

ELLEN TERRY IN AMERICA:  
THE LYCEUM TOURS

BY

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THIS THESIS HAS BEEN APPROVED ON THE DATE SHOWN BELOW:

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ABSTRACT

THIS THESIS IS AN ACCOUNT OF SEVEN AMERICAN TOURS MADE BY MISS ELLEN TERRY, HENRY IRVING, AND THE LYCEUM COMPANY BETWEEN 1883 AND 1902, WITH SPECIAL EMPHASIS UPON THE CRITICAL RECEPTION RECEIVED BY MISS TERRY, AS COMPARED WITH THAT OF MR. IRVING. THEIR RESPECTIVE CAREERS BEFORE AND DURING THEIR LYCEUM ASSOCIATION ARE BRIEFLY COVERED, AND MISS TERRY'S CONTRIBUTION TO THE SUCCESS OF THE TOURS IS STRESSED. INCLUDED IS A DAY-BY-DAY CHRONOLOGY OF THE SEVEN TOURS, GIVING THE NAMES OF THE CITIES AND THEATRES, THE PLAYS AND ROLES PERFORMED BY MISS TERRY.

## CHAPTER ONE

### INTRODUCTION

CRITICS AND HISTORIANS HAVE PRODUCED AN IMPRESSIVE LIST OF WORKS ON THE CAREER OF ELLEN TERRY. THERE ARE SEVERAL BIOGRAPHIES, HER OWN MEMOIRS, AND OTHER FULL-LENGTH STUDIES.<sup>1</sup> IMPORTANT REFERENCES TO HER OCCUR IN THE SIZABLE GROUP OF VOLUMES ON HENRY IRVING AND THE LYCEUM THEATRE, AS WELL AS IN COUNTLESS OTHER WORKS. A VAST AMOUNT OF CRITICAL APPRAISAL OF THE ACTRESS APPEARS IN PUBLISHED JOURNALS AND BOOKS. NUMEROUS MONOGRAPHS, ARTICLES AND TRIBUTES HAVE BEEN WRITTEN ABOUT HER, AND SHE HAS BEEN THE SUBJECT OF SEVERAL UNPUBLISHED THESES AND DISSERTATIONS.<sup>2</sup> BUT DESPITE THIS ABUNDANCE OF MATERIAL ON MISS

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<sup>1</sup>HER AUTOBIOGRAPHY, ELLEN TERRY'S MEMOIRS (HEREAFTER REFERRED TO AS MEMOIRS), EDITED AND ANNOTATED BY CHRISTOPHER ST. JOHN AND EDITH CRAIG (NEW YORK, 1932), IS THE MOST COMPLETE AND SATISFACTORY WORK; CHRISTOPHER ST. JOHN, ELLEN TERRY (LONDON, 1907) IS A SHORT BIOGRAPHICAL SKETCH; ELLEN TERRY AND BERNARD SHAW: A CORRESPONDENCE (NEW YORK, 1931), EDITED BY CHRISTOPHER ST. JOHN, PROVIDES UNIQUE INSIGHT INTO THE ACTRESS AND THE WOMAN; EDWARD GORDON CRAIG'S ELLEN TERRY AND HER SECRET SELF (NEW YORK, 1932), PROMPTED BY THE PUBLICATION OF THE TERRY-SHAW LETTERS, GIVES ANOTHER VALUABLE POINT OF VIEW; NINETEENTH-CENTURY CRITIC CLEMENT SCOTT WRITES A BRIEF, AFFECTIONATE ACCOUNT OF THE ACTRESS IN ELLEN TERRY (NEW YORK, 1900); FROM "THE BELLS" TO "KING ARTHUR" (LONDON, 1896), BY THE SAME AUTHOR, RECORDS CRITICISMS OF MISS TERRY'S ACTING AT THE LYCEUM FROM 1878-1895; WALTER CALVERT, SIR HENRY IRVING AND MISS ELLEN TERRY (LONDON, 1897), BRIEFLY RECORDS TWO DECADES AT THE LYCEUM THEATRE; MISS TERRY'S ACTING IS DISCUSSED AT LENGTH BY CHARLES HIATT IN ELLEN TERRY AND HER IMPERSONATIONS (LONDON, 1898); T. EDGAR PEMBERTON DEVOTES A MAJOR PORTION OF HIS BOOK, ELLEN TERRY AND HER SISTERS (LONDON, 1902), TO MISS TERRY'S ACTING.

<sup>2</sup>A SELECTED LIST OF THESE WILL BE FOUND IN THE BIBLIOGRAPHY.

TERRY, ONE AREA OF HER CAREER REMAINS NEGLECTED. THAT AREA IS HER CONTRIBUTION TO THE SUCCESS OF THE AMERICAN TOURS MADE BY HENRY IRVING, MISS TERRY, AND THE LONDON LYCEUM THEATRE COMPANY BETWEEN 1883 AND 1904.<sup>3</sup> SOME ACCOUNTS OF THE TOURS HAVE BEEN PUBLISHED, BUT IN THESE HENRY IRVING GETS THE MAIN EMPHASIS, AS ACTOR AND MANAGER. JOSEPH HATTON, THE LONDON CORRESPONDENT OF THE NEW YORK TRIBUNE, WHO ACCOMPANIED MR. IRVING TO AMERICA ON THE FIRST TOUR IN 1883, PUT TOGETHER A SERIES OF SKETCHES, CHRONICLES, AND CONVERSATIONS ENTITLED HENRY IRVING'S IMPRESSIONS OF AMERICA (LONDON, 1884). THIS TWO-VOLUME WORK COVERS THE FIRST TOUR ONLY AND MAKES RELATIVELY FEW REFERENCES TO MISS TERRY. AN ANONYMOUS WORK, MR. HENRY IRVING AND MISS ELLEN TERRY IN AMERICA: OPINIONS OF THE PRESS, PUBLISHED BY JOHN MORRIS (CHICAGO, 1884) (HERE-AFTER CITED AS OPINIONS OF THE PRESS), CONTAINS REVIEWS FROM LEADING NEWSPAPERS OF NEW YORK, PHILADELPHIA, BALTIMORE, CHICAGO, BOSTON, BROOKLYN, AND CINCINNATI, FOR THE FIRST TOUR ONLY.<sup>4</sup> THE AUTHOR DOES NOT DISCUSS THE CRITICISMS, AND ALTHOUGH HE ALLOTS AMPLE ATTENTION TO MR. IRVING, HE INCLUDES LITTLE ABOUT MISS TERRY.

IN ADDITION TO THESE SOURCES, SOME WORKS NOT ESSENTIALLY ABOUT THE AMERICAN TOURS WHICH NEVERTHELESS TOUCH ON THEM SHOULD BE CITED. AUSTIN BRERETON'S THE LIFE OF HENRY IRVING (LONDON, 1908), HAS THE

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<sup>3</sup>DATES OF AMERICAN TOURS: 1883-1884, 1884-1885, 1887-1888, 1893-1894, 1895-1896, 1899-1900, 1901-1902, 1903-1904 (MISS TERRY DID NOT COME TO AMERICA ON THE FINAL TOUR).

<sup>4</sup>DURING THE COURSE OF THE FIRST SEVEN TOURS THE LYCEUM COMPANY VISITED ABOUT FORTY-FIVE AMERICAN CITIES, SOME OF WHICH, DURING THAT PERIOD, WERE REGARDED AS HAVING EQUAL IMPORTANCE, THEATRICALY, TO NEW YORK CITY.

MOST COMPREHENSIVE COVERAGE OF THE TOURS OF ANY WORK. IT DEALS WITH ALL EIGHT TOURS BUT AT GREATER LENGTH WITH THE EARLIER ONES. IN HIS MATERIAL ON THE TOURS, BRERETON FOCUSES MAINLY UPON HENRY IRVING, GIVING MISS TERRY COMPARATIVELY LITTLE SPACE. FREDERIC DALY'S HENRY IRVING IN ENGLAND AND AMERICA, 1883-84 (LONDON, 1884) INCLUDES A SHORT ACCOUNT OF THE FIRST TOUR ONLY. THE MOST RECENT WORK, BY HENRY IRVING'S GRANDSON, LAURENCE H. F. IRVING, HENRY IRVING, THE ACTOR AND HIS WORLD (NEW YORK, 1952), MENTIONS ALL OF THE TOURS BUT DOES NOT GO INTO THEM EXTENSIVELY. GEORGE C. D. ODELL, ANNALS OF THE NEW YORK STAGE (NEW YORK, 1940-1949), VOLUMES XII-XV, PROVIDES A BRIEF CHRONICLE OF THE FIRST FOUR TOURS AS RELATED TO NEW YORK CITY AND BROOKLYN ONLY. AN ANONYMOUS WORK, HENRY IRVING: A SHORT ACCOUNT OF HIS PUBLIC LIFE, PUBLISHED BY WILLIAM S. GOTTSBERGER (NEW YORK, 1883), IS A COMPILATION OF EXCERPTS FROM PRESS-NOTICES IN ENGLISH JOURNALS, WITH ORIGINAL REMARKS BY THE AUTHOR, SERVING TO INTRODUCE HENRY IRVING AND HIS COMPANY TO THE AMERICAN PUBLIC IN ADVANCE OF THE FIRST TOUR.

AS THIS SURVEY INDICATES, NO PUBLISHED WORK IS DEVOTED TO A FULL DISCUSSION OF THE PART MISS TERRY PLAYED IN THE TOURS. SINCE THE TOURS OCCUPIED MORE THAN THREE AND ONE-HALF YEARS OF HER PROFESSIONAL LIFE, THIS PORTION OF HER CAREER SEEMS WORTHY OF SEPARATE STUDY AND EVALUATION.

HER PROFESSIONAL ACTIVITIES IN AMERICA ARE ESPECIALLY DESERVING OF CLOSE ATTENTION BECAUSE OF THE SIGNIFICANT PLACE THESE LYCEUM TOURS OCCUPY IN THE HISTORY OF THE AMERICAN THEATRE. ALTHOUGH THERE HAD BEEN AN EXCHANGE OF ACTORS BETWEEN ENGLAND AND AMERICA SINCE COLONIAL

TIMES, THE LYCEUM COMPANY WAS THE FIRST COMPLETE ORGANIZATION IN THE HISTORY OF THE STAGE TO CROSS THE ATLANTIC WITH THE ENTIRE EQUIPMENT OF A THEATRE.<sup>5</sup> THIS MEANT NOT ONLY ALL THE SCENIC EFFECTS, COSTUMES, AND OTHER ELEMENTS OF THE PRODUCTIONS AS SEEN ON THE STAGE OF THE LYCEUM THEATRE IN LONDON, BUT ALSO VIRTUALLY THE ENTIRE CASTS AND PERSONNEL OF THE ORGANIZATION.

THE QUALITY OF THE PRODUCTIONS, ESPECIALLY OF SHAKESPEAREAN PLAYS AS IRVING PRESENTED THEM, WAS FAR SUPERIOR TO WHAT WAS OFFERED IN AMERICA IN THOSE DAYS. THE VALUE OF BRINGING HIS ENTIRE COMPANY WITH HIM, RATHER THAN ENGAGING HIS SUPPORT IN AMERICA, WAS WELL DEMONSTRATED BY THIS COMMENT, WRITTEN IN ST. LOUIS AFTER A PERFORMANCE OF LOUIS XI:

WHY HE BROUGHT HIS OWN COMPANY WITH HIM WAS PERFECTLY EVIDENCED IN LAST NIGHT'S PERFORMANCE: HIS PEOPLE HAVE BEEN DRILLED AND TRAINED IN THEIR WORK FOR MONTHS FOR EACH PRODUCTION; HE COULD HAVE DONE THE SAME, OR BETTER, I AM INCLINED TO THINK, WITH AN AMERICAN COMPANY-- BUT IT WOULD HAVE TAKEN YEARS FOR HIM TO HAVE DONE IT.<sup>6</sup>

FOLLOWING THE FIRST ENGAGEMENT OF THE LYCEUM COMPANY IN NEW YORK, THE DRAMA CRITIC OF THE TRIBUNE STATED:

THE IRVING ENGAGEMENT MARKS AN EPOCH IN THE HISTORY OF THE AMERICAN THEATRE. THE PROSPERITY OF THE DRAMATIC ART RECEIVES FROM IT AN EXTRAORDINARY IMPETUS, AND IT WILL BE ATTENDED WITH CONSEQUENCES FAR-REACHING AND VALUABLE, BOTH ON THE STAGE AND IN THE PUBLIC MIND.<sup>7</sup>

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<sup>5</sup>JOSEPH HATTON, HENRY IRVING'S IMPRESSIONS OF AMERICA (LONDON, 1884), I, VII.

<sup>6</sup>ST. LOUIS POST-DISPATCH, JANUARY 22, 1884.

<sup>7</sup>WILLIAM WINTER, HENRY IRVING (NEW YORK, 1885), P. 54. (THIS IS A CONDENSATION OF REVIEWS WRITTEN FOR THE TRIBUNE.)

WILLIAM WINTER ALSO POINTED OUT THAT IT WAS NO NEW DOCTRINE TO SURROUND A GOOD ACTOR WITH GOOD ACTORS, NOR TO HAVE EVERY ROLE WELL CAST AND SET IN APPROPRIATE SCENERY, BUT HE CONCLUDED:

YET ITS ACTUAL PREVALENCE HAS NOT BEEN USUAL OR INVARIABLE, AND NO TRAGEDIAN OF OUR TIME HAS BEEN SO SUCCESSFUL AS MR. IRVING IN OBTAINING AND HOLDING IN PERMANENT ORGANISATION, PRECISELY THE RIGHT PERSONS AND APPLIANCES REQUISITE TO THE ATTAINMENT OF THIS RESULT.<sup>8</sup>

THE QUALITY OF THE ENSEMBLE WORK, THE STAGING, THE SCENIC ELEMENTS, AND THE COMPLETENESS OF THE LYCEUM PRODUCTIONS, NOT TO MENTION THE ACTING, WERE A REVELATION TO AMERICANS. DURING SUCCEEDING VISITS TO AMERICA THE COMPANY ALWAYS RECEIVED A CORDIAL RECEPTION, AND THE PRESENCE OF MISS TERRY GREATLY ENHANCED THE DRAWING POWER OF THE LYCEUM COMPANY.

IN THE PRESENT STUDY, THEN, AN ANALYSIS AND ASSESSMENT OF MISS TERRY'S CRITICAL RECEPTION IN INDIVIDUAL CITIES AND HER CONTRIBUTION TO THE TOURS AS A WHOLE WILL BE UNDERTAKEN, IN THE BELIEF THAT SHE SHOULD BE ACCORDED MORE RECOGNITION FOR HER PART IN THEIR SUCCESS THAN SHE HAS HERETOFORE BEEN GIVEN.

BEFORE TAKING UP THIS QUESTION, IT WILL BE NECESSARY TO REVIEW BRIEFLY THE RESPECTIVE CAREERS OF MISS TERRY AND MR. IRVING AND THE NATURE OF THEIR PROFESSIONAL ASSOCIATION AT THE LYCEUM PRIOR TO THE TOURS; ONLY AGAINST SUCH A BACKGROUND CAN MISS TERRY'S ACTIVITIES IN AMERICA BE PROPERLY UNDERSTOOD AND EVALUATED.

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<sup>8</sup> IBID.

ELLEN TERRY WAS BORN FEBRUARY 27, 1847, OF THEATRICAL PARENTS IN COVENTRY IN WARWICKSHIRE, THE SAME COUNTY IN WHICH SHAKESPEARE WAS BORN. HER FATHER, BENJAMIN TERRY, HAD ACTED WITH MACREADY; HER MOTHER, AT EIGHTEEN, HAD PLAYED QUEEN TO MACREADY'S HAMLET.<sup>9</sup> OF THE NINE TERRY CHILDREN, MANY OF WHOM HAD THEATRICAL CAREERS, ELLEN HAD THE LONGEST AND MOST DISTINGUISHED. HER FATHER, AN ACCOMPLISHED ELOCUTIONIST, CAREFULLY TAUGHT ELLEN THE ART OF SPEAKING. THIS TRAINING HELPED TO EQUIP HER MOST EFFECTIVELY FOR ACTING, AND IT WAS INSTRUMENTAL IN GETTING HER HER FIRST PROFESSIONAL ENGAGEMENT. IT WAS THE PRIVILEGE OF ELLEN AND HER OLDER SISTER KATE TO PERFORM AT THE PRINCESS'S THEATRE DURING THE MANAGEMENT OF CHARLES KEAN. ON APRIL 28, 1856, ELLEN MADE HER PROFESSIONAL DEBUT AS THE CHILD MAMILLIUS IN KEAN'S PRODUCTION OF THE WINTER'S TALE, AN OCCASION MADE MEMORABLE BY THE PRESENCE OF QUEEN VICTORIA, PRINCE ALBERT, AND THE PRINCESS ROYAL.

IN KEAN'S A MIDSUMMER NIGHT'S DREAM, OCTOBER 15, 1856, ELLEN TERRY IMPERSONATED PUCK, AND THE PLAY CONTINUED FOR A LONG RUN. WHEN SHE WAS PERFORMING THIS PART AND WAS ALREADY QUITE EXPERIENCED, HENRY IRVING, ABOUT NINE YEARS OLDER THAN SHE, WAS JUST MAKING HIS FIRST APPEARANCE.<sup>10</sup> ELLEN TERRY'S EXCELLENT CHILDHOOD TRAINING AND EXPERIENCE WERE OF INESTIMABLE VALUE TO HER, WHEREAS IRVING'S COMPARATIVELY LATE START PROVED IN MANY WAYS DISADVANTAGEOUS.

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<sup>9</sup>WALTER CALVERT, SOUVENIR OF MISS ELLEN TERRY (LONDON, 1897), p. 3.

<sup>10</sup>IBID., p. 6.



IN 1858 ELLEN TERRY WAS CAST AS PRINCE ARTHUR IN KING JOHN.

MRS. KEAN, TRYING TO EVOKE THE RIGHT EMOTIONAL RESPONSE FROM HER BROUGHT HER TO REAL TEARS, WHICH SHE HASTENED TO GET THE CHILD TO CARRY OVER INTO THE SCENE. THE YOUNG ACTRESS GRASPED HER IDEA AND THEREAFTER APPLIED IT AS A USEFUL ACTING TECHNIQUE. CALVERT RELATES THAT UP TO THIS TIME SHE HAD NOT LEARNED THE ART OF THROWING HERSELF INTO THE CHARACTER SHE WAS TO REPRESENT, BUT HE REFLECTS:

HOW WELL, IN AFTER TIME, THE STUDIOUS ACTRESS LEARNED TO "PUT TEARS INTO HER VOICE," AS WELL AS INTO HER EXPRESSIVE EYES, ALL HER ADMIRERS WELL KNOW; HER LAUGH--LAUGH OF REAL ENJOYMENT, PERFECTLY SIMULATED, HENCE ITS DELIGHTFUL IMPETUOUSNESS--IS NO LESS THOROUGHLY AT HER COMMAND; AND BOTH OWE THEIR IRRESISTIBLE EFFECTIVENESS TO THE PERFECTION OF THE ART WITH WHICH THEY ARE EMPLOYED.<sup>11</sup>

THIS ART OF EMOTIONAL EXPRESSION AND CONTROL BECAME AN IMPORTANT ATTRIBUTE OF ELLEN TERRY'S ACTING, AND SHE ALWAYS REGARDED MRS. KEAN'S GUIDANCE DURING HER FOUR YEARS WITH HER AS AN INVALUABLE PART OF HER TRAINING.

BETWEEN 1856 AND 1859 THE YOUNG ACTRESS HAD SPEAKING PARTS IN NINE PLAYS AT THE PRINCESS'S THEATRE, SOME IN SHAKESPEARE, SOME IN PANTOMIME, AND SOME IN FARCE, ALTHOUGH THESE ROLES WERE NOT ALL UNDER CHARLES KEAN'S MANAGEMENT.<sup>12</sup> WHEN THE KEANS' MANAGEMENT ENDED, SHE AND KATE WERE TAKEN BY THEIR PARENTS ON A TOUR OF THE PROVINCES FOR NEARLY TWO YEARS, WITH THE TWO SISTERS PERFORMING TOGETHER BEFORE THE PUBLIC. ELLEN MADE HER REAPPEARANCE IN LONDON IN NOVEMBER, 1861,

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<sup>11</sup> IBID., P. 8.

<sup>12</sup> CHRISTOPHER ST. JOHN, ELLEN TERRY (LONDON, 1907), P. 5.

AS CLEMENTINE IN ATTAR-GULL AT THE ROYALTY THEATRE, UNDER THE MANAGEMENT OF MADAME ALBINA DE RHONA.

THE NEXT IMPORTANT PHASE OF HER TRAINING BEGAN IN SEPTEMBER, 1862, WHEN SHE JOINED A STOCK COMPANY IN BRISTOL OF WHICH KATE WAS ALREADY A MEMBER. MR. J. H. CHUTE, MANAGER OF THE THEATRE ROYAL OF BRISTOL AND OF BATH MAINTAINED THE BEST PROVINCIAL TRAINING SCHOOL OF THE PERIOD. HIATT REFERS TO ELLEN TERRY'S ART AS THE OUTCOME OF A GREAT AND RARE NATURAL GIFT, BUT THE STOCK COMPANY WAS WHERE HER TALENTS RECEIVED SIGNIFICANT DEVELOPMENT:

. . . THE ENTIRE THEATRICAL SYSTEM OF ENGLAND HAS BEEN REVOLUTIONIZED, AND IT IS NOW UTTERLY IMPOSSIBLE IN THIS COUNTRY TO OBTAIN THE QUANTITY AND DIVERSITY OF OPPORTUNITY WHICH ELLEN TERRY HAD IN THE FIRST TWENTY YEARS OF HER THEATRICAL LIFE. SHE WENT THROUGH THE MILL, AS DID ALL THE PLAYERS OF HER TIME.<sup>13</sup>

HENRY IRVING ALSO "WENT THROUGH THE MILL," BUT IT WILL BE SEEN THAT HE HAD TO STRUGGLE LONG AND HARD TO OBTAIN THE SUCCESS IN ACTING WHICH ELLEN TERRY ENJOYED FROM THE OUTSET. THE CHUTE COMPANY CONSISTED OF SEVERAL PLAYERS WHOSE NAMES WERE LATER TO BECOME ILLUSTRIOUS, INCLUDING MADGE ROBERTSON (MRS. KENDAL), HENRIETTA HODSON (MRS. LABOUCHERE), KATE BISHOP, DAVID JAMES, CHARLES COGHLAN AND OTHERS. MARIE WILTON (LADY BANCROFT) HAD BEEN A MEMBER, ALSO, AT AN EARLIER PERIOD. WHEN ELLEN JOINED THIS COMPANY, HER SISTER KATE WAS PLAYING LEADING ROLES, MOST NOTABLY PORTIA AND BEATRICE. ELLEN WAS ASSIGNED THE SECOND PARTS TO HER SISTER, SUCH ROLES AS NERISSA AND HERO, BUT SHE SOON ACHIEVED

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<sup>13</sup>CHARLES HIATT, ELLEN TERRY AND HER IMPERSONATIONS (LONDON, 1898), P. 19.

POPULARITY IN HER OWN RIGHT. EVERYONE PERFORMED IN COMEDY, TRAGEDY, FARCE, AND BURLESQUE, AND THUS CAME OPPORTUNITIES FOR WIDE EXPERIENCE.

ON MARCH 19, 1863, MISS TERRY MADE HER FORMAL LONDON DEBUT AT THE HAYMARKET THEATRE, AS GERTRUDE IN THE LITTLE TREASURE, WITH E. H. SOTHERN PLAYING HER LOVER, CAPTAIN MAYDENBLUSH, AND HENRY HOWE PLAYING HER FATHER, SIR CHARLES HOWARD. OTHER ROLES PLAYED BY HER AT THE HAYMARKET INCLUDED HERO IN MUCH ADO ABOUT NOTHING, LADY FRANCES TOUCHWOOD IN THE BELLE'S STRATAGEM, JULIA IN THE RIVALS, AND MARY MEREDITH IN OUR AMERICAN COUSIN, WITH SOTHERN AS LORD DUNDREARY. IN JANUARY, 1864, DURING THE RUN OF THE LATTER PLAY, THE YOUNG ACTRESS LEFT THE COMPANY AND FOR A BRIEF TIME WAS THE WIFE OF GEORGE F. WATTS, THE PAINTER. SHE HAD THEN BEEN ACTING FOR NINE YEARS.

IN JUNE, 1867, SHE RETURNED TO THE STAGE AS THE HEROINE IN THE ANTIPODES, BY TOM TAYLOR, AT THE THEATRE ROYAL, HOLBORN. SHE APPEARED IN OCTOBER AT THE QUEEN'S THEATRE, LONG ACRE, IN CHARLES READE'S DOUBLE MARRIAGE AND IN NOVEMBER IN STILL WATERS RUN DEEP. THE QUEEN'S THEATRE WAS THEN UNDER THE MANAGEMENT OF ALFRED WIGAN AND HENRY LABOUCHERE, WITH HENRY IRVING AS STAGE-MANAGER. MRS. WIGAN GAVE THE ACTRESS CONSIDERABLE ASSISTANCE IN DEVELOPING HER ACTING SKILL, AS MRS. KEAN HAD DONE.

DECEMBER 26, 1867, MARKED HER FIRST APPEARANCE WITH HENRY IRVING AT THE QUEEN'S THEATRE, IN KATHARINE AND PETRUCHIO, GARRICK'S VERSION OF THE TAMING OF THE SHREW. HESKETH PEARSON, IN HIS BIOGRAPHY OF HENRY LABOUCHERE, DESCRIBES THIS OCCASION, WHICH DIFFERED GREATLY

FROM THEIR SECOND APPEARANCE TOGETHER ELEVEN YEARS LATER AT THE LYCEUM:  
 " . . . LESS THAN FIVE HUNDRED PEOPLE PAID TO SEE ELLEN TERRY AND  
 HENRY IRVING AS KATHARINE AND PETRUCHIO, PROBABLY THE TWO WORST EX-  
 AMPLES OF MISCASTING IN THE HISTORY OF POETIC DRAMA."<sup>14</sup>

FOR ANOTHER PERIOD OF ABOUT SIX YEARS MISS TERRY WAS AGAIN  
 ABSENT FROM THE STAGE. SHE CAME OUT OF RETIREMENT ONCE MORE ON FEB-  
 RUARY 28, 1874, THIS TIME TO TAKE MRS. JOHN WOOD'S PLACE AS PHILIPPA  
 CHESTER IN THE WANDERING HEIR AT THE QUEEN'S THEATRE, WITH "VERY EVI-  
 DENT ACCESSION OF DRAMATIC POWER," AS CALVERT STATES.<sup>15</sup> HER ACTING  
 SEEMS NOT TO HAVE SUFFERED BECAUSE OF THIS ABSENCE FROM THE STAGE,  
 BUT RATHER TO HAVE BENEFITED FROM IT. CHRISTOPHER ST. JOHN CITES  
 GRAHAM ROBERTSON'S THEORY THAT THESE YEARS AWAY FROM THE STAGE ACCOUNT  
 FOR THE UNIQUENESS OF MISS TERRY:

WHAT WAS IT THAT MADE HER SO UNLIKE ANY OTHER ACTRESS?  
 WHY HAD THE STAGE LEFT NO MARK UPON HER, FOR NEVER WAS WOM-  
 AN LESS STAGEY AND ARTIFICIAL? I THINK IT WAS BECAUSE AT  
 THE MOST CRITICAL AND RECEPTIVE AGE OF NINETEEN, WHEN MOST  
 YOUNG PLAYERS ARE WORKING UP TOWARDS THEIR FIRST SUCCESS  
 AND LIVING WHOLLY IN THE WORLD BEHIND THE FOOTLIGHTS, SHE  
 LEFT THE STAGE AND GAVE WHAT WOULD BE CONSIDERED HER BEST  
 YEARS TO A REAL LIFE, AWAY IN THE COUNTRY, FAR FROM THEA-  
 TRES AND ALL CONCERNING THEM.<sup>16</sup>

IN APRIL, 1874, THE COMPANY PERFORMED BRIEFLY AT ASTLEY'S AMPHITHEATRE  
 IN THE WANDERING HEIR, AND ALSO IN NEVER TOO LATE TO MEND, WITH MISS  
 TERRY PLAYING SUSAN.

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<sup>14</sup> HESKETH PEARSON, LABBY (THE LIFE AND CHARACTER OF HENRY LABOUCHERE) (NEW YORK, 1937), P. 64.

<sup>15</sup> WALTER CALVERT, MISS ELLEN TERRY, P. 16.

<sup>16</sup> MEMOIRS, P. 64.

