloom. It was on just such a day that Forrest, according to his biographer, W. R. Alger, entered his room at the hotel and discovered Mrs. Forrest standing between the knees of George Jamieson, an actor

1. The first step in the process of identifying a problem is to recognize that a problem exists. This is often done by comparing current performance with a desired state or goal. For example, a manager might notice that sales are declining or that customer satisfaction is low. Once a problem is identified, the next step is to define it more precisely. This involves determining the scope of the problem, its causes, and its effects. A clear definition of the problem is essential for developing an effective solution.

2. The second step is to gather information about the problem. This can be done through various methods, such as interviews, surveys, and data analysis. The goal is to understand the underlying causes of the problem and to identify any constraints or resources that may affect the solution. For example, a manager might interview employees to learn about their perceptions of the problem or analyze sales data to identify trends.

3. The third step is to generate potential solutions. This is often done through brainstorming or other creative techniques. The goal is to come up with a range of possible solutions that could address the problem. It is important to consider both short-term and long-term solutions, as well as solutions that are feasible and sustainable. For example, a manager might brainstorm ideas for improving customer service or increasing sales.

4. The fourth step is to evaluate the potential solutions. This involves comparing the solutions against the criteria established in the previous step. The goal is to identify the most effective and feasible solution. This can be done through a cost-benefit analysis or other evaluation techniques. For example, a manager might compare the costs and benefits of different solutions to determine which one is the most profitable.

5. The fifth step is to implement the chosen solution. This involves putting the solution into action and monitoring its progress. It is important to communicate the solution to all relevant parties and to provide them with the resources and support they need to implement it. For example, a manager might assign tasks to employees and provide them with training and resources.

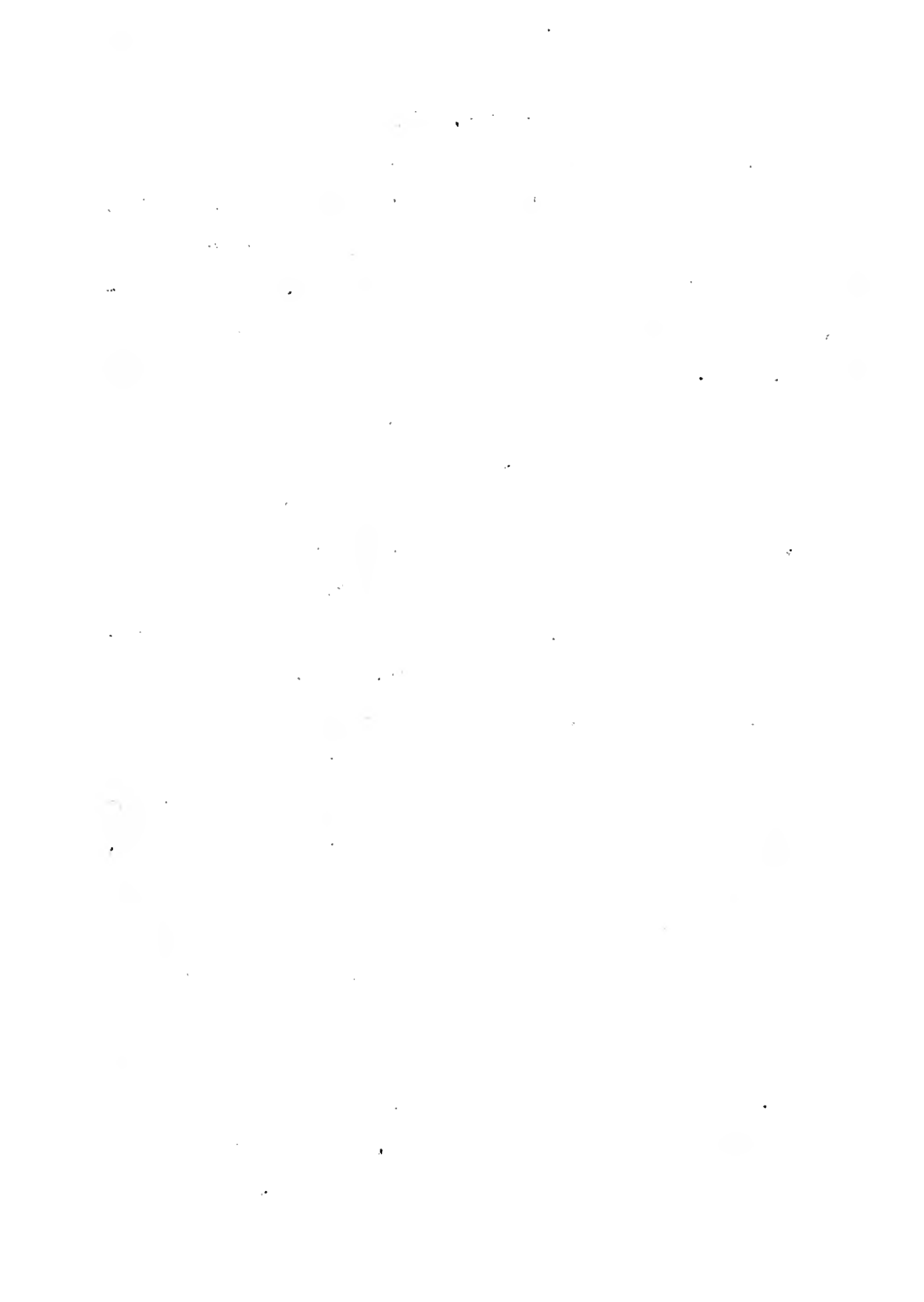
6. The final step is to evaluate the results of the solution. This involves comparing the current performance with the desired state or goal. The goal is to determine whether the solution has been effective and to identify any areas for improvement. For example, a manager might track sales and customer satisfaction over time to see if the solution has had the desired effect.



supposedly of low moral character. Jamieson's hands were on her person. Forrest considered that his wife had been in too close proximity with the actor and a violent scene followed. The details of the scene are apparently of a delicate nature and our modest biographer fails to relate them. In the meantime, Jamieson had fled from the room carrying his boots in his hand. Mrs. Forrest, clever actress that she was, soothed her husband's angry suspicion and he overlooked the affair as a mere matter of indiscretion.

This was the opportunity for which Forrest had been waiting. He made sure that the incident of the hotel room was not wholly forgotten. During the months that followed he became morose and melancholy with fits of violent temper. Mrs. Forrest was his wife in name only. After their return to New York certain trifling circumstances came under Forrest's observation which made him uneasy. On opening a drawer in which his wife kept her papers, he found addressed to her the fatal letter, worn, ruffled and in Jamieson's handwriting.

Edwin Forrest read the letter with poised dignity and on its completion sank into the nearest chair, cursing the day he had met this scarlet, ungrateful woman. After a time he arose and paced majestically about the room philosophizing on the price he had paid for what he thought to be happiness. He denounced Catherine for her infidelity and as a climax fell into unrestrained weeping. His biographer Alger states with a hint of subtle amusement: "Mr. Forrest was



struck to the heart with surprise, grief and rage." The letter, prompted by wounded vanity and jealousy, gave him positive proof that his wife had been unfaithful. According to his testimony in court, hurt love gnawed at him. His attitude on the entire matter was typical of the wronged husband or suffering hero of the period in the theatre.

Naturally relations between Forrest and his wife were strained. Every deed or word became of the utmost importance and finally brought about an unfortunate incident which carried their alienation to the point of a violent rupture.

Shortly before this time Mrs. Forrest's parents, Mr. and Mrs. John Sinclair, accompanied by their two daughters arrived in America and became members of the household. The Sinclairs rapidly made themselves at home in the new surroundings. Their son-in-law's residence offered to them luxury and comfort. John Sinclair was a professional man with all his notions of life derived from the stage. It was English life as exemplified both on the stage and off, but totally unsuited to that of America.

Soon the Sinclairs and Mrs. Forrest found themselves surrounded by many friends. The home became a scene of almost continuous receptions. Edwin Forrest, though a distinguished actor, was not an educated man. His manner



was blunt and crude and his friends formed an entirely different class from those cultivated by Mrs. Forrest and her parents. Forrest resented both his in-laws and their friends. This only served to make a tense situation between man and wife more strained and many quarrels ensued.

The final break came during a bitter argument regarding Mrs. Forrest's parents when Forrest made some cutting remarks concerning Mrs. Forrest's sister. Catherine had the courage to call the actor a liar. The words "It is a lie" fell into his irascible blood like drops of molten iron. He restrained his temper with great difficulty and stated: "If a man had said that to me he should die. I cannot live with a woman who has said it."\* From that moment separation was inevitable and irrevocable.

Forrest accompanied his wife to the home of her friends, Parke and Fanny Godwin, and there deposited her. Parke Godwin had married the daughter of William Cullen Bryant, and both parties were important witnesses when the case was brought to trial. For nearly a year they lived apart in secrecy and during this time corresponded at intervals. On one occasion Forrest wrote an oath of innocence in the most stringent and solemn terms. The oath dealt with the importance of keeping their misunderstanding a secret. Mrs. Forrest readily signed and enclosed a letter asserting her

---

\* Ibid.



conviction:

"Some day your own naturally noble and just mind will do me justice, and you will believe in the affection, which for twelve years, has never swerved from you. I cannot, nor would I, subscribe myself other than yours now and ever.

Catherine N. Forrest."\*

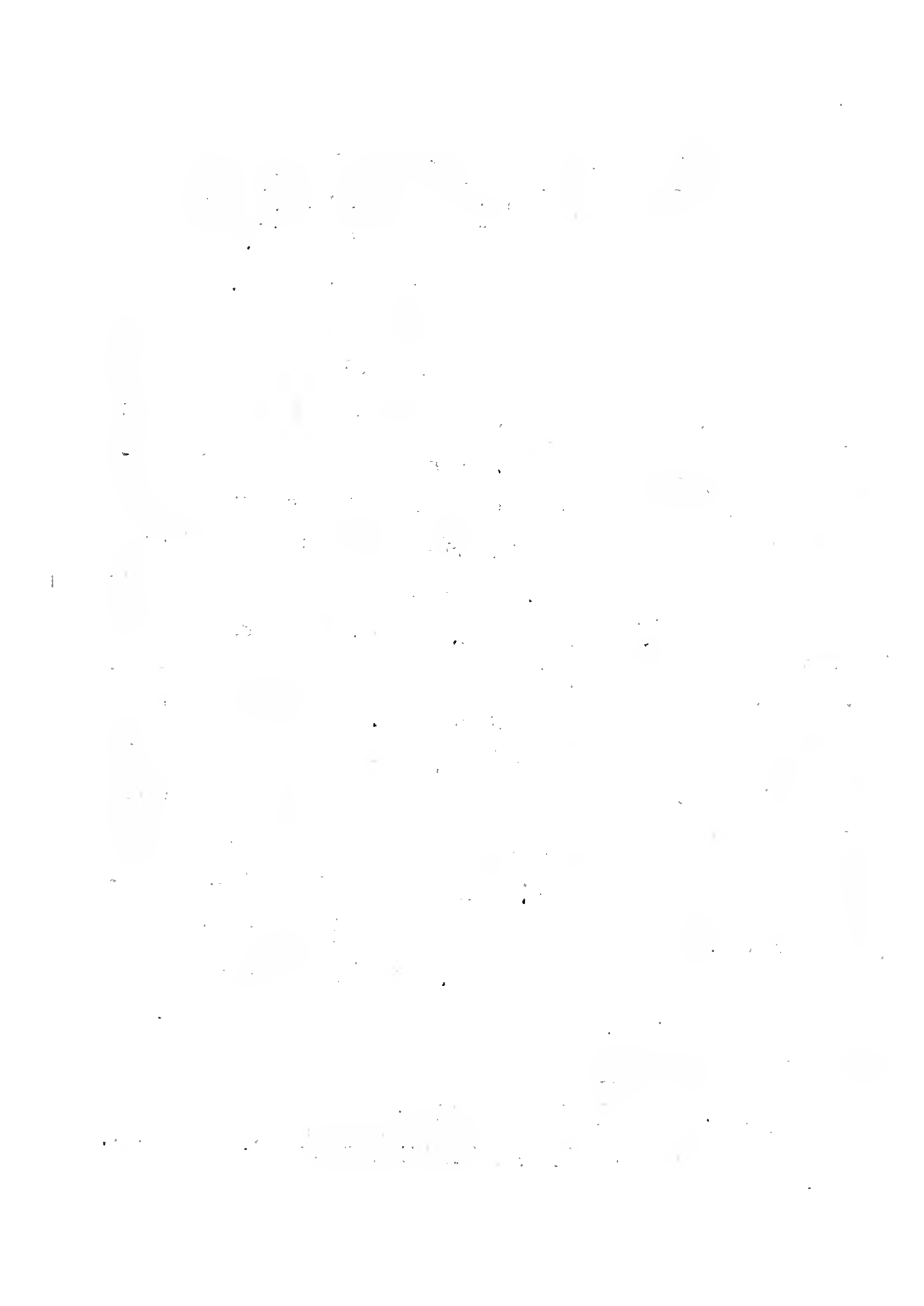
After the separation Forrest opened the doors of his home to the scrutiny of the world and appealed to the sympathy of the public to remove the skeleton which lurked in his closet. In spite of Mrs. Forrest's promise of secrecy, Forrest wrought himself to the point of fancying that she was betraying his shame to the public when it was Forrest, himself, who chose to utilize the situation and his wife's honor to bring box-office appeal. He confessed to several friends, one a newspaper man, that his marriage was over. When a listener attempted to defend Mrs. Forrest by praising her physical and spiritual beauty, Forrest replied: "She looks ugly to me; her face is black and hideous."\*\* Yet for almost a year he had been writing his wife letters filled with tenderness and devotion. Before leaving the house Catherine had asked Forrest to give her a copy of the works of Shakespeare as a memento from him. He had granted the request, writing: "Mrs. Edwin Forrest, from Edwin Forrest."\*\*\*

---

\* Alger, W. R. Life of Edwin Forrest.

\*\* Barrett, Lawrence. Sketch of Edwin Forrest, p. 199, Chap. VII.

\*\*\* Ibid.





a sad contrast with the inscription formerly made in the books he had presented to her, "From your lover and husband, Edwin Forrest."

Forrest, unable to keep his part of the bargain, obtained a legal separation from his wife, allowing her \$1500 per year. He still felt that as yet he had not been avenged; then too, Forrest was fond of making headlines. He wanted to be the star in his own show. Therefore, he applied for a divorce in Philadelphia -- an act that had never before entered Catherine's mind. For besides the pain of separation, misunderstanding, and distrust there was the horror of bad publicity for the man she loved until her dying day and for a profession that at its best was questionable.