AUSTIN BRERETON, IN A BRIEF BIOGRAPHY OF MISS TERRY CONTAINED IN THE JUBILEE PROGRAM COMMEMORATING HER SIXTY YEARS UPON THE STAGE, MAKES THIS RETROSPECTIVE EVALUATION OF THE ACTRESS AT THIS POINT IN HER CAREER:

THE PERIOD OF PROBATION WAS NOW OVER. ELLEN TERRY, HAVING AS A MERE CHILD, PLAYED MANY PARTS, AND, AS A STILL EXTREMELY YOUTHFUL ACTRESS, HAVING OBTAINED INVALUABLE EXPERIENCE OF THE STAGE, RECEIVED AN OFFER WHICH RESULTED IN HER WONDERFUL PERSONALITY BEING BROUGHT INTO PLAY WITH SUCH EFFECT THAT THE SEAL OF SUCCESS WAS SET UPON THE ONE GREAT SHAKESPEAREAN ACTRESS OF THE LATTER HALF OF THE NINETEENTH CENTURY.<sup>17</sup>

THE OFFER HE REFERRED TO WAS FROM THE BANCROFTS FOR MISS TERRY TO PLAY PORTIA IN THEIR PRODUCTION OF THE MERCHANT OF VENICE AT THE PRINCE OF WALES'S THEATRE. THE BANCROFTS HAD HOPED TO HAVE MR. AND MRS. KENDAL IN THE LAVISH PRODUCTION THEY PLANNED, BUT WHEN THIS BECAME IMPOSSIBLE, THEY ENTRUSTED THE ROLE OF PORTIA TO MISS TERRY. UP TO THAT TIME THE ONLY LEADING SHAKESPEAREAN ROLES SHE HAD PLAYED IN LONDON WERE KATHARINE THE SHREW, HERO AT THE HAYMARKET, AND A SINGLE PERFORMANCE AS DESDEMONA AT THE PRINCESS'S THEATRE.<sup>18</sup>

CHARLES COGHLAN, WHO ASSISTED IN THE STAGING OF THE PRODUCTION, WAS FULLY EXPECTED TO SUCCEED AS SHYLOCK, BUT HE DID NOT. OPENING NIGHT, APRIL 17, 1875, BROUGHT EMPHATIC FAILURE. BUT ALTHOUGH COGHLAN FAILED, IT WAS A PERSONAL TRIUMPH FOR MISS TERRY. THE CRITICS WERE PRACTICALLY UNANIMOUS IN PROCLAIMING THAT ELLEN TERRY'S PERFORMANCE

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<sup>17</sup> THEATRE ROYAL DRURY LANE, SOUVENIR, ELLEN TERRY, JUBILEE COMMEMORATION, 1856-1906 (LONDON, 1906), P. 37.

<sup>18</sup> CHRISTOPHER ST. JOHN, ELLEN TERRY, P. 33.

OF PORTIA PROVED HER TO BE NOT MERELY A FINE ACTRESS, BUT A GREAT ONE.<sup>19</sup>

THE DAILY NEWS DECLARED:

THIS IS INDEED THE PORTIA THAT SHAKESPEARE DREW. THE BOLD INNOCENCE, THE LIVELY WIT AND QUICK INTELLIGENCE, THE GRACE AND ELEGANCE OF MANNER, AND ALL THE YOUTH AND FRESHNESS OF THIS EXQUISITE CREATION CAN RARELY HAVE BEEN DEPICTED IN SUCH HARMONIOUS COMBINATION. NOR IS THIS DELIGHTFUL ACTRESS LESS SUCCESSFUL IN INDICATING THE TENDERNESS AND DEPTH OF PASSION WHICH LIE UNDER THAT FROLIC SOME EXTERIOR.<sup>20</sup>

JOSEPH KNIGHT, REVIEWING THE PRODUCTION IN THE ATHENAEUM, COMMENTED ON MR. COGHLAN'S SURPRISING FAILURE, BUT GAVE MISS TERRY HIGH PRAISE:

. . . DURING THE TRIAL SCENE THE AUDIENCE SCARCELY SEEMED CONSCIOUS OF HIS EXISTENCE, AND THE PROCEEDINGS MIGHT ALMOST HAVE CONTINUED WITHOUT HIS PRESENCE. AGAINST THIS REGRETTABLE MISCARRIAGE MUST BE PLACED THE TRIUMPH OF MISS TERRY, WHOSE PORTIA REVEALED THE GIFTS WHICH ARE RAREST ON THE ENGLISH STAGE. MORE ADEQUATE EXPRESSION HAS SELDOM BEEN GIVEN TO THE LIGHT-HEARTEDNESS OF MAIDENHOOD, THE PERPLEXITIES AND HESITATIONS OF LOVE, AND THE INEFFABLE CONTENT OF GRATIFIED ASPIRATIONS AND AMBITIONS. NOT LESS SUCCESSFUL WERE THE SCENES OF BADINAGE. PORTIA'S ADDRESS BEFORE THE COURT WAS EXCELLENT, AND THE FAMOUS SPEECH ON MERCY ASSUMED NEW BEAUTIES FROM A CORRECT AND AN EXQUISITE DELIVERY.<sup>21</sup>

DUTTON COOK THOUGHT SHE HAD ALL THE CHARM AND GRACE INDISPENSABLE TO PORTIA. HE FOUND HER VOICE "SILVERY AND SYMPATHETIC," AND HER ELOCUTIONARY METHOD ONE TO BE PRIZED; HE CONCLUDED HIS REMARKS WITH THIS TRIBUTE:

MISS TERRY'S PORTIA LEAVES LITTLE TO BE DESIRED: SHE IS SINGULARLY SKILLED IN THE BUSINESS OF THE SCENE, AND

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<sup>19</sup>CHARLES HIATT, IMPERSONATIONS, P. 72.

<sup>20</sup>IBID., PP. 72-73.

<sup>21</sup>JOSEPH KNIGHT, THEATRICAL NOTES (LONDON, 1893), P. 28.

ASSISTS THE ACTION OF THE DRAMA BY GREAT CARE AND INVENTIVENESS WITH REGARD TO DETAILS. THERE IS SOMETHING OF PASSION IN THE ANXIETY WITH WHICH SHE WATCHES BASSANIO'S CHOICE OF THE LEADEN CASKET; WHILE THE CONFESSION OF HER LOVE WHICH FOLLOWS UPON THAT INCIDENT IS DELIVERED WITH A DEPTH OF FEELING SUCH AS ONLY A MISTRESS OF HER ART COULD ACCOMPLISH.<sup>22</sup>

MR. KNIGHT AND MR. COOK BOTH REVEAL THAT BY NOW MISS TERRY HAD PROVED HERSELF A GIFTED ACTRESS WHOSE MASTERY OF HER ART ENTITLED HER TO A HIGH PLACE IN HER PROFESSION. HOWEVER, NOTWITHSTANDING HER BRILLIANT SUCCESS AS PORTIA, THE MERCHANT OF VENICE COULD NOT LONG SURVIVE WITH AN INEFFECTUAL SHYLOCK, AND IT THEREFORE RAN FOR ONLY A FEW WEEKS.

THE ACTRESS FELT SORRY FOR COGHLAN, WHOSE DEFEAT AS SHYLOCK HAD DEEPLY HURT HIM. WITH GENEROSITY CHARACTERISTIC OF HER, SHE AGREED TO PLAY PAULINE TO HIS CLAUDE MELNOTTE IN THE LADY OF LYONS ON AUGUST 7, 1875, AT THE PRINCESS'S THEATRE. IN THIS SINGLE PERFORMANCE, WHICH ENTAILED AS MUCH STUDY AND HARD WORK AS THOUGH FOR A REGULAR RUN, HER ACTING OF PAULINE WAS REWARDED WITH GRATIFYING PRAISE, AND COGHLAN'S SUCCESS AS CLAUDE HELPED TO MITIGATE THE BAD EFFECT OF HIS SHYLOCK.

A PRODUCTION OF MONEY FOLLOWED THE MERCHANT OF VENICE AT THE PRINCE OF WALES'S, WITH MISS TERRY CAPABLY ACQUITTING HERSELF AS CLARA DOUGLAS, WHILE COGHLAN PLAYED EVELYN. OTHER ROLES PLAYED BY HER THERE WERE MRS. HONEYTON IN A HAPPY PAIR, MABEL VANE IN MASKS AND FACES, AND BLANCHE HAYES IN OURS.<sup>23</sup> FOLLOWING THIS SHE HAD A SUCCESSION OF ROLES AT THE COURT, THE DRURY LANE, AND THE GAIETY THEATRES.

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<sup>22</sup>DUTTON COOK, NIGHTS AT THE PLAY (LONDON, 1883), P. 280.

<sup>23</sup>MEMOIRS, P. 115: BLANCHE HAYES WAS THE FIRST ROLE IN WHICH BERNARD SHAW SAW ELLEN TERRY.

THE NEXT SIGNIFICANT EVENT IN MISS TERRY'S THEATRICAL LIFE OCCURRED ON MARCH 30, 1878, AT THE COURT THEATRE UNDER THE MANAGEMENT OF JOHN HARE, WHEN SHE APPEARED IN THE TITLE ROLE OF OLIVIA, WRITTEN ESPECIALLY FOR HER BY W. G. WILLS, BASED ON GOLDSMITH'S THE VICAR OF WAKEFIELD. AS OLIVIA, THE FIRST ROLE SHE HAD EVER "CREATED," SHE MADE AN UNFORGETTABLE IMPRESSION. DUTTON COOK PRAISED THE ENTIRE PRODUCTION AND WROTE THIS OF HER:

IN THE HANDS OF MISS ELLEN TERRY, OLIVIA BECOMES A CHARACTER OF RARE DRAMATIC VALUE.

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ONLY AN ARTIST OF DISTINCT GENIUS COULD HAVE VENTURED UPON THE IMPULSIVE ABRUPT MOVEMENT BY MEANS OF WHICH SHE THRUSTS FROM HER THE VILLAIN WHO HAS BETRAYED HER . . . .<sup>24</sup>

JOSEPH KNIGHT CONSIDERED HER ALTOGETHER LIFE-LIKE AS OLIVIA, WITH BUSINESS THAT WAS EXTREMELY NATURAL AND TOUCHING. AT THE POINT WHERE SHE REPELLED THE "ADVANCES OF THE MAN WHO HAD WRONGED HER, IT TOUCHED ABSOLUTE GREATNESS."<sup>25</sup>

CLEMENT SCOTT, THE CRITIC OF THE DAILY TELEGRAPH, GREATLY MOVED BY HER PERFORMANCE, COUNTED IT ONE THAT HE WOULD ALWAYS REMEMBER:

WHEN WE TALK OF THE ELLEN TERRY MANNER, AND HER INDESCRIBABLE CHARM, MAY I ASK, WERE THEY EVER BETTER SHOWN THAN IN THE SCENE WHERE OLIVIA KISSES THE HOLLY FROM THE HEDGE AT HOME, AND THEN HANGS IT ON A CHAIR AND DANCES ROUND IT WITH CHILDISH DELIGHT? AND SO IT WENT ON FROM PERFECTION TO PERFECTION. FOR ME THERE WILL BE ONLY ONE OLIVIA--ELLEN TERRY.<sup>26</sup>

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<sup>24</sup>DUTTON COOK, NIGHTS AT THE PLAY, P. 361.

<sup>25</sup>JOSEPH KNIGHT, THEATRICAL NOTES, P. 218.

<sup>26</sup>CLEMENT SCOTT, ELLEN TERRY (NEW YORK, 1900), PP. 109-110.



FROM THIS BRIEF ACCOUNT IT IS CLEAR THAT MISS TERRY, WHO HAD BEEN ABUNDANTLY ENDOWED WITH THE ATTRIBUTES REQUISITE FOR A SUCCESSFUL ACTRESS, HAD ALSO HAD AN EARLY AND SOUND TRAINING FOR THE STAGE, HAD SERVED MANY YEARS OF APPRENTICESHIP, HAD WORKED WITH OUTSTANDING ACTORS AND DIRECTORS IN THE LEADING THEATRES OF LONDON, AND WAS THUS AN ACCOMPLISHED ACTRESS IN HER OWN RIGHT BEFORE GOING TO THE LYCEUM AS THE PARTNER OF HENRY IRVING. THIS AUSPICIOUS EVENT OCCURRED ON DECEMBER 30, 1878. TO SEE HOW IT CAME ABOUT WE MUST NOW TURN OUR ATTENTION TO THE EARLY CAREER OF IRVING.

WITH REGARD TO THAT ILLUSTRIOUS ACTOR, HIATT FORESAW THE EXTRAORDINARY DIFFICULTY TO BE ENCOUNTERED IN EVALUATING HIS ACTING:

THE THEATRICAL CRITIC OF THE FUTURE, WHEN HE IS FACE TO FACE WITH THE WHOLE MASS OF IRVINGIANA (IF, INDEED, ANY MAN LIVE LONG ENOUGH TO BE IN SUCH A POSITION), WILL BE IN A STATE OF PATHETIC BEWILDERMENT. ONE'S IMAGINATION REELS AT THE THOUGHT OF THE APPALLING CONFLICT OF TESTIMONY WITH WHICH HE WILL HAVE TO DEAL.<sup>27</sup>

PERHAPS NO ACTOR EVER ACHIEVED GREATER PROMINENCE DESPITE PHYSICAL LIMITATIONS AS AN ACTOR THAN HENRY IRVING. THE "CONFLICT OF TESTIMONY" ARISES PARTLY BECAUSE OF THESE LIMITATIONS. IRVING UNDERTOOK TO BE A TRAGEDIAN, EVEN THOUGH HE FELL SHORT OF THE STANDARDS OF EXCELLENCE IN SPEECH, MOVEMENT, AND DELIVERY USUALLY ASSOCIATED WITH GREAT TRAGEDIANS. HIS PECULIARITIES OF SPEECH AND MOVEMENT CAUSED HIM TO BE SUBJECTED TO SOME OF THE MOST MERCILESS CRITICISM, CARICATURE, AND IMITATIONS AN ACTOR EVER HAD TO ENDURE, BUT HE PERSEVERED

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<sup>27</sup>CHARLES HIATT, HENRY IRVING (LONDON, 1899), PP. 271-272.

IN IMPROVING HIMSELF AND IN OVERCOMING THE PREJUDICES AGAINST HIM, ACHIEVING A VERY REMARKABLE SUCCESS.

HENRY IRVING WAS BORN FEBRUARY 6, 1838, IN KEINTON MANDEVILLE IN SOMERSET COUNTY, AND GREW UP IN THE SMALL MINING VILLAGE OF HALSE-TOWN. EDUCATIONAL OPPORTUNITIES WERE LIMITED THERE, AND AMONG THE FEW BOOKS AVAILABLE TO THE BOY AT HOME WERE THE BIBLE, CERVANTES' DON QUIXOTE, AND A VOLUME OF OLD ENGLISH BALLADS. ACCORDING TO HIATT, THE LATTER MUST HAVE STIRRED THE BOY'S DRAMATIC INSTINCT:

IT MAY WELL BE THAT HENRY IRVING'S EARLY READING ACCOUNTS IN NO SMALL MEASURE FOR THE FACT THAT SINCE HE HAS CONTROLLED THE DESTINY OF THE LYCEUM THE BANNER OF ROMANCE HAS FLOATED UNINTERRUPTEDLY OVER THAT THEATRE.<sup>28</sup>

AT ABOUT AGE ELEVEN, IRVING WENT TO LIVE IN LONDON, AND IN ELOCUTION CLASS AT SCHOOL FIRST SHOWED HIS UNCOMMON DRAMATIC ABILITY IN RECITATIONS. THE UNCLE, A PIECE OF MELODRAMATIC VERSE, ESPECIALLY ATTRACTED HIM AND, INDEED, MELODRAMAS HELD A PLACE IN HIS REPERTOIRE THROUGHOUT HIS CAREER. AT FOURTEEN IRVING BEGAN A COMMERCIAL CAREER IN AN OFFICE, BUT HE DREAMED OF ACTING AS A PROFESSION. HE CONTINUED TO STUDY ELOCUTION AND TOOK UP DANCING AND FENCING, ULTIMATELY BECOMING ADEPT IN THE LATTER ART. THE FIRST PLAY HE SAW WAS HAMLET AT SADLER'S WELLS, WITH PHELPS AS HAMLET. LATER HE SAW OTHER PHELPS PRODUCTIONS, STUDYING THE PLAYS, ACTING OUT THE CHARACTERS, AND IMAGINING THE STAGING BEFORE GOING TO SEE THE PLAYS. HE HAD LITTLE OPPORTUNITY BESIDES THIS IN HIS YOUTH TO SEE OTHER ACTORS PLAY SHAKESPEARE.<sup>29</sup>

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<sup>28</sup> IBID., P. 13.

<sup>29</sup> JOSEPH HATTON, IMPRESSIONS, I, 132.

IT WAS IRVING'S FORTUNE AT ABOUT THIS TIME TO BECOME WELL ACQUAINTED WITH WILLIAM HOSKINS, A PROMINENT MEMBER OF PHELPS' COMPANY WHO, BELIEVING IN THE BOY'S TALENT, ENCOURAGED HIM AND INSTRUCTED HIM IN THE RUDIMENTS OF ACTING. HOSKINS ALSO INTRODUCED HIM TO PHELPS, WHO OFFERED HIM AN ENGAGEMENT, BUT IRVING DID NOT AVAIL HIMSELF OF THIS TEMPTING OFFER, BELIEVING THAT HE SHOULD THOROUGHLY LEARN ACTING BEFORE APPEARING IN LONDON.

IN 1856 HE QUIT HIS OFFICE JOB AND, USING A LETTER OF INTRODUCTION HOSKINS HAD GIVEN HIM, OBTAINED AN ENGAGEMENT AT THE NEW ROYAL LYCEUM THEATRE IN SUNDERLAND. HE HAD HIS DEBUT ON SEPTEMBER 29 AS THE DUKE OF ORLEANS IN RICHELIEU, WITH THE MANAGER, E. D. DAVIS, PLAYING THE TITLE ROLE. AFTER GAINING EXPERIENCE IN MINOR PARTS HERE, IRVING WENT TO THE THEATRE ROYAL, EDINBURGH IN FEBRUARY, 1857, WHERE HE BEGAN A GRUELLING APPRENTICESHIP. HE ACTED WITH BARRY SULLIVAN, HELENA FAUCIT, AND OTHER WELL-KNOWN PERFORMERS. PLAYING MINOR ROLES IN FARCES, BURLESQUES, AND MELODRAMAS--AND SOMETIMES LARGER ROLES IN SHAKESPEAREAN PLAYS--HE RECEIVED ONLY SCANT ATTENTION FROM THE CRITICS. IN TWO AND A HALF ARDUOUS YEARS HERE, IRVING PLAYED ABOUT FOUR HUNDRED TWENTY-EIGHT ROLES.

THE ACTOR NEXT APPEARED BRIEFLY IN LONDON AT THE PRINCESS'S IN IVY HALL; IN APRIL, 1860, HE PLAYED AT THE THEATRE ROYAL, GLASGOW; IN SEPTEMBER HE WENT TO THE THEATRE ROYAL STOCK COMPANY, MANCHESTER, FOR ANOTHER TAXING ENGAGEMENT OF ABOUT FIVE YEARS. AMONG THE STARS APPEARING HERE WERE CHARLES DILLON, CHARLES MATHEWS, E. A. SOTHERN, DION BOUCICAULT, AND, IN OCTOBER, 1861, EDWIN BOOTH WHO DURING HIS

STAY THERE ACTED HAMLET, OTHELLO, SHYLOCK, RICHARD III, AND ROMEO, AMONG OTHER ROLES. IN MANY OF THESE PRODUCTIONS IRVING HAD FAIRLY IMPORTANT PARTS WHICH LIFTED HIM OUT OF A "SEEMINGLY ENDLESS ROUND OF VULGAR MELODRAMA AND FOOLISH FARCE."<sup>30</sup> GRADUALLY HE GAINED A HIGHER STANDING IN THE COMPANY, AND FOR HIS BENEFIT ON JUNE 20, 1864, HE BOLDLY ATTEMPTED HAMLET FOR THE FIRST TIME, A ROLE HIS COLLEAGUES PRESUMED OUTSIDE HIS PROVINCE. THE CRITICS CONSIDERED THE ROLE BEYOND HIM VOCALLY BUT THOUGHT HIS CONCEPTION GENERALLY GOOD. OCCASIONAL LAPSES INTO THE GAIT AND Mien OF COMEDY WERE NOTICED, HOWEVER:

IRVING SUBSEQUENTLY APPEARED WITH VARIOUS COMPANIES, AND IN 1866 WAS ENGAGED BY DION BOUCICAULT TO CREATE THE VILLAIN, RAWDON SCUDAMORE, IN THE TWO LIVES OF MARY LEIGH AT THE PRINCE'S THEATRE, MANCHESTER, WITH MISS KATE TERRY AS THE HEROINE. ACCORDING TO CALVERT, THIS WAS A TURNING POINT IN IRVING'S CAREER, FOR IT BROUGHT HIM "IMMEDIATE FAME AS AN ACTOR OF STRONG EMOTIONAL CHARACTERS, AND TWO ENGAGEMENTS IN LONDON WERE AT ONCE AND EAGERLY OFFERED TO HIM BY MR. TOM TAYLOR AND MR. BOUCICAULT."<sup>31</sup> THE TWO LIVES OF MARY LEIGH, RENAMED HUNTED DOWN, WAS TO BE TAKEN TO LONDON, WITH IRVING REPEATING HIS ROLE AT THE ST. JAMES'S THEATRE. THUS, AFTER PLAYING FOUR HUNDRED TWENTY-EIGHT ROLES IN EDINBURGH AND ONE HUNDRED AND SIXTY OTHERS ELSEWHERE, HE WAS FINALLY TO APPEAR ON THE LONDON STAGE, THOUGH HIS REPUTATION HAD YET TO BE MADE THERE.

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<sup>30</sup> CHARLES HIATT, HENRY IRVING, p. 48.

<sup>31</sup> WALTER CALVERT, SIR HENRY IRVING AND MISS ELLEN TERRY (LONDON, 1897), p. 8.

AT THE ST. JAMES'S, IN ADDITION TO ACTING AS STAGE MANAGER, HE PLAYED DORICOURT IN THE BELLE'S STRATAGEM, AND APPEARED IN HUNTED DOWN, ROBERT MACAIRE, AND OTHER PIECES, CONSISTENTLY IMPROVING HIS REPUTATION AS AN ACTOR. IN THE ROLE OF MR. CHEVENIX IN UNCLE DICK'S DARLING, AT THE GAIETY THEATRE WITH J. L. TOOLE AND ADELAIDE NEILSON, HE GAINED CONSIDERABLE RECOGNITION AS A COMIC ACTOR. HE FURTHER DISTINGUISHED HIMSELF AS A COMEDIAN WHILE PLAYING DIGBY GRANT, IN TWO ROSES AT THE VAUDEVILLE THEATRE IN APRIL 1870. HOWEVER, ACCORDING TO J. H. BARNES, AN ACTOR WHO PERFORMED WITH IRVING ON VARIOUS OCCASIONS AT THE LYCEUM, THE LATTER ROLE HAD ONE ADVERSE EFFECT UPON IRVING:

DATING FROM HIS PERFORMANCE OF DIGBY GRANT IN TWO ROSES, IRVING DEVELOPED A CERTAIN MANNERISM OF PRONUNCIATION WHICH CONSIDERABLY INCREASED IN HIS LATER YEARS AND HAD THE EFFECT OF MARRING TO AN EXTENT SOME OF THE FINEST PASSAGES IN OUR ENGLISH POETRY.<sup>32</sup>

AT ALL EVENTS, TWO ROSES HAD A LONG RUN, AND ON THE TWO HUNDRED AND NINETY-FIRST NIGHT OF IT, AS AN ADDED FEATURE OF THE PROGRAM, IRVING RECITED HOOD'S POEM, THE DREAM OF EUGENE ARAM, REVEALING TO A LONDON AUDIENCE FOR THE FIRST TIME HIS CAPABILITIES IN THE REALM OF TRAGEDY.

AN AMERICAN MANAGER, H. L. BATEMAN, HAD NOW BECOME IMPRESSED BY IRVING, AND AS HE INTENDED TO LEASE A THEATRE IN WHICH HIS DAUGHTER ISABEL COULD ACT AS LEADING LADY, HE ENGAGED IRVING AS A LEADING MEMBER OF THE COMPANY. THE FINE OLD LYCEUM THEATRE, LYING IDLE, WAS AVAILABLE ON LOW TERMS, AND HERE ON SEPTEMBER 11, 1871, THE NEW ENTERPRISE BEGAN, LEADING TO OPPORTUNITIES OF THE GREATEST CONSEQUENCE FOR IRVING'S

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<sup>32</sup> J. H. BARNES, "'IRVING DAYS' AT THE LYCEUM," NINETEENTH CENTURY, XCIII (JANUARY 1923), 106.

FUTURE CAREER. THE OPENING PIECES PROVED UNSUCCESSFUL, AND HAVING LOST CONSIDERABLE MONEY, BATEMAN PLANNED TO RETURN TO AMERICA AND TAKE IRVING ALONG. HOWEVER, THE ACTOR PERSUADED THE MANAGER TO PRODUCE A MELODRAMA CALLED THE BELLS. IRVING, PLAYING MATHIAS TO A SMALL AUDIENCE, SUCCEEDED BEYOND ALL EXPECTATIONS, AND WORD OF THIS BEGAN TO ATTRACT CROWDED HOUSES TO THE LYCEUM.

NEITHER THE MANAGER NOR THE PUBLIC ANTICIPATED THE KIND OF REPERTOIRE IRVING ASPIRED TO PLAY FROM THEN ON. THE ACTOR PREVAILED ON BATEMAN TO PRODUCE W. G. WILLS' PLAY, CHARLES I, THE TITLE-ROLE OF WHICH WAS A COMPLETE DEPARTURE FROM THE CHARACTER OF MATHIAS. IRVING HAD DEMONSTRATED THAT HE COULD PLAY COMEDY AND MELODRAMA, BUT THE PUBLIC COULD NOT CONCEIVE OF HIM IN A CHARACTER LIKE CHARLES I. HOWEVER, ON SEPTEMBER 28, 1872, THE VERDICT WAS THAT "THE ERSTWHILE GROTESQUE COMEDIAN HAD PROVED HIMSELF A PARAGON OF KINGLY DIGNITY, A MASTER OF UNFORCED PATHOS. IT WAS A MORE SUBSTANTIAL, IF LESS SHOWY, VICTORY THAN THAT WHICH HE WON IN THE BELLS."<sup>33</sup> IRVING NEXT APPEARED IN WILLS' EUGENE ARAM, A PLAY SOMEWHAT AKIN TO THE BELLS, WENT ON TO RICHELIEU IN SEPTEMBER, 1873, AND PHILIP, IN FEBRUARY, 1874. INTEREST IN THE LATTER PRESENTATION WANED WHEN IT BECAME KNOWN THAT IRVING WOULD PLAY HAMLET LATER IN THE YEAR.

ON HAMLET IRVING STAKED HIS ENTIRE FUTURE, FOR AFTER SUCCEEDING IN HIS OTHER CHARACTERIZATIONS, FAILURE IN THAT AMBITIOUS ROLE WOULD HAVE RUINED HIM. PUBLIC INTEREST HEIGHTENED, AND ON THE NIGHT OF OCTOBER

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<sup>33</sup>CHARLES HIATT, HENRY IRVING, P. 109.

31, 1874, THE AUDIENCE WATCHED INTENTLY TO SEE WHAT IRVING WOULD DO. AT FIRST THERE WAS NO APPLAUSE NOR APPARENT ENTHUSIASM, BUT FROM THE PLAYERS' SCENE ON, IT WAS A TRIUMPH FOR THE ACTOR. HAMLET RAN FOR TWO HUNDRED NIGHTS, A RECORD TO THAT DATE, AND THE WAY NOW LAY OPEN FOR HIM TO PORTRAY OTHER SHAKESPEAREAN ROLES.

DURING THE RUN OF HAMLET, IN 1875, MR. BATEMAN DIED, AND HIS WIFE CARRIED ON THE MANAGEMENT OF THE LYCEUM. IRVING'S SUGGESTIONS WERE ALWAYS READILY ACCEPTED BY HER, SUBJECT TO ECONOMIC LIMITATIONS, BUT AS FITZGERALD INDICATES, "IT SOON BECAME EVIDENT THAT HIS TALENTS WERE HEAVILY FETTERED, AND THAT HE HAD NOW ATTAINED A POSITION WHICH, TO SAY THE LEAST, WAS INCONSISTENT WITH SUCH SURROUNDINGS."<sup>34</sup>

IN SUCCESSION CAME PRODUCTIONS OF MACBETH, OTHELLO, QUEEN MARY, THE BELLE'S STRATAGEM, KING RENÉ'S DAUGHTER, RICHARD III, THE LYONS MAIL, LOUIS XI, VANDERDECKEN, AND JINGLE. OF THESE, IRVING HAD PERHAPS HIS GREATEST SUCCESSES IN RICHARD III, THE LYONS MAIL, AND LOUIS XI, THE LATTER TWO PLAYS BEING RETAINED PROMINENTLY IN HIS REPERTOIRE FOR MANY YEARS.

BY 1878 IRVING WAS AGITATING TO BECOME FREE OF HIS FETTERS, AND HE BEGAN BY SUGGESTING A CHANGE IN STAGE COMPANIONSHIP, I. E., A NEW LEADING LADY. FITZGERALD STATES, "IT WAS A RUDE SHOCK FOR THE MANAGERESS WHEN THIS RESOLUTION WAS COMMUNICATED TO HER. THE LOSS OF HER ACTOR ALSO INVOLVED THE LOSS OF HER THEATRE."<sup>35</sup> NEVERTHELESS, SHE RELINQUISHED THE MANAGEMENT OF THE LYCEUM THEATRE TO HENRY IRVING.

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<sup>34</sup>PERCY H. FITZGERALD, HENRY IRVING: A RECORD OF TWENTY YEARS AT THE LYCEUM (LONDON, 1893), P. 97.

<sup>35</sup>IBID., P. 99.

ON THE OPENING NIGHT OF HIS REVIVAL OF HAMLET, DECEMBER 30, 1878, IRVING BECAME THE SOLE LESSEE OF THAT THEATRE FOR THE NEXT TWENTY-FOUR YEARS, DURING WHICH TIME THE NAMES OF ELLEN TERRY AND HENRY IRVING WERE TO BE INEXTRICABLY LINKED IN THE MINDS OF THEATREGOERS THE WORLD OVER, FOR IT WAS ELLEN TERRY HE NOW CHOSE AS HIS NEW LEADING LADY.

MISS TERRY'S PLAYING OF PORTIA HAD ALREADY SHOWN HER TO BE A FINE ACTRESS, BUT OLIVIA HAD FURTHER STRENGTHENED HER REPUTATION. CHRISTOPHER ST. JOHN REPORTS THAT BY NOW BOTH PLAYERS HAD GONE FAR SINCE THEIR APPEARANCE TOGETHER ELEVEN YEARS BEFORE IN KATHARINE AND PETRUCHIO: "IRVING HAD TRIUMPHED AS MATHIAS IN 'THE BELLS' . . . AND HAD USED CHARLES I., EUGENE ARAM, AND RICHELIEU AS STEPPING-STONES TO HIS HAMLET. IN ARTISTIC ACHIEVEMENT, HE AND ELLEN TERRY WERE VERY MUCH ON AN EQUALITY. . . .<sup>36</sup>

IT WAS MISS TERRY'S SUCCESS IN OLIVIA THAT LED TO HER SELECTION BY IRVING AS LEADING LADY IN HIS NEW VENTURE. BUT THE RECOMMENDATION OF LADY POLLOCK ALSO INFLUENCED HIM:

A MUTUAL FRIEND, LADY POLLOCK, HAD TOLD HIM THAT I WAS THE VERY PERSON FOR HIM, THAT "ALL LONDON" WAS TALKING OF MY OLIVIA, THAT I HAD ACTED WELL IN SHAKESPEARE WITH THE BANCROFTS, THAT I SHOULD BRING TO THE LYCEUM THEATRE WHAT PLAYERS CALL "A PERSONAL FOLLOWING." HENRY CHOSE HIS FRIENDS AS CAREFULLY AS HE CHOSE HIS COMPANY AND HIS STAFF. HE BELIEVED IN LADY POLLOCK IMPLICITLY, AND HE DID NOT--IT IS POSSIBLE THAT HE COULD NOT--COME AND SEE MY OLIVIA FOR HIMSELF.<sup>37</sup>

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<sup>36</sup>CHRISTOPHER ST. JOHN, ELLEN TERRY, P. 42.

<sup>37</sup>MEMOIRS, P. 118.



THUS BEGAN A PARTNERSHIP WHICH WAS TO MAKE THE LYCEUM THE MOST ILLUSTRIOUS THEATRE IN THE LONDON OF ITS DAY AND ONE OF THE MOST CELEBRATED IN THE HISTORY OF THE ENGLISH STAGE. ON THE OPENING NIGHT OF DECEMBER 30, 1878, MISS TERRY MADE HER BOW AS IRVING'S NEW LEADING LADY, IN THE PRODUCTION OF HAMLET. THE LYCEUM, WITH ITS INTERIOR ATTRACTIVELY REDECORATED, STOOD READY TO RECEIVE THE REGULAR PATRONS AND THE ADDITIONAL ONES DRAWN BY MISS TERRY, WHO LOOKED FORWARD WITH ANTICIPATION TO THE JOINT EFFORTS OF THE NEW MANAGER AND HIS NEW ASSOCIATE. IN HER MEMOIRS MISS TERRY TELLS OF HER APPREHENSION PRIOR TO THIS OPENING BECAUSE IRVING HAD NOT DEVOTED TIME TO THEIR SCENES TOGETHER:

WHEN IT CAME TO THE LAST TEN DAYS BEFORE THE DATE NAMED FOR THE PRODUCTION OF "HAMLET," AND MY SCENES WITH HIM WERE STILL UNREHEARSED, I GREW VERY ANXIOUS AND MISERABLE. I WAS STILL A STRANGER IN THE THEATRE, AND IN AWE OF HENRY IRVING PERSONALLY; BUT I PLUCKED UP COURAGE, AND SAID:

"I AM VERY NERVOUS ABOUT MY FIRST APPEARANCE WITH YOU. COULDN'T WE REHEARSE OUR SCENES?"

"WE SHALL BE ALL RIGHT," HE ANSWERED, "BUT WE ARE NOT GOING TO RUN THE RISK OF BEING BOTTLED UP BY A GAS-MAN OR A FIDDLER."<sup>38</sup>

MISS TERRY RECEIVED UNANIMOUS PRAISE FOR HER CONCEPTION AND FOR HER BEAUTIFUL, NATURAL EXECUTION OF THE ROLE OF OPHELIA, WHICH BROUGHT HER TO THE FIRST RANK AS A SHAKESPEAREAN ACTRESS. HOWEVER, AS LAURENCE IRVING RELATES, SHE WAS NOT AT IRVING'S SIDE TO RECEIVE THE PLAUDITS OF THE OPENING NIGHT AUDIENCE:

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<sup>38</sup> MEMOIRS, P. 121.

OVERWROUGHT AND STILL FEELING THAT SHE HAD NOT BEEN ADEQUATELY REHEARSED, SHE WAS CONVINCED THAT SHE HAD FAILED. SHE HAD LEFT THE THEATRE AFTER THE FOURTH ACT AND IN DESPAIR WAS DRIVING UP AND DOWN THE THAMES EMBANKMENT. THE NEWSPAPERS NEXT MORNING CONVINCED HER THAT HER FEARS WERE GROUNDLESS.<sup>39</sup>

WHETHER DUE TO THIS UNSETTLING EXPERIENCE OR FOR OTHER REASONS, THE ACTRESS THEREAFTER USUALLY FOUND FIRST-NIGHTS AT THE LYCEUM SOMEWHAT OF AN ORDEAL, THOUGH HER NERVOUSNESS SUBSIDED WITH SUCCEEDING NIGHTS OF THE PLAY'S RUN WHEN SHE FELT MORE SECURE IN HER ROLE. NEVERTHELESS, AS LAURENCE IRVING COMMENTS: "HEADS FOREVER WAGGED IN ARGUMENT ABOUT IRVING, BUT IN THEIR ADORATION OF ELLEN TERRY THE HEARTS OF THE CRITICS BEAT AS ONE."<sup>40</sup>

THE ASSOCIATION BEGUN WITH THIS PERFORMANCE OF HAMLET HAD A NUMBER OF SPECIAL CHARACTERISTICS WHICH MUST BE BORNE IN MIND IN ASSESSING THE SUBSEQUENT CAREERS OF THE TWO PERFORMERS. IRVING'S POLICIES AS AN AMBITIOUS ACTOR-MANAGER WERE ESPECIALLY IMPORTANT IN THIS RESPECT. AS MISS TERRY RELATES, IN THE YEARS BETWEEN 1867 AND 1878, IRVING HAD FOUND HIMSELF: "HE WAS A MAN OF THE WORLD, WHOSE STRENUOUS FIGHTING NOW WAS TO BE DONE AS A GENERAL--NOT, AS HITHERTO, IN THE RANKS."<sup>41</sup> AS MANAGER OF HIS OWN THEATRE, IRVING WAS FREE TO DICTATE POLICY AND TO PROCEED ALONG WHATEVER LINES HE WISHED--FOR

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<sup>39</sup>LAURENCE IRVING, HENRY IRVING: THE ACTOR AND HIS WORLD (NEW YORK, 1952), P. 315.

<sup>40</sup>IBID., P. 316.

<sup>41</sup>MEMOIRS, P. 119.

EXAMPLE, THOSE OF PHELPS, WHO HAD GIVEN HIM HIS FIRST GLIMPSE INTO THE THEATRE. PHELPS HAD PRODUCED THIRTY-ONE SHAKESPEAREAN PLAYS AND, IN ODELL'S ESTIMATION, HAD POPULARIZED AND GIVEN "MORE OF SHAKESPEARE IN A PLAY THAN DID ANY OTHER OF THE ACTOR-MANAGERS FOR TWO HUNDRED AND FIFTY YEARS."<sup>42</sup> BUT CHARLES KEAN'S FORMULA APPEALED MORE TO IRVING.

ODELL DESCRIBES THE CONTRASTING THEORIES OF PHELPS AND KEAN:

FOR SOME YEARS (1850-59) THESE TWO REPRESENTED THE DYNAMICALLY OPPOSED THEORIES OF MANAGEMENT INVOLVING FAITHFULNESS TO TEXT WITH ADEQUACY OF SETTING, AND GORGEOUSNESS OF SETTING WITH CURTAILMENT OF TEXT. KEAN, SCENICALLY, OFFERED THE HIGH LIGHTS OF THE PERIOD.<sup>43</sup>

IRVING CHOSE TO CARRY ON IN THE FASHION OF KEAN, BUT WHERE KEAN FAILED, IRVING SUCCEEDED, DURING THE NEXT TWO DECADES, IN MAKING THE HIGHER DRAMA NOT ONLY AN ARTISTIC BUT ALSO A COMMERCIAL SUCCESS. AND HE SUCCEEDED RAPIDLY, FOR AS ODELL WRITES:

THE LYCEUM, AT THE ACCESSION OF HENRY IRVING TO SOLE MANAGEMENT . . . BECAME AT ONCE THE LEADING THEATRE OF LONDON, PERHAPS OF THE ENGLISH-SPEAKING WORLD. THE GLORY THAT HAD BEEN DRURY LANE PASSED WITHOUT DELAY TO THIS HOUSE AND ABIDED THERE. <sup>44</sup> IT WAS SNUFFED OUT BY THE DEPARTURE OF IRVING IN 1902.

ROWELL DESCRIBES THE CONFIDENCE THAT IRVING'S LEADERSHIP INSPIRED BACKSTAGE, WHICH ALSO SOON COMMUNICATED ITSELF TO HIS AUDIENCE:

THEIR TRUST IN HIM EXPRESSED ITSELF PARTLY IN THE WIDENING CLASSES FROM WHICH THE LYCEUM AUDIENCE CAME TO BE DRAWN AND PARTLY IN THE SOCIAL AND INTELLECTUAL BRILLIANCE

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<sup>42</sup> GEORGE C. D. ODELL, SHAKESPEARE FROM BETTERTON TO IRVING, (NEW YORK, 1920), II, 281.

<sup>43</sup> IBID., P. 368.

<sup>44</sup> IBID., P. 371.

OF HIS FIRST-NIGHT ASSEMBLIES AND OF THE DINNERS HE GAVE ON GREAT OCCASIONS IN THE BEEFSTEAK ROOM OF HIS THEATRE. AS A RESULT OF THIS GROWING TRUST IRVING GRADUALLY EMERGED AS A LEADING FIGURE IN PUBLIC LIFE . . . .<sup>45</sup>

REGARDING IRVING'S PHYSICAL LIMITATIONS, AS ROWELL ALSO POINTS OUT, THE ACTOR MINIMIZED THESE THROUGH RIGOROUS SELF-DISCIPLINE AND TURNED THEM TO ADVANTAGE BY A SKILLFUL CHOICE OF PLAYS AND ROLES:

IT WAS NATURAL THAT FOR HIS SHAKESPEAREAN PRODUCTIONS IRVING SHOULD CHOOSE THOSE CHARACTERS TO WHICH HIS STRONGLY PERSONAL STYLE COULD GIVE MOST FORCE: AND THAT HIS PLANNING, BOTH OF HIS OWN PERFORMANCE AND OF THE WHOLE PRODUCTION, SHOULD BRING OUT THOSE FEATURES HE COULD BEST EXPRESS.<sup>46</sup>

IRVING ALSO TRANSPOSED SCENES TO FACILITATE HANDLING OF THE ELABORATE SCENIC EFFECTS WHICH GRADUALLY BECAME AN INCREASINGLY INTEGRAL PART OF THE LYCEUM PRODUCTIONS. WHILE THESE EFFECTS WERE OFTEN EXCEEDINGLY BEAUTIFUL, THE TIME CONSUMED IN ARRANGING THEM NECESSARILY CROWDED OUT LARGE SECTIONS OF THE PLAYS. ACTOR-MANAGERS HAD ALTERED SHAKESPEAREAN PLAYS IN VARYING DEGREES SINCE THE TIME OF BETTERTON, TO MAKE THEM, AS THEY THOUGHT, BETTER "STAR" MATERIAL. IRVING WAS NOT THE WORST OFFENDER, AND WHILE HIS DOCTORING OF THE PLAYS OCCASIONALLY EVOKED PROTEST FROM CRITICS, AUDIENCES GENERALLY ACCEPTED HIS VERSIONS.<sup>47</sup>

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<sup>45</sup>GEORGE ROWELL, THE VICTORIAN THEATRE (LONDON, 1956), p. 96.

<sup>46</sup>IBID., p. 97.

<sup>47</sup>ODELL, SHAKESPEARE, II, 310: "OF IRVING'S RICHARD III OF 1877 IT IS . . . NEARLY THE WORST VERY MODERN VERSION OF A SHAKESPEAREAN PLAY WITH WHICH I AM FAMILIAR"; p. 296: "OF MUCH ADO . . . IF THE PLAY IS GIVEN AT ALL, IT MUST BE GIVEN ABOUT AS SHAKESPEARE WROTE IT." IN THE PREFACE TO WILLIAM ARCHER, THE THEATRICAL 'WORLD' OF 1894 (LONDON, 1895), p. xvii, BERNARD SHAW REFERS TO IRVING'S MUTILATED KING LEAR. IRVING'S TWELFTH NIGHT HAS MANY CUTS AND COMPLICATED TRANSPOSITIONS; HOWEVER, IRVING'S THE MERCHANT OF VENICE CONTAINED MUCH OF THE ORIGINAL TEXT.

A COMPARISON OF IRVING'S VERSION OF HAMLET WITH THE CAMBRIDGE TEXT ON WHICH IT IS BASED REVEALS A FEW CUTS IN THE ALREADY BRIEF ROLE OF OPHELIA, BUT MORE SERIOUS CUTS IN THE PARTS OF THE KING, QUEEN, POLONIUS, AND LAERTES, AND THE ENTIRE EXCISION OF SCENES CONTAINING FORTINBRAS. THESE LARGE CUTS RENDERED HAMLET MORE OF A VEHICLE FOR SHOWING OFF THE ACTOR-MANAGER THAN A WORTHY REPRESENTATION OF SHAKESPEARE. FURTHERMORE, SUCH CUTS AS WERE MADE IN MISS TERRY'S OTHER SHAKESPEAREAN ROLES DEPRIVED AUDIENCES OF SOME PLEASURE, FOR MISS TERRY, AND JOHNSTON FORBES ROBERTSON, ACCORDING TO HESKETH PEARSON, WERE THE ONLY PLAYERS IN HIS EXPERIENCE "WHO DELIVERED THE LANGUAGE OF SHAKESPEARE AS IF IT WERE THEIR NATURAL IDIOM AND WHOSE BEAUTY OF DICTION MATCHED THE BEAUTY OF THE WORDS."<sup>48</sup>

ALTHOUGH MANY SOURCES GIVE IRVING THE ENTIRE CREDIT FOR HIS ARTISTIC ACHIEVEMENTS, SOME CREDIT IS DUE ALSO TO MISS TERRY. SHE OFTEN CONTRIBUTED ADVICE AND ASSISTANCE REGARDING ACTING, ESPECIALLY TO THE WOMEN IN THE COMPANY. SHE STATES:

I BROUGHT HELP, TOO, IN PICTORIAL MATTERS. HENRY IRVING HAD HAD LITTLE TRAINING IN SUCH MATTERS. I HAD HAD A GREAT DEAL. JUDGMENT ABOUT COLOURS, CLOTHES AND LIGHTING MUST BE TRAINED. I HAD LEARNED FROM MR WATTS, FROM MR GODWIN, AND FROM OTHER ARTISTS, UNTIL A SENSE OF DECORATIVE EFFECT HAD BECOME SECOND NATURE TO ME.<sup>49</sup>

SHE ACKNOWLEDGES, HOWEVER, THAT ALTHOUGH SHE KNEW MORE ABOUT ART AND ARCHAEOLOGY IN DRESS THAN IRVING, HE HAD A FINER SENSE OF WHAT WAS

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<sup>48</sup> HESKETH PEARSON, THE LAST ACTOR-MANAGERS (NEW YORK, 1950), PP. 1-2.

<sup>49</sup> MEMOIRS, PP. 120-121. "MR. GODWIN" IS EDWARD WILLIAM GODWIN, FATHER OF MISS TERRY'S SON AND DAUGHTER, GORDON AND EDITH CRAIG.

RIGHT FOR THE SCENE. HE WOULD "NEVER ACCEPT ANYTHING THAT WAS NOT RIGHT THEATRICALY AS WELL AS PICTORIALY. HIS INSTINCT IN THIS WAS UNERRING AND INCOMPARABLE."<sup>50</sup>

ELECTRICITY WAS NOT INSTALLED AT THE LYCEUM UNTIL AUGUSTIN DALY TOOK THE THEATRE FOR A TIME IN 1890. WHEN MISS TERRY SAW THE EFFECT OF ELECTRIC FOOTLIGHTS ON THE ACTORS' FACES, SHE URGED IRVING TO HAVE THE GAS RESTORED, AND HE DID. THE PARTICULAR EFFECT OF THIS TYPE OF LIGHTING ADDED TO THE BEAUTY OF THE PRODUCTIONS. MRS. LILLIE LANGTRY, WHO CLAIMED THAT SHE NEVER SAW ANY SHAKESPEAREAN PRODUCTIONS TO APPROACH IRVING'S, ASCRIBED THIS TO HIS LIGHTING EFFECTS: "THE SCENERY, OF COURSE, WAS ARTISTIC, BUT IT WAS IN THE LIGHTING, IN THE REMBRANDTESQUE EFFECTS, THE CHIAROSCURO, THAT IRVING EXCELLED."<sup>51</sup> YET MISS TERRY MUST BE GRANTED HER SHARE OF THE CREDIT IN THE LIGHTING AT THE LYCEUM, TOO:

WE USED GAS FOOTLIGHTS AND GAS LINES THERE UNTIL WE LEFT THE THEATRE FOR GOOD IN 1902. TO THIS I ATTRIBUTE MUCH OF THE BEAUTY OF OUR LIGHTING. I SAY "OUR" BECAUSE THIS WAS A BRANCH OF HENRY'S WORK IN WHICH I WAS ALWAYS HIS CHIEF HELPER.

THE THICK SOFTNESS OF GASLIGHT, WITH THE LOVELY SPECKS AND MOTES IN IT, SO LIKE NATURAL LIGHT, GAVE ILLUSION TO MANY A SCENE . . . .<sup>52</sup>

LAURENCE IRVING DOES ACKNOWLEDGE MISS TERRY'S ASSISTANCE TO IRVING BY STATING:

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<sup>50</sup> IBID., P. 134.

<sup>51</sup> LILLIE LANGTRY, THE DAYS I KNEW (NEW YORK, 1925), P. 170.

<sup>52</sup> MEMOIRS, P. 134.

UNDER THE TUTELAGE OF WATTS SHE HAD LEARNT TO APPRECIATE THE RUDIMENTS OF CLASSICAL ART, AND AS THE WORKING COMPANION OF GODWIN SHE HAD BECOME STEEPED IN THE ADVANCED AESTHETICS OF HER DAY. SHE BROUGHT TO THE LYCEUM A WELL DEVELOPED SENSE OF COLOUR AND DESIGN AND THE CRITICAL STANDARDS OF THE WORLD OF ART BEYOND THE THEATRE. IRVING HAD GAINED NOT ONLY A LEADING LADY BUT A DILETTANTE UPON WHOSE JUDGMENT HE CAME INCREASINGLY TO RELY.<sup>53</sup>

IN THE EARLY YEARS OF HIS MANAGEMENT, IRVING PRODUCED PLAYS IN WHICH MISS TERRY HAD FINE OPPORTUNITIES, SOME OF THE PLAYS BEING DONE PRIMARILY FOR HER SAKE. BUT FROM THE NINETIES ON, PLAYS WERE SELECTED OR WRITTEN TO IRVING'S ORDER WHICH INCREASINGLY FAVORED HIM AND LEFT MISS TERRY WITH INADEQUATE ROLES, OFTEN SADLY WASTING HER ABILITIES. OPINIONS DIFFER REGARDING THE WISDOM OF MISS TERRY'S REMAINING IRVING'S ASSOCIATE FOR SO LONG A PERIOD UNDER SUCH CONDITIONS. CHRISTOPHER ST. JOHN INDICATES THAT IT WAS THE WISEST COURSE FOR HER, SINCE SHE LACKED THE AMBITION TO BE A FULL-FLEDGED STAR:

UNCONSCIOUSLY, PERHAPS, BUT NONE THE LESS SURELY, SHE ABANDONED, WHEN SHE JOINED HENRY IRVING, ALL CHANCES OF EMPIRE. SHE STARTED ON THE ROAD WHICH MADE HER A QUEEN-CONSORT, NOT A QUEEN, WHICH LED HER TO CHERISH GLORY ONLY WHEN IT SERVED ANOTHER'S, WHICH LIBERATED HER FROM THE RESPONSIBILITY OF ENTERPRISE, WHILE IT ROBBED HER OF ITS GREAT REWARDS. NO VERY AMBITIOUS WOMAN WOULD HAVE REMAINED WITH HENRY IRVING FOR TWENTY-FOUR YEARS; YET IT MAY BE DOUBTED IF ALONE ELLEN TERRY WOULD HAVE ACHIEVED A GREATER FAME. AND WOULD SHE EVER HAVE WORKED ALONE--WORKED SELFISHLY, WORKED FOR HER OWN AGGRANDISEMENT AND HER OWN FINANCIAL BENEFIT IN THE MANNER OF THE PROPERLY CONSTITUTED "STAR" ACTRESS? NO. SHE WOULD HAVE SERVED SOMEONE. IT WAS FORTUNATE, THEN, THAT FATE GAVE HER A GREAT MASTER--ONE WHOSE AIMS WERE DIGNIFIED, AND WHOSE ENTERPRISES, IF OCCASIONALLY MISGUIDED, WERE ALWAYS FREE FROM THE TAINT OF COMMERCIALISM.<sup>54</sup>

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<sup>53</sup>LAURENCE IRVING, HENRY IRVING, P. 316.

<sup>54</sup>CHRISTOPHER ST. JOHN, ELLEN TERRY, P. 43.

GORDON CRAIG WRITES THAT HAD HIS MOTHER BEEN HARD IN MONEY MATTERS, "SHE WOULD HAVE MADE MONEY, BECAUSE SHE WOULD HAVE LEFT IRVING AFTER 1886, AND TOURING THE WORLD, WOULD, VERY EASILY, HAVE LEFT A SMALL FORTUNE . . . ."55

CLEMENT SCOTT RECORDS THAT AT THE OUTSET MISS TERRY WAS QUITE AS POPULAR AS IRVING, STATING ALSO, "I DO NOT THINK THAT SUFFICIENT CREDIT WAS EVER GIVEN TO ELLEN TERRY FOR HER CONSPICUOUS SUCCESS IN CONNECTION WITH THE LYCEUM CAMPAIGN."56 SCOTT HOLDS A VIEW SIMILAR TO ST. JOHN'S REGARDING THE IRVING-TERRY RELATIONSHIP:

HE NATURALLY WANTED A LEADING LADY, ONE WHO WOULD NOT DISTURB HIS TRIUMPHS, BUT, ON THE CONTRARY, WOULD MATERIALLY ASSIST THEM, ONE WHO WOULD OCCUPY A VERY COMFORTABLE THRONE BY HIS SIDE WITHOUT COMBATING HIS SUPREMACY,--IN FACT, A BEAUTIFUL, TALENTED, POPULAR, AMENABLE QUEEN TO SIT BY THE SIDE OF THE AMBITIOUS LYCEUM KING. HE COULD NOT HAVE DISCOVERED A BETTER THEATRICAL CONSORT THAN ELLEN TERRY.

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NO STROKE OF DIPLOMACY WAS MORE SURE AND CONVINCING. MACREADY OWED MUCH OF HIS FAME TO HELEN FAUCIT. HALF THE SUCCESS OF CHARLES KEAN'S CAREER WAS MADE BY HIS TALENTED WIFE, WHO HAD CLEVERNESS, BUT NO BEAUTY TO RECOMMEND HER. HISTORY WILL HAVE TO DECIDE IN THE DISTANT FUTURE HOW MUCH OF HENRY IRVING'S SUCCESS WAS DUE AT THE OUTSET OF HIS MANAGERIAL CAREER TO THE EXTRAORDINARY INFLUENCE, CHARM, AND FASCINATION OF ELLEN TERRY. I AM CERTAIN OF ONE THING, THAT A MORE LOYAL COMRADE, NO ACTOR-MANAGER EVER HAD.57

SCOTT REITERATES ST. JOHN'S IDEA THAT MISS TERRY WAS TO HAVE A SECONDARY, NOT AN EQUAL, ROLE IN THE LYCEUM PARTNERSHIP, AND THE CONSENSUS APPEARS TO BE THAT SHE WAS BETTER OFF IN A SECONDARY POSITION WITH

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<sup>55</sup>EDWARD GORDON CRAIG, ELLEN TERRY AND HER SECRET SELF (NEW YORK, 1932), P. 147.

<sup>56</sup>CLEMENT SCOTT, ELLEN TERRY, P. 124.

<sup>57</sup>IBID., PP. 112-114.



IRVING THAN HAD SHE PURSUED ANOTHER COURSE. HOWEVER, THE FREQUENT WASTE OF HER TALENTS IN THE LATTER PART OF THEIR ASSOCIATION IS REGRETTABLE. LOOKING BACK ON THEIR ASSOCIATION MANY YEARS LATER, JAMES AGATE REFLECTED UPON THIS WASTE:

IT IS IMPOSSIBLE TO ESTIMATE HOW MUCH WIDER THIS ACTRESS'S RANGE MIGHT HAVE BEEN WITHOUT THAT DIMINISHING PARTNERSHIP WITH IRVING. DIMINISHING BECAUSE OF THOSE AWFUL MELODRAMAS IN WHICH THERE WAS EITHER NO PART FOR HER OR SOMETHING LESS THAN A PART. DIMINISHING BECAUSE OF THAT INVINCIBLE PARTIALITY FOR THE BELLS. DO ACTORS NEVER THINK OF SCHOOLBOYS AND OTHERS WHOSE NIGHT FOR THE THEATRE IS SATURDAY AND SATURDAY ONLY? ON SATURDAY EVENING IN THE PROVINCES IRVING WOULD PLAY THOSE INFERNAL BELLS WITH THE RESULT THAT ELLEN TERRY HAD TO BE THROWN AWAY UPON HALF-AN HOUR'S PRELIMINARY CLOWNING IN NANCE OLDFIELD.

AGATE LAMENTS ALSO THAT IF IT HAD TO BE MELODRAMAS, IT MIGHT AS WELL HAVE BEEN GOOD ONES LIKE CHARLES I OR LOUIS XI, AND THAT RATHER THAN PLAYING ROBESPIERRE, DANTE, AND THE EVER RECURRING SHYLOCK, IRVING SHOULD HAVE PLAYED MACBETH, CORIOLANUS, RICHARD, OR LEAR. HAD HE DONE SO, MISS TERRY'S ABILITIES COULD HAVE BEEN UTILIZED IN A NUMBER OF THESE PLAYS.<sup>58</sup>

MISS TERRY, WELL AWARE OF HOW SHE WAS BEING THROWN AWAY, AND DULY REMINDED OF IT BY BERNARD SHAW, CHAFED IN WHAT SHE CALLED THE "TWILIGHT OF THE GODS" PERIOD AT THE LYCEUM (1892-1902). FOR EXAMPLE, REGARDING THE MEDICINE MAN, WHICH SHE CONSIDERED RUBBISH, SHE SAID OF HER OWN ROLE: "IT IS SHORT ENOUGH, YET I FEEL I CANT CUT TOO MUCH OF IT," AND ADDED, "IF MANFRED, AND A FEW SUCH PLAYS ARE TO SUCCEED THIS, I SIMPLY MUST DO SOMETHING ELSE."<sup>59</sup> YET SHE LOYALLY REMAINED

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<sup>58</sup> JAMES AGATE, PLAYGOING (NEW YORK, 1927), PP. 59-60.