#### A DECREE OF DIVORCE

The news that her husband had filed suit for divorce brought an end to the cherished hope of Mrs. Forrest that there would be a reconciliation. This was the final proof that after twelve years of devotion on her part, Forrest wanted to be rid of her. In a final desperate effort she wrote a letter to Forrest asking for his forgiveness and for his love. The letter in part states: "I will love you until my dying day; for what God has joined together, let no man put asunder."\* The missive was completely ignored.

---

\* Crawford, Mary Caroline. Romance of the American Theatre.

1. The first step in the process of identifying a problem is to recognize that a problem exists. This is often done by comparing current performance with a desired state or goal. For example, a manager might notice that sales are declining or that customer satisfaction is low. Once a problem is identified, the next step is to define it more precisely. This involves determining the scope of the problem, its causes, and its effects. A clear definition of the problem is essential for developing an effective solution.

2. The second step is to gather information about the problem. This can be done through various methods, such as interviews, surveys, and data analysis. The goal is to understand the underlying causes of the problem and to identify any constraints or resources that may affect the solution. For example, a manager might conduct interviews with employees to learn about their perceptions of the problem or analyze sales data to identify trends.

3. The third step is to generate potential solutions. This is often done through brainstorming or other creative techniques. The goal is to come up with a range of possible solutions that could address the problem. It is important to consider both short-term and long-term solutions, as well as solutions that are feasible and sustainable. For example, a manager might brainstorm ideas for improving customer service, such as offering more personalized service or improving the quality of products.

4. The fourth step is to evaluate the potential solutions. This involves comparing the different solutions against the criteria that were identified in the previous step. The goal is to determine which solution is most likely to be effective and sustainable. This can be done through a cost-benefit analysis or other evaluation techniques. For example, a manager might compare the costs and benefits of different solutions for improving customer service.

5. The fifth and final step is to implement the chosen solution. This involves putting the solution into action and monitoring its progress. It is important to communicate the solution to all relevant parties and to provide them with the resources and support they need to implement it. Additionally, it is important to monitor the solution's performance over time and to make adjustments as needed. For example, a manager might implement a new customer service strategy and then track customer satisfaction levels to see if the strategy is having the desired effect.

Influenced by friends and to protect her reputation, Mrs. Forrest entered a countersuit in New York, charging Forrest with infidelity and extreme cruelty. The trial began in December 1851, lasted six weeks, and was reported at great length in every important newspaper in the land. Mrs. Forrest secured as her counsel Charles O'Connor, a prominent New York attorney. O'Connor saw to it that his witness was always a lady and that her witnesses were among the irreproachable citizens of the land. A reporter of the New York Herald described the appearance of the principals on the first day of the trial thus:

"Mrs. Forrest was habited in black, wore a black silk bonnet with a white cape and a black lace veil covering her face....

"Mr. Forrest wore his usual dress, namely, a black frock coat with velvet facings, collar à la Byron and a considerable display of snowy linen."\*

If the trial lacked dignity it was at least sensational and while mid-Victorian New York gasped for breath in an over-crowded courtroom, Edwin Forrest proceeded to wash his wife's soiled linen with bluntness and violence. Mrs. Forrest remained calm and truly a gentlewoman, never making a direct accusation but inferring through her attorney that Forrest had been guilty of the offense he was charging to her. Her witnesses testified that Forrest had not only formed many liaisons but had been abusive in his treatment of

---

\* Ibid.



Catherine and had driven her from their home. It was proved beyond the least doubt that Forrest frequented establishments of questionable reputation and had on many occasions brought persons of low moral character into his home in the presence of his wife.

Forrest, on the other hand, lost many admirers and friends by his own coarseness of speech and display of bad temper. His accusations were directed against Jamieson and Mrs. Forrest. His witnesses for the most part were chosen from his acquaintances who were known to be persons of ill repute. One writer hinted that Forrest had arranged to compensate his principal witness for her testimony. During the course of the trial, Forrest assaulted Nathaniel P. Willis in Central Park on the suspicion that Willis was a party to his domestic ills. Willis brought suit for damages and was awarded one dollar by the court.\*

Meanwhile Forrest rapidly lost ground and with the close of the sixth week Mrs. Forrest's lawyer had won for her the decree of divorce, together with the expenses connected with the trial, and \$3,000 per year alimony. Mrs. Forrest was granted permission to marry again but Forrest was denied that privilege. This was an exceptionally important item in the so-called adoption of Miss Lillie by Forrest some years later.

As though the scandal and divorce were not enough humiliation for Catherine, Forrest, the ruthless egotist,

---

\* See Monograph on Edwin Forrest p. 42.

The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that every entry should be supported by a valid receipt or invoice. This ensures transparency and allows for easy auditing of the accounts.

Furthermore, it is noted that regular reconciliation of the books is essential. This process involves comparing the internal records with the bank statements to identify any discrepancies. Promptly addressing these differences helps prevent errors from compounding over time.

In addition, the document highlights the need for clear communication with all stakeholders. Providing regular updates to investors and management helps build trust and ensures that everyone is on the same page regarding the company's financial health.

Finally, it is stressed that the financial statements should be prepared in a clear and concise manner. Using standardized formats and providing detailed explanations for any unusual items makes the information more accessible and easier to understand.

The second section of the document focuses on the implementation of internal controls. These controls are designed to prevent fraud, reduce the risk of errors, and ensure that the company's resources are used efficiently. Key elements of a strong internal control system include:

- Segregation of duties: No single individual should be responsible for all aspects of a transaction.
- Authorization: All transactions should be approved by the appropriate level of management.
- Documentation: Every transaction must be properly documented and filed.
- Regular monitoring: Management should regularly review the internal control system to ensure it remains effective.

By implementing these controls, the company can significantly reduce the risk of financial loss and improve the overall reliability of its financial reporting.

The document also discusses the importance of staying up-to-date with changes in accounting standards and regulations. Regular training and education for the accounting staff are necessary to ensure compliance and the highest quality of financial reporting.

In conclusion, the document provides a comprehensive overview of the key principles and practices for effective financial management. By following these guidelines, the company can ensure the accuracy and integrity of its financial records, which is essential for long-term success.

used her personal tragedy to increase his box-office appeal. Two weeks after the trial had been completed he opened in a blaze of glory and at the end of the play presented to the audience a picture of a broken, humble spirit, who was endeavoring to bear his cross as a brave man should but whose weight was killing him. He referred to his cause "not as my cause alone, but the cause of every man in the community, the cause of every human being, of every honest wife and virtuous woman, the cause of everyone who cherishes a home and the pure spirit which should abide there."\* Needless to say, the theatre was filled to capacity with a scandal-mongering mob which increased Forrest's popularity, pandered to his inflated ego, and added to his fortune. During the engagement he permitted a sign to be hung across the theatre marquee with the words:

"This is the people's verdict."\*\*

Still unable to believe that he, Edwin Forrest, could be wrong he appealed the case five times, only to be baffled and overthrown at the end. Finally in 1868, after displaying the last of the very sordid evidence and probably because he felt the public had lost interest he paid Mrs. Forrest the full award of sixty-four thousand dollars. Of this sum fifty-nine thousand dollars had been used in court expenses.

---

\* Ibid.

\*\*Ibid.



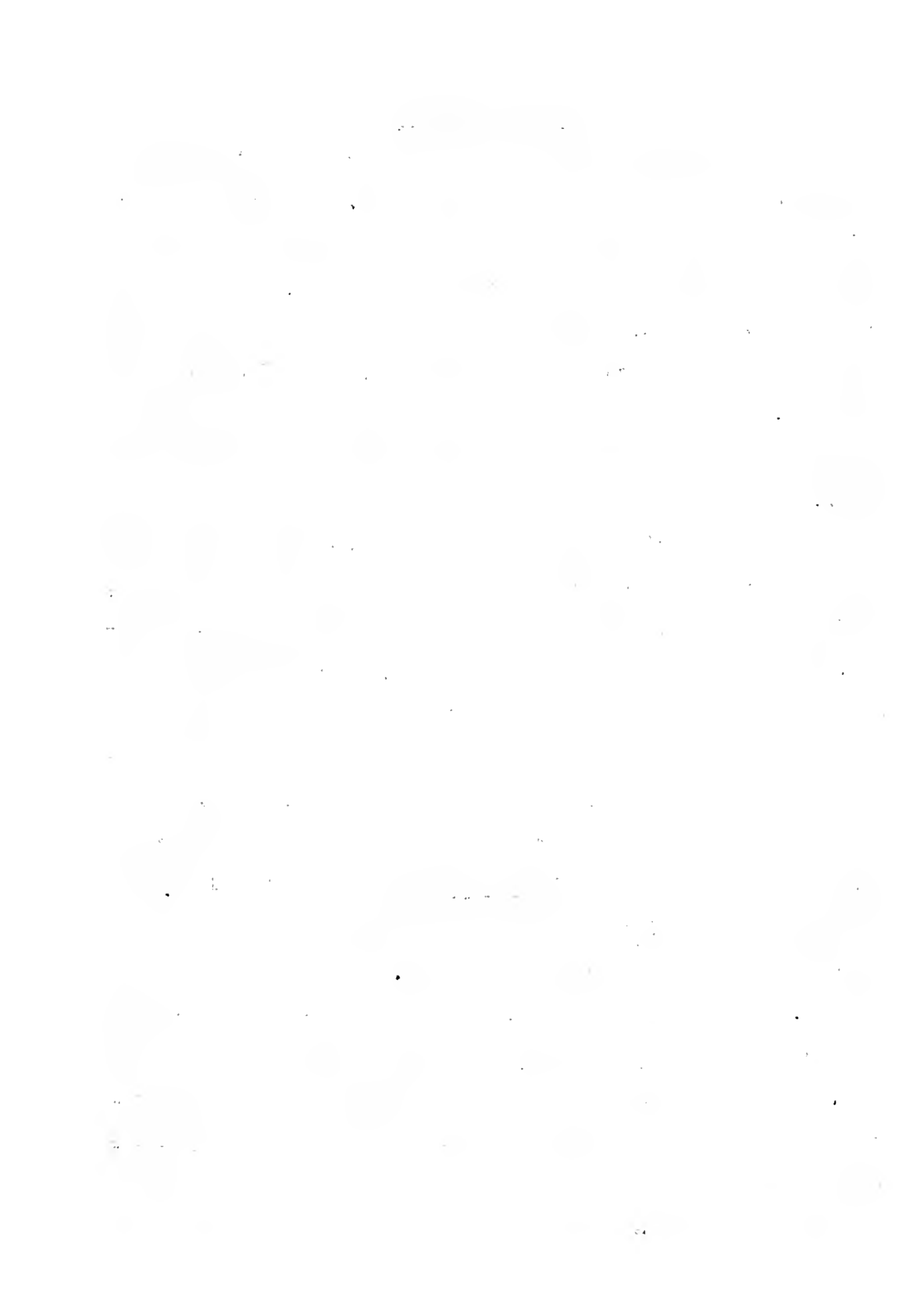


### THE THIRD SIDE

George Jamieson, who figured as the third side of the triangle in the Forrest divorce case, was what one could call a bon vivant, fond of good living and drinking at the expense of others and a mid-Victorian gigolo. He had been known to indulge in blackmail on a small scale and on several occasions Edwin Forrest had given or loaned Jamieson sums of money. For some reason Forrest had befriended him and had assisted his future enemy through several difficult situations.

Jamieson's interest in Catherine Sinclair was merely an adventure on the part of a man whose loves were legion. To Catherine the association was prompted by kindness, sympathy, and understanding toward an individual whose better self had never been allowed to flourish. He was amusing and entertaining to a woman who was starved for affection and a relief from the domineering ways of an exacting husband.

George Jamieson was born in New York and made his debut in a farce called The Chameleon January 23, 1837. He became a member of the National Theatre, at the corner of Church and Leonard Streets, New York. In 1861 he visited England. Returning to the United States he scored an instant hit as Pete in The Octoroon at the Winter Garden in New York. Never a great actor but a passable one, Jamieson was well known in the dramatic profession as an unreliable, careless and wasteful profligate who had no regard for moral standards of living. He had worked with the same company that



employed Edwin Forrest as the star. His charming personality soon wore through the veneer of the egotist Forrest, and he made Jamieson his confidant.

With the airing of Edwin Forrest's domestic worries Jamieson lost public favor not because of sympathy for Forrest but because of the public's deep regard for Catherine Sinclair. Jamieson declared himself innocent and unjustly misunderstood. His jovial spirit vanished as the clouds of scandal began to form about him. The years that followed were filled with melancholy and embitterment.

In October 1868 Jamieson journeyed from New York to Yonkers but was carried on to Glenwood. He had evidently decided to walk the short distance back to Yonkers rather than wait for a later train. Unmindful of the danger awaiting him he stepped onto a bridge where he was killed instantly by an express train when only a few hundred yards from safety. He was buried near Yonkers with but a few friends to mourn his passing. When Forrest received the news that Jamieson had been killed, he felt that he had been avenged in part at least. His remarks were caustic and filled with bitter hate.

#### THE FORKED ROAD

The path of destiny had led the famous actor and his genteel wife to a forked road; Forrest to resume his career as a star of the first magnitude, and Catherine to assemble her wrecked life and with the few remaining dollars to

The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that every entry, no matter how small, should be recorded to ensure the integrity of the financial data. This includes not only sales and purchases but also expenses and income. The document also mentions the need for regular audits to verify the accuracy of the records and to identify any discrepancies.

In addition to maintaining accurate records, it is crucial to have a clear understanding of the company's financial position. This involves analyzing the balance sheet, income statement, and cash flow statement. These statements provide a comprehensive overview of the company's financial health and help in making informed decisions. The document also highlights the importance of budgeting and forecasting to manage the company's resources effectively.

Another key aspect of financial management is the timely payment of taxes and other legal obligations. Failure to do so can result in penalties and legal issues. The document provides guidance on how to calculate and pay taxes correctly and on time. It also discusses the importance of keeping up-to-date with changes in tax laws and regulations.

Finally, the document stresses the importance of transparency and communication in financial management. All stakeholders, including employees, investors, and creditors, should be kept informed about the company's financial performance. This helps in building trust and ensuring the long-term success of the business. The document also provides tips on how to communicate financial information effectively.

In conclusion, financial management is a critical component of any business. It involves maintaining accurate records, analyzing financial statements, paying taxes, and communicating financial information. By following the guidelines provided in this document, businesses can ensure their financial health and achieve their long-term goals.

attempt to find her place in the sun. After twelve years of marriage, preceded by a happy childhood and a sheltered girlhood, Catherine Sinclair was faced with the problem of earning a living -- a task made doubly difficult in an age when women in business or professions were considered a trifle below par by the elite and a general nuisance by the masculine population. In order to make herself worthy of her illustrious husband and to appreciate his genius, Catherine Sinclair had made a diligent study of the drama. Faced with the realities of life she naturally turned to the stage.

Through the efforts of one Granby Calcraft Mrs. Forrest secured George Vandenhoff, a prominent English actor, as her instructor. The actor was reluctant when asked to take this lady under his guidance. Regarding their association he states:

"I was an utter stranger to Mrs. Forrest till I received some time in 1851, a message, through the late Granby Calcraft, requesting me to call on her with a view to advising her as to her capabilities for the stage. I did so. I gave her my candid opinion that it was late in life for her to take such a step, although she had qualities which, had they been cultivated and improved in earlier youth, might, and would, have led to her distinction. She however, represented that she would soon, in all probability, have to depend on her talents for the stage, whatever they might be, for her support; and that she wished me to give her instructions in three or four parts, to enable her to appear with some success."\*

---

\* Vandenhoff, George. Leaves of an Actor's Note Book, Chap. I, p. 2.



At this stage of their association Vandenhoff's interest in Mrs. Sinclair was one of sympathy. He began to instruct her in several parts and it was through him that she made her theatrical debut.

Edwin Forrest, on the other hand, used the divorce and scandal to bring more silver and gold to the box office. Through the press he gave the public to understand that he was a Pagliaccio in the flesh. He would don his make-up and costume to present another character to his appreciative audience but when called before the curtain he assumed the role of a heart-broken, misunderstood man who had given all for the woman who wronged him.

### BACKGROUND

In the later years of the eighteenth century and throughout the nineteenth, the English theatre entered upon its third cycle. The poetic plays of the early Greeks had given way to a more staid type of entertainment. Women had been permitted to work in the theatre for several centuries. Of course, persons engaged in the theatrical profession were frowned upon by society and were never admitted to the inner circles of royal functions except as entertainers.

The theatre itself was the chosen rendezvous of gamblers, rakes, and prostitutes. It was in constant disfavor with the Church of England although highly approved of by





the English Court, especially by George III whose mistress was an actress.

In 1778 John Larpent was appointed Examiner of Plays by the Marquis of Hertford, holding the office until his death in 1824. Larpent, ever conscious of his religious principles, attempted to eventually destroy this corrupt institution. It was a definite mistake to appoint a confirmed bigot to any post dealing with the control of public amusements, and under his supervision the theatre lost most of the ground it had gained over a long period of time.

#### THE CHURCH vs. THE STAGE

The church, opposed to the stage as an instrument of evil, denounced the theatre, its participants and clientele from the pulpit. At Rowland Hills Chapel the congregation was congratulated from the pulpit on the destruction of Covent Garden Theatre and the annihilation of a score of firemen. This was regarded as a singular proof of the wisdom of Providence, the pulpiteer exclaiming:

"Great news my brethren, great news, a great triumph has taken place over the devil and the stage players--a fire in one of their houses--Oh may there be one consumed every year! It is my fervent prayer."\*

With the knowledge that John Larpent was supporting an actress of minor importance while caustically denouncing the profession, the public began to lose interest in the

---

\* Powell, Frank and Palmer, Frank. Censorship in England.



purification of their entertainment. With Larpent's death in 1824 George Colman was appointed to the office, and the theatre was again restored to its proper place. Colman and his successors banned from the theatre all mention of God, all profanity and scenes excusing open prostitution or adultery. This gained him the favor of the church while the restriction of all remarks injurious to the government won the approval of the Court. This was the theatre that John Sinclair, father of Catherine Sinclair Forrest knew.

#### JOHN SINCLAIR

Although never a great actor or singer, John Sinclair was modestly engaged in the theatrical business. He was born in 1790 and received the best schooling in London and on the continent. After a modest success in his own country he invaded New York where he made his debut as Orlando in The Cabinet. New York refused to be swept off its feet by this English singer and in 1834 John Sinclair returned to England.

#### BIRTH OF CATHERINE

While John Sinclair was not a rich man he had accumulated means to make his family comfortable. Catherine was born in 1818 near London and was christened Catherine Norton Sinclair. The home of John Sinclair was a meeting place for artists, actors, and writers. It was strictly a cultural



atmosphere imbued with Victorian principles of manners and morals. Catherine and her sisters experienced a sheltered life of comparative ease. The parents considered their responsibility at an end when suitable husbands were found for their daughters. First however, came a cultural background of music and appreciation of the fine arts, together with a moderate education. The idea that one of the daughters might follow the theatre as a profession would, of course, have been entirely out of the question. Naturally John Sinclair held a reverence for the theatre but he was of the old school who believed that a woman's place was in the home, rearing a family.

#### MEETING WITH FORREST

When Catherine Sinclair was a girl of eighteen, the distinguished actor Edwin Forrest visited the Sinclair fire-side. The visits were repeated and the attraction was the lovely daughter of the household. Miss Sinclair was duly impressed by this polished handsome actor. Thirty years after their first meeting she remarked:

"The first time I saw him--I recall it now clearly as though it were but yesterday--the impression he made was so instantaneous and so strong, that I remember I whispered to myself, while a thrill ran through me, 'This is the handsomest man on whom my eyes have ever fallen.'" \*

---

\* Crawford, Mary Caroline. Romance of the American Theatre.

### 2.1.1.1.1.1

The first step in the process of identifying the most appropriate model for a given dataset is to determine the nature of the data. This involves understanding the distribution of the data, the relationship between the variables, and the presence of any outliers or missing values. Once the data has been examined, the next step is to select a set of candidate models. This can be done by using a variety of techniques, such as cross-validation, to evaluate the performance of different models. The goal is to find a model that is both accurate and generalizable, meaning that it can perform well on new, unseen data.

In the case of linear regression, the model is defined by the equation  $y = \beta_0 + \beta_1 x$ , where  $y$  is the dependent variable,  $x$  is the independent variable,  $\beta_0$  is the intercept, and  $\beta_1$  is the slope. The parameters  $\beta_0$  and  $\beta_1$  are estimated using the method of least squares, which minimizes the sum of the squared residuals. This method is based on the assumption that the errors are normally distributed and have a constant variance.

However, there are several limitations to the least squares method. First, it is sensitive to outliers, which can significantly affect the estimates of the parameters. Second, it assumes that the relationship between the variables is linear, which may not be the case in many real-world situations. Finally, it does not take into account the uncertainty in the estimates, which can be addressed by using more advanced techniques such as Bayesian inference.

### 2.1.1.1.1.2

The second step in the process of identifying the most appropriate model for a given dataset is to evaluate the performance of the candidate models. This is typically done using a set of metrics that measure the accuracy and generalizability of the models. One common metric is the coefficient of determination,  $R^2$ , which measures the proportion of the variance in the dependent variable that is explained by the independent variable(s). Another common metric is the mean squared error (MSE), which measures the average squared difference between the predicted and actual values.

In addition to these metrics, it is also important to consider the complexity of the model. A model that is too complex may fit the training data well but perform poorly on new data, a phenomenon known as overfitting. To avoid overfitting, it is important to use techniques such as cross-validation, which involves splitting the data into a training set and a test set, and evaluating the model's performance on the test set.

Once the performance of the candidate models has been evaluated, the next step is to select the most appropriate model. This is typically done by choosing the model with the highest  $R^2$  and the lowest MSE, while also considering the model's complexity. In the case of linear regression, this would typically result in the selection of the model with the best fit to the data, while also being as simple as possible.

The final step in the process of identifying the most appropriate model for a given dataset is to validate the model.

This involves using a separate set of data to evaluate the model's performance, and comparing the results to the results obtained from the training set.

After a respectable interval Catherine Sinclair was married to Edwin Forrest in June 1837. The wedding was one of the social events of the season. Miss Sinclair was beautiful and Forrest was considered a splendid catch. Shortly after the ceremony the couple came to America and Forrest resumed his career in Philadelphia at the old Chestnut Street Theatre. Mrs. Forrest made a lasting impression with her beauty and refined English manners.





## CHAPTER II

### EDWIN FORREST

There was considerable speculation in certain circles as to what induced Edwin Forrest to come to California. It could hardly have been the hope of making more money and it is difficult to believe that the fame of the medicinal waters of California was so widely spread as to bring the actor thousands of miles in search of relief from his rheumatism. The rumor, prevalent at the time, was that Forrest, unable to prove his wife guilty of adultery in New York, where he was denied the privilege to remarry, might obtain witnesses in California who would enable him to influence the courts of California in his favor.

### THE MAN

Edwin Forrest was not a man to inspire canonization although his biographers exhibit a tendency to do so. His mind was controlled during the best part of his career by animal excitement which was not curbed by intellectual prudence. He was a confirmed egotist who found a public entirely in sympathy with him until the shadow of divorce began to



gather over his pathway. He was boisterous, sensual, revengeful.

He was capable of good impulses and kind actions, but the impulses were often prompted and mandated by selfish aims. In his own estimation he was the greatest of men. The idea that any man, woman, or child would dare to criticize his private or professional life would sting him into an outburst of fury. He was entirely devoid of any sense of humor and lacked poise; conscious rectitude, patience, and submission were qualities apart from his nature. Forrest was not an educated man nor was he broad enough to ignore wounds to his vanity. He looked upon the public at large as animated scum unable to understand his genius. Fate was kind to Edwin Forrest. He possessed a splendid physical constitution, an unusual talent for the stage, and had been endowed with a magnetic personal quality.

The so-called wreck of Forrest's life was mainly the result of Forrest's own traits. As a young man he revolted against discipline. In manhood he revolted against culture, and restraints of good breeding and right social customs, the duty of consideration for other persons, the supremacy of spiritual law, and anything else that interfered with his ideas or passions. He believed himself to be a genius, but to his mind this meant that he was unlike other men and superior to them; therefore ordained and privileged to dominate everything.



He could be loving and kind at times; but he was also proud, self-assertive, and was greedy for praise and power. He loved the theatre because it was a means of personal glorification. He was capable of kind deeds toward those who spent hours praising him. If mankind had been made up of melodious sycophants Edwin Forrest would have found happiness and serenity. He was a great man and somebody thought he was not. He was the greatest actor that ever lived and some newspaper had the intestinal fortitude to deny it. He felt that men should step aside for one as magnificent as he and that women should adore him and submit to his every whim. Most of them did.

On the credit side of his life Edwin Forrest never forgot kind treatment. He remembered that it was William Jones who acted as his benefactor and manager in his early years. To William Jones he gave shelter and means of support when the former manager was in dire need. Several other acts of kindness from which he expected nothing are recorded in Forrest's favor but for the most part he was essentially selfish and grasping.

#### THE ACTOR

It is a pitiful situation when a waning star insists on attempting to reinstate himself in public favor with a style that has been outmoded. Time passes, leaving the young to heckle while the older folk remember that this shell of a man was once a great actor. This was the plight of



Edwin Forrest who refused either to change his method of acting or to retire when the theatre could no longer offer him security.

Physically Forrest resembled the Farnese Hercules with the addition of a black moustache and a small goatee under his lip. His voice, in both range and power, equaled his physique. He was totally without humor or lightness. He was massive, dominant, and unsatisfying unless the role gave opportunity to overwhelm the emotions. His King Lear and portions of his Othello were labeled by the critics of the day as the greatest of all time.

Forrest's tours outside of New York were profitable even when age, outmoded style, and rheumatism had impaired his ability. In 1865 he had suffered a partial paralysis of the right sciatic nerve. For a man who had taken an enormous pride in his massive muscularity and whose style had depended upon bodily agility, this was a terrible blow. Yet in 1866 he played in San Francisco for thirty-five appearances to sixty thousand people for a reward of \$20,000. By this time, Forrest was living on his reputation and had found a public willing to flock to hear a celebrity regardless of the mediocrity of his work. Such was the lot of Edwin Forrest as an actor in his later years.

#### THE PRIVATE LIFE OF EDWIN FORREST

To condemn the private life of Edwin Forrest would probably place the stamp of disapproval on most men. Yet to





entirely condone it would be to ignore the behavior which modern civilization has termed indecent. The life of John Doe is probably as colorful as that of Edwin Forrest but Edwin Forrest was a nationally known figure and therefore subjected to the scrutiny of the entire population rather than a small community.

Forrest's liaisons and indiscretions were publicly aired during the divorce trial, nor did they cease with the court verdict. During his later years he discovered Miss Lillie, many years his junior, who became his protégée. Denied the privilege of remarriage by law he adopted Miss Lillie. It was pathetic and yet amusing to see an elderly man attempt to regain lost youth by every conceivable method, including sulphur baths. The ingénue accompanied him everywhere and his fondness for her was manifested in his every act. One critic remarked that Miss Lillie lacked fire as an actress but that Forrest would supply that.\* Evidently he did. After several years a younger man won from the great actor the love of his declining years. Forrest returned to the East where he died at his home in Philadelphia, December 12, 1872.

#### CATHERINE SINCLAIR APPROACHES THE THEATRE.

Catherine Sinclair's approach to the theatre was made through George Vandenhoff who, as has been indicated, was persuaded to coach the potential actress in several parts. The

---

\* Dramatic Chronicle, 1866.



partnership of Sinclair and Vandenhoff began the day that the actor heard Mrs. Sinclair read several passages of poetry. Vandenhoff advised her to study Lady Teazle in The School for Scandal as well as other roles in important plays of the period. As Mrs. Sinclair had no present means of payment Vandenhoff agreed to coach her and perform on the stage as her leading man when she was able to go into the profession for profit. In consideration of the services rendered, Mrs. Sinclair was to divide with Vandenhoff the profit of their joint performances. Regarding the matter Vandenhoff states:

"Mrs. Forrest wished to go on the stage; she needed preparation; she could not pay for it; but it was probable that public curiosity would render her engagements highly profitable; and, in consideration of my instructions, and also my performing with her, I was to be allowed an equal share of the profits which her temporary and facetious attraction would secure." \*

Mrs. Sinclair made her debut as Lady Teazle in The School for Scandal on February 2, 1852. Unfortunately Vandenhoff was confined to his hotel due to illness and was unable to appear with the actress. Vandenhoff insisted that Mrs. Sinclair appear as Lady Teazle because he felt that her appearance, style, and general capabilities would make the best impression. She adhered to Lady Teazle and found that Vandenhoff had been somewhat of a prophet, for Lady Teazle was the one outstanding performance that Mrs. Sinclair gave to the theatre. But the Vandenhoff-Sinclair combination was headed

---

\* Vandenhoff, George. Leaves From an Actor's Note Book.



for disaster due to a misunderstanding regarding finances.