<sup>59</sup> MEMOIRS, P. 250.

WITH IRVING EVEN AFTER THE LYCEUM WENT OUT OF HIS HANDS INTO A SYNDICATE IN 1899. SHE PLAYED A "WRETCHED" PART IN ROBESPIERRE THAT YEAR, LABELLING THE PLAY, "A ONE-MAN PIECE. HENRY, AND OVER 250 SUPERS." BUT SHE AGREED TO STAY AT THE LYCEUM AND GO TO AMERICA AFTERWARDS, AS THE SYNDICATE WOULD NOT SIGN UNTIL THEY KNEW SHE WOULD BE PART OF THE SHOW.<sup>60</sup> BRIEFLY, THEN, THESE WERE SOME OF THE FACTORS MISS TERRY HAD TO CONTEND WITH DURING HER LONG SPAN OF YEARS AT THE LYCEUM.

UNDER THESE WORKING CONDITIONS MISS TERRY AND IRVING CONTINUED TOGETHER THROUGH THEIR FIRST FIVE SEASONS AT THE LYCEUM UNTIL THEY EMBARKED FOR AMERICA. FOLLOWING HAMLET, IRVING PRESENTED THE LADY OF LYONS IN APRIL, 1879, AND THEN REVIVED SOME OF HIS EARLIER SUCCESSES, IN WHICH MISS TERRY WAS SEEN FOR THE FIRST TIME. SHE RECEIVED MUCH PRAISE AS HENRIETTA MARIA IN CHARLES I AND AS RUTH MEADOWS IN EUGENE ARAM. THE FIRST SEASON CAME TO A HIGHLY SUCCESSFUL CONCLUSION ON JULY 26, 1879.

DUE TO PREVIOUS COMMITMENTS, MISS TERRY HAD TO BE ABSENT DURING THE SUMMER ON A TOUR OF THE PROVINCES. RATHER THAN UNDERTAKE SUCH A TOUR OF HIS OWN WITHOUT MISS TERRY, IRVING LEASED HIS THEATRE FOR A MONTH AND WENT OFF ON A MEDITERRANEAN CRUISE. WHILE ROAMING THROUGH VENICE, HE COLLECTED PICTURES FOR HIS SCENE PAINTER, HAWES CRAVEN. IDEAS GERMINATED IN HIS MIND ABOUT THE POSSIBILITY OF A FRESH APPROACH TO THE CHARACTER OF SHYLOCK, AND BEFORE THE FALL SEASON HE HAD PLANS FORMULATED FOR HIS NEXT SHAKESPEAREAN PRODUCTION. THE SECOND SEASON OPENED SEPTEMBER 20, 1879, WITH THE BELLS; A WEEK LATER THE IRON CHEST

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<sup>60</sup> IBID., P. 272.

WAS REVIVED. THEN IRVING MADE THE SURPRISING ANNOUNCEMENT TO BRAM STOKER, HIS BUSINESS MANAGER, AND H. J. LOVEDAY, HIS STAGE-MANAGER, THAT HE INTENDED TO DO SHYLOCK. IN THREE WEEKS HE HAD THE PLAY REHEARSED, MOUNTED, AND READY FOR OPENING ON NOVEMBER 1, 1879. ODELL CONSIDERS THAT ON THIS DATE:

. . . IRVING BROUGHT OUT THE SHAKESPERIAN PLAY WITH WHICH HIS FAMÉ IS CHIEFLY ASSOCIATED--THE MERCHANT OF VENICE. THIS IN ALL WAYS WAS RECOGNISED AS A NOTABLE EVENT, AND STAMPED THE LYCEUM AS THE THEATRE OF THEATRES FOR TWO DECADES TO COME. IN THIS REVIVAL ELLEN TERRY REAPPEARED AS PORTIA, A PART IN WHICH STAGE HISTORY AFFORDS HER NO RIVAL.<sup>61</sup>

MISS TERRY'S EXQUISITE PORTIA, SHELVED FOR A TIME, COULD NOW BE SEEN ONCE AGAIN BY THE PUBLIC, THOUGH HER PLAYING OF THE ROLE HAD TO BE ALTERED; AS LAURENCE IRVING RELATES, "TO MATCH IRVING'S RESTRAINT SHE HAD TO CHANGE HER CONCEPTION OF THE PART COMPLETELY AND, IN ORDER TO CREATE THE NECESSARY CONFLICT, TO EFFECT A MORE ROBUST AND FORWARD DISPOSITION."<sup>62</sup> THE PLAY, A GREAT SUCCESS, ACHIEVED IN ITS INITIAL RUN TWO HUNDRED FIFTY PERFORMANCES, A RECORD NUMBER, AND MISS TERRY AND MR. IRVING PLAYED PORTIA AND SHYLOCK HUNDREDS OF TIMES THROUGHOUT THE BALANCE OF THEIR CAREERS. DURING 1880, WILLS' IOLANTHE, THE CORSICAN BROTHERS, TENNYSON'S THE CUP, AND THE BELLE'S STRATAGEM WERE PRESENTED.

A VISIT TO THE DRURY LANE THEATRE BY THE TROUPE FROM THE ROYAL THEATRE OF SAXE-MEININGEN IN MAY, 1881, MADE A DEEP IMPRESSION ON IRVING, WHO ADMIRERD THEIR ENSEMBLE ACTING, HISTORICALLY ACCURATE COSTUMES

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<sup>61</sup> ODELL, SHAKESPEARE, II, 375.

<sup>62</sup> LAURENCE IRVING, HENRY IRVING, P. 345.

AND SETTINGS, AND THEIR SUPERIOR CROWD SCENES. THEIR INFLUENCE ON HIM, ESPECIALLY IN THE MANAGEMENT OF STAGE CROWDS, COULD BE SEEN ON MARCH 8, 1882, IN ROMEO AND JULIET, HIS FIRST ELABORATE PICTORIAL SHAKESPEAREAN PRODUCTION. THE PRINCE AND PRINCESS OF WALES ATTENDED THE OPENING NIGHT OF THE PLAY. THE TWENTY-TWO SCENES AND THE DAZZLINGLY RICH COSTUMES AT TIMES NEARLY DISTRACTED THE AUDIENCE FROM THE PLAY ITSELF. IRVING'S ACTING OF ROMEO PROVED TO BE A WEAK FEATURE OF THE PRODUCTION, AND MISS TERRY'S JULIET, WHILE PLEASING TO MANY, LACKED FORCE IN THE TRAGIC SCENES. IN HER OPINION, SHE ERRED BY STUDYING ALL THE AVAILABLE SOURCES ON JULIET, RATHER THAN SIMPLY IMAGINING THE PART AND WORKING OUT HER OWN ORIGINAL CREATION. HOWEVER, THEIR PERFORMANCES HAD MANY REDEEMING FEATURES, AND THE BEAUTY AND GENERAL EXCELLENCE OF THE PRODUCTION KEPT THE PLAY GOING FOR A LONG RUN.

THE NEXT PRODUCTION, MUCH ADO ABOUT NOTHING, MADE UP FOR ANY DEFICIENCIES IN ROMEO AND JULIET. MISS TERRY HAD MADE SUCH A GREAT SUCCESS AS BEATRICE AT LEEDS ON HER OWN,<sup>63</sup> THAT IRVING DECIDED TO PRESENT THE PLAY AT THE LYCEUM, AND IT TURNED OUT TO BE ONE OF HIS MOST EXQUISITE PRODUCTIONS. PERHAPS ITS ONLY FLAW WAS HIS INADEQUATE CASTING AND DIRECTION OF DOGBERRY AND HIS WATCHMEN. ROMEO AND JULIET

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<sup>63</sup>THREE OF MISS TERRY'S BEST PROTRAYALS--PORTIA, OLIVIA, AND BEATRICE WERE CREATED AWAY FROM THE LYCEUM. ON THE FIRST NIGHT ON WHICH SHE PLAYED OPHELIA SHE WAS TERRIFIED AT HER FAILURE TO SCIENTIFICALLY REALIZE HER IDEAS, CONCLUDING THAT SHE WAS A COMPLETE FAILURE WITH THE PUBLIC. HOWEVER, AS STATED IN ELLEN TERRY, "MORE REMINISCENCES," MCCLOURE'S MAGAZINE, XXXVI (NOVEMBER, 1910), P. 106: "AFTERWARDS I CAME TO PLEASE MYSELF IN THIS PARTICULAR PART MORE THAN IN ANY OTHER--AND FOUND, TO MY SURPRISE, THAT THE PUBLIC HAD BEEN PLEASED ALL ALONG!" IRVING APPARENTLY DID NOT GIVE HER MUCH DIRECTORIAL ASSISTANCE IN HER ROLES.

HAD BEEN PRESENTED AS ONE IN A LONG LIST OF SHAKESPEAREAN PLAYS THAT IRVING HAD IN MIND DOING, BUT MUCH ADO ABOUT NOTHING WAS REVIVED ESSENTIALLY FOR MISS TERRY, AS IRVING DID NOT PARTICULARLY LIKE THE ROLE OF BENEDICK. OPENING ON OCTOBER 11, 1882, IT RIVALLED ROMEO AND JULIET IN SPLENDOR, AND IN THE GAY COMEDY BOTH MISS TERRY AND MR. IRVING HAD GREAT SUCCESS, MISS TERRY'S BEATRICE ULTIMATELY BEING REGARDED AS ONE OF THE FAMOUS IMPERSONATIONS IN THEATRICAL HISTORY. JOHNSTON FORBES ROBERTSON, IN HIS FIRST LYCEUM APPEARANCE, AS CLAUDIO, WILLIAM TERRISS AS DON PEDRO, JESSIE MILLWARD AS HERO, FERNANDEZ AND HENRY HOWE AS LEONATO AND ANTONIO, ALL CONTRIBUTED SUBSTANTIALLY TO THE PLAY'S EFFECTIVENESS. AUDIENCES FLOCKED TO SEE THE PLAY FOR TWO HUNDRED AND TWELVE CONSECUTIVE NIGHTS.<sup>64</sup>

IN 1878 IRVING HAD BEEN OFFERED TEN THOUSAND POUNDS TO PERFORM IN NEW YORK FOR ONE HUNDRED NIGHTS, BUT, HAVING JUST UNDERTAKEN THE MANAGEMENT OF THE LYCEUM, HE WAS NOT READY TO ACCEPT SUCH AN OFFER.<sup>65</sup> HOWEVER, BY 1883, HIS FIFTH SEASON AS MANAGER, HE FELT PREPARED TO CHALLENGE THE OPINION AND CRITICISM OF AMERICANS. AS HE EXPRESSED IT:

I WAS TOLD I MIGHT COME ALONE AS A STAR, OR I MIGHT COME WITH A FEW MEMBERS OF MY COMPANY, AND THAT I WOULD BE SURE TO MAKE MONEY. THAT DID NOT REPRESENT ANY PART OF MY DESIRE IN VISITING AMERICA. THE PLEASURE OF SEEING THE NEW WORLD, THE AMBITION TO WIN ITS FAVOUR AND ITS FRIENDSHIP,

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<sup>64</sup> ROBERTSON DID NOT GO WITH THE COMPANY TO AMERICA.

<sup>65</sup> THE THEATRE, NOVEMBER 1, 1878: QUOTED IN ROMOLA LATCHEM HICKS, SIR HENRY IRVING (UNPUB. M. A. THESIS, STATE UNIVERSITY OF IOWA, 1925), P. 123.

AND TO SHOW IT SOME OF THE WORK WE DO AT THE LYCEUM,--THESE  
ARE MY REASONS FOR BEING HERE.<sup>66</sup>

ON JULY 4 IRVING WAS TENDERED A BANQUET HONORING HIM BEFORE  
HIS DEPARTURE FOR AMERICA, ATTENDED BY A DISTINGUISHED COMPANY OF  
LORDS, JUSTICES, M. P.'S AND OTHERS, NUMBERING ABOUT FIVE HUNDRED  
FIFTY PERSONS. THE TIMES GAVE THIS REPORT OF THE UNUSUAL OCCASION:

LAST EVENING, IN VIEW OF HIS APPROACHING DEPARTURE FROM  
ENGLAND TO MAKE A PROFESSIONAL TOUR IN THE UNITED STATES,  
MR. IRVING WAS ENTERTAINED AT DINNER IN ST. JAMES'S-HALL,  
LORD COLERIDGE PRESIDING. FEW INCIDENTS OF THE KIND ARE  
LIKELY TO BE SO WELL REMEMBERED BY THOSE WHO WERE PRESENT.  
.....  
SHORTLY BEFORE THE CONCLUSION OF THE DINNER MISS ELLEN TERRY  
ENTERED THE GALLERY, AND SHE WAS GREETED WITH LOUD CHEERS.  
FOR ANYTHING OF EQUAL INTEREST IN ITS WAY, INDEED ONE MUST  
GO BACK TO THE FESTIVAL HELD IN HONOUR OF MACREADY ON HIS  
PREMATURE WITHDRAWAL FROM THE STAGE IN 1851, OR TO THAT  
WHICH, EIGHT YEARS LATER, IN THIS SAME HALL, MARKED THE  
TERMINATION OF CHARLES KEAN'S EVENTFUL MANAGEMENT OF THE  
PRINCESS'S THEATRE.<sup>67</sup>

IN LORD COLERIDGE'S TOAST HE REFERRED TO IRVING AS "THE FRIEND  
OF THIS GREAT COUNTRY":

TO US HE IS THE LAST OF A LINE OF GREAT NAMES--BURBIDGE  
[sic], BETTERTON, BOOTH, GARRICK, KEAN, THE KEMBLEs, YOUNG,  
AND MACREADY.

.....  
ENGLAND HAS A ROLL OF GREAT ACTRESSES OF WHICH ANY NATION  
MAY BE PROUD . . . AND IF ON THIS OCCASION I SELECT ONE  
NAME FROM THIS LIST OF FAIR WOMEN, AND THAT THE NAME OF  
ELLEN TERRY . . . IT IS NOT, THAT I FORGET MRS. SIDDONS,  
MISS O'NEIL, MRS. STIRLING, OR MANY OTHER GREAT WOMEN LIV-  
ING AND PASSED AWAY.<sup>68</sup>

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<sup>66</sup> JOSEPH HATTON, IMPRESSIONS, I, 61-62.

<sup>67</sup> LONDON TIMES, JULY 5, 1883, P. 6.

<sup>68</sup> IBID.

HE COMMENDED IRVING FOR HIS MAGNIFICENT PRODUCTIONS OF SHAKESPEARE AND OTHER PLAYS, FOR HIS UNRIVALLED POWERS OF PRESENTATION ON THE STAGE, FOR HIS HIGH AIMS, AND FOR HIS EFFORTS, LIKE THOSE OF MACREADY, TO PURIFY AND TO EXALT THE DRAMATIC ART.

ON THE EVENING OF THE FAREWELL TO THEIR LONDON AUDIENCE, JULY 28, MISS TERRY AND MR. IRVING RECEIVED ANOTHER HEART-WARMING DEMONSTRATION OF GOOD WILL FROM THE ENTHUSIASTIC AUDIENCE AND ACTORS FROM OTHER THEATRES WHO HAD GATHERED TO BID THEM FAREWELL.

IT HAD BEEN NECESSARY TO WITHDRAW MUCH ADO ABOUT NOTHING WHILE IT WAS STILL ATTRACTING LARGE CROWDS SO THAT IRVING COULD USE THE REMAINING TWO MONTHS TO REVIVE THE PLAYS FOR THE AMERICAN TOUR. AT THE BEGINNING OF SEPTEMBER THE LYCEUM COMPANY HAD A PROVINCIAL TOUR OF GLASGOW, EDINBURGH, AND LIVERPOOL FOR TWO WEEKS EACH, WITH IRVING TESTING OUT HIS COMPANY BEFORE LEAVING FOR AMERICA. HE HAD CHOSEN FROM THE REPERTORY OF LYCEUM PLAYS A SELECTION OF THOSE HE DEEMED MOST WORTHY OF PRESENTATION IN AMERICA.

ON OCTOBER 11, 1883, HENRY IRVING AND MISS TERRY EMBARKED FROM LIVERPOOL FOR AMERICA IN THE BRITANNIC, WITH LARGE CROWDS ASSEMBLED TO SEE THEM OFF. THE REMAINDER OF THE COMPANY FOLLOWED ON THE SLOWER CITY OF ROME. THUS ON A BRILLIANT WAVE OF SUCCESS THEY SET OUT FOR AMERICA, LEAVING THEIR HOME SHORES WITH THE MEMORY OF MUCH ADO ABOUT NOTHING STRONGLY AND PLEASANTLY IMPRESSED UPON THE MINDS OF LONDON THEATREGOERS.

CHAPTER TWO  
THE FIRST TOUR

THE STAR THEATRE, NEW YORK, WAS THE SCENE OF THE LYCEUM COMPANY'S FIRST AMERICAN APPEARANCE ON OCTOBER 29, 1883, AS WELL AS ITS LAST ONE ON APRIL 26, 1884. DURING THIS TWENTY-SIX WEEKS' PERIOD EIGHTEEN CITIES WERE VISITED, AND THE PRODUCTIONS DREW LARGE, DISTINGUISHED AUDIENCES NEARLY EVERYWHERE. THE REPERTOIRE INCLUDED THREE SHAKESPEAREAN PLAYS, THE MERCHANT OF VENICE, MUCH ADO ABOUT NOTHING, AND HAMLET, THE FIRST TWO OF WHICH EFFECTIVELY ILLUSTRATED IRVING'S MANAGERIAL PHILOSOPHY AS STATED IN AN INTERVIEW IN ST.

LOUIS:

MY OWN IDEA IS TO OBTAIN PERFECT HARMONY IN EVERY DETAIL OF A DRAMATIC REPRESENTATION; TO MAKE EVERY ACCESSORY AND INCIDENT CONTRIBUTE ITS FULL SHARE TO THE GENERAL EFFECT.

. . . . .  
TO OBTAIN PERFECT NATURALNESS IN SCENE AND ACTION IS THE PROPER AIM IN THE DRAMA, AND NOTHING WHICH SHOULD MAR THIS EFFECT SHOULD BE PERMITTED, NO PROMINENCE TO ANY PERSON OR DETAIL, NO MATTER HOW GOOD.

HOWEVER, HIS POLICY TOWARD HIS ASSOCIATE, MISS TERRY, DID NOT PROVE SO DEMOCRATIC, FOR HE BROUGHT ALONG THREE MELODRAMAS, LOUIS XI, THE BELLS, AND THE LYONS MAIL, WHICH WERE VIRTUALLY SHOWPIECES EXCLUSIVELY FOR HIMSELF, GIVING HIM A GOOD DEAL MORE PROMINENCE THAN SHE RECEIVED. ALSO INCLUDED WERE WILLS' HISTORICAL TRAGEDY, CHARLES I,

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<sup>1</sup>ST. LOUIS POST-DISPATCH, JANUARY 23, 1884, P. 7.



AND A COMEDY, THE BELLE'S STRATAGEM.<sup>2</sup> A NUMERICAL BREAKDOWN OF THESE PLAYS BY NUMBER OF FULL-LENGTH PERFORMANCES SHOWS THE FOLLOWING:

<u>THE MERCHANT OF VENICE</u>	38	<u>LOUIS XI</u>	35
<u>MUCH ADO ABOUT NOTHING</u>	32	<u>THE BELLE'S STRATAGEM</u>	33
<u>HAMLET</u>	9	<u>THE BELLS</u>	31
		<u>CHARLES I</u>	16
		<u>THE LYONS MAIL</u>	13

ALTHOUGH MISS TERRY HAD ROLES THAT WERE COMMENSURATE WITH IRVING'S IN THE MERCHANT OF VENICE, MUCH ADO ABOUT NOTHING, CHARLES I, AND THE BELLE'S STRATAGEM, SHE HAD A GOOD, BUT NOT EQUAL ROLE IN HAMLET, ONLY A MINOR ROLE IN THE LYONS MAIL (ADVERTISED AS "SPECIALLY PLAYED BY HER DURING THIS AMERICAN TOUR"), AND NO ROLE IN EITHER THE BELLS OR LOUIS XI. A GLANCE AT THE NUMBER OF PERFORMANCES OF LOUIS XI, THE BELLS, AND THE MISCELLANEOUS PIECES SHOWS THAT IRVING APPEARED OVER SIXTY-FIVE TIMES AS THE SOLE STAR WITHOUT MISS TERRY, IN ADDITION TO THE IMBALANCE OF ROLES IN THE TWO PLAYS CITED ABOVE. MISS TERRY HAD AN ASSURED AND EQUIVALENT POSITION IN HER PROFESSION, YET THE ACTOR-MANAGER STRESSED HENRY IRVING AND PUT HIS ASSOCIATE IN A SECONDARY POSITION RATHER THAN AN EQUAL ONE.

IN TWENTY-NINE PERFORMANCES IN NEW YORK, MR. IRVING PORTRAYED NINE ROLES--MATHIAS, CHARLES I, LOUIS XI, SHYLOCK, LESURQUES, DUBOSC, DORICOURT, GLOSTER, AND EUGENE ARAM, WHILE MISS TERRY APPEARED IN

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<sup>2</sup> IN ADDITION, FAREWELL PROGRAMS OF SCENES FROM VARIOUS PLAYS WERE GIVEN IN NEW YORK AND PHILADELPHIA; ACT I OF RICHARD III FORMED PART OF ONE PROGRAM IN NEW YORK; HOOD'S POEM, THE DREAM OF EUGENE ARAM, WAS RECITED BY IRVING TWICE; THE CAPTAIN OF THE WATCH, WITH WILLIAM TERRISS AS THE VISCOUNT DE LIGNY, WAS PRESENTED ON A NUMBER OF OCCASIONS. FOR A CHRONOLOGY OF THE PLAYS GIVEN ON THE TOURS, AND THE CITIES VISITED, SEE CHAPTER FOUR.

ONLY FOUR--QUEEN HENRIETTA MARIA, PORTIA, LETITIA HARDY AND THE MINOR ROLE OF JANETTE, SCARCELY A COMPARABLE OPPORTUNITY FOR SHOWING HER ABILITIES. INEQUITIES IN THEIR RESPECTIVE ROLES OBTAINED IN OTHER CITIES, AS WELL, THROUGHOUT THE TOUR.

A STUDY OF THE CHRONOLOGY REVEALS THAT FOR ABOUT THE FIRST HALF OF THE TOUR IRVING APPEARED WITHOUT MISS TERRY ON THE OPENING NIGHT IN EACH CITY IN THE BELLS OR LOUIS XI. NOT UNTIL FEBRUARY, 1884, WHEN THE MAJOR CITIES HAD BEEN VISITED ONCE, DID MISS TERRY HAVE THE OPPORTUNITY TO APPEAR WITH HIM ON OPENING NIGHTS, WHEN THE BELLE'S STRATAGEM COMBINED WITH THE BELLS, OR THE MERCHANT OF VENICE, CONSTITUTED THE INITIAL OFFERING. MISS TERRY'S CUSTOM OF PERFORMING ONLY ONCE ON SATURDAYS DURING THE TOURS, IN ORDER TO REST, LENT ADDED PROMINENCE TO IRVING WHO THEREBY OPENED AND CLOSED A WEEK OR AN ENGAGEMENT IN A PLAY IN WHICH HE STARRED ALONE. WHILE IT WAS SAID TO BE PART OF MISS TERRY'S CONTRACT TO HAVE EXCLUSIVE RIGHT TO A BOX ON THE NIGHTS WHEN SHE WAS NOT IN THE CAST,<sup>3</sup> AND ALTHOUGH HER SALARY WAS NOT INCONSIDERABLE,<sup>4</sup> THE INEQUALITY IN THE NUMBER OF THEIR RESPECTIVE PERFORMANCES PROBABLY CONTRIBUTED TO THE IMPRESSION UPON THE PUBLIC THAT HER POSITION WAS ONE OF "SUPPORT" RATHER THAN THAT OF A STAR EQUAL TO IRVING.

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<sup>3</sup>BOSTON GLOBE, MORNING ED., DECEMBER 2, 1883, P. 12.

<sup>4</sup>LAURENCE IRVING, HENRY IRVING, PP. 390-391, RELATES THAT IRVING PAID TWO HUNDRED POUNDS WEEKLY TO MISS TERRY DURING THEIR TWENTY-FOUR YEARS TOGETHER, IN EFFECT A SHARE IN THE PROFITS; ON THE AMERICAN TOURS THEY BOTH RECEIVED A SALARY OF \$1,000 A WEEK.

A DISTINCT DISADVANTAGE TO MISS TERRY AROSE WITH RESPECT TO IRVING'S HAMLET, WHICH RECEIVED ONLY NINE PERFORMANCES. AS OPHELIA WAS ONE OF HER BEST ROLES, THIS REPRESENTED A GREAT LOSS OF OPPORTUNITY. THE SMALL NUMBER OF PRESENTATIONS OF HAMLET SEEMS TO REFLECT IRVING'S HESITANCY TO BE COMPARED IN THIS ROLE WITH EDWIN BOOTH, WHO PLAYED ENGAGEMENTS IN MANY OF THE SAME CITIES AS IRVING DURING THIS PERIOD. FOR EXAMPLE, BOOTH WAS SCHEDULED TO FOLLOW IRVING AT THE STAR THEATRE IN NEW YORK. ON NOVEMBER 15, THE TIMES WROTE OF IRVING:

IT IS REMARKED THAT MR. IRVING HAS THROWN ASIDE FOR THE PRESENT ANY DISTINCTLY TRAGIC AND POETIC CHARACTERS. HE HAS EVEN REFRAINED FROM GIVING IN THIS CITY HIS AMPLY DISCUSSED HAMLET. BUT IT IS UNDERSTOOD THAT HE WILL SOON ACT HAMLET IN PHILADELPHIA, WHITHER HE GOES AFTER THIS WEEK.<sup>5</sup>

IRVING, AWARE THAT PHILADELPHIA CLAIMED TO "OCCUPY THE HIGHEST CRITICAL CHAIR IN AMERICA," AT THAT TIME, AND KNOWING THAT THERE ESPECIALLY A NEW HAMLET WOULD BE LEAST ACCEPTABLE, WAS QUOTED AS SAYING, "I THINK THAT DECIDED ME TO PLAY HAMLET FOR THE FIRST TIME IN PHILADELPHIA . . . ."<sup>6</sup> HOWEVER, EVEN ON HIS RETURN VISIT TO NEW YORK WHEN BOOTH WAS AGAIN PERFORMING THERE, IRVING STILL "REFRAINED" FROM PRESENTING HAMLET. HENCE, NEW YORKERS DID NOT SEE MISS TERRY'S OPHELIA AT ALL DURING THE FIRST TOUR, THE INITIAL PRESENTATION OF THE PLAY OCCURRING IN PHILADELPHIA ON DECEMBER 4, 1883, WITH THE OTHER FEW PERFORMANCES BEING GIVEN IN BOSTON, BALTIMORE, CHICAGO,

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<sup>5</sup> NEW YORK TIMES, NOVEMBER 18, 1883, P. 9.

<sup>6</sup> JOSEPH HATTON, IMPRESSIONS, I, 227.

AND WASHINGTON. THIS WAS BUT ONE INSTANCE WHERE THE CONTROVERSIAL NATURE OF MR. IRVING'S ACTING LED TO A CURTAILMENT IN MISS TERRY'S OPPORTUNITIES TO BE SEEN IN HER BEST ROLES.

THE COMMENT OF THE AMERICAN CRITIC, MR. WILLIAM WINTER, THAT A TASTE FOR THE ACTING OF MR. IRVING HAD TO BE ACQUIRED,<sup>7</sup> FURTHER EXPLAINS WHY IRVING CHOSE THE BELLS FOR HIS OPENING PERFORMANCE, RATHER THAN A SHAKESPEAREAN ROLE. IN THE BELLS, AS IN LOUIS XI, HIS MANNERISMS DID NOT OBTRUDE, AND HIS ACTING COULD GAIN IMMEDIATE ACCEPTANCE. CHARLES I AND HAMLET HAD BEEN SUGGESTED TO HIM, BUT IRVING DECIDED TO ACT ON WINTER'S ADVICE:

"HE SAYS THAT I SHALL BE UNDER GREAT EXCITEMENT ON THAT NIGHT, THAT MY AUDIENCE WILL BE MUCH EXCITED; THAT IT IS BEST TO TAKE ADVANTAGE OF THE AGITATION OF THAT TIME, AND ABOVE ALL TO AVOID COMPARISON WITH ANY ESTABLISHED FAVOURITE. I SHALL ACT MATHIAS!"<sup>8</sup>

THUS, WHILE IRVING PRESENTED HIMSELF IN THE BEST POSSIBLE LIGHT IN NEW YORK, AND ELSEWHERE, MISS TERRY DID NOT RECEIVE THE SAME TREATMENT. FOR EXAMPLE, IRVING OPENED ALONE IN NEW YORK IN

OVER THE LINE

<sup>7</sup>WILLIAM WINTER, HENRY IRVING, P. 7. WINTER, DRAMA CRITIC OF THE NEW YORK TRIBUNE FROM 1865-1909, WAS A LEADING CRITIC OF HIS ERA. HE FIRST MET IRVING AT THE LYCEUM IN 1882, WHEN A LONG-STANDING FRIENDSHIP BEGAN.