In Leaves From an Actor's Note Book Mr. Vandenhoff relates:

"I give the receipts of the first eight nights of our joint performances. The terms were to share, after \$100; that is, to share with the manager, he first deducting for himself one hundred dollars.

"The receipts of eight nights were:	
1852, Feb. 16 to 23 inclusive	<u>Lady of Lyons</u> )
" " 24	<u>Love's Sacrifice</u> )
	\$4,119.50
Deduct on eight nights for Manager	800.00
	<u>\$3,319.50</u>

"Leaving our joint share for eight nights	\$1,659.75
That is, for each . . . . .	829.87½

"Mrs. Sinclair was then taken ill, and did not resume her performances till the first of March.

"For her third week, the receipts were \$2,405.75: of which our joint share was \$902.87½ that is \$451.43 each.

"In her fourth week, we played only four nights, one of which we gave to Mr. Brougham for his benefit, and the joint share was \$637.87½ or \$318.94 each; thus on the seventeen nights, our joint share was \$3,200.50, or \$1,600.25 each.

"On the 12th of March, we were engaged to give a Reading jointly at the Tripler Hall (now the Metropolitan Theatre) at the sum of \$300, which we shared equally. At this reading, I had the honor to be encored in the recitation of "Young Lochinvar."

"The course I adopted was to settle in full with her on every engagement; stating the account of each night's receipts, paying her the amount, and taking her signature to the account and acknowledgment for her share of the proceeds, at the foot of such account, in my book. And I have her signature and discharge to every account of every engagement which we played together.



"To enable her to go to England, for the purpose of visiting her father, (since deceased) I advanced her besides having paid her \$4,567.36 her share, in full over \$2,500: which, with other sums advanced to her return left her in my debt for money lent, to the sum of over \$2,800 on her going to California.

"From California she remitted me to London, in 1853, on account, a draft on Peabody for £ 200 sterling, (\$1,000), which leaves a balance due me, at this day, of nearly \$2,000 exclusive of interest, for money lent to her.

"And this was the result of my engagement with Mrs. Sinclair; that I lost my time and my money both, instead of having "put money in my purse" as has been generally believed. My sole motive for publishing the above statement, is to show the true state of an affair which has been misrepresented. It is an additional of the proverb-- 'All that glitters is not gold.'"

Mrs. Sinclair's New York debut while successful was not sensational. Public interest was due to the fact that she was Mrs. Edwin Forrest rather than to her ability as an actress or a desire to witness The School for Scandal. She followed her initial selection with The Lady of Lyons, Much Ado About Nothing, Love's Sacrifice, and The Patrician's Daughter. Basking in reflected glory she was billed as Mrs. Edwin Forrest the name she had asked to drop in the sensational divorce trial. She felt that the use of her ex-husband's name for professional purposes was a small recompense for the humiliation and suffering imposed upon her by Edwin Forrest.

#### GEORGE VANDENHOFF

George Vandenhoff the man who was responsible for Mrs. Sinclair's modest success in the theatre was a self-centered English gentleman, the son of an eminent actor. As a





young man he possessed no particular predilections for the stage. He had been educated in law, and at a very early age secured a position with a handsome income. George Vandenhoff's ambition was to be a soldier, not for love of country but for the admiration that his splendid physique would receive when encased in a uniform. Unfortunately England remained peaceful and Vandenhoff was forced to give his talents to Madam Vestris' corps dramatique rather than to the English cavalry. The Solicitor to the Trustees of the Liverpool Docks" made his dramatic debut at Covent Garden on Monday, October 14, 1839 as Leon in Beaumont and Fletcher's comedy Rule a Wife and Have a Wife. His success in the theatre caused him to desert his briefs for the boards. In August 1842 George Vandenhoff came to New York where he made a sensational success on the New York stage. Illness prevented Vandenhoff from appearing with Mrs. Sinclair in her first production but he joined her in The Lady of Lyons. Regarding this incident Vandenhoff relates:

"In 1852 I played at what was then called Brougham's Lyceum, now Wallack's Theatre (there is great merit in calling things by their right names!) with Mrs. C. N. Sinclair who had just resumed her paternal name in consequence of her divorce from her husband, the great American tragedian. Trial by jury is a great Alfredian institution; 'the palladium of our liberties.' and all that; but, as my Uncle Toby says, 'it is not till the great and general review of us all, corporal, day of judgement, that it will be known what verdicts will stand, and what will not!'"\*

Vandenhoff was undoubtedly impressed by this charming woman who had humbly asked for his assistance, but their

---

\* Vandenhoff, George. Leaves from an Actor's Notebook.

The first part of the document discusses the importance of maintaining accurate records of all transactions and activities. It emphasizes that proper record-keeping is essential for ensuring transparency and accountability in financial operations. This section also outlines the various methods and tools used to collect, store, and analyze data, highlighting the role of modern technology in streamlining these processes.

The second part of the document focuses on the implementation of internal controls and risk management strategies. It details how these measures are designed to prevent fraud, minimize errors, and protect the organization's assets. The text provides a comprehensive overview of the different types of risks faced by the organization and the specific controls put in place to mitigate them.

The third part of the document addresses the financial reporting and budgeting process. It explains how financial statements are prepared and reviewed, and how the budget is used to guide the organization's financial planning. This section also discusses the importance of regular communication and collaboration between different departments to ensure that financial goals are met.

The fourth part of the document discusses the role of the audit function in ensuring the integrity of the financial reporting process. It describes the scope of the audit, the methods used to conduct it, and the findings of the audit. The text also highlights the importance of the audit committee in overseeing the audit process and ensuring that any issues identified are promptly addressed.

The fifth part of the document discusses the role of the tax function in managing the organization's tax liabilities. It provides an overview of the current tax laws and regulations that apply to the organization, and describes the strategies used to optimize the tax position. This section also discusses the importance of staying up-to-date on changes in tax law and the role of the tax department in ensuring compliance.

The sixth part of the document discusses the role of the legal function in managing the organization's legal risks. It provides an overview of the current legal landscape and the strategies used to minimize legal exposure. This section also discusses the importance of having a strong legal team in place to provide advice and support to the organization.

The seventh part of the document discusses the role of the human resources function in managing the organization's workforce. It provides an overview of the current HR policies and procedures, and describes the strategies used to attract, develop, and retain top talent. This section also discusses the importance of having a strong HR team in place to support the organization's growth and success.

The eighth part of the document discusses the role of the information technology function in managing the organization's IT infrastructure. It provides an overview of the current IT systems and the strategies used to ensure their security and reliability. This section also discusses the importance of having a strong IT team in place to support the organization's operations.

The ninth part of the document discusses the role of the marketing function in managing the organization's brand and promoting its products and services. It provides an overview of the current marketing strategies and the strategies used to reach target audiences. This section also discusses the importance of having a strong marketing team in place to support the organization's growth and success.

The tenth part of the document discusses the role of the operations function in managing the organization's day-to-day activities. It provides an overview of the current operational processes and the strategies used to improve efficiency and reduce costs. This section also discusses the importance of having a strong operations team in place to support the organization's growth and success.

relationship was a strictly business one. Catherine Sinclair wanted to be an actress for the sole purpose of making a living and Vandenhoff could provide the necessary background and instruction for a share of the profits.

In 1850 when a marriage ceremony was considered more than just a legal form, divorce was frowned upon by society as a disgrace. A divorced woman or man could never hope to regain recognition in mid-Victorian society nor could they expect the love and respect of a chosen partner. Still the public loves scandal and while they disapproved heartily of the measure taken by Forrest and his wife, they were only too anxious to see a sensational character on exhibition.

With this thought in mind, in addition to the fact that Edwin Forrest was a big name in the theatre, it is easy to understand why Catherine Sinclair enjoyed success as an actress. Her ability was far below par. She stepped into leading roles without any proper foundation or inherent talent. However, Catherine Sinclair was a clever woman who was well aware of the fact that she was not an actress. In addition to her charm and business ability she possessed intelligence enough to know that she must make hay while the sun was at its height. When the public began to lose interest she retired from the stage to become a successful theatre manager. She was contented to leave leading roles to those better fitted to play them and when she appeared at all it was in a supporting part.



### A LONDON ENGAGEMENT

After their New York season Vandenhoff and Sinclair took to the road. During their engagement at the National Theatre in Boston in the spring of 1852, the theatre was destroyed by fire. The dramatic company gathered up their remaining belongings and moved to the Boston Theatre where Mrs. Sinclair completed her engagement. She persuaded George Vandenhoff to loan her a sum of money and left New York for England on June 16, 1852. Sinclair's visit to her native country was to pay her respects to her father and if possible to invade the English theatre. The latter was denied her at this time due to inability to secure an engagement because of unfavorable publicity. The English were reluctant to take Catherine to their hearts regardless of the fact that she was a native daughter. With righteous indignation she returned to New York where she began another road tour in Albany. Catherine was determined to conquer the theatre in her native land which she accomplished on her second visit to England in 1857. Her debut as Beatrice at the Haymarket Theatre was a financial success but was torn into shreds by the London critics.

### SAN FRANCISCO

In the past when an actor or actress wished to gain experience either before or after a failure on Broadway the one way open was the "road." Nor was this form of show business always pursued by the novice. The waning star who refused to accept retirement gracefully, took to the road when



New York had begun to lose interest. After a short time sensation seekers grew weary of Sinclair and her love triangle and looked elsewhere for entertainment. Therefore accompanied by Vandenhoff, Mrs. Sinclair set out on a tour of the United States which was to terminate in San Francisco. The Middle West refused to be either amused or startled. Several towns denied the troupe admission on the grounds that the public was not interested in dramatic entertainment, nor would they take into their midst a notorious woman, a female who dared to violate the marriage vows. Her most enthusiastic audience was that of New Orleans where Mrs. Sinclair was lauded to the skies as a potential star. Mrs. Sinclair knew that the handwriting was on the wall, that her days as an actress were numbered. She was now searching about for another field of endeavor which would enable her to live as she felt she should. This she was to find in the promised land of gold. In St. Francis' town Catherine Sinclair was to regain her position in society as a gentlewoman, the respect of her business associates, and a fortune, for in this new country the public was too busy building a new empire and accumulating wealth to delve into the past for hidden skeletons.

Mrs. Sinclair arrived in San Francisco from the East aboard the steamer Panama on May 5, 1853. Her success in New Orleans together with her matrimonial difficulties had preceded her arrival to a city where the advent of any white woman was a novelty. When the lady was one of culture, talent,





and beauty such as Catherine Sinclair, then it was of the utmost importance.

The Golden Era of May 8, 1853 reported:

"Mrs. Catherine Sinclair:-This lady who has for the last two years occupied so large a share of public sympathy and professional celebrity in the Atlantic States, arrived in this city on the steamer Panama. She will, we understand, make her debut at the San Francisco Theatre during the coming week, where, we doubt not, her fame and talent will attract full and brilliant audiences."

The not so clever publicity agents of the day introduced a new star with long dissertations regarding past merits rather than a few well-chosen catch lines and the ability of the actor or actress to win the critics on the initial performance. Quoting the Delta of New Orleans of April 7, 1853, The Golden Era of May 8, 1853 states:

"Mrs. Sinclair's engagement in this city has been a brilliant one. She has made a host of admirers, who will gladly welcome her back from the journey she is about to take to California. She has had an immense and powerful opposition to contend with in the ever attractive Ravels, and the high attractions of the Opera; but, despite all this, she has successfully contended with them, and won a large share of public patronage. She was enthusiastically called out, last evening, at the conclusion of the performance, when, with infinite grace and much feeling, she thus addressed them:

"Ladies and Gentlemen:-At this late hour, I will detain you but a moment to express my heartfelt thanks for the brilliant reception you have given me. My heart is filled with gratitude, and I pray you to believe me that the recollection of your kindness will be among the happiest memories which I bear with me to the "land of promise" for which I am bound. It will cheer me on my way thither--be an incentive to exertion there--and inspire me with the hope that I may



speedily return to meet you all again;--till when, I beg, most respectfully to bid you farewell!"

The first dart of adverse criticism came when Mrs. Sinclair billed herself as Mrs. Edwin Forrest. The critic, undoubtedly a Forrest sympathizer, accused the actress of "stealing her husband's thunder." Regarding the matter the critic remarks:

"Mrs. Sinclair had stolen her husband's thunder--in announcing herself on the posters in a very significant manner, whereby the words 'Mrs. Catherine N. Sinclair, late' were in very diminutive type, and 'Mrs. Edwin Forrest' boldly displayed, making it the feature." \*

The critic seems to have forgotten or perhaps chose to ignore the fact that Catherine Sinclair entered the theatre because she was forced to earn her own living. He undoubtedly felt that twelve years with Edwin Forrest was glory in itself whereby Mrs. Sinclair's many admirers took it for granted that this lady had earned not only her husband's thunder but his lightning as well.

Mrs. Sinclair was fully aware of her limitations as an actress but her ability as manager of the Metropolitan Theatre in San Francisco was an important stride in the city's theatrical history. Yet the critic who had flayed her for using her husband's name, and ever anxious to vindicate his hero, again states when asked his opinion of Mrs. Sinclair:

---

\* Evening Post, San Francisco, Feb. 11, 1876. "Theatricals in Early Days." (The California Stage in 1849)



"Did you regard Mrs. Sinclair as a great actress?"

"I did not. The prestige of Mr. Forrest's great name was the power that upheld her and made her the cynosure of all eyes." \*

The critic seems to have failed to recognize that Catherine Sinclair endeavored to bring the best entertainment available to San Francisco. To her the theatre was more than just a place to seek amusement. It was an artistic endeavor to broaden the scope of public living. Money was no object if it would buy for her public something truly worth-while.

#### THE SAN FRANCISCO THEATRE

Three years before Mrs. Sinclair's arrival in California a slumbering settlement had been awakened by the metallic ring that had been heard around the world. The cry of "gold in California!"

The settlement developed into a thriving city filled with vice and corruption whose buildings were hastily constructed firetraps and whose population numbered every

---

\* Ibid.



nationality. These were the audiences for whom the artist exhibited his talent.