<sup>8</sup>LAURENCE IRVING, HENRY IRVING, P. 419.

ONE OF HIS BEST ROLES, AS MATHIAS IN THE MELODRAMA, THE BELLS.<sup>9</sup> MISS TERRY'S BEST ROLES WERE IN THE THREE SHAKESPEAREAN PLAYS BROUGHT TO AMERICA. YET WHAT OF THESE? NEW YORKERS DID NOT SEE HER AS PORTIA UNTIL THE SECOND WEEK OF THE NEW YORK ENGAGEMENT, NOR AS BEATRICE UNTIL THE RETURN VISIT THERE AT THE END OF MARCH, 1884, NOR AS OPHELIA EVEN ONCE DURING THE FIRST TOUR. HER OPENING IN NEW YORK WAS IN THE LESS PREFERABLE ROLE OF QUEEN HENRIETTA MARIA IN CHARLES I, AN OPENING SHARED WITH MR. IRVING.

AT THE OUTSET, IT CAN BE SEEN THAT MISS TERRY'S CONTRIBUTION TO THE AMERICAN TOURS WAS ARTIFICIALLY LIMITED BY THE VARIOUS MANAGERIAL TECHNIQUES IRVING EMPLOYED TO SECURE THE BEST RECEPTION FOR HIMSELF. WORKING WITHIN THESE EXTERNALLY IMPOSED LIMITATIONS, MISS TERRY NEVERTHELESS GARNERED FOR HERSELF A DEGREE OF CRITICAL ACCLAIM WHICH FULLY MATCHED, WHERE IT DID NOT IN FACT, EXCEED, THAT WHICH WAS ACCORDED TO IRVING. IN MANY ROLES AND IN MANY CITIES, MISS TERRY'S PERFORMANCES WERE ADJUDGED SUPERIOR WITH REMARKABLE CONSISTENCY, WHILE IRVING OFTEN RECEIVED LUKEWARM OR DISTINCTLY UNFAVORABLE REVIEWS FOR A SURPRISING NUMBER OF ROLES. THIS CAN BE

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<sup>9</sup> IN THIS PLAY, AS IN LOUIS XI AND THE LYONS MAIL, IRVING WAS ALMOST UNIVERSALLY REGARDED AS VERY FINE--THE DIFFERENCES OF OPINION BEING A MATTER OF DEGREE. FOR INSTANCE, OF HIS LOUIS XI, WILLIAM WINTER, HENRY IRVING, P. 27, COMMENTED: "IT SURPASSED CHARLES KEAN IN THE SAME CHARACTER"; THE BROOKLYN EAGLE, JANUARY 2, 1884, STATED, "SPLENDID ACTOR BUT NO GENIUS"; THE PHILADELPHIA EVENING BULLETIN, NOVEMBER 27, 1883, P. 6, SAID, "THE DRAMATIC MOVEMENT OF THE NARRATIVE WAS OVERLOOKED; ALL THE ATTENTION WAS CENTRED UPON MR. IRVING'S WONDERFUL TRICKS, DEVICES, SCHEMES AND PANTOMIME."

SEEN CLEARLY IN THE CRITICAL LITERATURE OF THE PERIOD--A BODY OF MATERIAL WHICH WILL NOW BE EXAMINED.<sup>10</sup>

ON THE SECOND NIGHT OF THE NEW YORK ENGAGEMENT MISS TERRY MADE HER INITIAL APPEARANCE IN AMERICA AS QUEEN HENRIETTA MARIA IN CHARLES I, RECEIVING AS WARM A WELCOME AS IRVING HAD HAD THE PREVIOUS NIGHT IN THE BELLS. BRERETON'S COMMENTS (WRITTEN IN NOVEMBER, 1883) WERE REPRESENTATIVE:

FROM THE MOMENT THAT MISS TERRY SET FOOT ON THE STAGE SHE CONQUERED HER AUDIENCE, AND MADE AN INSTANTANEOUS SUCCESS. THERE HAVE NOT BEEN TWO OPINIONS CONCERNING HER. THE AUDIENCE HAD NEVER SEEN ANY ACTRESS SO DELIGHTFUL AND FASCINATING. THE QUEEN HENRIETTA MARIA, OF MR. WILLS'S PLAY, WITH HER CHARMING COMEDY AND DELICATE PATHOS, WON ALL HEARTS, AND MISS TERRY WAS RIGHTLY AND FREELY APPLAUD-ED TO THE ECHO. NO ACTRESS EVER ACHIEVED SO IMMEDIATE AND SO COMPLETE A SUCCESS.<sup>11</sup>

MR. WINTER OF THE TRIBUNE EXPRESSED ADMIRATION FOR MISS TERRY'S PERFORMANCE IN THE ROLE, CALLING IT THE MORE "SURPRISING AND ABSORB-ING PERFORMANCE" OF THE EVENING. "HER DAZZLING BEAUTY AS THE QUEEN, AND HER STRANGE PERSONAL FASCINATION,--IN WHICH A VOICE OF COPIOUS AND TOUCHING SWEETNESS IS CONSPICUOUS,--WOULD PARTLY EXPLAIN THIS RESULT." BUT HE FOUND MORE IN IT THAN THAT, AND WAS PARTICULARLY STRUCK BY THE SPONTANEOUS INDIVIDUALITY MISS TERRY BROUGHT TO THE

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<sup>10</sup> IN THE INTERESTS OF COHERENCE THE FOLLOWING SCHEME HAS BEEN ADOPTED FOR EXAMINING THIS EVIDENCE. PLAYS IN WHICH MISS TERRY APPEARED ARE DISCUSSED IN THE ORDER OF THEIR FIRST PRESENTATION IN AMERICA, REGARDLESS OF THE CITY IN WHICH THE OPENING OCCURRED. THE RECEPTION OF EACH OF THESE PLAYS IS THEN TRACED CHRONOLOGICALLY THROUGH A REPRESENTATIVE NUMBER OF CITIES IN WHICH THE PLAY WAS GIVEN.

<sup>11</sup> AUSTIN BRERETON, THE LIFE OF HENRY IRVING (NEW YORK, 1908), 11, 13.

CONVENTIONAL SITUATIONS OF THE DRAMA WHICH, IN THE ROLE OF THE QUEEN, WAS "A GREAT EXCELLENCE." AS TO IRVING'S CHARLES I, WINTER THOUGHT THAT THE ACTOR SUSTAINED THE ROYAL DIGNITY VERY WELL, SHOWED "SOMBER GRAVITY AND TENDER FEELING," AND PHYSICALLY FITTED THE IDEAL OF CHARLES STUART. HOWEVER, HE CONSIDERED MATHIAS IN THE BELLS THE GREATER PERFORMANCE OF THE TWO.<sup>12</sup>

ACCORDING TO THE REVIEWER OF THE HERALD, MISS TERRY MADE AN EXCELLENT IMPRESSION BY HER CHARMING PERSONALITY AND HER ADMIRABLE ACTING, AND FIRMLY ESTABLISHED HERSELF WITH HER NEW PUBLIC:

HER SUCCESS WAS UNQUESTIONABLE.

.....  
THERE WAS SOMETHING VERY CAPTIVATING IN THE SWEETNESS OF HER MANNER, THE GRACE OF HER MOVEMENTS, AND THE MUSICAL QUALITY OF HER TONES. IN ACTING, HER POINTS WERE MADE WITH REMARKABLE EASE AND NATURALNESS. THERE WAS AN ENTIRE ABSENCE OF THEATRICAL EFFECT, THERE WAS A SIMPLICITY OF STYLE IN EVERYTHING SHE DID, A DIRECTNESS OF METHOD AND SINCERITY OF FEELING . . . .<sup>13</sup>

THE SAME REVIEWER REGARDED IRVING'S PORTRAYAL AS PROFOUNDLY CONCEIVED AND ACTED WITH INFINITE CARE AND NATURALNESS, MOST EFFECTIVELY DEMONSTRATING HIS POWER, INTENSITY, AND DRAMATIC EXCELLENCE IN THE FINALE. HOWEVER, THE TIMES CRITIC, REFERRING TO IRVING'S CHARLES I AS AN "INTERESTING FAILURE,"<sup>14</sup> HAD THIS VIEW:

. . . HIS ACTING LACKS TEMPERAMENT; IT LACKS CHARM; IT IS UNSYMPATHETIC ACTING; AND TO SAY THIS IS TO SAY THAT

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<sup>12</sup> WILLIAM WINTER, HENRY IRVING, PP. 22-24.

<sup>13</sup> JOSEPH HATTON, IMPRESSIONS, I, 164-165.

<sup>14</sup> NEW YORK TIMES, NOVEMBER 7, 1883, P. 4.

HE IS FOREDOOMED TO MISS THE PATHETIC, SUBSTITUTING FOR IT EITHER THE BATHETIC OR THE PLAINLY INADEQUATE AND INEFFECTUAL.<sup>15</sup>

IN THE PARTING SCENE WITH THE QUEEN, THIS CRITIC THOUGHT IRVING SPOKE HIS WORDS WITH

. . . WHAT CARLYLE CALLS "THAT MONOTONOUS BOO-HOO OF PREDETERMINED PATHOS" WHICH IS FATAL TO TRUE PATHOS. IT IS CLEAR THAT MR. IRVING KNEW VERY WELL WHAT HE WAS ABOUT WHEN HE SELECTED MATHIAS, MONODRAMA AS IT IS, FOR HIS OPENING PART, SACRIFICED HIS ASSOCIATES AND THREW ENSEMBLE TO THE WINDS.<sup>16</sup>

AT THE SAME TIME, HE PRAISED THE ENSEMBLE OF CHARLES I, COMMENTING THAT NOBODY UNDERSTOOD THE PRODUCTION OF ENSEMBLE BETTER THAN IRVING.

MISS TERRY'S CHARM AND TEMPERAMENT WERE NOTED BY THE SAME CRITIC AS GREAT GIFTS THAT HAD BEEN BESTOWED ON HER AND WITHHELD FROM IRVING:

. . . THE PATHOS OF HER APPEAL TO CROMWELL, THE MELTING TENDERNESS OF HER FAREWELL TO THE KING, THE CLINGING ATTITUDES, THE BROKEN WORDS, THE TEARS IN THE VOICE, SHOW OF WHAT GOOD GIFTS NATURE HAS BEEN MOST BOUNTIFUL TO HER . . . .<sup>17</sup>

LIKE THE HERALD WRITER, HE STATED THAT SHE SCORED A PRONOUNCED SUCCESS AND PROVED ONE OF THE MOST INTELLIGENT, ACCOMPLISHED AND CHARMING OF THE ROMANTIC ACTRESSES WHO HAD BEEN SEEN THERE.

THE NEW YORK SUN REVIEWER WROTE OF IRVING'S CHARLES I AS A POWERFUL, KINGLY CREATION, SPLENDID IN COURAGE AND PRINCIPLE, AND

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<sup>15</sup> NEW YORK TIMES, OCTOBER 31, 1883, P. 5.

<sup>16</sup> IBID.

<sup>17</sup> IBID.



"GRAND IN HIS DOWNFALL." HOWEVER, HE FOUND GREAT MERIT IN MISS TERRY'S PERFORMANCE, AS WELL:

THERE IS A RARE CHARM AND REFINEMENT IN EVERY DETAIL OF MISS TERRY'S IMPERSONATION. HER MOVEMENTS ARE FULL OF GRACE AND VIVACITY, AND IN THE CONCLUDING SCENES OF THE DRAMA SHE WON THE AUDIENCE COMPLETELY BY THE POWER AND INTENSITY WITH WHICH SHE INVESTED THE SCENE.<sup>18</sup>

MUCH THE SAME PATTERN EMERGED WHEN THE COMPANY TOOK CHARLES I TO PHILADELPHIA. THE PHILADELPHIA LEDGER COMMENDED IRVING FOR HIS "MELANCHOLY TENDERNESS" AND "KINGLY DIGNITY," BUT HE SINGLED OUT MISS TERRY FOR THE HIGHEST HONORS:

THE PERFORMANCE THAT TOUCHED ALL HEARTS AND MADE A MOST PROFOUND IMPRESSION WAS THAT OF MISS TERRY AS QUEEN HENRIETTA MARIA. WHEN SHE PLAYED PORTIA, SHE SEEMED EXACTLY SUITED TO THAT PART; BUT LAST EVENING SHE WAS JUST AS TRULY THE QUEEN--TENDER, LOVING, STRONG IN FAITH, AND BRAVE TO HIDE HER GRIEF. THERE WAS NOT A MOVEMENT, A POSE, OR A TONE OF VOICE TO WHICH EXCEPTION COULD BE TAKEN; AND IN THE LAST VERY SORROWFUL ACT, HER GRIEF SO PLAINLY DEPICTED ON HER FACE AND IN HER EVERY MOVEMENT, HER BRAVE EFFORTS TO HIDE IT FROM HER CHILDREN, AND THE AGONY SHE SUFFERED WHEN OBLIGED AT LAST TO PART FROM THE KING, TOUCHED EVERY HEART.<sup>19</sup>

THE REVIEWER OF THE EVENING BULLETIN APPROVED MISS TERRY'S WOMANLINESS AND HER TENDERNESS AND SWEETNESS TOWARD HER HUSBAND AND CHILDREN. HE CONSIDERED HER ACTING VERY EFFECTIVE, AND THOUGH HE WOULD HAVE LIKED MORE FORCE AND QUEENLY DIGNITY IN THE ROLE, HE THOUGHT HER PARTICULARLY GOOD IN THE LAST ACT. BUT IF HE DID NOT PRAISE MISS TERRY'S PORTRAYAL AS MUCH AS OTHERS DID, HE ALSO THOUGHT THAT CHARLES I REVEALED IRVING AT HIS WORST AS WELL AS AT HIS BEST. IN

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<sup>18</sup>OPINIONS ON THE PRESS, P. 2.

<sup>19</sup>IBID., P. 3.

THE FIRST ACT HE THOUGHT IRVING WAS STIFF, MECHANICAL, AND HARD, AND FOUND HIS MANNERISMS VERY APPARENT. BUT DURING THE ACT WHERE THE INTERVIEW WITH CROMWELL OCCURRED, HE THOUGHT IRVING DID HIS FINEST ACTING TO THAT POINT IN PHILADELPHIA, ALTHOUGH THERE WAS A FALLING OFF FROM THIS EXCELLENCE IN THE FINAL EPISODES:

THE PATHOS OF THE GRIEF-CHARGED SITUATIONS WAS LEFT TO THE QUEEN TO VOICE; THE KING SIMPLY MOVED IN A DIGNIFIED WAY WITH THE ACTION. HE WAS IMPRESSIVE AT TIMES, BUT NOT SO COMPLETELY AS IS POSSIBLE.<sup>20</sup>

THIS STATEMENT CONFIRMS THE POINT MADE BY THE NEW YORK TIMES AND SUN CRITICS THAT THE PATHOS IN THE CLOSING PART OF CHARLES I FELL UPON THE SHOULDERS OF MISS TERRY.

IN BOSTON, THE REVIEWER OF THE POST REGARDED THE DELIVERY OF THE BRIEF SPEECH AT THE END OF THE THIRD ACT IRVING'S "GREATEST ARTISTIC TRIUMPH." HE STATED THAT MISS TERRY "WON A CONSIDERABLE SUCCESS" IN THE ROLE OF THE QUEEN. "HER SINCERE LOVE AND DEVOTION TO THE KING AND HER CHILDREN" WERE FINELY SHOWN, AND HER "APPEAL TO CROMWELL FOR THE KING'S LIFE WAS WELL WORTHY OF A QUEEN":

... HER DISDAINFUL REFUSAL OF THE OFFER TO RELEASE HIM IN CASE HE WOULD ABDICATE WAS SOMETHING REMARKABLE AND UNIQUE. BUT HER BRIGHTEST LAUREL WAS WON IN THE FINAL PARTING WITH THE KING AS HE WENT TO THE EXECUTION.<sup>21</sup>

THE CRITIC OF THE BOSTON JOURNAL ADMIRERED THE KING'S QUIET DIGNITY, NOTING THAT IRVING PITCHED A LOWER NOTE THAN OTHER ACTORS MIGHT CONSIDER; HAVING FEW EFFECTS TO MAKE, HE KEPT A RESERVE FORCE

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<sup>20</sup>PHILADELPHIA EVENING BULLETIN, DECEMBER 4, 1883, P. 8.

<sup>21</sup>OPINIONS OF THE PRESS, P. 5.

AND CONTROLLED HIS SITUATIONS BY A MAGNETIC QUALITY, INSTEAD OF TRYING FOR RESULTS BEYOND HIS POWER. THE REVIEWER HAD HIGH PRAISE FOR THE "EXCEEDING DELICACY, REFINEMENT, AND GRACE" OF MISS TERRY AS THE QUEEN, ESPECIALLY IN THE FINALE:

IN THE LAST ACT, WHERE SHE MEETS AND SUES TO CROMWELL FOR THE LIFE OF THE KING, SHE ROSE TO GREAT HEIGHTS OF DIGNITY AND PASSION.<sup>22</sup>

THE REVIEWER OF THE BOSTON EVENING TRANSCRIPT WROTE: "MISS TERRY WINS THE WHOLE SYMPATHY OF THE AUDIENCE BY BEAUTIFULLY SIMPLE MEANS. IN THE LAST SCENE HER EVERY LOOK, WORD AND GESTURE WAS A "MASTERPIECE," AND HE CALLED IRVING'S CHARLES I A CONVINCING "EMBODIMENT OF THAT UNIQUE PRODUCT OF NATURE AND CIVILIZATION WHICH ONE CALLS TRULY THE THOROUGH GENTLEMAN."<sup>23</sup>

FROM THE CRITIC OF THE GLOBE MISS TERRY RECEIVED AN ESPECIALLY HIGH TRIBUTE:

WERE IT NOT FOR MISS TERRY'S EXQUISITE ACTING, THE REALLY PATHETIC SCENES WHICH CLOSE THE PLAY WOULD LOSE ALL THEIR PATHOS, AND THE FAREWELL OF CHARLES TO HIS WIFE AND CHILDREN WOULD BE ANYTHING BUT AFFECTING. INDEED, IT MAY BE SAID THAT THROUGHOUT THE DRAMA WHERE MR. IRVING WAS WEAK MISS TERRY MORE THAN COMPENSATED FOR HIS WEAKNESS BY THE WINSOME GRACE AND LOVING TENDERNESS OF HER SPEECH AND ACTION. FROM FIRST TO LAST MISS TERRY AS THE QUEEN, WHO IS "MORE WIFE THAN QUEEN," IS MOST CHARMING.<sup>24</sup>

THIS REVIEWER NOT ONLY ATTRIBUTED THE PATHOS OF THE FINALE TO MISS TERRY'S ACTING, BUT ALSO CREDITED HER WITH MORE THAN COMPENSATING

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<sup>22</sup> BID.

<sup>23</sup> BID., P. 7.

<sup>24</sup> BOSTON GLOBE, MORNING ED., DECEMBER 18, 1883, P. 4.

FOR IRVING'S WEAKNESS BY HER QUALITIES OF SPEECH AND ACTION. FURTHERMORE, FAR FROM OBJECTING TO HER EMPHASIS UPON THE WIFELY QUALITIES OF THE QUEEN, HE SEEMED TO FIND THIS A VIRTUE IN HER PERFORMANCE. WITH RESPECT TO THE FIRST TWO ACTS, HE AGAIN GAVE CREDIT TO MISS TERRY, FOR HE WROTE THAT WITHOUT THE EXQUISITE TENDERNESS OF HER INTERPRETATION OF THE LOVING WIFE AND QUEEN, THIS PART OF THE DRAMA WOULD BE BARREN AND WITHOUT INTEREST. WHEREAS THE PHILADELPHIA BULLETIN REVIEWER HAD THOUGHT HER PORTRAYAL NEEDED MORE FORCE AND QUEENLINESS, THIS CRITIC CITED THESE MERITS IN MISS TERRY'S PERFORMANCE:

A LOVABLE, LOVING, TENDER WOMAN, WHILE SHE DOES NOT PERHAPS ATTAIN THE TRAGIC HEIGHTS TO WHICH OTHER ACTRESSES MAY HAVE RISEN, SHE MORE THAN MAKES UP FOR THIS BY THE NATURALNESS AND REALITY WHICH DISTINGUISH HER ACTING. SHE ALONE CARRIES THE LAST ACT, AND MAKES IT ONE OF THE MOST PATHETIC PICTURES TO BE WITNESSED UPON THE STAGE. NO WORDS OF PRAISE CAN BE TOO WARM FOR HER WINNING, TENDER AND GRACEFUL INTERPRETATION OF THE CHARACTER OF THE UNHAPPY QUEEN. THE HEART OF EVERY SPECTATOR WAS TOUCHED WITH SYMPATHETIC PITY.<sup>25</sup>

HE ALSO HAD COMMENDATION FOR IRVING, AS OTHERS HAD, IN THE SCENE WHERE MORAY'S TREACHERY BETRAYS HIM TO CROMWELL AND HIS FOLLOWERS. HERE IRVING'S ACTING WAS NATURAL AND UNAFFECTED; HOWEVER, UNLIKE MISS TERRY, HE FAILED TO ROUSE THE SYMPATHY OF THE AUDIENCE, ACCORDING TO THIS CRITIC.

FROM THIS ENGAGEMENT ON, AS THE CHRONOLOGY SIGNIFICANTLY SHOWS, CHARLES I WAS PERFORMED ONLY AT SATURDAY MATINEES, EXCEPT DURING THE FINAL WEEK OF THE TOUR, IN NEW YORK.

IN CHICAGO, THE TRIBUNE, REVIEWING THE SATURDAY MATINEE PERFORMANCE OF CHARLES I, AT THE END OF A TWO-WEEK ENGAGEMENT THERE, DESCRIBED IRVING'S CHARLES I AS A "NOBLE AND BEAUTIFUL PICTURE," AND WROTE OF MISS TERRY:

. . . THE QUEEN HENRIETTA OF MISS TERRY IS THE PUREST AND HIGHEST IMPERSONATION WHICH THAT ACCOMPLISHED ACTRESS HAS YET GIVEN TO CHICAGO PLAY-GOERS.

. . . IN THE INTERVIEW WITH CROMWELL SHE ROSE TO A NOBLE HEIGHT OF EMOTIONAL EXPRESSION. SHE IS AN ACTRESS WHO CAN SWAY AN AUDIENCE AT HER WILL WHENEVER SHE GIVES HERSELF UNRESERVEDLY TO HER ART. THOSE WHO SAW HER YESTERDAY WILL NOT READILY FORGET THE EXQUISIT SIC SENSIBILITY WHICH TOUCHED EVERY HEART.<sup>26</sup>

DURING A ONE-WEEK ENGAGEMENT IN CINCINNATI, CHARLES I WAS PRESENTED AT THE FINAL MATINEE. THE ENQUIRER REVIEWER FRANKLY DISLIKED IRVING AS CHARLES I. HE THOUGHT THE PLAY SOMBER, DREARY, AND NEARLY MOTIONLESS, AND HE DESCRIBED MR. IRVING AS "STILTED AND GENERALLY UNSATISFACTORY. HIS READING WAS UNPLEASANT AND HIS LOCOMOTION WELL NIGH ABOMINABLE. FROM 'LOUIS XI' TO 'CHARLES I.' WAS A DESCENT WE COULD SCARCELY HAVE BELIEVED POSSIBLE."<sup>27</sup> HOWEVER, HE FOUND MISS TERRY ADMIRABLE AS QUEEN HENRIETTA MARIA.

FROM THESE CRITICISMS IT CAN BE SEEN THAT MISS TERRY WON ALMOST UNIVERSAL COMMENDATION, WHEREAS IRVING RECEIVED UNFAVORABLE COMMENTS FROM A NUMBER OF SOURCES. ONE CRITIC CONSIDERED THAT IT WAS MISS TERRY'S ACTING WHICH GAVE THE CLOSING SCENES THEIR PATHOS. THIS FEELING WAS ECHOED BY THE PHILADELPHIA LEDGER AND EVENING BULLETIN,

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<sup>26</sup> CHICAGO TRIBUNE, JANUARY 20, 1884, P. 12.

<sup>27</sup> CINCINNATI ENQUIRER, FEBRUARY 3, 1884, P. 4.

THE CHICAGO TRIBUNE AND OTHERS, INDICATING THAT MISS TERRY PULLED MORE THAN HER SHARE OF THE LOAD IN THIS PLAY. MR. IRVING'S MOVING OF THE PIECE FROM EVENING TO SATURDAY MATINEE PERFORMANCES SUGGESTS HIS MANAGERIAL TECHNIQUE OF KEEPING HIS BEST FOOT FORWARD, NO MATTER HOW OFTEN MISS TERRY WOULD BE THROWN TO THE WINDS, AS A CONSEQUENCE.

WHILE IRVING WAS EFFECTIVE IN THE INTERVIEW WITH CROMWELL, AND SHOWED KINGLINESS, DIGNITY, AND PHYSICAL SUITABILITY IN HIS ROLE, THE SINCERITY, SWEETNESS, WOMANLINESS, AND PATHOS OF MISS TERRY PROVED MORE WINNING QUALITIES, AND HER PERFORMANCE SEEMED TO BE THE ONE THAT TOUCHED AUDIENCES MOST.

THE SECOND PLAY IN WHICH MISS TERRY APPEARED WAS THE MERCHANT OF VENICE. AS PORTIA, SHE HAD A ROLE EQUAL IN IMPORTANCE TO SHYLOCK, AND SHE CAN THEREFORE BE JUDGED ON AN ENTIRELY FAIR BASIS. IT SHOULD BE STATED TO IRVING'S CREDIT THAT HE DID NOT USE THIS SHAKESPEAREAN PLAY MERELY AS A VEHICLE FOR HIMSELF, BUT GAVE A MORE COMPLETE AND BALANCED PRODUCTION OF IT THAN AMERICA HAD EVER SEEN BEFORE. HE RESTORED THE FIFTH ACT, A SCENE THAT ODELL RECORDS HAD BEEN "DELETED SINCE TIME IMMEMORIAL, ON THE STAGE, AND HENCE GAVE ELLEN TERRY OPPORTUNITY TO DISPLAY HER TALENT IN ITS MOST CAPTIVATING ASPECTS." ODELL COMMENTS, "THERE WAS NEVER BUT ONE ELLEN TERRY, AND IN THIS ROLE SHE WAS SUPREME."<sup>28</sup> THE LATTER STATEMENT CAN BE VERIFIED BY A STUDY OF THE REVIEWS RECEIVED BY HER, NOT ONLY DURING THE FIRST TOUR, BUT ON ALL OF THE TOURS, WHEREAS, A CERTAIN AMOUNT OF CONTROVERSY OFTEN

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<sup>28</sup>GEORGE C. D. ODELL, ANNALS OF THE NEW YORK STAGE (NEW YORK, 1940), XII, 227.

SURROUNDED IRVING'S SHYLOCK. NEVERTHELESS, SATISFACTION WITH THIS PLAY AS A WHOLE WAS SO UNIVERSAL THAT IT RECEIVED HUNDREDS OF PERFORMANCES THROUGHOUT THE YEARS, IN AMERICA AND IN ENGLAND. THE SHAKESPEAREAN PLAYS OF THE LYCEUM COMPANY, ESPECIALLY THIS ONE, DREW AMONG THE LARGEST AUDIENCES OF ANY OF THE PLAYS IN THEIR REPERTORY.

ON TUESDAY, NOVEMBER 6, 1883, IN THE SECOND WEEK OF THE NEW YORK ENGAGEMENT, MISS TERRY'S PORTIA AND MR. IRVING'S SHYLOCK WERE SEEN IN AMERICA FOR THE FIRST TIME. THE REVIEWER OF THE TIMES THOUGHT THE PRODUCTION PERHAPS THE MOST INTERESTING PERFORMANCE OF THE MERCHANT OF VENICE EVER GIVEN IN NEW YORK, AWARDING HIGHER HONORS TO MISS TERRY THAN TO MR. IRVING:

THEY HAVE NEVER, IT IS TRUE, WITNESSED A MORE BEAUTIFUL IMPERSONATION THAN MISS TERRY GAVE OF PORTIA, BUT THEY HAVE MANY TIMES HAD THE OPPORTUNITY OF SEEING A MORE IMPRESSIVE SHYLOCK THAN THAT OF MR. IRVING.<sup>29</sup>

WILLIAM WINTER OF THE TRIBUNE ALSO CONSIDERED MISS TERRY'S PORTIA OF HIGHER EXCELLENCE THAN IRVING'S SHYLOCK AND, INDEED, WINTER'S REVIEW TYPIFIES THE HIGH REGARD CRITICS USUALLY HAD FOR HER HANDLING OF THE ROLE:

CHIEF HONORS OF THE PERFORMANCE WERE ACCORDED--AND RIGHTFULLY ACCORDED--TO MISS ELLEN TERRY AS PORTIA. THE COMEDY OF THIS ACTRESS IS DELICIOUS. HER VOICE IS PERFECT MUSIC. HER CLEAR, BELL-LIKE ELOCUTION IS MORE THAN A REFRESHMENT--IT IS A LUXURY. HER SIMPLE MANNER, ALWAYS LARGE AND ADEQUATE, WITH NOTHING PUNY OR MINCING ABOUT IT, IS ONE OF THE GREATEST BEAUTIES OF THE ART WHICH IT SO DEFTLY CONCEALS. HER EMBODIMENT OF A WOMAN'S LOVELINESS, SUCH AS IN PORTIA SHOULD BE AT ONCE STATELY AND FASCINATING, AND INSPIRE AT ONCE RESPECT AND PASSION, WAS FELICITOUS BEYOND THE REACH OF DESCRIPTIVE PHRASES. HER DELIVERY OF

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<sup>29</sup>NEW YORK TIMES, NOVEMBER 7, 1883, P. 4.

THE MERCY SPEECH WAS ONE OF THE FEW PERFECTLY MODULATED AND ENTIRELY BEAUTIFUL PIECES OF ELOQUENCE THAT WILL DWELL FOREVER IN MEMORY. HER SWEET AND SPARKLING BY-PLAY IN THE "BUSINESS" ABOUT THE RING AND IN HER EXIT CAN ONLY BE CALLED EXQUISITE. BETTER COMEDY HAS NOT IN OUR TIME BEEN SEEN. THE HOUSE RANG WITH APPLAUSE, AND MISS TERRY HAD MANY AND DESERVED RECALLS. HER PORTIA WAS A PERFECT SUCCESS.<sup>30</sup>

HE THOUGHT IRVING A GOOD SHYLOCK WITH MANY SUBTLE TOUCHES OF ART. HIS EXPRESSION OF VINDICTIVENESS AND RESENTMENT WERE VERY FINE, BACKED BY GREAT INTELLECT AND PURPOSE, AND HIS EXIT FROM THE TRIAL SCENE WAS GRAND IN DIGNITY AND PATHOS. BUT IT SHOULD BE STRESSED THAT EVEN THOUGH WINTER THOUGHT IRVING GOOD IN THIS PLAY, HE THOUGHT MISS TERRY BETTER.

THE TIMES CRITIC, WHILE ADMIRING THE PRODUCTION AS A WHOLE, DID NOT THINK MANY SENSITIVE LISTENERS LEFT THE THEATRE WITH A DESIRE TO SEE IRVING'S SHYLOCK A SECOND TIME:

MR. IRVING'S SHYLOCK AGAIN WE CAN BUT ACCOUNT A FAILURE, AND NOT EVEN AN INTERESTING FAILURE. HIS "MAKE-UP," WITH THE TONSURED WIG AND THE SCANTY, RAGGED BEARD AND THE DEEP-SET EYES, IS VERY STRIKING AND VERY INDIVIDUAL. BUT THERE IS NOT HERE THE CONSISTENT AND INTELLIGENT IDEA OF THE CHARACTER BEHIND IT THAT MADE EVEN CHARLES I., TEDIOUS AS IT WAS, AN INTERESTING FAILURE.<sup>31</sup>

HOWEVER, THE COMMENTS OF THE SAME REVIEWER ALL CONTAINED PRAISE FOR MISS TERRY:

FEW MORE ARTISTIC PIECES OF WORK HAVE BEEN DONE BY ANY ACTRESS ON OUR BOARDS THAN HER BY-PLAY OF DREAD AND APPREHENSION LEST HER DUSKY AND ODISIOUS LOVER MAY LIGHT UPON THE RIGHT CASKET, AND HER BY-PLAY OF DREAD AND APPREHENSION LEST HER FAVORED LOVER MAY NOT . . . . THE CONTRAST, TOO, BETWEEN THE WINSOME CHATTERBOX THAT PORTIA IS IN HER

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<sup>30</sup> NEW YORK TRIBUNE, NOVEMBER 7, 1883.

<sup>31</sup> NEW YORK TIMES, NOVEMBER 7, 1883, P. 4.



OWN CHARACTER AND THE DEMURE STUDENT AT LAW WHOM PORTIA PLAYS AT IS A STROKE OF HISTRIONIC ART BEYOND THE REACH OF ANY BUT A KEEN AND HIGHLY TRAINED INTELLIGENCE.<sup>32</sup>

THE SUN AND THE HERALD BOTH HAD FAVORABLE REVIEWS FOR MISS TERRY AND MR. IRVING, AS WELL AS FOR THE ENTIRE PRODUCTION.

AFTER FOUR SUCCESSFUL WEEKS IN NEW YORK, THE LYCEUM COMPANY WENT TO PHILADELPHIA FOR A TWO-WEEK ENGAGEMENT, PLAYING AT THE CHESTNUT STREET OPERA HOUSE. FOLLOWING TWO PRESENTATIONS OF LOUIS XI ON NOVEMBER 26 AND 27, THE MERCHANT OF VENICE ON NOVEMBER 28 GAVE MISS TERRY HER FIRST CHANCE TO BE SEEN IN PHILADELPHIA. ONE OF THE OUTSTANDING COMMENDATIONS FOR HER CAME FROM THE EVENING TELEGRAPH REVIEWER, WHO WROTE:

MISS ELLEN TERRY'S LONDON REPUTE IS FOUND TO BE NO WHIT TOO HIGH. SHE SHOWS HERSELF IN PORTIA AN ACTRESS WITHOUT A FAULT. SO PERFECT A ONE WE CANNOT RECALL. WITH ALL SWEET GIFTS OF PERSON, VOICE AND MANNER, SHE IS EVIDENTLY A WOMAN OF KEEN INTELLIGENCE AND POETIC SENSIBILITY.<sup>33</sup>

THIS CRITIC ALSO ADMIRER HER ACTING IN THE SCENE WITH THE CASKETS. HE FOUND MUCH PATHOS IN THE FIGURE OF THE JEW WHEN HE STOOD BEREFT OF EVERYTHING, AND HE CONSIDERED THIS A POINT IN THE PLAY WHERE IRVING'S SHYLOCK WAS MEMORABLE.

THE PHILADELPHIA TIMES AND LEDGER HAD COMMENTS ABOUT MISS TERRY THAT WERE SIMILAR TO THOSE OF THE TELEGRAPH. THE EVENING BULLETIN REVIEWER DID NOT HAVE AS MUCH PRAISE FOR THE ACTING OF THE

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<sup>32</sup> IBID.

<sup>33</sup> OPINIONS OF THE PRESS, P. 10.

TWO PRINCIPALS AS OTHERS HAD, BUT STILL HE WAS MORE CRITICAL OF MR. IRVING:

MR. IRVING IS NOT A GREAT SHYLOCK--IN FACT, HE IS MERELY A RESPECTABLE ONE. IT IS THE WELL CONCEIVED EFFORT OF A VERY INTELLIGENT MAN, WHOSE POWERS OF EXPRESSION ARE NOT EQUAL TO THE DEGREE OF HIS INTENTIONS.<sup>34</sup>

HE DESCRIBED MISS TERRY'S PORTIA AS VERY NICELY CONCEIVED WITH NEW AND SIGNIFICANT POINTS, WITH EXCELLENT BY-PLAY AND EFFECTIVE READING. HER GRACIOUS, PLEASING MANNER WON THE AUDIENCE'S SYMPATHY AT ONCE. THE RECORD ALSO STATED THAT SHE MADE AN INSTANTANEOUS IMPRESSION, WHILE THE PRESS WROTE THAT HER "MERCY" SPEECH WAS PROFOUNDLY IMPRESSIVE, AND AFTER THE CLOSE OF THE ACT WITH A "DELICIOUS BIT OF COMEDY, SHE STEPPED JAUNTILY OFF THE STAGE AMID A STORM OF APPLAUSE WHICH ONLY CEASED AFTER THREE RECALLS."<sup>35</sup>

THE LYCEUM COMPANY APPEARED NEXT FOR TWO WEEKS AT THE BOSTON THEATRE. AS TOMPKINS AND KILBY WRITE, "THE OPENING BILL WAS 'LOUIS XI,' IN WHICH MISS TERRY DID NOT APPEAR, SHE BEING RESERVED FOR THE PRESENTATION OF 'THE MERCHANT OF VENICE,' ON WEDNESDAY, DECEMBER 12."<sup>36</sup> THE WORD "RESERVED" IS ONE INTERPRETATION; "HELD BACK" SEEMS MORE THE CASE, FOR MR. IRVING GAVE LOUIS XI ON THE FIRST TWO NIGHTS IN PHILADELPHIA, BOSTON, BROOKLYN, AND CHICAGO, MODIFYING THIS PRACTICE ONLY WHEN THE FIRST ENGAGEMENTS IN THESE MAJOR CITIES HAD COME TO

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<sup>34</sup>PHILADELPHIA EVENING BULLETIN, NOVEMBER 30, 1883, P. 6.

<sup>35</sup>OPINIONS OF THE PRESS, PP. 12-13.

<sup>36</sup>EUGENE TOMPKINS AND QUINCY KILBY, THE HISTORY OF THE BOSTON THEATRE, 1854-1901 (BOSTON, 1908), P. 308.

AN END. NEVERTHELESS, WHEN MISS TERRY'S OPPORTUNITY ARRIVED IN BOSTON, SHE MET WITH AN EXCELLENT RECEPTION, BEING CREDITED BY THE GLOBE AS "THE LADY WHO SEEMS TO HAVE DONE SO MUCH TO GIVE ECLAT TO THE IRVING SEASON ELSEWHERE," AND IN SPITE OF SUFFERING FROM A COLD, SHE WON THESE PLAUDITS:

LITHE IN FIGURE, GRACEFUL IN EVERY MOVEMENT, WITH "SPEAKING EYES" AND A FACE THAT IS MOST EXPRESSIVE, MISS TERRY SEEMED, IN LOOK AND BEARING, ALMOST THE IDEAL PORTIA.

THE LADY MADE THE POPULAR SUCCESS OF THE EVENING, AND WE THINK SHE DESERVED ALL HER HONORS. MOST CERTAINLY WE THINK MISS TERRY'S PORTIA TAKES HIGHER RANK, AS A STAGE CREATION, THAN MR. IRVING'S SHYLOCK.

BUT THE DELIGHTFUL IMPERSONATION OF PORTIA . . . HAD THE ADDED CHARM OF BEING TRUE TO THE THOUGHT OF THE GREAT MASTER. THE WOMAN HERSELF WHOM SHAKESPEARE'S MIND CREATED SEEMED PRESENT AND EMBODIED IN MISS TERRY'S PORTRAITURE.<sup>37</sup>

THE AUDIENCE RESERVED ITS CHIEF HONORS "FOR HER WHO WON THEM," ACCORDING TO THIS REVIEWER. HE TOOK EXCEPTION TO IRVING'S INTERPRETATION OF SHYLOCK AS A "WRONGED MAN DRIVEN TO VINDICTIVE THOUGHTS" RATHER THAN A "USURER WHO DELIBERATELY PLANS MOST CRUEL REVENGE," AND RATED HIM BELOW EDWIN BOOTH IN THE ROLE:

TO OUR MIND AN IDEALIZED SHYLOCK, HOWEVER WELL ENACTED, IS REALLY AS INCONGRUOUS AS A GLORIFIED RICHARD III. OR A SAINTLY IAGO WOULD BE . . .

WE THINK THAT IRVING CAN FIND NO JUSTIFICATION FOR HIS IDEA OF THE PART IN SHAKESPEARE'S PLAY, AND IN THIS IMPORTANT MATTER OF FIDELITY TO CHARACTER THE DISTINGUISHED ACTOR SEEMS LACKING. TO OUR MIND, EDWIN BOOTH'S PORTRAYAL OF THE JEW IS FAR MORE TRUE TO SHAKESPEARE THAN IRVING'S IMPERSONATION.

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<sup>37</sup>BOSTON GLOBE, MORNING ED., DECEMBER 13, 1883, P. 2.

.....  
 BOOTH'S READING IS MUCH FINER, ON THE WHOLE, THAN IRVING'S.<sup>38</sup>

THUS, IN THE OPINION OF THE GLOBE CRITIC, MISS TERRY MORE FULLY REALIZED SHAKESPEARE'S IDEA OF THE CHARACTER OF PORTIA THAN IRVING DID THAT OF SHYLOCK. SHE RECEIVED LITTLE CRITICISM AND WAS DEEMED VIRTUALLY AN IDEAL PORTIA. HOWEVER, IRVING TOOK SECOND PLACE TO MISS TERRY, FELL SHORT OF THE STANDARD SET BY EDWIN BOOTH, AND DREW CRITICISM FOR DEPARTING FROM THE INTENT OF THE DRAMATIST.

THE BOSTON DAILY ADVERTISER WROTE THAT MISS TERRY ACHIEVED "A BRILLIANT AND IMMEDIATE TRIUMPH" AS PORTIA; THE TRANSCRIPT COMMENDED HER "VERY RARE POWER OF CONCEALING ART," ADDING: "HER IMPERSONATION MADE THE IMPRESSION WHICH ONLY THE BEST ACTING CAN MAKE, THAT OF NOT BEING ACTING AT ALL. ONE SEES IN HER A RARE TALENT, AIDED BY CONSUMMATE HISTRIONIC ART." THE POST REVIEWER THOUGHT THAT SHE "MORE THAN REALIZED EVERY EXPECTATION," AND THE EVENING TRAVELLER STATED THAT SHE WON THE SYMPATHY OF THE AUDIENCE AT THE VERY OUTSET.<sup>39</sup>

THE POST LIKED IRVING IN THE TRIAL SCENE BEST, BUT COULD HAVE WISHED FOR GREATER EMOTION AND EXCITEMENT IN THE EARLIER PARTS OF IT, AND THE TRANSCRIPT CRITIC NOTED THAT HE HAD NEVER SEEN THE TRIAL SCENE ACTED "WITH SO MUCH OUTWARD CALM."<sup>40</sup>

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<sup>38</sup> IBID.

<sup>39</sup> OPINIONS OF THE PRESS, PP. 14-16.

<sup>40</sup> IBID., PP. 14-15.

IN BALTIMORE MISS TERRY RECEIVED HEARTY APPROVAL FROM THE CRITICS FOR HER WINNING PERFORMANCE AS PORTIA, AND MR. IRVING'S SHY-LOCK WON PRAISE AS WELL.

ON THE OTHER HAND, IN REVIEWING THEIR PERFORMANCES IN BROOKLYN, THE EAGLE CRITIC AWARDED MISS TERRY TOP HONORS:

OF MISS TERRY'S PORTIA IT IS COMPETENT TO SPEAK IN TERMS OF WARMEST PRAISE. . . . THE ARTISTIC TRIUMPH OF THE PERFORMANCE MAY TRUTHFULLY BE SAID TO HAVE FALLEN TO MISS TERRY, WHOSE ACTING THROUGHOUT FULFILLED THE UTMOST EXPECTATION.<sup>41</sup>

REGARDING THEIR FIRST APPEARANCE IN CHICAGO IN THIS PLAY THE TRIBUNE WROTE:

MANY PEOPLE HAVE PREFERRED TO WAIT UNTIL THEY COULD SEE MR. IRVING AND MISS TERRY TOGETHER, AND FROM THIS FACT IT IS SURMISED THAT THERE WILL BE A LARGE INCREASE IN THE ATTENDANCE THIS EVENING AND DURING THE REST OF THE WEEK.<sup>42</sup>

THIS PROVED TO BE THE CASE. MISS TERRY WON A COMPLETELY FAVORABLE CRITICISM FROM THE TRIBUNE, DESPITE THE FACT THAT HER VOICE HAD BEEN AFFECTED BY HER OVER-HEATED DRESSING ROOM<sup>43</sup>:

THE CHARM OF MISS TERRY'S ACTING IS ITS NATURALNESS, ITS FREEDOM FROM THE FALSE RESERVE OF THE DRAWING-ROOM. THE HEART OF AN AUDIENCE NECESSARILY WARMS TO HER WOMANLINESS. SHE WAS NOT IN GOOD VOICE LAST NIGHT, BUT HER ENUNCIATION IS SINGULARLY CLEAR.  
 . . . . .  
 THE GRACE OF HER BYPLAY IS EXQUISITE, AS WHERE BASSANIO TOUCHES THE LEADEN CASKET WHICH CONTAINS HIS FATE. THERE

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<sup>41</sup>BROOKLYN EAGLE, JANUARY 3, 1884.

<sup>42</sup>CHICAGO TRIBUNE, JANUARY 9, 1884, P. 8.

<sup>43</sup>CHICAGO TRIBUNE, JANUARY 10, 1884, P. 8: IN AN INTERVIEW AFTER THE PERFORMANCE MISS TERRY EXPLAINED THAT THE HEAT IN HER DRESSING ROOM HAD BEEN INSUFFERABLE. "I CAME NEAR FAINTING. THIS FEELING, I AM AFRAID, AFFECTED ONE OR TWO OF MY SCENES SOMEWHAT.

IS THAT PURE GRECIAN ABANDON ABOUT HER THAT IS FOUND IN MODJESKA. WHAT IS FINER THAN THE SWAGGER WITH WHICH PORTIA LEAVES THE COURT-ROOM? IT WAS LIKE A BREATH FROM THE FOREST OF ARDEN. MISS TERRY HAS A PLASTIC SOUL, AS RESPONSIVE TO EMOTION AS AN AEOLIAN HARP.

.....  
THE IMPERSONATION OF PORTIA WAS POETIC, DELICATE AND TRUE.<sup>44</sup>

OF MR. IRVING'S WORK, THE TRIBUNE REVIEWER COMMENTED THAT MORE THRILLING PORTRAYALS OF SHYLOCK HAD BEEN SEEN BUT THAT MELODRAMATIC FORCE WOULD HAVE MARRED HIS PARTICULAR INTERPRETATION.

IN ST. LOUIS, THE POST-DISPATCH REPORTED THAT THE AUDIENCE ON THE SECOND NIGHT WAS MUCH LARGER THAN ON THE FIRST:

THERE WERE SEVERAL REASONS FOR THIS, ONE BEING THAT MISS ELLEN TERRY, WHO IS AS NOTABLE IN HER LINE IN ENGLAND AS MR. IRVING IS IN HIS, AND WHO HAS SHARED MOST OF HIS TRIUMPHS, DID NOT APPEAR UNTIL LAST EVENING, AND SO THE ATTRACTION WAS A DOUBLE ONE.<sup>45</sup>

WHILE THE POST-DISPATCH DESCRIBED IRVING'S SHYLOCK AS A SCHOLARLY RATHER THAN A STRONG IMPERSONATION AND THOUGHT THAT HE DISAPPOINTED EXPECTATIONS EXCEPT IN THE TRIAL SCENE, MISS TERRY'S PORTRAYAL OF PORTIA WAS REGARDED AS DELIGHTFUL. "IT WAS AIRY, GRACEFUL AND FULL OF WOMANLY WIT, BRIGHTNESS AND COVERED OVER WITH A CHARMING AIR OF REFINEMENT, WHICH WAS VERY ATTRACTIVE."<sup>46</sup> IN A REVIEW OF THE WEEK'S ENGAGEMENT, THIS CRITIC ACCOUNTED IRVING'S SHYLOCK "REMARKABLE MORE FOR ITS INNOVATIONS AND THE GENERAL PERFECTION OF ITS SURROUNDINGS THAN IN ANY PARTICULAR STRENGTH OR FORCE OF THE CHARACTER ITSELF."

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<sup>44</sup>CHICAGO TRIBUNE, JANUARY 10, 1884, P. 5.

<sup>45</sup>ST. LOUIS POST-DISPATCH, JANUARY 23, 1884, P. 8.

<sup>46</sup>IBID.

HE COULD SEE HOW MR. IRVING COULD EXCEL IN MELODRAMATIC ROLES, IMAGINING THAT HIS OTHELLO, MACBETH, OR LEAR WOULD BE POOR DRAMATIC PORTRAITS. BUT CONCERNING MISS TERRY HE STATED:

THE GREATEST INTEREST CENTERED IN THE APPEARANCE OF MISS ELLEN TERRY, AND HER RECEPTION WAS VERY WARM, ALTHOUGH THE WEEK HAS NOT AFFORDED HER MANY OPPORTUNITIES TO SHOW HER REAL POWER.<sup>47</sup>

MORE PRODUCTIONS GIVING HER SUCH OPPORTUNITIES APPARENTLY WOULD NOT HAVE BEEN UNWELCOME.

AS IN CHICAGO AND ST. LOUIS, THE AUDIENCE IN CINCINNATI WAS LARGER FOR THE MERCHANT OF VENICE THAN FOR LOUIS XI, AS REPORTED BY THE ENQUIRER:

THE IMPROVEMENT IN PATRONAGE IS TO BE ACCOUNTED FOR, OF COURSE, LARGELY ON THE SCORE OF MISS ELLEN TERRY'S FIRST APPEARANCE, BUT PARTLY THROUGH THE FACT THAT THE POPULAR DISPOSITION WAS TO TEST MR. IRVING IN A SHAKESPEAREAN CHARACTER FAMILIAR TO THEATERGOERS.<sup>48</sup>

THE ENQUIRER CRITIC WAS WELL PLEASED WITH PORTIA:

MISS ELLEN TERRY WAS, OF COURSE, MOST GRACIOUSLY RECEIVED, AND HER ACTING JUSTIFIED THE ENCOMIUMS WHICH WERE SHOWERED UPON HER.

.....  
THERE IS A CHARM ABOUT HER READING THAT LEAVES BUT LITTLE BEYOND TO HOPE FOR IN THOSE WHO MAY FOLLOW HER.

.....  
SHE WAS LAST NIGHT UNEQUIVOCALLY A SUCCESS.<sup>49</sup>

HE FOUND MR. IRVING'S SHYLOCK UNCONVENTIONAL, BUT CONSISTENT AND INTELLIGENT, OBJECTING, HOWEVER, TO HIS PREMATURE DISPLAY OF VICIOUSNESS,

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<sup>47</sup> ST. LOUIS POST-DISPATCH, JANUARY 26, 1884, P. 9.

<sup>48</sup> CINCINNATI ENQUIRER, JANUARY 30, 1884, P. 8.

<sup>49</sup> IBID.

BEFORE THE WRONGS TOWARD HIM HAD GIVEN HIM FULL INCENTIVE FOR HATE AND REVENGE.

THE INDIANAPOLIS NEWS CRITIC, LIKE MANY OTHERS, RATED MISS TERRY ABOVE MR. IRVING IN THIS PLAY:

MISS TERRY'S "PORTIA" WAS ABSOLUTE PERFECTION . . . .  
 . . . . .  
 MISS TERRY CAPTURED THE HOUSE IN THE VERY BEGINNING WITH THE REFRESHING HUMOR OF THE LINE, "GOD MADE HIM; THEREFORE LET HIM PASS FOR A MAN," AND HER GRACIOUS PRESENCE REMAINED WITH IT AFTER THE LAST ACT FROM THE SWEETNESS AND BRIGHTNESS OF HER MANIFESTATION OF IT. WHEN SHE KNEELS TO "BASSANIO" AND TURNS A "LAUGHING" FACE TO "NERISSA" WITH A SHAKE OF THE HEAD FOR A "CUE" THAT SHE MUST KNEEL TO "GRATIANO" ALSO, THE AUDIENCE HUGGED THE HUMOR OF IT TO ITS VERY SOUL . . . . WHEN SHALL WE EVER SEE SUCH A "PORTIA?"<sup>50</sup>

THIS REVIEWER CONSIDERED IRVING'S SHYLOCK A FAILURE ON SEVERAL COUNTS.

IT WAS NOT SHAKESPEARE'S SHYLOCK, FOR THE ACTOR HAD NOT THE HISTRI-  
 ONIC POWERS FOR THAT; IN HIS REPULSE OF ANTONIO WHEN THAT CHARACTER COMES WITH THE JAILER, IRVING WAS SOLEMN AND QUIET WHEN HIS MALICE SHOULD HAVE REACHED A PEAK OF INTENSITY:

MR. IRVING DIDN'T DO IT. HE CANNOT DO IT. HE HAS NOT THE PRESENCE NOR THE VOICE TO REACH SUCH LOFTY OUTBURSTS. GENERAL EVIDENCE TO THIS EFFECT WAS IN THE TRIAL SCENE. HERE PORTIA, TO USE A COMMON PHRASE, "TOOK THE HOUSE AWAY FROM HIM." A SHYLOCK WHO CANNOT CENTER INTEREST UPON HIMSELF IN THIS VERY CLIMAX OF THE CHARACTER IS NOT A SUCCESS.<sup>51</sup>

NEVERTHELESS, THE REVIEWER THOUGHT THAT, AMONG OTHER SCENES, THE STREET SCENE WITH TUBAL WAS EFFECTIVE, AND IRVING'S EXIT FROM THE

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<sup>50</sup> INDIANAPOLIS NEWS, FEBRUARY 9, 1884.

<sup>51</sup> IBID.



TRIAL SCENE MAGNIFICENT, SO THAT THE PORTRAYAL WAS STUDDED WITH GEMS, BUT IN A POOR SETTING.

IN WASHINGTON THE EVENING STAR REVIEWER GAVE MISS TERRY'S PORTIA HIGHER RANK THAN IRVING'S SHYLOCK:

MR. IRVING'S SHYLOCK MAY NOT BE THE BEST WE HAVE HAD, BUT CERTAINLY WE NEVER HAVE HAD AS GOOD A SHYLOCK AS HIS, AND SO INCOMPARABLE A PORTIA AS THAT OF MISS TERRY IN THE SAME PERFORMANCE . . . .<sup>52</sup>

ON THEIR RETURN TO BROOKLYN, THE EAGLE CRITIC COMPLAINED ABOUT MR. IRVING'S ELOCUTION, BUT HE HAD ONLY COMPLIMENTS FOR MISS TERRY:

MR. IRVING CAN UPON OCCASION . . . SPEAK THE ENGLISH LANGUAGE WITH PERFECT PURITY OF ACCENT, BUT LAST NIGHT HE APPEARED TO HAVE DEVOTED HIMSELF TO THE EXEMPLIFICATION OF THE EXTREME OF THAT PECULIAR STYLE OF ELOCUTION WHICH HAS APTLY BEEN TERMED IRVINGESE, MANY OF HIS SPEECHES LISTENED TO FROM THE FURTHER PORTION OF THE HOUSE BEING UTTERLY UNDISTINGUISHABLE. IT WAS LEFT TO MISS TERRY TO ACHIEVE THE DISTINCT ARTISTIC SUCCESS OF THE PERFORMANCE, HER PORTRAYAL OF PORTIA, IN GRACE OF ACTION AND DELIVERY OF THE LINES OF THE PART JUSTIFYING THE LAVISH ENCOMIUMS WHICH HAVE BEEN LAVISHED UPON THAT TALENTED ACTRESS.<sup>53</sup>

IN SUMMARY, IT MUST BE ACKNOWLEDGED THAT MR. IRVING'S PORTRAYAL OF SHYLOCK, WHILE RANKED BY MANY OF THESE CRITICS AS BELOW MISS TERRY'S PORTIA, HAD, NEVERTHELESS, SUFFICIENT MERIT TO KEEP THIS PLAY IN THE LYCEUM REPERTOIRE THROUGHOUT THE PERIOD OF THE TOURS, FORTUNATELY FOR MISS TERRY, WHO ALWAYS HAD A LARGE MEASURE OF SUCCESS

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<sup>52</sup> WASHINGTON EVENING STAR, MARCH 7, 1884, P. 3.

<sup>53</sup> BROOKLYN EAGLE, MARCH 25, 1884.