Theatricals in San Francisco were with a few exceptions crude, impromptu affairs. The stars of the period were reluctant to make the long trip around the Horn to a wilderness filled with discomforts and barbarians. If they came, their reason was obviously to add to their fortunes and make a speedy return to the East or to Europe.

By 1853 the theatre had taken its place among the important enterprises of the now thriving city. The public was rapidly becoming dissatisfied with mediocre entertainment to the point that if the offering was not of a superior quality, the management would receive a critical rebuff.

During her three years in San Francisco, Catherine Sinclair was instrumental in bringing to San Francisco the best entertainment that money and influence could secure. If she was totally lacking in ability as an actress, as many of her opponents would have us believe, she was a shrewd business woman with the addition of education and culture in her favor.

#### TURNIPS AND ORCHIDS

It is not humanly possible to please all of the people all of the time, especially when there has been unfavorable publicity. Admitting the fact that Mrs. Sinclair as an actress was barely professional, her enemies never missed an opportunity to drag out the skeleton when an opportunity presented itself. It was only by patience and long suffering





that Catherine Sinclair found her place in society. Even San Francisco and its tolerant citizens were reluctant to welcome this lady who had come to serve them.

Regarding Catherine Sinclair's first appearance on May 9, 1853 at the San Francisco Theatre, the drama critic of The Golden Era states in the May 15, 1853 issue of that periodical:

"Mrs. Sinclair: In pronouncing upon the professional merits of this lady, who has for the past week been fulfilling a short engagement at the San Francisco Theatre, we feel that to do justice to our own convictions and those of a great majority of our play-goers, notwithstanding we may be charged with a lack of gallantry, we are compelled to differ with the recorded opinions of the daily press of this city, who have, true to their instincts, in speaking of her success and public career, called into requisition, all the sickly and fulsome phrases with which their 'Theatrical Scrapbooks' abound. To the impartial critic, and we say it with reluctance, it was palpable that as 'Margaret Elmore' her opening character, she betrayed throughout the entire performance, so great a want of necessary qualifications of an artiste, that had it not been for other causes of which it would be improper here to speak, her reception would have been far from flattering. The character Margaret Elmore in the hands of one equal to the portrayal of the passions of woman's nature, is at once pleasing and impressive, but when attempted by inexperienced mediocrity, loses its force and becomes painful and irksome to the auditor. In saying that Mrs. Sinclair, with but few exceptions, failed in the leading points of the character, we believe it to be the honest verdict of the unprejudiced. In the characters of Pauline and Mrs. Haller, we saw much to admire, but none of those distinguishing traits of a great actress. Mrs. Sinclair, though rather too far advanced in years to expect much, may, by dint of perseverance, attain a high rank in the profession. We are aware that comparisons are odious, and would say nothing to wound the feelings or



injure the prospects of Mrs. Sinclair, who is eminently deserving of public favor, but we must be allowed the privilege of saying that there are in California at this time, at least three artists who are gifted with a higher order of histrionic talents."

In June 1853 Mrs. Sinclair and company made a trip into the interior where she was received with enthusiastic applause at every performance. She opened a new theatre in Marysville to a packed house on Monday June 13, 1853. After a few weeks she returned to San Francisco where she resumed her work at the American Theatre. Evidently the critic of The Golden Era, July 24, 1853, repented a little for his remarks:

"Mrs. Sinclair has been performing to brilliant audiences at the American during the past week. She has improved materially since her first engagement in this city, and although her acting is by no means faultless, it must be acknowledged that as a tragedienne, Mrs. Sinclair has no rival in California."

On the other side of the fence was the San Francisco Herald which had an entirely different story to relate regarding Mrs. Sinclair and her ability. In the July 17, 1853 issue it stated:

"Mrs. Catherine Norton Sinclair commences an engagement tomorrow night at the American. She is a lady of high attainments, an actress of decided ability in her line of characters, an authoress of considerable celebrity and withal, we believe, a much abused woman. We bespeak for her, therefore, a full house. She has resorted to the stage to support herself, and so sure are we that the California public will encourage artistic talent so deserving, combined with personal charms so attractive. She is entitled to a hearty reception, and sustained by so excellent a company as that at the American, her favorite characters will be brought out with great effect. She appears on Monday night as Beatrice

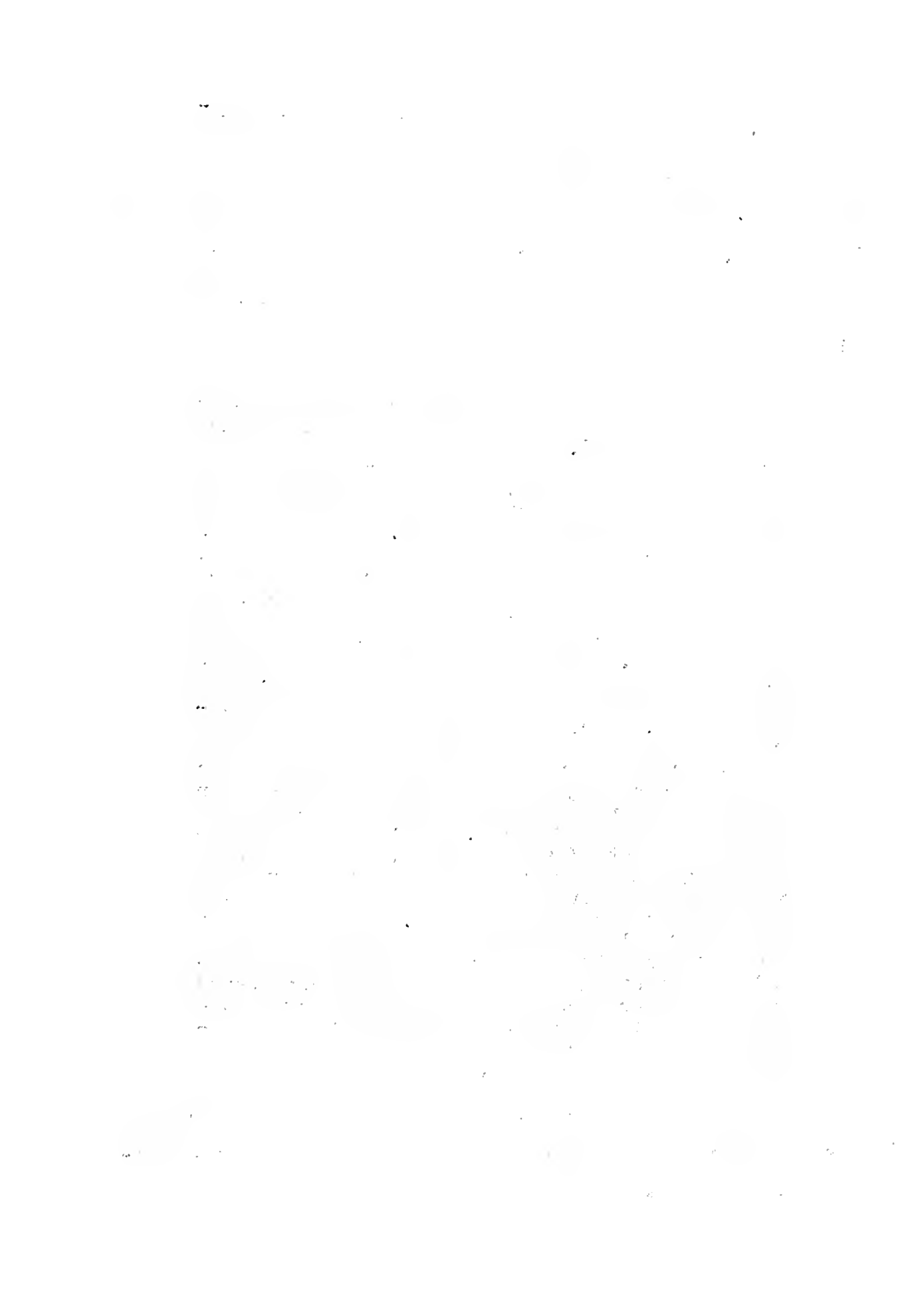


in Shakespeare's comedy Much Ado About Nothing."

As a grand finale to her week's engagement at the American Mrs. Sinclair presented the role of Queen Katherine in Henry VIII. Her performance was undoubtedly a brilliant one for quoting again from the San Francisco Herald, July 24, 1853:

"In the character of Queen Katherine, she acquitted herself in a manner scarcely to have been expected from one whose dramatic experience has been so brief. In the lofty deportment of the Queen, in the spotless purity of the wife and in her deep seated, yet proud anguish after the divorce, we feel that she is what the poet designed Katherine to have been. That her personations are without fault cannot be contended, but they are the faults of a novice. In every moment and action she displays an accurate conception of her character, and if there is a failing, it is confined to want of experience in the execution. Perhaps no actress has ever occupied the stage for so short a time, who has been subjected to so severe an ordeal of criticism as Mrs. Sinclair. From the very moment of her appearance in this new sphere, the pen of the critic has been sharpened and we do not go too far in saying that she has sustained her part in a manner alike creditable to herself and gratifying to her friends. That she possessed dramatic talent of a high order, that cannot be questioned; nothing out of time and experience is needed to develop her natural talent and place her in the upper galaxy. The admirable taste uniformly displayed in the arrangement of her toilet so often commented upon, and combined with her graceful commanding figure, contributed greatly to her success in the character of Katherine; indeed in the trial scene, when indignantly retiring from that scene of mockery, she looks every inch a Queen."

This should have silenced those who would discredit Catherine Sinclair in her fight for recognition but unfortunately her life was to be a long, hard battle during the



entire run of her public life.

Catherine Sinclair had made a host of friends during her short sojourn in San Francisco. In spite of her critics she was rapidly gaining ground both socially and professionally. In August 1853 she was tendered a complimentary benefit by the gentlemen composing the First California Battalion. The event was significant because it was the first of its nature to be given to an artist in California. The San Francisco Herald of August 10, 1853 gives the letters:

"Dear Madame: The gentlemen composing the 'First California Battalion,' impressed with a high appreciation of your professional talents, and being desirous of offering you some testimonial of their sincere regard in return for the many hours of enjoyment you have offered them by your skillful delineations of character in the highest range of the Drama, beg leave to tender you a complimentary benefit at the American Theatre, and request that you will name the earliest evening for the same, which will be convenient and agreeable to yourself.

"With the warmest assurances of our sincere personal regard and esteem, we have the honor to remain, Very respectfully your most ob't. serv'ts. Capt. Fred A. Woodworth, Capt. F. R. Schoeffer, Capt. Olonzo Coy, Capt. J.R. West, Capt. W. R. Gorham.

"California Committee on behalf of First Battalion. San Francisco, August 4, 1853."

To which Mrs. Sinclair replied:

"San Francisco, August 6, 1853.

Gentlemen: I have the honor to acknowledge the receipt of your very flattering letter of August 4, couched in such gratifying terms, and tendering me so high a compliment, that I find it impossible adequately to express my thanks; and while I accept with gratitude, your proffered kindness, I feel that if there be anything





tolerable in my efforts, I owe it to the indulgence of the public, who have encouraged and cheered my endeavors and have pardoned, in the novice, the faults which, I trust the more experienced actress may omit.

"With your permission, I will name Wednesday the 17th instant, for the proposed benefit, and have the honor to remain, Yours with the highest respect and esteem, Catherine Norton Sinclair."

Another proof of Catherine Sinclair's increasing popularity and the direct approval of the public is recorded in The Golden Era of September 25, 1853. It would seem that some of the members of the staff of that newspaper were neighbors of the actress:

"Serenade--On Tuesday evening last we were brought to the door of our sanctum by the discourses of a fine band of music under our windows, which, we began to flatter ourselves were intended for our own individual ears, until after putting ourselves in readiness to say 'something nice' in the way of thanks, we heard one of their number say 'Three cheers for Catherine N. Sinclair' which order was heartily responded to. Of course, we were a little the less gratified than as though the honor was meant for us to find that it was intended for our fair neighbor."

Thus Catherine N. Sinclair weathered another storm of her life in her struggle for a career as an actress. In December she was given a benefit at the San Francisco Theatre and with the coming of the holidays opened at the new Metropolitan Theatre as actress-manager.

#### MRS. SINCLAIR AS THEATRE MANAGER

At last she had reached the height of her career. She had found her niche in her chosen profession. As manager



of the new Metropolitan she brought to San Francisco entertainment entirely new to the San Francisco theatre. Prominent stars visited the Golden West under the management of Catherine Sinclair. Producers called her extravagant and were constantly foretelling her downfall. Ernest Harold, a pioneer actor and an ardent admirer of Edwin Forrest, attributes the disastrous termination of her engagement to spending:

"The salaries she paid at the Metropolitan were unprecedented. She appeared from time to time in prominent characters but never achieved distinction in any one. She was a lady of profuse liberality, generous impulses, brilliant accomplishments and a supremely finished education. To Mrs. Sinclair's prodigality in the lavish expenditure of money in the production of plays and operas, and engaging the very best artists at enormous expense, employing permanently a dramatic corps, opera company and ballet troupe, did I attribute the disastrous termination of her engagement." \*

However, it is imprudent to say that Mrs. Sinclair's management was in any measure a failure. The new Metropolitan Theatre was built for her. This was the initial proof that Catherine Sinclair had won the faith of San Francisco. It must be remembered that in the fifties San Francisco was just recovering from the shock of the gold rush. Events moved on in rapid transition as a peaceful village became a great metropolis. Business houses were hastily established only to change hands within a week's time. Yet, Catherine Sinclair entered a virgin field, forming an institution that remained

---

\* Ibid. (p. 110)



intact for over two years under her guidance.

The new Metropolitan opened its doors December 24, 1853 presenting The School for Scandal with Mrs. Sinclair as Lady Teazle and the distinguished actor James E. Murdoch as her leading man. The cast numbered Mrs. Judah, Matilda Heron, and Edwin Booth, all stars in their own right. With the close of the performance Mrs. Sinclair and the cast, together with Mr. Bochsa, conductor of the orchestra, received the ovations of the delighted audience. Those who had come to admire the new theatre were gratified, those who had come to see the play were impressed, and those who had come to scoff saw theatrical history in the making.

The Golden Era, January 1, 1854, at last convinced that Mrs. Sinclair was an exceptional woman, relates:

"At the Metropolitan, we have Murdoch--glorious Murdoch; and Mrs. Sinclair--talented and generous --who stand forth as the standard-bearers...."