IN THE ROLE. HOWEVER, J. H. BARNES, WHO HAD ACTED WITH PHELPS AND WHO ACCOMPANIED IRVING TO AMERICA IN 1901, PROVIDED AN ACTOR'S VIEW OF IRVING'S SHYLOCK:

IRVING MADE A GREAT HIT AS SHYLOCK FROM HIS OWN (AND A NEW) SYMPATHETIC POINT OF VIEW. I VENTURE TO HAZARD THE OPINION THAT IN SOME RESPECTS AND IN SOME SCENES HIS READING WAS OPPOSED TO THE AUTHOR'S INTENTIONS, NOR AM I QUITE CERTAIN THAT HE PLAYED THE PART ENTIRELY AS HE CONCEIVED IT. FROM OBSERVATION AT REHEARSAL--AND AFTER HAVING PLAYED WITH MANY SHYLOCKS--I THINK HE 'SHOT' FOR SHAKESPEARE'S SHYLOCK, AND, FINDING AT LEAST TWO OF THE SCENES WERE BEYOND HIS POWERS, HE BROUGHT HIS GREAT MENTALITY TO BEAR AND, BY DEGREES, DEVELOPED A 'SHYLOCK' HE COULD COMPASS, WHICH A VERY LARGE SECTION OF THE PUBLIC ACCEPTED AS THE CORRECT READING OF THE PART.<sup>54</sup>

MISS TERRY, BY CONTRAST, WAS DESCRIBED VARIOUSLY BY CRITICS AS THE IDEAL PORTIA, THE EMBODIMENT OF THE WOMAN WHOM SHAKESPEARE'S MIND CREATED, INCOMPARABLE, A PERFECT, OR NEAR PERFECT SUCCESS. SHE SATISFIED ALL EXPECTATIONS AS TO INTERPRETATION, APPEARANCE, VOICE, ELOCUTION, MOVEMENT, AND DELIVERY; HER COMIC BUSINESS WAS EXCELLENT; HER GRACIOUSNESS AND WOMANLINESS ABSOLUTELY RIGHT FOR PORTIA. HER SUCCESS WAS EQUAL TO, AND MORE OFTEN BEYOND, THAT OF IRVING, SO THAT HER CONTRIBUTION IN THIS ROLE WAS OF GREAT SIGNIFICANCE.

THE THIRD PLAY IN WHICH MISS TERRY APPEARED WAS THE LYONS MAIL. HAVING OPENED AND CLOSED THE FIRST WEEK IN NEW YORK WITH THE BELLS, AND THE SECOND WEEK WITH LOUIS XI, IRVING PORTRAYED THE DUAL ROLES OF LESURQUES AND DUBOSC IN THE THIRD OF HIS MELODRAMAS, THE

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<sup>54</sup> J. H. BARNES, "IRVING DAYS' AT THE LYCEUM," NINETEENTH CENTURY, XXIII (JANUARY, 1923), 104.

LYONS MAIL, ON MONDAY AND TUESDAY EVENINGS OF THE THIRD WEEK. IN THIS PLAY, MISS TERRY GAMESLY PLAYED HER MINOR ROLE OF JANETTE. THE TIMES WROTE THIS OF IRVING AS THE VILLAINOUS DUBOSC:

. . . IT IS AN EXPRESSION OF POWER IN THE SAME DEPARTMENT, IT IS TO BE NOTED--THE GROTESQUE MELODRAMA, NAMELY--TO WHICH MR. IRVING'S THREE STRIKING SUCCESSES IN NEW YORK--MATHIAS, LOUIS XI., DUBOSC--ALL BELONG.<sup>55</sup>

OF MISS TERRY HE COMMENTED:

WE HAVE LEFT OURSELVES NO SPACE IN WHICH TO SPEAK ADEQUATELY OF MISS TERRY'S TREATMENT OF THE LITTLE PART OF JANETTE, A SKETCH OF NANCY SYKES. MISS TERRY SHOWED HER LOYALTY TO HER ART, IN THE FIRST PLACE BY ACCEPTING THE PART, AND IN THE SECOND BY SACRIFICING TO ITS REQUIREMENTS ALL THAT SHE COULD OF HER GRACE AND CHARM, WHILE SHOWING HER SKILL BY MAKING OF IT ALL THAT COULD BE MADE.<sup>56</sup>

THIS WAS A TYPICAL OBSERVATION, FOR MISS TERRY'S ASSUMPTION OF THE ROLE OF JANETTE USUALLY OCCASIONED SURPRISE FROM THE CRITICS. MISS JESSIE MILLWARD, WHO LATER PERFORMED THIS ROLE IN MISS TERRY'S PLACE, SAID OF IT:

ONE OF THE VERY FEW PARTS I HAVE PLAYED WHICH I THOROUGHLY DETESTED WAS THAT OF JEANNETTE [sic]--THE WIFE OF DUBOSC, IN "THE LYONS MAIL"--AND I WAS BY NO MEANS HAPPY WHEN IRVING TOLD ME THAT HE WISHED ME TO PLAY IT INSTEAD OF MY FORMER PART OF THE YOUNG GIRL JULIE, MISS TERRY HAVING ALSO A CORDIAL DISLIKE FOR JEANNETTE.<sup>57</sup>

IRVING DID NOT PRESENT THIS PLAY IN PHILADELPHIA ON EITHER VISIT THERE. HOWEVER, IN BOSTON, PRIOR TO THE ACTOR'S FIRST PERFORMANCE IN THE LYONS MAIL, THE GLOBE CRITIC WROTE: "UNLESS WE MISTAKE

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<sup>55</sup> NEW YORK TIMES, NOVEMBER 13, 1883, P. 4.

<sup>56</sup> IBID.

<sup>57</sup> JESSIE MILLWARD, MYSELF AND OTHERS (BOSTON, 1924), P. 170.

GREATLY, THIS PLAY WILL GIVE HIM ONE OF HIS CHIEF SUCCESSES WITH OUR PUBLIC."<sup>58</sup> AFTER THE FIRST PRESENTATION OF THE PLAY HIS COMMENTS WERE:

ON ITS PRODUCTION IN NEW YORK THE MELODRAMA GAVE TO IRVING GENUINE TRIUMPHS, EVEN THOUGH THEY WERE NOT WON IN THE HIGHEST FIELD OF HIS ART . . . . AND IT MAY AS WELL BE SAID HERE THAT THE ASSEMBLAGE, LAST NIGHT . . . WERE EVIDENTLY MUCH PLEASED BOTH WITH THE MELODRAMA AND ITS PRESENTATION.

. . . . .  
ONE OF THE MOST SURPRISING THINGS ABOUT IRVING'S DUAL PERFORMANCE IS THE MARVELLOUS QUICKNESS WITH WHICH THE ACTOR PUTS OFF ONE CHARACTER AND ASSUMES ANOTHER . . . .<sup>59</sup>

WHILE THIS WAS ALL VERY WELL FOR IRVING, THE ONLY THING THE REVIEWER COULD SAY ABOUT MISS TERRY WAS THAT SHE "MADE THE SMALL PART OF JANETTE VERY INTERESTING."

THE FAVORABLE REVIEWS IRVING RECEIVED IN NEW YORK AND BOSTON IN THIS MELODRAMA SEEMED TO INFLUENCE HIM IN HIS CHOICE OF PLAYS FOR CHICAGO. OPENING HIS FIRST WEEK IN THAT CITY WITH LOUIS XI, THE MERCHANT OF VENICE, AND THE BELLS, HE DEVOTED THE FIRST THREE PERFORMANCES OF THE SECOND WEEK TO THE LYONS MAIL, THEREBY WASTING THE TALENTS OF MISS TERRY ON THOSE NIGHTS. THE CHICAGO TRIBUNE REVIEWER WROTE OF HER:

MISS TERRY WAS OUT OF HER ELEMENT IN THE MISERABLE PART OF JANETTE, BUT SHE COULD HARDLY BE BLAMED FOR NOT ENTERING INTO SYMPATHY WITH SO COLORLESS A CHARACTER. IT MUST BE IN THE NATURE OF A PERSONAL SACRIFICE FOR HER TO APPEAR AT ALL IN SUCH A MELODRAMA.<sup>60</sup>

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<sup>58</sup>BOSTON GLOBE, DECEMBER 16, 1883, P. 10.

<sup>59</sup>BOSTON GLOBE, MORNING ED., DECEMBER 19, 1883, P. 4.

<sup>60</sup>CHICAGO TRIBUNE, JANUARY 15, 1884, P. 5.

DESPITE THE FACT THAT THIS TURNED OUT TO BE "THE BIGGEST ENGAGEMENT EVER PLAYED IN CHICAGO,"<sup>61</sup> THE TRIBUNE REVIEWER CRITICIZED THE ACTOR-MANAGER FOR HIS CHOICE OF THE LYONS MAIL:

IF BETTER JUDGMENT HAD BEEN SHOWN IN SELECTING THE PLAYS FOR THE SECOND WEEK OF MR. IRVING'S ENGAGEMENT, HIS AUDIENCES WOULD HAVE BEEN LARGER THAN ANY WHICH HAVE GREETED HIM DURING HIS AMERICAN TOUR. IT IS NOT YET TOO LATE TO SUBSTITUTE "HAMLET" OR "CHARLES I." FOR "THE LYONS MAIL"-- A PLAY WHICH IS REALLY BENEATH MR. IRVING'S DIGNITY.<sup>62</sup>

BUT IRVING DID NOT FOLLOW THIS ADVICE, PRESENTING INSTEAD LOUIS XI, THE BELLE'S STRATAGEM, THE BELLS, AND CHARLES I. CHICAGO AUDIENCES THEREFORE SAW MISS TERRY IN ONLY FOUR ROLES--AS PORTIA, QUEEN HENRIETTA MARIA, LETITIA HARDY, AND JANETTE, WHILE IRVING PORTRAYED SEVEN CHARACTERS. IN SUMMARIZING IRVING'S ACTING, THE TRIBUNE CRITIC WROTE, "IRVING'S GIFTS . . . ARE UNIQUE AND VARIED, RATHER THAN OF A PHENOMENAL ORDER."<sup>63</sup>

IN ST. LOUIS, THE POST-DISPATCH COMMENTED THAT "MISS ELLEN TERRY MADE A PROMINENT CHARACTER OF JANETTE . . . ."<sup>64</sup> IN A SUMMARY STATEMENT THIS REVIEWER COMMENDED HER WORK IN ALL HER ROLES, WRITING THIS OF HER ACTING IN THE MELODRAMA:

AS JANETTE IN "THE LYONS MAIL," SHE HAD A SOMEWHAT BETTER CHANCE TO SHOW WHAT HER ABILITY IS IN SERIOUS ACTING, BUT THE PART WAS A COMPARATIVELY UNIMPORTANT ONE AND SHE HAD NO OPPORTUNITY TO DISPLAY ANY UNUSUAL BURST OF FEELING,

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<sup>61</sup> ST. LOUIS POST-DISPATCH, JANUARY 21, 1884, P. 3.

<sup>62</sup> CHICAGO TRIBUNE, JANUARY 15, 1884, P. 5.

<sup>63</sup> CHICAGO TRIBUNE, JANUARY 20, 1884, P. 12.

<sup>64</sup> ST. LOUIS POST-DISPATCH, JANUARY 25, 1884, P. 8.

ALTHOUGH HER SCENE WITH THE RUFFIAN DUBOSC IN THE LAST ACT WAS CLEVERLY DONE.

HE CONSIDERED IRVING'S ACTING OF LESURQUES AND DUBOSC A "GRAPHIC PIECE OF MELODRAMATIC WORK."<sup>65</sup>

THE CINCINNATI ENQUIRER THOUGHT MR. IRVING'S PERFORMANCE IN THE LYONS MAIL LESS IMPRESSIVE THAN HIS LOUIS XI OR HIS SHYLOCK, THOUGH ADMIRABLE, BUT HE REGARDED IT SURPRISING THAT MISS TERRY SHOULD APPEAR AS JANETTE, AS "THERE IS BUT LITTLE OPPORTUNITY TO EXHIBIT GREAT DRAMATIC QUALITIES IN THE PART . . . ."66

WHILE THE CONSENSUS SEEMED TO BE THAT MR. IRVING HAD GENUINE TRIUMPHS IN THIS PLAY AND A FINE CHANCE TO SHOW HIS SKILL IN TWO DISTINCTLY DIFFERENT ROLES, THE PLAY WAS REGARDED AS BENEATH HIS DIGNITY. HIS LAURELS HERE WERE WON IN THE DEPARTMENT OF GROTESQUE MELODRAMA, RATHER THAN IN THE HIGHEST FIELD OF HIS ART, INDICATING THAT SUCCESS IN SHAKESPEAREAN ROLES WOULD HAVE REPRESENTED A GREATER TRIUMPH.

MISS TERRY UNDERTOOK THE UNPLEASANT AND UNREWARDING ROLE OF JANETTE AND DID HER BEST WITH IT, TO THE SACRIFICE OF HER OWN PRESTIGE AND ARTISTIC SATISFACTION. THE CRITICS, HOWEVER, DID NOT FAIL TO INDICATE THEIR SURPRISE AND DISAPPROVAL THAT SHE SHOULD BE WASTED IN SUCH A ROLE.

HAPPILY, IN THE FOURTH PLAY, THE BELLE'S STRATAGEM, MISS TERRY DID HAVE AN EXCELLENT OPPORTUNITY TO DISPLAY HER TALENTS IN THE FIELD OF COMEDY. ON MONDAY NIGHT OF THE FOURTH WEEK IN NEW YORK,

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<sup>65</sup>ST. LOUIS POST-DISPATCH, JANUARY 26, 1884, P. 9.

<sup>66</sup>CINCINNATI ENQUIRER, FEBRUARY 1, 1884, P. 4.

NOVEMBER 19, 1883, A DOUBLE BILL OF THE BELLS FOLLOWED BY A CONDENSED VERSION OF THE BELLE'S STRATAGEM WAS PRESENTED, A CONTRASTING COMBINATION THAT WAS FREQUENTLY USED DURING THE TOURS. OF THE ACTRESS'S APPEARANCE AS LETITIA HARDY IN THE LATTER PIECE, WILLIAM WINTER WROTE:

MISS ELLEN TERRY, WITH HER BUOYANT AND SPARKLING FRENZY . . . IS HERE SUITED WITH AN IDENTITY INTO WHICH HER OWN NATURE CAN ABUNDANTLY FLOW.

. . . . .  
SHE CARRIED THE HOYDEN SCENE WITH ABUNDANT ANIMAL SPIRITS AND A DELICIOUS SPONTANEITY OF ARCHNESS, DROLLERY, AND DOWNRIGHT BROAD HUMOUR--WHICH, HOWEVER, NEVER PASSED ACROSS THE LINE OF REFINEMENT.

. . . . .  
THE RICH AND FLEXIBLE DELIVERY OF THE TEXT, SO FULL OF LIGHT AND SHADOW, AND AS VARIOUS AS THE RIPPLE OF RUNNING WATER, ADDED TO THE CHARM OF THIS WORK, AND MADE IT ONE OF THE MOST FINISHED BITS OF COMEDY THAT HAVE BEEN SET UPON OUR STAGE. MISS TERRY, AT THE SINGING OF "WHERE ARE YOU GOING, MY PRETTY MAID?" CARRIED THE HOUSE COMPLETELY AWAY FROM ALL SOBRIETY OF JUDGMENT.<sup>67</sup>

WINTER APPROVED IRVING'S ARISTOCRATIC ELEGANCE, MANNERS, AND INDIVIDUALITY AS DORICOURT IN THE PIECE, BUT HE ADDED THESE QUALIFICATIONS:

. . . THERE IS IN MR. IRVING HIMSELF AN INTELLECTUAL ELEVATION, AND HIS PERSON, FACE, AND MANNER ARE CHARACTERISED BY A ROMANTIC STRANGENESS AND SOMBRE QUALITY OF THOUGHT, WHICH MAKE HIM INCONSISTENT WITH SUCH AN IDEAL AS DORICOURT.<sup>68</sup>

HE ALSO STATED THAT IRVING WON ADMIRATION LESS FOR HIS IMPERSONATION THAN FOR HIS PROFICIENCY IN INDICATING ITS TEXTURE AND SIGNIFICANCE.

THE NEW YORK TIMES REVIEWER THOUGHT THAT IRVING SHOWED "A GOOD WILL IN DORICOURT" AND HE COMPLIMENTED MISS TERRY ON HER PERFORMANCE.

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<sup>67</sup>WILLIAM WINTER, HENRY IRVING, P. 50.

<sup>68</sup>IBID., PP. 50-51.

MISS TERRY'S LETITIA HARDY IS THOROUGHLY CHARMING, WHETHER SHE IS PLAYING HOYDEN OR ACTING FINE LADY, AND IT IS HARD TO SAY WHETHER HER CLOWNISH RUSTICITY IN THE SCENE IN WHICH SHE IS TRYING TO DISGUST HER LOVER, OR HER GRACE AND CHARM WHEN SHE IS TRYING TO WIN HIM IS THE BETTER.<sup>69</sup>

IN BOSTON THE BELLS AND THE BELLE'S STRATAGEM WERE PRESENTED FOR THE FINAL PROGRAM. THIS GAVE IRVING HIS FIRST OPPORTUNITY TO BE SEEN THERE IN COMEDY AND, AS THE GLOBE REVIEWER COMMENTED, "IT PRESENTED MISS TERRY TO SINGULAR ADVANTAGE IN A ROLE WHICH, WERE IT WRITTEN FOR HER, COULD NOT BETTER DISPLAY HER TALENTS." WHILE THIS CRITIC THOUGHT THAT IRVING MADE A VERY DECIDED SUCCESS AS DORICOURT,

. . . LETITIA HARDY IT WAS WHO WON THE HEARTS OF THE AUDIENCE.

. . . . .  
MISS TERRY IS ONE OF THE MOST CHARMING OF COMEDIENNES, BEYOND A DOUBT; AND SHE RECEIVED LAST EVENING EVERY EVIDENCE OF PUBLIC APPRECIATION. HER READING WAS CHARMING. EVEN THE RATHER STILTED LINES OF THE OPENING ACT WERE SPOKEN WITH AN EFFECT WHICH AN ACTRESS LESS GIFTED WOULD SURELY MISS. THE MINUET WAS LED WITH UNSURPASSED, AND ONE MIGHT SAY UNSURPASSABLE GRACE BY MISS TERRY, WHOSE CHARMING PERSONALITY ALWAYS CENTRED THE AUDIENCE'S ATTENTION. THE LADY WAS RECALLED AT THE CLOSE OF THE COMEDY WITH A GREAT DEAL OF ENTHUSIASM; AND IN THE APPLAUSE, OF COURSE, MR. IRVING WAS A SHARER.<sup>70</sup>

THE BROOKLYN EAGLE AWARDED MISS TERRY HIGH PRAISE BUT WAS NOT FAVORABLY DISPOSED TOWARD IRVING IN THE COMEDY:

THE "BELLE'S STRATAGEM" WHICH SUPPLEMENTED THE PRINCIPAL WORK OF THE EVENING, PRESENTED MR. IRVING IN A LESS SATISFACTORY LIGHT, HIS DORICOURT CONVEYING A SENSE OF KEEN DISAPPOINTMENT. MISS TERRY'S LETITIA HARDY, HOWEVER, WAS A BRIGHT AND SPIRITED AND ALTOGETHER DELIGHTFUL.

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<sup>69</sup> NEW YORK TIMES, NOVEMBER 25, 1883, P. 8.

<sup>70</sup> BOSTON GLOBE, MORNING ED., DECEMBER 23, 1883, P. 5.



IMPERSONATION, AND CARRIED THE PLAY TO A SUCCESSFUL CON-  
CLUSION.<sup>71</sup>

FROM THE TIME OF THE RETURN VISIT TO CHICAGO, ON FEBRUARY  
11, 1884, MISS TERRY APPEARED WITH IRVING ON OPENING NIGHTS FOR THE  
REMAINDER OF THE TOUR. IN A SENSE, THE MOST COMPLIMENTARY REVIEW  
OF ALL FOR MISS TERRY'S LETITIA HARDY CAME FROM THE CHICAGO TRIBUNE  
CRITIC:

SHE IS AT HER BEST WHEN SHE LAUGHS, FOR SHE LAUGHS DE-  
LICIOUSLY. PERHAPS THE SECRET OF HER FASCINATING MANNER  
IS THAT THE ARTIFICIAL ATMOSPHERE OF THE STAGE HAS NOT  
CHILLED HER WARM, WOMANLY NATURE, AS IT HAS THAT OF SO  
MANY ACTRESSES. HER SOUL SPEAKS THROUGH HER EYES AS WELL  
AS THROUGH HER LIPS, AND HER JOYOUSNESS IS GRECIAN, NOT  
ENGLISH, IN ITS FLOWER-LIKE SPONTANEITY.

. . . . .  
HER LETITIA HARDY IS SHAKESPEARE'S ROSALIND IN A DRAWING-  
ROOM.

AS TO IRVING'S DORICOURT, THIS REVIEWER WROTE THAT HE ACTED IT  
WITH DRY HUMOR AND "THE EASE AND QUIETNESS DISTINCTIVE OF THE 'OLD-  
SCHOOL' GENTLEMAN" HE PORTRAYED, CONVEYING TO THE AUDIENCE THEIR  
BEST GLIMPSE OF IRVING, THE MAN, AS IN LOUIS XI, THEY HAD THE BEST  
REVELATION OF IRVING THE ACTOR.<sup>72</sup>

IN ST. LOUIS MISS TERRY AGAIN SCORED, IN THE VIEW OF THE  
POST-DISPATCH CRITIC, WHO THOUGHT SHE WAS "IN ACCORD WITH THE SPIRIT"  
OF MRS. COWLEY'S HEROINE AND DID THE ROLE "FULL JUSTICE."<sup>73</sup>

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<sup>71</sup>BROOKLYN EAGLE, JANUARY 5, 1884.

<sup>72</sup>CHICAGO TRIBUNE, JANUARY 18, 1884, P. 5.

<sup>73</sup>ST. LOUIS POST-DISPATCH, JANUARY 26, 1884, P. 9.

FOR THE FIRST NIGHT OF THEIR REAPPEARANCE IN BOSTON, AS THE GLOBE REPORTED, AN-ABRIDGED VERSION OF LOUIS XI, FOLLOWED BY THE BELLE'S STRATAGEM, "FORMED THE PROGRAMME FOR THE RENTREE OF THE DISTINGUISHED ACTOR AND HIS EQUALLY NOTED ASSOCIATE IN STELLAR HONORS LAST NIGHT."<sup>74</sup> THE REVIEWER EXPRESSED HIS PLEASURE AT THE INCLUSION OF MISS TERRY IN THE PROGRAM:

ALTHOUGH THE COMPRESSED REPRESENTATION OF "LOUIS XI." IS LESS SATISFACTORY THAN THE PLAY COMPLETE . . . THE FACT THAT THE PLAY'S ABRIDGMENT GAVE OPPORTUNITY OF WITNESSING MISS TERRY'S DELIGHTFUL IMPERSONATION OF LETITIA HARDY LATER IN THE COURSE OF THE EVENING MADE AMPLE AMENDS FOR THE RATHER LIBERAL WAY IN WHICH THE BOUCICAULT DRAMA WAS "CUT."<sup>75</sup>

THOUGH MR. IRVING'S PERFORMANCE IN THE COMEDY WON COMMENDATION, MISS TERRY AGAIN CAME OFF WITH CHIEF HONORS, IN THE OPINION OF THE GLOBE REVIEWER:

IN "THE BELLE'S STRATAGEM," MISS TERRY WAS AS BRIGHT AND WINSOME AS EVER AS THE HOYDENISH LETITIA. THE EMBODIMENT OF GRACE, HER PRESENCE ON THE STAGE WAS FOLLOWED ALWAYS WITH PLEASURE. THE LADY SEEMED TO THOROUGHLY ENJOY HER IMPERSONATION, AND SHE ACTED WITH A DELIGHTFUL LIVENESS AND SPIRIT THAT SHOWED NO SIGNS OF WEARINESS FROM THE LONG JOURNEY WHICH BROUGHT THE COMPANY TO BOSTON FROM FAR-OFF TORONTO. MR. IRVING'S DORICOURT WAS CAPITAL. BUT THE TRIUMPHS OF "THE BELLE'S STRATAGEM" ARE PECULIARLY TERRY'S, AND CERTAINLY WON UNIVERSAL ADMIRATION.<sup>76</sup>

THE WASHINGTON EVENING STAR, ANNOUNCING THE DOUBLE BILL OF THE SECOND NIGHT, WROTE THAT IRVING WOULD APPEAR IN WHAT WAS COUNTED HIS STRONGEST ROLE, MATHIAS, IN THE BELLS, ADDING: "MISS ELLEN TERRY,

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<sup>74</sup>BOSTON GLOBE, FEBRUARY 26, 1884.

<sup>75</sup>IBID.

<sup>76</sup>IBID.

WHO GETS NOTHING BUT PRAISE, HOWEVER SHARPLY MR. IRVING MAY BE CRITICISED, WILL APPEAR TO-NIGHT IN "THE BELLE'S STRATAGEM."<sup>77</sup> THE ACTRESS WAS SCHEDULED TO APPEAR ON THE OPENING NIGHT, BUT SHE DID NOT. THE REVIEW OF THE SECOND NIGHT'S PERFORMANCE IN THE EVENING STAR ALLUDED TO HER INDISPOSITION, WRITING THIS OF THE PRINCIPAL ACTORS:

MISS ELLEN TERRY MADE HER FIRST APPEARANCE HERE IN THE AFTERPIECE OF "THE BELLE'S STRATAGEM," AND, THOUGH SOMEWHAT INDISPOSED, WAS HEARTILY GREETED AND INSTANTLY WON HER WAY TO THE FAVOR OF THE AUDIENCE. SHE IS A MOST WIN-SOME AND NATURAL ACTRESS IN THIS PLAY, BUT MAY BE SEEN TO MUCH BETTER ADVANTAGE IN OTHERS. MR. IRVING IN THE LIGHT CHARACTER OF DORICOURT, GAVE A PLEASANT CONTRAST OF HIS VERSATILE TALENTS.<sup>78</sup>

ON THEIR RETURN VISIT TO PHILADELPHIA, MARCH 17, THE BELLE'S STRATAGEM AND LOUIS XI WERE PRESENTED ON THE FIRST EVENING. THE CRITIC OF THE EVENING BULLETIN COMMENTED THAT THE CONDENSATION OF LOUIS XI INTO THREE ACTS MADE IT UNINTELLIGIBLE TO THOSE UNFAMILIAR WITH THE STORY AND REMARKED THAT THE TWO PLAYS WERE "PLACED ON THE STAGE IN A VERY SHIFTLESS FASHION" COMPARED TO THE EARLIER PRESENTATIONS THERE. HE ALSO REGARDED IRVING AS NOT SO GOOD AS WHEN HE FIRST PLAYED LOUIS XI THERE, TAKING "UNUSUAL LIBERTIES WITH THE TEXT," TINGEING HIS ACTING SOMETIMES "WITH A BURLESQUE SPIRIT" AND PLAYING IN A HURRY. AS TO THE COMEDY, THE REVIEWER THOUGHT THAT WHILE IRVING WAS "CAREFUL AND ELABORATE," HE WAS NOT A SUCCESS AS DORICOURT, DUE TO "STRAINED ECCENTRICITY OF ACTION," ARTIFICIAL GESTURES, AND AN AWKWARD CARRIAGE. IT WAS MISS TERRY AND MR. TERRISS WHO CARRIED

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<sup>77</sup> WASHINGTON EVENING STAR, MARCH 4, 1884, P. 3.

<sup>78</sup> WASHINGTON EVENING STAR, MARCH 5, 1884, P. 4.

OFF THE HONORS: "MISS TERRY'S EFFORT WAS A BRILLIANT PIECE OF WORK; NATURAL, EASY, BUOYANT AND SPARKLING."<sup>79</sup>

IT CAN THUS BE SEEN THAT IN THE ROLE OF LETITIA HARDY, MISS TERRY RECEIVED ONLY PRAISE, PROVIDING AUDIENCES A SPARKLING, GAY PERFORMANCE WHICH WAS RECEIVED EVERYWHERE WITH GREAT ENTHUSIASM. WHILE IRVING HAD SOME SUCCESSES AS DORICOURT, HE ALSO HAD SOME FAILURES. HOWEVER, SINCE IT WAS A PIECE IN WHICH THE TRIUMPHS WERE MAINLY MISS TERRY'S, AND IRVING'S PRESENTATION OF LOUIS XI SUFFERED FROM ITS ABRIDGMENT, HE IS DESERVING OF COMMENDATION FOR SHARING THE BILL IN THIS WAY.