During February, Mrs. Sinclair tendered a benefit for her new find, Miss Matilda Heron. The Golden Era of February 19, 1854 reported:

"Metropolitan--The present has been a brilliant week at this establishment, where Miss Heron has been performing a pleasing round of characters. The stock company at this house is the best we have ever seen collected in the country, while Mrs. Sinclair has shown much tact and talent as manageress."

Sincere appreciation of San Francisco audiences increased Catherine Sinclair's popularity by leaps and bounds. The tragedy of her life while not entirely forgotten had been



dismissed by the multitude as an unfortunate mistake. With Murdoch she appeared in Marysville and Sacramento where she was heralded as a great actress, a charming woman, and a splendid manager. Sinclair was deeply grateful to San Francisco for her brief moment of happiness. She felt that she must in some way repay the public who had assisted her to her present position. San Francisco must have entertainment on a more lavish scale. Money was no object. The result was a series of operas to be produced in 1854 and 1855. The Golden Era of May 14, 1854 reported:

"Mrs. Sinclair, who never was so popular as at this moment, is about to produce a series of operas, on the grandest scale. This lady is entitled to the thanks of the San Franciscans for her very liberal manner in catering to their amusement. Indeed, for the very short time she has been in public life, everybody is surprised at the tact and talent she has shown as manager-~~ess~~---not only exhibiting genius in this capacity but rendering herself universally admired and esteemed on and off the stage."

Her complimentary benefit given on June 7, 1854 was a pleasant contrast to her first reception in San Francisco. The theatre was taxed to its capacity with additional chairs placed in the aisles. This was the largest audience the state of California had yet witnessed under one roof. The bill was the Hunchback, never a favorite play in San Francisco and during the evening Mrs. Margaret Sinclair Voorhies made her debut as a vocalist. However the play and the debut were secondary to the importance of the tribute paid to the lady manager. The Golden Era, June 18, 1854:

1. The first part of the document discusses the importance of maintaining accurate records of all transactions and activities. It emphasizes that proper record-keeping is essential for transparency and accountability, particularly in financial reporting and compliance with regulatory requirements. The text notes that incomplete or inaccurate records can lead to significant legal and financial consequences for the organization.

2. The second section addresses the challenges of data management in a rapidly changing digital landscape. It highlights the need for robust data security measures to protect sensitive information from cyber threats and unauthorized access. Additionally, it discusses the importance of data integrity and the role of regular audits in ensuring the accuracy and reliability of the information stored in digital systems.

3. The third part of the document focuses on the integration of various data sources and the use of advanced analytics to derive meaningful insights. It suggests that organizations should invest in scalable data management solutions that can handle large volumes of data from diverse sources. The text also mentions the importance of training staff to effectively utilize these tools and interpret the results of data analysis to inform strategic decision-making.

4. The final section discusses the role of governance in ensuring that data is used ethically and in compliance with applicable laws and regulations. It stresses the need for clear policies and procedures that define the roles and responsibilities of individuals involved in data management. The text concludes by stating that a strong governance framework is crucial for building trust and ensuring the long-term success of the organization's data-driven initiatives.



"We have said purposely, 'the ever memorable night of the 7th of June 1854,' for that night will never be forgotten in the annals of the Metropolitan Theatre. It was the benefit night of a lady, who, since her arrival among us, some months ago, has won the respect and regard of all who know how to appreciate her many good qualities--we allude to Mrs. Catherine N. Sinclair, whose most assiduous and liberal management, for the last six months, well deserved the compliment paid to her on that night, by the best portion of our population, who for some days previous, were anxious to procure seats for that occasion, knowing that many could not obtain them!

"A more cheerful, discerning and contented audience we have seldom seen within the walls of any theatre. We need not say that our fair ladies, always distinguished for their good taste, formed the best portion of those occupying the Dress Circle...the receipts exceeding by \$500, all former occasions; (gross receipts on the night of 7th of June \$3,120.00).

"During this beautiful performance, Mrs. Sinclair was most enthusiastically greeted, and after the dropping of the curtain, being called for by the audience, was led to the front by Mr. Murdoch, and after receiving a shower of bouquets, addressed the public in the following eloquent though unstudied language:

"Allow me ladies and gentlemen, most gratefully to acknowledge the deep sense of obligation I feel to you for this, and many other evidences of kindness and sympathy which you have ever shown me; not only when I have appeared before you professionally, but throughout my brief managerial career. Your kind and generous aid has enabled me successfully to contend against the difficulties consequent upon commencing so arduous an undertaking; and has emboldened me to continue in my present position during another season. And although I regret the departure of some of California's greatest favorites, yet I am happy to say that others, who are no less deservedly appreciated, will remain; and I have made arrangements with several artists of the highest reputation, who will appear during the summer and autumn.



"Permit me to commend to your generous suffrages one who will now make her first appearance before you. Allow me once more to offer you my most heartfelt thanks, and the assurance of continued efforts on my part to deserve your approbation."

For a moment there was deep silence and then as Mrs. Sinclair retired, prolonged applause rang in her ears. That part of the speech which alluded to her being encouraged in the continuance of her managerial duties at least another season, seemed to have given everyone satisfaction.

In commending her sister Mrs. Margaret Voorhies to the kind suffrage of the public, her appeal was not in vain for Mrs. Voorhies was received with the most flattering encouragement.

#### OVERTURE TO CHAOS

The Golden Era, October 22, 1854 reported:

"At the Metropolitan, last week, we were favored with a taste of opera. This is a dish of which the public was never weary, and the Metropolitan is famous for the creditable manner in which such productions are put upon the stage."

While her venture into opera in English proved her crowning success as actress-manager, it was the beginning of the end for Catherine Sinclair in San Francisco. During the panic of 1855 Sinclair surrendered the Metropolitan management to Joseph Trench. With the first taste of opera she was confident that her many friends would support opera on a colossal basis. Financial unrest was at fault, not the manager or her flawless productions.



The two important issues during Catherine Sinclair's venture into opera were the debut of Carlotta Patti, sister of Adelina Patti, with the Barili-Thorne Italian Opera Company, and a spicy row between the Company and the actress-manager of the Metropolitan.

The history of the famous Patti family has been recorded often and has no particular bearing on the life of Catherine Sinclair. It is enough to say that Carlotta Patti was an artist of exceptional merit surpassing that of the noted Madame Barili-Thorne and according to many even that of her renowned sister Adelina Patti. Significant is the fact that it was in San Francisco at the Metropolitan that Carlotta Patti made her debut in the profession. Due to a physical disability Carlotta Patti was unable to work in opera but she did appear in concert and as a pianist.

The disagreement between the Italian Opera Company and Mrs. Sinclair had its beginning when Mrs. Sinclair failed to send a proper carriage which was to bear Madame Barili-Thorne to the theatre in pomp and circumstance. The company severed connections when Mrs. Sinclair was unable to pay top salaries, due to financial reverses. To the statement on the part of the company that they refused to sing any longer on nothing Mrs. Sinclair replied:

"Editor of the Herald: I beg to enclose to you the returns of the Treasurer of the Metropolitan Theatre of the receipts, expenses and losses attending the production of the Italian operas, and as briefly as possible, with your permission, answer the card of Madame Thorne.



"With regard to the profits made during Mr. and Mrs. Williams' engagement preceding the appearance of the Italian opera troupe, and that all the money then made was subsequently lost by the treasurer I must add \$330 for costumes furnished by me for Madame Thorne's use, some of which she still retains; likewise the nightly expense of a carriage to convey her to and from the theatre.

"No mention had been made of the serious losses accruing to the management from the subsequent postponements occasioned by Madame Thorne's illness, likewise Mr. Lanzoni's indisposition, on account of which Don Giovanni was put off after being announced. Since the date to which the treasurer's account is made up Don Giovanni was given twice, and for each representation Madame Thorne was paid \$100. On the occasion of Mr. Lanzoni's benefit the charge of \$700, as per agreement, was not made for rent alone (the rent of the theatre being \$100 per night), but for all the expenses of theatre, including the orchestra, etc. Up to this time Madame Thorne was paid in full, but I have never denied that some small arrears of salary are due to the other artists. The opera was repeated to a receipt of \$150. I have never requested the artists to sing gratuitously, nor for my profit, and it was very evident that they were afraid to run any such risk when they declined trusting to a subscription, however complete its moral success.

"I agreed to pay the artists a certain sum for the representation of the Lombardi on Tuesday, under the impression that great efforts would be used to secure a large house. At the rise of the curtain the receipts of the house amounted to \$600, the disastrous commercial news received but a few hours before preventing the attendance of many persons. (This has reference to the great panic).

"Under the circumstances I requested the treasurer to send all the receipts to the artists, nothing being reserved for the theatre. Of this sum Madame Thorne received \$300, the rest was divided among the artists and the chorus, and I only learned the next day that no portion was appropriated to Mr. Planel. I think those engaged with me during more than eighteen months will uphold me in the assurance that I have never 'duped' or 'injured' anyone. I have endeavored to the utmost of my ability to fulfill all my





promises to the public; if on two occasions I have been prevented from doing so it was because I could no longer derive from other sources the means of paying an Italian opera troupe more money than they drew to the treasury.

"In justice to the gentlemen composing the orchestra and chorus I should say that Mr. Loder (conductor) informed me they were ready to volunteer their services provided the artists would do likewise. In justice to Madame Bishop and Herr Mengis, I have forbore to make any mention of my agreement with them, although they were for a time connected with the Italian Opera but I would take occasion to say that at all times when called upon they have gratuitously sung for the benefit of all artists, native and foreign; that Madame Bishop never disappointed the public, and that she furnished all her own costumes, and did not require a carriage to take her from the International Hotel to the theatre.

"Praying you will pardon the inevitable length of this statement, I remain, Most respectfully yours, Catherine N. Sinclair."\*

The Italian Opera company was not to be outdone. They replied to Mrs. Sinclair's statement in caustic terms denying that they had received their just dues. They stated in no uncertain terms that most of the expenses were borne by the company and not by Catherine Sinclair and that the company had paid for Madame Thorne's costumes. An issue was made over the fact that Madame Thorne had been insulted as an artist and that the carriage was part of the agreement. With that the company left San Francisco and the reign of opera and Mrs. Sinclair was nearing an end.

---

\* Published in The San Francisco Herald, May 8, 1855.



### PANORAMA OF 1854-55

Looking back over the brief two years that Catherine Sinclair remained in San Francisco it is evident that her success should have been prolonged. She came under a cloud of tragedy and gossip, was flayed unmercifully by the critics as an actress but little by little conquered her opponents. Inch by inch she advanced to her place in the sun. A genteel and cultured woman, patience and perseverance reaped its reward. Two brief years of success and comparative happiness were her reward for a decade of trials and tribulations.

Her departure for Australia April 26, 1856 was a loss to the city she called home. The theatre had reaped a rich harvest from the efforts of Catherine Sinclair. Stars such as the Booths, Caroline Chapman, Mrs. Judah, the Hamiltons and Laura Keene came to San Francisco under the management of this gracious lady. Her productions were lavish not for the purpose of coining money or for personal glory but because she felt that San Francisco deserved the best.

### AN AMUSING INCIDENT

About once in every decade there is a flare for child performers. A talented child will be lauded to the skies for a brief period and as long as the novelty lasts. To this idea Mrs. Sinclair reluctantly acceded to public demand. She sponsored the Bateman sisters, who gave imitations, dances and a playlet called Mother's Trust written by Mrs. Bateman.



The children drew tolerant comments from the press until they staged Hamlet against the better judgement of Mrs. Sinclair. A critic panned the performance in such terms as to draw down the wrath of Papa Bateman. The outraged father armed himself with a pistol and awaited his victim in the Plaza where fortunately his aim was poor. However, the Batemans never attempted the "Bard" a second time.

### CONVINCING THE ENGLISH

When Catherine Sinclair departed from San Francisco for Australia she resolved first, to establish herself as an actress in her native country and secondly, to convince the English that she was innocent of the charges attributed to her by Edwin Forrest.

The self-sufficient English refused to be impressed by Sinclair as an actress or particularly interested in her past or present private life. To them she was a novice attempting to interpret the works of their sacred "Bard" and doing an extraordinarily poor job of it, by Jove!

She made her debut as Beatrice in Much Ado About Nothing which as far as the public was concerned expressed its sentiments of Catherine Sinclair as a Shakespearean actress.

"Haymarket.--It frequently happens, in our stage experience, that a debutante, who makes but a moderate success in a Shakespearean character, will achieve a decided one in a part by some other author. There is a poetic sinew in the meanest creation of Shakespeare's mind which tests at once the calibre of a performer's capacity.

The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that every entry should be supported by a valid receipt or invoice. This ensures transparency and allows for easy verification of the data.

Furthermore, it is noted that the records should be kept for a minimum of five years. This is a legal requirement in many jurisdictions and helps in the event of an audit or a dispute.

The second part of the document outlines the procedures for handling discrepancies. It states that any difference between the recorded amount and the actual amount received should be investigated immediately. The reasons for such discrepancies could be human error, a missing receipt, or a fraudulent transaction.

It is also mentioned that the management should be kept informed of any significant variances. This allows them to take corrective action and prevent similar issues from recurring.

Financial Statement

The financial statement provides a comprehensive overview of the company's financial performance over a specific period. It includes details on revenue, expenses, and net profit.

The revenue section shows the total amount of sales, broken down by product line and region. This helps in identifying which areas are contributing most to the company's growth.

The expense section lists all costs incurred, from raw materials to salaries and marketing. It is important to analyze these expenses to find ways to reduce costs without compromising the quality of the product.

The net profit section shows the final result after all expenses have been deducted from the revenue. This is a key indicator of the company's profitability.

The following table summarizes the key financial metrics for the quarter:

Metric	Q1 2024	Q2 2024	Q3 2024
Total Revenue	\$1,200,000	\$1,350,000	\$1,400,000
Total Expenses	\$800,000	\$850,000	\$880,000
Net Profit	\$400,000	\$500,000	\$520,000

In conclusion, the financial statement shows a positive trend in the company's performance. Revenue has increased steadily, and expenses have been kept under control. The resulting net profit is a testament to the company's operational efficiency.

However, there are still areas for improvement. The marketing expenses, while necessary, are slightly higher than in previous quarters. It is recommended to review the marketing strategy to ensure it is cost-effective.

Overall, the company is on a strong financial footing, and with continued focus on quality and cost management, it is well-positioned for future success.

Mrs. Sinclair, whose Beatrice was but a faint, rendering of our great poet's meaning, has in Lady Teazle since shown that Sheridan's heroine was fairly within the compass of her powers. There is, indeed, a wide distance between the poetic drama of the age of Elizabeth, and the modern comedy of wit and domestic scandal. Mrs. Sinclair brings out into strong relief the rustic points of Lady Teazle's character, and thus suggests an adequate excuse for the faults into which she is seduced. There is, in this respect, a strong similarity between the conception of Knowles' Julia and Sheridan's Lady Teazle, only the aberrations of the former are displayed and corrected before marriage, those of the latter after.

"The former, however, soars a much higher flight, owing to the author's sympathies with the Elizabethan writers, and his poetic predilections. The moral forces are brought into distinct play and manifestation, and we hear the heart throbs, with a certain grandeur in them, as they beat in the bosom of an intellectual and too impulsive girl, on the verge of womanhood. All this, however, was caviare to the elegant author of The School for Scandal, required a robustness of mind and a depth of sentiment not to be expected either in the man or his work; and would, in fact, have been out of place in such a comedy. Mrs. Sinclair's Julia, we opine would prove very unsatisfactory, though her Helen might please. The former would demand an insight into motives and feelings which are purposely ignored in such a part as Lady Teazle. Under the circumstances, there is reason to believe that Mrs. Sinclair in prose domestic comedy will find a field in which her talents may not be unfavorably exhibited. She continues to be well received by the audience."\*

With two strikes against her she returned to the United States and played in various cities with indifferent success. As an actress she had failed, her marriage to the

\* The Atheneum Journal of Literature, Science and the Fine Arts. London, England, 1857. p. 1214





man she adored was a magnificent failure but as manager of the Metropolitan Theatre in San Francisco she had scored a tremendous hit. Her final appearance on any stage was on December 18, 1859 when she played in New York for charity.

#### THE MASTER'S DIRTY LINEN

Edwin Forrest spent many years attempting to prove that Catherine Sinclair had been guilty of adultery and that he should be granted the permission to remarry. When the case reached the final court, judgement was rendered against Forrest, and \$1,000 was added to the amount of alimony. Edwin Forrest yielded to the inevitable, and paid the alimony regularly till his death, December 12, 1872.

The course which Edwin Forrest pursued, in a portion of his married life, is said to have been one of licentiousness and cruelty. The course that he followed in the matter of his domestic infelicity was, to an astonishing degree, ignoble, ruthless, and wicked. It is not an exaggeration to say that it alienated from him at once and forever, the sympathy of the better class of people. He was neither reticent nor decent. The idea of privately bearing his private burdens seems never to have occurred to him. He brought against his wife the vilest charges in the foulest of words. She obtained a divorce from her husband, forfeiting none of her honor and legal rights; and, surviving many wrongs and much suffering, she lived to cast the flower of pity and pardon on his grave.



### SECLUSION

In 1860 Catherine Sinclair retired to her home in a busy section of New York. She seldom appeared in public and wished her identity to be undiscovered by her neighbors. When Edwin Forrest died she made claim to her dower right in his estate, and, in 1874, this was granted to her by the executors. She died in New York City June 16, 1891, practically unknown. Always in her memory was the tragedy that had torn her from the arms of the man she loved but which in forty years the world had forgotten.

### CONCLUSION

It is difficult to believe that such a woman as Catherine Sinclair, refined and with a delicacy of mind, could be guilty of the low amours of which Forrest accused her. It is far more logical to say that Forrest had virtually made a mountain out of a molehill; that his ego had been deflated because of petty jealousy and gossip, and that his accusation against his wife was merely a camouflage for his own infidelity. The public was asked to believe that Edwin Forrest was honest in his convictions and that Catherine had sinned against her marriage vows and thus destroyed the ideal to which Forrest would ask that his marriage be accepted. The public did not believe.

-----

1991

The first part of the document discusses the general situation of the country and the role of the government. It mentions the need for economic reforms and the importance of maintaining social stability. The text is somewhat repetitive and lacks clear structure.

The second part of the document discusses the specific measures that have been taken to address the economic challenges. It mentions the implementation of various policies and the role of different government departments. The text is also somewhat repetitive and lacks clear structure.

The third part of the document discusses the future prospects of the country and the role of the government. It mentions the need for continued economic reforms and the importance of maintaining social stability. The text is also somewhat repetitive and lacks clear structure.

The fourth part of the document discusses the specific measures that have been taken to address the economic challenges. It mentions the implementation of various policies and the role of different government departments. The text is also somewhat repetitive and lacks clear structure.

The fifth part of the document discusses the future prospects of the country and the role of the government. It mentions the need for continued economic reforms and the importance of maintaining social stability. The text is also somewhat repetitive and lacks clear structure.

1992

The first part of the document discusses the general situation of the country and the role of the government. It mentions the need for economic reforms and the importance of maintaining social stability. The text is somewhat repetitive and lacks clear structure.

The second part of the document discusses the specific measures that have been taken to address the economic challenges. It mentions the implementation of various policies and the role of different government departments. The text is also somewhat repetitive and lacks clear structure.

The third part of the document discusses the future prospects of the country and the role of the government. It mentions the need for continued economic reforms and the importance of maintaining social stability. The text is also somewhat repetitive and lacks clear structure.

The fourth part of the document discusses the specific measures that have been taken to address the economic challenges. It mentions the implementation of various policies and the role of different government departments. The text is also somewhat repetitive and lacks clear structure.

The fifth part of the document discusses the future prospects of the country and the role of the government. It mentions the need for continued economic reforms and the importance of maintaining social stability. The text is also somewhat repetitive and lacks clear structure.

The sixth part of the document discusses the specific measures that have been taken to address the economic challenges. It mentions the implementation of various policies and the role of different government departments. The text is also somewhat repetitive and lacks clear structure.

The seventh part of the document discusses the future prospects of the country and the role of the government. It mentions the need for continued economic reforms and the importance of maintaining social stability. The text is also somewhat repetitive and lacks clear structure.

The eighth part of the document discusses the specific measures that have been taken to address the economic challenges. It mentions the implementation of various policies and the role of different government departments. The text is also somewhat repetitive and lacks clear structure.

The ninth part of the document discusses the future prospects of the country and the role of the government. It mentions the need for continued economic reforms and the importance of maintaining social stability. The text is also somewhat repetitive and lacks clear structure.

The tenth part of the document discusses the specific measures that have been taken to address the economic challenges. It mentions the implementation of various policies and the role of different government departments. The text is also somewhat repetitive and lacks clear structure.

CATHERINE NORTON SINCLAIRBIBLIOGRAPHY

- Alger, William R. Life of Edwin Forrest (Philadelphia: J. H. Lippincott & Co., 1877).
- Annual Cyclopaedia. (New York: D. Appleton & Co., 1892).  
1891, Vol. 16, 622-23.
- Barrett, Lawrence. Edwin Forrest (Boston: James Osgood & Co., 1881).
- Crawford, Mary Caroline. The Romance of the American Theatre (Boston: Little, Brown & Co., 1913).
- McCabe, John H. McCabe's Journal (San Francisco: MS.bound. State Library, Sutro Branch).
- Odell, George D. C. Annals of the New York Stage (New York: Columbia University Press, 1928). Vol. 3 (1821-1834) Chap. 3, pp. 544-76.
- Palmer, Frank, and Fowell, Frank. Censorship in England (London: Frank Palmer, 1913).
- Rees, James. Life of Edwin Forrest (Philadelphia: T. B. Peterson, 1874).
- Vandenhoff, George. Leaves of an Actor's Notebook (New York: D. Appleton & Co., 1860).
- Winter, William. Wallet of Time (New York: Moffatt, Yard & Co., 1913).



CATHERINE NORTON SINCLAIR

NEWSPAPERS AND PERIODICALS

Atheneum, The (London) (Journal of Literature, Science, and Arts) 1857. p. 124.

Atlantic Monthly, The (Concord, New Hampshire) August 1938.

Delta (New Orleans) April 7, 1853.

Dramatic Chronicle (San Francisco) 1866.

Evening Post (San Francisco) Feb. 11, 1876. "Theatricals in Early Days" (The California Stage in 1849).

The Golden Era (San Francisco) May 8, 15, July 24, Sept. 25, 1853; Jan. 1, Feb. 19, May 14, June 18, Oct. 22, 1854.

San Francisco Bulletin June 16, 1917.

San Francisco Herald July 17, 24, Aug. 10, 1853; May 8, 1855.





A P P E N D I C E SCATHERINE NORTON SINCLAIR

	<u>PAGE</u>
Chronology . . . . .	134-135
Actresses. . . . .	136
Actors and Producers . . . . .	137
Other Personalities. . . . .	138
Representative Performances. . . . .	139-140



CATHERINE NORTON SINCLAIRCHRONOLOGY

- 1818 Born in England, near London, daughter of John Sinclair, singer and actor.
- 1836 Meets Edwin Forrest and they fall in love.
- 1837 Marries Edwin Forrest in St. Paul's Church. They sail for America in autumn. Widely feted in the States. She is popular and basks in husband's glory.
- 1845 Visits England with husband and they move in exclusive social circles. Feud between Forrest and Macready, noted English actor, spoils visit.
- 1847 Happily married until now but differences arise. Forrest becomes unduly jealous and suspicious of his wife.
- 1848 Forrest finds Catherine in intimate rendezvous with actor George Jamieson.
- 1849 Forrest discovers love letter from Jamieson to Catherine and is convinced of his wife's infidelity. Sends her to friends' house to live. Estrangement grows.
- 1851 Forrest brings suit for divorce. Catherine brings countersuit and wins. Forrest appeals case. Forrest adopts Miss Lillie, his protégée. Catherine consults Vandenhoff regarding dramatic instruction and he agrees to tutor her.
- 1852 Makes debut on stage in The School for Scandal at Wallack's Theatre, New York, as Lady Teazle, on February 2. Makes visit to England returning shortly to the United States. Road tour with George Vandenhoff. Enthusiastic audiences in New Orleans. Tour terminates in San Francisco.
- 1853 Arrives in San Francisco on steamer Panama. On May 9 makes first appearance in San Francisco Hall. Later takes theatrical trip to interior of State. Opens theatre in Marysville. Returns to San Francisco. Tendered complimentary benefit in August by First California Battalion in San Francisco. On December 24 opens Metropolitan Theatre as actress-manager.



CHRONOLOGY (Concluded)

- 1854 Engages prominent stars and gives lavish performances at Metropolitan Theatre, an important stride in theatrical history of San Francisco. Production of opera in English proves crowning success as actress-manager.
- 1855 Trouble develops with Barilli-Thorne Opera troupe. Catherine plans opera on colossal basis, but financial panic of 1855 necessitates surrender of Metropolitan management to Joseph Trench.
- 1856 Sails for Australia April 26.
- 1857 Appears in London at the Haymarket Theatre as Beatrice in Much Ado About Nothing, but soon returns to the United States.
- 1859 Final appearance on stage, December 18, in New York benefit for charity.
- 1860 Retires to her home in busy section of New York. Seldom appears in public.
- 1868 Forrest, after bitter and unrelenting fight, abandons suit against Catherine and pays full award. Most of this is already consumed by litigation.
- 1871 The last member of Forrest's family having died, Catherine offers to return to him. He indignantly spurns the offer.
- 1872 Forrest dies, December 12. Catherine makes claim to dower-right in his estate.
- 1874 Dower claims granted. Catherine lives comfortably in security until her death.
- 1891 Catherine Sinclair dies, June 16. Her grave is in the Silver Mount Cemetery, Staten Island, New York.

... ..

... ..

... ..

... ..

... ..

... ..

... ..

... ..

... ..

... ..

... ..

CATHERINE NORTON SINCLAIRACTRESSES MENTIONED IN MONOGRAPH

	<u>PAGE</u>
Bateman, Mrs.	126
Bateman Sisters (Ellen and Kate Josephine)	126
Bishop, Madame Anna	125
Chapman, Caroline	126
Forrest, Mrs. Edwin (Catherine Sinclair) 80-88,91,102,104,110	126
Hamilton, Mrs. William H.	119
Heron, Matilda	119, 126
Judah, Mrs.	126
Keene, Laura	87, 101
Lillie, Miss (protégée of Forrest)	123
Patti, Adelina	123
Patti, Carlotta	123-5
Thorne, Madame Barili-	105
Vestri, Madame (corps dramatic)	120, 122
Voorhies, Mrs. Margaret Sinclair (sister of Catherine)	124
Williams, Mrs. Barney	

# Mathematical Induction

1. Base Case:  $n=1$

2.

3. Inductive Step: Assume true for  $n=k$

4. Prove true for  $n=k+1$

5. Conclusion

6. Example

7. Proof of  $1+2+\dots+n = \frac{n(n+1)}{2}$

8. Base Case:  $n=1$

9. Inductive Step

10. Conclusion

11.

12.

13.

14.

15.

16.

17.

18. Example:  $2^n > n^2$

19. Base Case:  $n=1$

20.

21. Conclusion



CATHERINE NORTON SINCLAIRACTORS AND PRODUCERS MENTIONED IN MONOGRAPH

	<u>PAGE</u>
Bateman, Mr.	127
Bochsa, Robert Nicholas Charles (orchestra conductor)	119
Booth, Edwin	119, 126
Brougham (manager of Lyceum, now Wallack's)	103, 105
Forrest, Edwin	79-90, 92-101, 104, 106 110, 111, 118, 127, 129, 130
Hamilton, Mr. William H.	126
Harold, Ernest (pioneer actor)	118
Jamieson, George	79-81, 87, 89, 90
Lanzoni, Mr.	124
Loder, Mr. (orchestra conductor)	125
Mengis, Herr	125
Murdoch, James E.	119-21
Planel, Mr.	124
Sinclair, John (singer & actor, father of Catherine)	82, 94, 95
Trench, Joseph (manager of Metropolitan)	122
Vandenhoff, George (English actor, instructor and business partner of Catherine)	91, 92, 101-5, 107, 108
Williams, Mr. Barney	124

Handwritten line of text, possibly a date or reference.

Handwritten text on the left margin.

Handwritten text on the left margin.

Handwritten text on the left margin.

Handwritten text on the left margin.

Handwritten text on the left margin.

Handwritten text block in the middle left section.

Handwritten text on the left margin.

Handwritten text on the left margin.

Handwritten text on the left margin.

Handwritten text on the left margin.

Handwritten text on the left margin.

Handwritten text on the left margin.

Handwritten text on the left margin.

Handwritten text on the left margin.

Handwritten text on the left margin.

Handwritten text on the left margin.

Handwritten text on the left margin.

Handwritten text on the left margin.

Handwritten text on the left margin.

Handwritten text on the left margin.

CATHERINE NORTON SINCLAIROTHER PERSONALITIES MENTIONED IN MONOGRAPH

	<u>PAGE</u>
Bryant, William Cullen (father of Fanny Godwin)	83
Calcraft, Granby (friend of Catherine)	91
Colman, George (Examiner of Plays)	94
Coy, Capt. Olonzo (1st California Battalion)	116
George III (whose mistress was an actress)	93
Godwin, Fanny (friend of Catherine)	83
Godwin, Parke (friend of Catherine)	83
Gorham, Capt. W. R. (1st California Battalion)	116
Hertford, Marquis of	93
Jones, William (benefactor of Edwin Forrest)	99
Larpent, John (Examiner of Plays)	93, 94
O'Connor, Charles (prominent New York attorney)	86
Peabody, Mr. (banker)	104
Schoeffer, Capt. F. R.	116
Sinclair, Mrs. John (mother of Catherine)	82
West, Capt. J. R. (1st California Battalion)	116
Willis, Nathaniel P. (assaulted by Forrest, during trial)	87
Woodworth, Capt. Fred A. (1st California Battalion)	116

THE UNIVERSITY OF CHICAGO

PHYSICS DEPARTMENT

1950

1. The first part of the course deals with the basic principles of mechanics, including kinematics and dynamics. The second part covers the theory of relativity and quantum mechanics. The third part discusses the applications of these theories to various physical systems, such as atoms and molecules. The fourth part deals with the history of physics and the development of modern physics.

2. The course is designed to provide a comprehensive understanding of the fundamental principles of physics and their applications. It is suitable for students who are interested in pursuing a career in physics or related fields.

3. The course is taught by a team of experienced faculty members who are experts in their respective fields. They provide a high-quality education and ensure that students are well-prepared for their future studies and careers.

4. The course includes a variety of activities, such as lectures, discussions, and laboratory experiments. These activities help students to develop a deep understanding of the subject matter and to apply their knowledge to real-world problems.

5. The course is highly interactive and encourages students to participate in class discussions and to ask questions. This helps to create a supportive learning environment where students can learn from each other and from their instructors.

6. The course is also highly flexible, allowing students to tailor their learning experience to their own needs and interests. This includes the option to take the course online or in a hybrid format.

7. The course is highly respected and is a key component of the physics curriculum at the University of Chicago. It is a testament to the university's commitment to excellence in education and research.

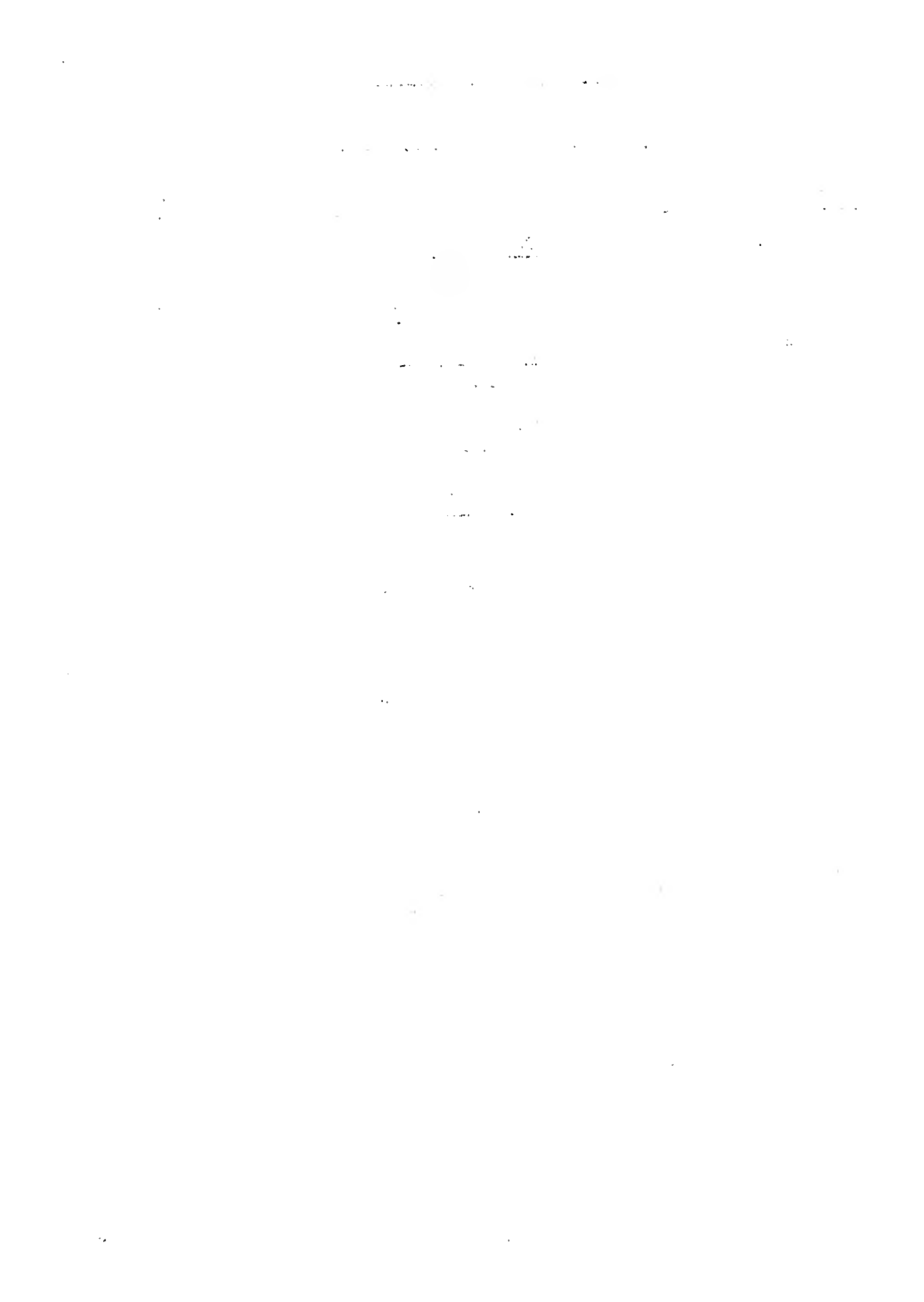
8. The course is highly relevant to the current state of physics and to the challenges facing the world today. It provides students with the knowledge and skills they need to understand and address these challenges.

9. The course is highly accessible and is open to students from a wide range of backgrounds and disciplines. This helps to create a diverse and inclusive learning environment.

10. The course is highly valued by students and faculty alike. It is a source of pride for the University of Chicago and a testament to the university's commitment to providing a world-class education.

CATHERINE NORTON SINCLAIRREPRESENTATIVE PERFORMANCES

<u>DATE</u>	<u>ROLE</u>	<u>PLAY</u>	<u>THEATRE</u>	<u>CITY</u>
1852 Feb. 2	Lady Teazle	<u>The School for Scandal</u>	Wallack's	New York
"		<u>Lady of Lyons</u>		"
" 24		<u>Love's Sacri- fice</u>		"
		<u>Much Ado About Nothing</u>		"
		<u>The Patrician's Daughter</u>		"
	Dramatic Readings	Road tour with George Van- denhoff	National	Boston
	Dramatic Readings	Road tour with George Van- denhoff	Boston	Boston
	Dramatic Readings	Road tour with George Van- denhoff		Albany
1853	Dramatic Readings	Road tour of United States with George Vandenhoff		
May	Pauline		San Fran- cisco	San Fran- cisco
"	Mrs. Haller			"
"	Margaret Elmore			"
June		Road tour into interior of California with Murdoch		Sacramento



REPRESENTATIVE PERFORMANCES (Concluded)

<u>DATE</u>	<u>ROLE</u>	<u>PLAY</u>	<u>THEATRE</u>	<u>CITY</u>
1853 June 13		Opened new theatre (with Murdoch)		Marysville
July	Beatrice	<u>Much Ado About Nothing</u>	American	San Francisco
"	Queen Katherine	<u>Henry VIII</u>	"	"
Aug.	Benefit	by First California Battalion	"	"
Dec. 24	Lady Teazle	<u>The School for Scandal</u>	Metropolitan	"
1854 June 7		<u>The Hunchback</u>	Metropolitan	"
1856 Apr. 26		Left San Francisco		Australia
1857	Beatrice	<u>Much Ado About Nothing</u>	Haymarket	London
	Lady Teazle	<u>The School for Scandal</u>	Haymarket	London
1859 Dec. 18		Last stage appearance, for charity		New York

100

100

100

100

100

100

100

100

100

100

100

100

100

100

100

100

100

100

100

100

100



PROJECT EDITORIAL STAFF

-----

RESEARCH DIRECTION

Matthew Gately                      Jack W. Wilson

MONOGRAPH WRITERS

George Ducasse                      Alan Harrison  
Harrison Fox                      Hector Rella  
Eddie Shimano

RESEARCH ASSISTANTS

Gretchen Clark  
Miguel Gomez                      Dorothy Phillips  
Michael Krepshaw                  Edward Springer  
Eldridge Warner

BIBLIOGRAPHY AND PROOFREADING

Beatrice Frohlich                  Anne Nichols  
Eleanor Staschen

PRODUCTION

William Facey                      William K. Noé  
Clara Mohr                          Olive Walsh

COVER AND DECORATIONS

N. Y. A. Art Project under  
Franz Brandt's Direction

PHOTO REPRODUCTION

M. H. McCarty

-----

Although the entire research and stenographic staff on the project assisted in the preparation of these monographs at various stages in production, particular credit should be given to Mr. Harrison Fox for final writing on both the monographs in this volume.

Lawrence Estavan, Supervisor.



### ACKNOWLEDGEMENT

This project wishes gratefully to acknowledge the assistance of Official Project No. 465-97-3-66 of the New York Public Library, which produced for this volume a careful and complete transcript of the Forrest-Sinclair Divorce Case as recorded by the New York Herald Tribune, December 1851. This material will be used again in greater detail in a forthcoming volume to be entitled THE COURT AND THE STAGE.

-----



MONOGRAPHS INCLUDED IN THIS SERIES -- BIOGRAPHICAL AND HISTORICAL

VOLUME I.

INTRODUCTION TO THE SERIES  
SAN FRANCISCO'S EARLIEST ENTERTAINERS:  
STEPHEN C. MASSETT  
JOSEPH A. ROWE

VOLUME II.

PIONEER IMPRESARIOS:  
TOM MAGUIRE  
DOC ROBINSON  
M. B. LEAVITT

VOLUME III.

FAMOUS EARLY FAMILIES:  
THE STARKS  
THE BAKERS  
THE CHAPMANS

VOLUME IV.

THE BOOTH FAMILY:  
JUNIUS BRUTUS BOOTH SR.  
JUNIUS BRUTUS BOOTH JR.  
EDWIN BOOTH

VOLUME V.

LOLA MONTEZ  
ADAH ISAACS MENKEN  
MRS. JUDAH

VOLUME VI.

LOTTA CRABTREE  
JOHN MCCULLOUGH

VOLUME VII.

THE HISTORY OF OPERA  
IN SAN FRANCISCO  
(PART 1)

VOLUME VIII.

THE HISTORY OF OPERA  
IN SAN FRANCISCO  
(PART 2)

VOLUME IX.

FOREIGN THEATRES  
IN SAN FRANCISCO  
(PART 1)  
THE FRENCH THEATRE  
THE GERMAN THEATRE

VOLUME X.

FOREIGN THEATRES  
IN SAN FRANCISCO  
(PART 2)  
THE ITALIAN THEATRE

VOLUME XI.

EDWIN FORREST  
CATHERINE SINCLAIR

VOLUME XII.

LITTLE THEATRES

VOLUME XIII.

MINSTRELSY

VOLUME XIV.

BURLESQUE

VOLUME XV.

THEATRE BUILDINGS  
(PART 1)

WORK IN PROGRESS

THEATRE BUILDINGS  
(PART 2)

THEATRE BUILDINGS  
(PART 3)

VAUDEVILLE

COURT AND STAGE

STAGECRAFT

THE DANCE

MARIONETTES

CHINESE THEATRE

SPANISH THEATRE

RUSSIAN THEATRE

SELECTED BIOGRAPHIES

---

1. The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that proper record-keeping is essential for the success of any business and for the protection of the interests of all parties involved.

2. The second part of the document outlines the various methods and techniques used to collect and analyze data. It describes the different types of data that can be collected and the various ways in which this data can be processed and analyzed to extract meaningful information.

3. The third part of the document discusses the importance of data security and the various measures that can be taken to protect sensitive information. It emphasizes that data security is a critical component of any data management strategy and that organizations must take appropriate steps to ensure that their data is protected from unauthorized access and disclosure.

4. The fourth part of the document discusses the importance of data privacy and the various measures that can be taken to protect the privacy of individuals. It emphasizes that data privacy is a fundamental right and that organizations must take appropriate steps to ensure that they are complying with applicable laws and regulations.

5. The fifth part of the document discusses the importance of data integrity and the various measures that can be taken to ensure that data is accurate and reliable. It emphasizes that data integrity is a critical component of any data management strategy and that organizations must take appropriate steps to ensure that their data is accurate and reliable.

6. The sixth part of the document discusses the importance of data availability and the various measures that can be taken to ensure that data is accessible when needed. It emphasizes that data availability is a critical component of any data management strategy and that organizations must take appropriate steps to ensure that their data is available when needed.

7. The seventh part of the document discusses the importance of data portability and the various measures that can be taken to ensure that data can be easily transferred between different systems and platforms. It emphasizes that data portability is a critical component of any data management strategy and that organizations must take appropriate steps to ensure that their data is portable.

8. The eighth part of the document discusses the importance of data interoperability and the various measures that can be taken to ensure that data can be easily shared and used by different organizations. It emphasizes that data interoperability is a critical component of any data management strategy and that organizations must take appropriate steps to ensure that their data is interoperable.

9. The ninth part of the document discusses the importance of data governance and the various measures that can be taken to ensure that data is managed in a consistent and effective manner. It emphasizes that data governance is a critical component of any data management strategy and that organizations must take appropriate steps to ensure that their data is governed effectively.

10. The tenth part of the document discusses the importance of data ethics and the various measures that can be taken to ensure that data is used in a responsible and ethical manner. It emphasizes that data ethics is a critical component of any data management strategy and that organizations must take appropriate steps to ensure that their data is used ethically.

1/10/2024  
10/1