HAMLET, THE FIFTH PLAY TO FEATURE MISS TERRY, RECEIVED ITS FIRST AMERICAN PERFORMANCE BY THE LYCEUM COMPANY IN PHILADELPHIA ON DECEMBER 4, 1883. THIS WAS DURING THE SECOND WEEK OF THE ENGAGEMENT IN THAT CITY, AFTER IRVING HAD PRESENTED LOUIS XI, THE MERCHANT OF VENICE, THE BELLS, AND CHARLES I. THE EVENING BULLETIN CRITIC EXPRESSED THIS OPINION REGARDING IRVING'S HAMLET:

IT IS HIGHLY POSSIBLE THAT IF MR. IRVING HAD MADE HIS DEBUT IN NEW YORK CITY AS THE MELANCHOLY DANE HE WOULD HAVE EXCITED SUCH A STORM OF RIDICULE FROM THE WITS OF THE PRESS AS TO CAUSE HIS SUBSEQUENT WORK TO BE ROBBED OF SERIOUS CONSIDERATION. BUT MR. IRVING WAS FAR-SIGHTED. HE OPENED IN "THE BELLS," IN WHICH HE REALLY APPEARS TO ADVANTAGE, AND HE SAVED HIS REMARKABLY CURIOUS "HAMLET" UNTIL SUFFICIENT TIME HAD BEEN ALLOWED OUR THEATRE-GOERS TO ENABLE THEM TO BECOME FAMILIAR WITH HIS AGGRESSIVE, INDIVIDUAL CHARACTERISTICS AS A MAN AND AN ACTOR.<sup>80</sup>

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<sup>79</sup>PHILADELPHIA EVENING BULLETIN, MARCH 18, 1884, P. 5.

<sup>80</sup>PHILADELPHIA EVENING BULLETIN, DECEMBER 5, 1883, P. 8.

CRITICS CAME FROM NEW YORK, BOSTON, AND ELSEWHERE TO SEE IRVING'S CONTROVERSIAL HAMLET, AND A DIVERSITY OF OPINION EXISTED WITH REGARD TO IT, ALTHOUGH FROM THE PLAY SCENE ON, HIS WORK WAS LARGELY ACCEPTED WITH GREAT ENTHUSIASM. THE PLAY AS A WHOLE ELICITED A FAVORABLE RESPONSE FROM THE PHILADELPHIA EVENING NEWS REVIEWER, WHO WROTE THIS ABOUT MISS TERRY'S OPHELIA:

OF MISS TERRY TOO MUCH CANNOT BE SAID. SHE WAS SIMPLY MATCHLESS AND INCOMPARABLE AS OPHELIA, AND IN SAYING THIS WE ARE AWARE THAT WE ARE GIVING HER HIGH PRAISE, FOR OPHELIA IS PERHAPS ONE OF THE MOST DIFFICULT OF ALL SHAKESPEARE'S CHARACTERS TO ADEQUATELY PORTRAY.<sup>81</sup>

THE PHILADELPHIA INQUIRER ALSO HAD AN ESPECIALLY GLOWING REVIEW OF HER PERFORMANCE:

FROM THE MOMENT MISS TERRY PUT HER FOOT UPON THE SCENE, SHE HELD AND CONTROLLED HER AUDIENCE AS SHE WOULD. NEVER BEFORE UPON OUR STAGE HAS THERE APPEARED AN ACTRESS WHO PLAYED OPHELIA WITH SUCH LOVELY GRACE AND PITEOUS PATHOS. TO ALL WHO SAW THIS MOST PERFECT PERFORMANCE, IT WAS A REVELATION OF A HIGHER, PURER AND NOBLER DRAMATIC ART THAN THEY HAD EVER SEEN OR DREAMED. WHAT SHE DID JUST HERE OR THERE, OR HOW SHE DID IT, CANNOT BE TOLD. OVER IT ALL WAS CAST THE GLAMOUR OF THE GENIUS IN WHICH THIS FINE WOMAN IS SO GREATLY BLESSED. SHE DOES NOT SEEM TO ACT, BUT TO DO THAT WHICH NATURE TAUGHT HER.<sup>82</sup>

WITH REGARD TO IRVING, BY CONTRAST, THE EVENING BULLETIN REVIEWER COMMENTED:

THE HAMLET OF MR. IRVING WILL NEVER PLEASE AN AMERICAN AUDIENCE--THE LINES IT FOLLOWS ARE BY FAR TOO ORIGINAL FOR ACCEPTANCE IN THIS COUNTRY. AMERICA HAS SEEN

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<sup>81</sup>OPINIONS OF THE PRESS, p. 2.

<sup>82</sup>IBID., p. 4.

SALVINI, FECHTER AND BOOTH IN THE ROLE; IT CANNOT SPARE ANY COMMENDATION FOR THE ENGLISH TRAGEDIAN.<sup>83</sup>

NETHERTHELESS, HE THOUGHT IRVING DID WELL IN THE SCENE WITH OPHELIA WHERE HE BIDS HER GO TO A NUNNERY AND IN THE "PLAY" EPISODE. IN THE PLAY SCENE IRVING WON HIS MOST FREQUENT PLAUDITS, THE PHILADELPHIA TIMES REVIEW PROVIDING A GOOD EXAMPLE, AS WELL AS A FAVORABLE COMMENT FOR MISS TERRY:

FROM THE VERY FIRST HIS WORK IS STUDDED WITH BRIGHT POINTS OF PECULIAR INTELLIGENCE. MR. IRVING MADE A TELLING IMPRESSION ON HIS AUDIENCE, AND IN THE PLAY SCENE WON FOR HIMSELF AN OUTBURST OF ENTHUSIASM. MISS TERRY'S OPHELIA IS TENDER AND BEAUTIFUL AND PATHETIC BEYOND ANY OPHELIA WE HAVE LATELY SEEN.

THE RECORD AND LEDGER HAD LAUDATORY STATEMENTS TO MAKE ABOUT BOTH MR. IRVING AND MISS TERRY, AS DID MOST OF THE OTHER NEWSPAPERS.<sup>84</sup>

THE EVENING TELEGRAPH, WHILE GIVING COMMENDATION TO MISS TERRY, DID NOT GRANT THE SAME TO MR. IRVING:

ELLEN TERRY, ACTING ON THE SAME STAGE WITH MR. IRVING, HAS A MESSAGE TO DELIVER AND SHE DELIVERS IT. WE KNOW WHAT HER GESTURES MEAN, WHAT HER VOICE PRONOUNCES, WHAT HER MIND PLANS, WHAT HER HEART FEELS: BUT WHAT IS MR. IRVING'S MESSAGE? WE HAVE NOT HEARD IT YET; FOR THOUGH HE SHOW US THAT HE HAS A PURPOSE, BUT CANNOT UPON THE STAGE SHOW OR TELL US WHAT IT IS, HOW IS HE A GREAT ACTOR?<sup>85</sup>

IN BOSTON, WHERE THE FIRST WEEK CONSISTED OF PERFORMANCES OF LOUIS XI, THE MERCHANT OF VENICE, AND THE BELLS, THERE WERE TWO PRESENTATIONS OF HAMLET IN THE SECOND WEEK AND A REPERTORY INCLUDING

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<sup>83</sup>PHILADELPHIA EVENING BULLETIN, DECEMBER 5, 1883, P. 8.

<sup>84</sup>OPINIONS OF THE PRESS, PP. 1, 2, 4.

<sup>85</sup>PHILADELPHIA EVENING TELEGRAPH, DECEMBER 7, 1883, P. 4.

"BOTH STARS AT EACH EVENING PERFORMANCE," AS THE GLOBE STATED IT.

THE CRITIC OF THAT NEWSPAPER WROTE:

MR. IRVING'S ACTING HAS THUS FAR GIVEN THE IMPRESSION THAT HE IS STRONGER IN SUCH PECULIAR ROLES AS LOUIS XI, AND MATHIAS IN "THE BELLS," THAN IN THE SHAKESPEAREAN DRAMA. NEVERTHELESS, MUCH INTEREST IS FELT IN HIS FORTHCOMING PERFORMANCE OF HAMLET, WHICH HAS EVOKED SO MUCH COMMENT FOR ITS ODDITIES AND ITS CONTRASTED TOUCHES OF TALENT.<sup>86</sup>

UPON SEEING IRVING'S HAMLET, THE GLOBE CRITIC PRONOUNCED IT THE WORST ROLE OF HIS REPERTOIRE TO THAT POINT:

HE OFTEN RANTED TILL HE BECAME RIDICULOUS, AND SOMETIMES MOUTHED UNTIL HE BECAME UNINTELLIGIBLE. HIS HAMLET, THEN, CANNOT BE SAID TO BE WORTHY OF HIM. BUT THIS IS NOT TO SAY, AS IT MOST CERTAINLY SHOULD NOT BE SAID, THAT IT IS WITHOUT GOOD POINTS.<sup>87</sup>

CHIEF AMONG THESE THE REVIEWER RANKED IRVING'S "APPRECIATION AND ACUTE COMPREHENSION OF THE TEXT" EQUALLED BY BUT FEW OTHER ACTORS. HE THOUGHT MISS TERRY'S OPHELIA A BEAUTIFUL IMPERSONATION, AND A "STRIKING EXAMPLE OF HIGH DRAMATIC ART," COMMENTING THAT THE MAD SCENE COULD HARDLY HAVE BEEN DONE BETTER.<sup>88</sup>

THE BOSTON HERALD REVIEWER WROTE IN A SIMILAR VEIN ABOUT THE ACTRESS:

MISS ELLEN TERRY WON ALL HEARTS BY HER EXQUISITE EMBODIMENT OF OPHELIA. A BETTER REPRESENTATIVE OF THIS LOVELY CHARACTER HAS NOT BEEN, AND IS NOT LIKELY TO BE, SEEN HERE BY THE PRESENT GENERATION OF PLAY-GOERS.<sup>89</sup>

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<sup>86</sup>BOSTON GLOBE, DECEMBER 16, 1883, P. 10.

<sup>87</sup>BOSTON GLOBE, MORNING ED., DECEMBER 20, 1883, P. 2.

<sup>88</sup>IBID.

<sup>89</sup>OPINIONS OF THE PRESS, P. 5.

THE DAILY ADVERTISER REFERRED TO MISS TERRY'S OPHELIA AS BY FAR THE BEST SEEN IN "AN INDEFINITE NUMBER OF YEARS," AND GAVE IRVING'S HAMLET A HIGH RATING, PARTICULARLY IN THE PLAY SCENE. THE TRANSCRIPT ADMIRERED THE LOVABLENESS OF IRVING'S HAMLET AND THE FACT THAT HE SEEMED ALWAYS TO BE TALKING, NOT DECLAIMING. HE CALLED MISS TERRY'S OPHELIA A "REVELATION OF POETIC BEAUTY," FINDING NOTHING TO CRITICIZE IN HER UNFORGETTABLE PERFORMANCE. THE DAILY TRAVELLER COMMENDED IRVING'S NEW CONCEPTIONS OF BUSINESS AND SITUATION, AND HE REGARDED THE OPHELIA OF MISS TERRY AS A PERFECT PIECE OF DRAMATIC ART, "YET FAITHFUL TO LIFE AND TRUE TO THE BEST INSTINCTS OF WOMANLY NATURE."<sup>90</sup>

FOLLOWING THE SINGLE PERFORMANCE OF HAMLET IN BALTIMORE, THE SUN WROTE THAT IT WAS "IMPOSSIBLE TO VIEW MR. IRVING WITHOUT INTEREST" AND CONSIDERED HIM UNLIKE ANY ACTOR WHO HAD PRECEDED HIM. THE BALTIMORE DAY DESCRIBED MISS TERRY'S OPHELIA AS A "DELICIOUS AND EXQUISITE CREATION," ADDING:

THE CONFLICT OF EMOTIONS WHICH SWEEPED OVER HER HEART WAS REFLECTED IN EVERY LINEAMENT OF HER FACE, AND IN HER TEAR-STAINED EYES, AND THE MAD SCENE, WITH ITS SNATCHES OF PLAINTIVE SONG, ITS FITFUL GLEAMS OF REASON AND PROTRACTED OUTBURSTS OF GRIEF, WAS MARKED BY GREAT POWER AND ORIGINALITY.<sup>91</sup>

ON THE SECOND VISIT TO CHICAGO, IN FEBRUARY, THE TRIBUNE REVIEWER LOOKED UPON HAMLET AS THE CULMINATING TRIUMPH IN THE SERIES OF PLAYS TO THAT POINT, WITH MISS TERRY RECEIVING OUTSTANDING ACCLAIM:

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<sup>90</sup> IBID., PP. 6-7.

<sup>91</sup> IBID., PP. 8-9.



THE ENTHUSIASM OF THE VAST AUDIENCE AT TIMES BROKE IN-  
TO CHEERS, ESPECIALLY AFTER OPHELIA'S FIRST EXIT IN THE  
MAD SCENE, WHEN THE DEMONSTRATION ALMOST INTERRUPTED THE  
PROGRESS OF THE PLAY.<sup>92</sup>

THIS REVIEWER EXPRESSED THE QUALIFICATION THAT NOT EVERYONE COULD  
FIND THEIR IDEALS REALIZED IN IRVING'S PORTRAYAL, BUT FEW WOULD NOT  
ADMIT THAT HIS INTERPRETATION "WAS THE MOST SUBTLE, THE MOST HARMO-  
NIOUS, AND THE MOST HIGHLY POETIC THAT THE PRESENT GENERATION CAN  
HOPE TO SEE UPON THE STAGE." BUT IT WAS MISS TERRY WHO EARNED THE  
CRITIC'S UNQUALIFIED ADMIRATION:

MISS ELLEN TERRY'S OPHELIA WON FOR HER AN OVATION, FOR  
IT WAS THE MOST SYMPATHETIC, THE MOST NOBLE AND TOUCHING  
RENDITION OF THAT LOVELY CHARACTER THAT THE ENGLISH OR  
AMERICAN STAGE CAN BOAST OF. SUCH SENSIBILITY, WEDDED  
TO SUCH POETIC INSIGHT, AND EMBODIED IN SUCH SINCERE EX-  
PRESSION, MADE AN EXPERIENCE WHICH WILL LIVE IN MEMORY  
WITH THE DREAMS OF BEAUTY THAT ARE IMPERISHABLE. FOR THE  
FIRST TIME SINCE HER APPEARANCE IN THIS CITY THE ACTRESS  
REVEALED HER HIGHEST POWERS.

.....  
ELLEN TERRY IS UNIQUE AMONG ACTRESSES IN POSSESSING A NER-  
VOUS ORGANIZATION FINE ENOUGH, AND A POWER OF SPIRITUAL  
EXALTATION PURE ENOUGH, TO CONCEIVE THE CHARACTER OF  
OPHELIA . . . .<sup>93</sup>

WASHINGTON WAS THE LAST CITY ON THE FIRST TOUR TO SEE HAMLET,  
BUT ACCORDING TO THE CRITIC OF THE EVENING STAR, THE AUDIENCE DID  
NOT WHOLLY ACCEPT IRVING'S IMPERSONATION:

IT WAS NOT THE GENTLE HAMLET, "THE MELANCHOLY PRINCE,"  
SO FAMILIAR TO THE PLAY-GOER, BUT ONE SO ROBUST AND EC-  
CENTRIC AS TO BRING THE VOCAL AND PHYSICAL MANNERISMS OF  
MR. IRVING INTO THE BOLDEST RELIEF. HIS VACANT STARE,  
HIS STRIDE, HIS PECULIAR PRONUNCIATION, THE SUDDEN TWITCHES

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<sup>92</sup>CHICAGO TRIBUNE, FEBRUARY 14, 1884, P. 5.

<sup>93</sup>IBID.

OF HIS HANDS, OF WHICH ONE HAS HEARD SO MUCH, WERE ALL MORE STRIKING THAN IN HIS OTHER PLAYS.<sup>94</sup>

STILL, THERE WERE BRIGHT AND THRILLING SCENES TO COUNTERACT THE FAULTS OF IRVING'S PERFORMANCE. THIS REVIEWER CONSIDERED MISS TERRY'S OPHELIA BEAUTIFUL, COMMENTING:

IN THE "MAD SCENES" SHE WAS VERY TOUCHING, AND IN HER ATTRACTIVE, WINNING WAYS VERY EFFECTIVE. IN THE FORMER THE AUDIENCE, AS SHE LEFT THE STAGE, BROKE INTO AN UNCONTROLLABLE BURST OF APPLAUSE.<sup>95</sup>

ACCORDING TO THESE CRITICISMS, THEN, MISS TERRY RECEIVED THE HIGHEST HONORS FOR HER MATCHLESS, INCOMPARABLE OPHELIA, THE BEST PORTRAYAL YET SEEN BY AUDIENCES, RENDERED WITH BEAUTY AND PATHOS, NOBILITY, POWER, AND POETIC INSIGHT. IRVING, ON THE OTHER HAND, RECEIVED MIXED REVIEWS, AND WHILE HE WAS UNIVERSALLY COMMENDED IN THE PLAY SCENE AND FOR HIS READING OF PORTIONS OF THE TEXT, HE DID NOT RECEIVE SUCH UNANIMOUS ACCLAIM IN THIS ROLE AS IN HIS MELODRAMATIC PIECES.

MUCH ADO ABOUT NOTHING, THE SIXTH PLAY IN WHICH MISS TERRY APPEARED, WAS NOT SEEN BY NEW YORKERS UNTIL THE COMPANY'S RETURN VISIT TO NEW YORK IN MARCH, 1884. WHILE THE TIMES OF NOVEMBER 18, 1883, HAD STATED THAT MR. IRVING INTENDED DURING THE LATTER PART OF THAT WEEK TO PRESENT HIS FAMOUS REVIVAL OF THE PLAY,<sup>96</sup> IT WAS POSTPONED. IRVING TENDED TO RESPOND TO CRITICAL OR PUBLIC OPINION SOMEWHAT

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<sup>94</sup> WASHINGTON EVENING STAR, MARCH 6, 1884, P. 3.

<sup>95</sup> IBID.

<sup>96</sup> NEW YORK TIMES, NOVEMBER 18, 1883, P. 9.

AS A WEATHERVANE WOULD TO THE WIND. IN BOSTON, ALSO, THOUGH THE GLOBE OF NOVEMBER 25 HAD ANNOUNCED THAT THE PLAY WOULD BE GIVEN THERE "FOR THE FIRST TIME IN AMERICA . . . ,"<sup>97</sup> SUBSTITUTIONS WERE MADE, AND IT WAS POSTPONED AGAIN. IN A SPEECH AT THE CLOSE OF THE FIRST BOSTON ENGAGEMENT, IRVING ANTICIPATED RETURNING THERE IN MARCH, WHEN MUCH ADO ABOUT NOTHING WOULD BE GIVEN IN AMERICA "FOR THE FIRST TIME."<sup>98</sup> THE ACTUAL LYCEUM PREMIER OF THIS PLAY OCCURRED FEBRUARY 15, 1884, ON THE SECOND VISIT TO CHICAGO.

IF MISS TERRY WAS VIRTUALLY AN IDEAL PORTIA, SHE WAS PERHAPS EVEN MORE NEARLY PERFECT AS BEATRICE IN MUCH ADO ABOUT NOTHING. WHILE THE CHICAGO TRIBUNE CRITIC REGARDED IRVING AS "MOST HAPPILY AT HOME IN COMEDY" AND THOUGHT THE ACTOR'S BENEDICK A "TRUE, POETIC, AND LOFTY INTERPRETATION," HE RESERVED HIS MOST FAVORABLE COMMENTS FOR MISS TERRY:

BUT WHAT SHALL BE SAID OF ELLEN TERRY, WHO GAVE TO THE PERFORMANCE ITS CROWNING GRACE, AND SPRIGHTLINESS, AND CHARM?

.....  
IT IS ELLEN TERRY'S HIGHEST MERIT THAT SHE ENTERS INTO THE VERY HEART OF SHAKSPEARE'S MEANING AND MAKES THE MOST SIMPLE PASSAGES FLASH OUT WITH IRRESISTIBLE AND WONDERFULLY DAZZLING MIRTH. THE WEALTH OF HER SENSITIVE AND SOULFUL INTELLIGENCE GIVES A SUDDEN AND SPARKLING CHARM TO THE LINES THAT THEY NEVER BEFORE POSSESSED, AS . . . SHE CAPTURES AN AUDIENCE WITH ONE DASH OF GENIUS, AND ALL HEARTS RESPOND TO THE TOUCH OF NATURE WITH ONE MIGHTY THROB.<sup>99</sup>

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<sup>97</sup>BOSTON GLOBE, NOVEMBER 25, 1883, P. 10.

<sup>98</sup>BOSTON GLOBE, DECEMBER 23, 1883, P. 5.

<sup>99</sup>CHICAGO TRIBUNE, FEBRUARY 16, 1884, P. 5.

HE NOTED THAT NEITHER MISS MILLWARD, AS HERO, NOR MISS PAYNE, AS URSULA, "COULD APPROACH THE STANDARD SET BY MISS TERRY." IN DISCUSS-  
ING MISS TERRY'S PERFORMANCE, THE CRITIC POINTED OUT THE GREAT AMOUNT  
OF FARFETCHED, SUBTLE WIT IN THE PLAY AND SAID IT WAS "THE PROVINCE  
OF THE HIGHEST GENIUS" TO REVEAL SHAKESPEARE'S "MASTER STROKES OF  
NATURE IN ALL THEIR OUT-GUSHING SPONTANEITY":

THIS ELLEN TERRY DOES AS NO WOMAN HAS DONE BEFORE HER.

.....  
SHE WAS IN HER MOST BRILLIANT VEIN LAST NIGHT, AND THE  
VAST AUDIENCE GAVE HER AN OVATION WHICH WAS THE NOBLEST  
TRIBUTE THAT APPRECIATION COULD RENDER TO GENIUS.

.....  
IT WAS CARLYLE WHO CALLED ENGLAND'S GREAT POETESS, MRS.  
BROWNING, THE "DAUGHTER OF SHAKSPEARE." CARLYLE WAS MIS-  
TAKEN. THE DAUGHTER OF SHAKSPEARE IS ELLEN TERRY.<sup>100</sup>

THIS REVIEWER ALSO ADMIRERD THE WAY MISS TERRY, AS OPHELIA, COULD  
MOVE THE VAST CROWD TO TEARS ONE NIGHT, AND ON THE NEXT, AS BEATRICE,  
COULD CALL FORTH THE SPIRIT OF LAUGHTER AND JOY. DURING THIS RETURN  
VISIT OF A WEEK, THE ACTRESS HAD EXCELLENT OPPORTUNITIES, APPEARING  
IN THE BELLE'S STRATAGEM, HAMLET, AND MUCH ADO ABOUT NOTHING, AND  
SHE MADE THE MOST OF ALL OF THEM. THE TRIBUNE CRITIC CALLED MUCH  
ADO ABOUT NOTHING THE "CROWNING SUCCESS IN A SERIES OF SUCCESSES."<sup>101</sup>  
COMMENTING UPON THE COMPANY'S FAREWELL PERFORMANCE, HE REPEATED THAT  
IN THE SPEECH IRVING DELIVERED BEFORE RECITING HOOD'S POEM, HE WAS

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<sup>100</sup> IBID.

<sup>101</sup> IBID.

"FREQUENTLY INTERRUPTED BY APPLAUSE, HIS REFERENCES TO MISS TERRY ESPECIALLY AWAKING ENTHUSIASM." <sup>102</sup>

AFTER A TWO-DAY ENGAGEMENT IN DETROIT AND A HOLIDAY AT NIAGARA FALLS, THE COMPANY RETURNED TO BOSTON FOR A SECOND TIME. IN THE MIDDLE OF THE WEEK MUCH ADO ABOUT NOTHING WAS PRESENTED. THE GLOBE REVIEWER WROTE THAT IRVING DID NOT SEEM THE "YOUNG LORD OF PADUA," FOR HE LACKED YOUTHFULNESS AND SPRIGHTLINESS AND HAD SOME "AWKWARDNESS IN MANNER," ALTHOUGH HE COMPENSATED FOR THESE DISADVANTAGES:

NOR DID THE UTTERANCE OF HIS FIRST LINES, MARKED AS IT WAS BY THE ACTOR'S PECULIAR INTONATIONS, REMOVE THE IMPRESSION OF INCONGRUOUSNESS, BUT STRENGTHENED RATHER THE FEELING THAT AS BENEDICK IRVING WAS OUT OF PLACE.

.....  
THOUGH IRVING CANNOT LOOK BENEDICK, HE HAS CAUGHT THE SPIRIT OF THE ROLE WITH A QUICKNESS OF APPREHENSION, A JUST DISCRIMINATION BETWEEN THE JESTING AND THE SERIOUS IN SHAKESPEARE'S CONCEPTION AS ONLY A TRUE ARTIST COULD DO. <sup>103</sup>

THIS CRITIC THOUGHT MISS TERRY'S BEATRICE MOST WINSOME AND FASCINATING, AND HE REFLECTED THE SAME ADMIRATION FOR HER INTERPRETATION AS THAT EVIDENCED IN THE CHICAGO TRIBUNE:

BETTER THAN ALL, SHE SEEMS TO REALIZE PERFECTLY THE CHARACTER, AND SPEAKS THE LINES OF BEATRICE WITH A GRACE AND A PERFECT UNDERSTANDING OF THEIR MEANING THAT MAKES HER PORTRAITURE QUITE IDEAL.

.....  
THE LADY'S SUCCESS WAS VERY GREAT; WITH MR. IRVING SHE WAS OFTEN RECALLED, AND FRIENDLY AS WAS THE AUDIENCE TOWARDS THE BENEDICK OF THE EVENING, IT WAS BEATRICE WHO WON THEIR HEARTS. HAD SHAKESPEARE WRITTEN THE ROLE WITH MISS TERRY IN MIND IT COULD NOT WELL HAVE FOUND A MORE

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<sup>102</sup> CHICAGO TRIBUNE, FEBRUARY 17, 1884, P. 3.

<sup>103</sup> BOSTON GLOBE, MORNING ED., FEBRUARY 28, 1884.

CHARMING, A MORE INTELLIGENT OR MORE CAPABLE INTERPRET-  
ER.<sup>104</sup>

MR. IRVING, HAVING RECEIVED MANY URGENT REQUESTS FROM SUBURBAN PAT-  
RONS FOR A MATINEE PERFORMANCE OF THE PLAY, COMPLIED BY PRESENTING  
IT AT BOTH SATURDAY PERFORMANCES. ACCORDING TO TOMPKINS AND KILBY,  
"THE RECEIPTS FOR THIS SINGLE WEEK WERE THE LARGEST THAT MR. IRVING  
HAD EVER PLAYED TO IN ONE WEEK IN HIS LIFE, \$24,089.50."<sup>105</sup> THE  
INCLUSION OF MISS TERRY MORE FREQUENTLY IN THE REPERTOIRE IN THESE  
ATTRACTIVE PIECES APPEARED TO BRING HIGHLY EFFECTIVE RESULTS.

MISS TERRY RECEIVED ANOTHER FAVORABLE ENDORSEMENT IN WASH-  
INGTON FROM THE CRITIC OF THE EVENING STAR, WHO WROTE THAT SHE "PER-  
FORMED THE PART OF BEATRICE AS IF CREATED FOR IT." HE COMMENTED THAT  
IN IRVING'S MUCH ADO ABOUT NOTHING, AS IN THE MERCHANT OF VENICE,  
THE AUDIENCE WAS TREATED TO A "FULLY ROUNDED AND MOST SATISFACTORY  
PERFORMANCE OF THE PLAY AS A WHOLE RATHER THAN TO A STAR OR SINGLE  
PART EXHIBITION," AND AS FOR THE ACTOR'S BENEDICK, THE CRITIC THOUGHT  
IT CAME "FULLY UP TO THE MARK" OF WHAT WOULD BE EXPECTED OF AN ACTOR  
WHOSE SPECIAL ROLE WAS NOT IN COMEDY.<sup>106</sup>

MISS TERRY REMAINED IN WASHINGTON DURING THE WEEK OF MARCH  
10 TO REST, WHILE IRVING AND THE LYCEUM COMPANY PERFORMED IN LOUIS  
XI IN NEW ENGLAND CITIES.<sup>107</sup> THE WORCHESTER EVENING GAZETTE INDICATED

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<sup>104</sup> IBID.

<sup>105</sup> EUGENE TOMPKINS AND QUINCY KILBY, THE HISTORY OF THE BOS-  
TON THEATER, P. 311.

<sup>106</sup> WASHINGTON EVENING STAR, MARCH 8, 1884, P. 5.

<sup>107</sup> BOSTON GLOBE, MARCH 23, 1884, P. 12.

THAT THE "PATRONAGE OF THE PERFORMANCE WAS NOT THAT MERITED BY SO MARKED AN EVENT IN LOCAL THEATRICAL HISTORY," THE BOX OFFICE RECEIPTS AMOUNTING TO ONLY \$991.<sup>108</sup> IN PROVIDENCE, ALSO, AS GEORGE WILLARD STATED, THE HOUSES ON THE NIGHTS OF IRVING'S ENGAGEMENT WERE "LARGE, BUT NOT CROWDED," AND HE CONCLUDED THAT IRVING'S "FAILURE TO BRING ELLEN TERRY ALONG PROBABLY LOST HIM SEVERAL HUNDRED DOLLARS ON THE ENGAGEMENT."<sup>109</sup>

IN PHILADELPHIA, THE EVENING BULLETIN'S REVIEW OF MUCH ADO ABOUT NOTHING WAS DEFINITELY UNCOMPLIMENTARY TOWARD IRVING'S BENEDICK IN CERTAIN RESPECTS: "IT WAS TOO HARD, COLD, MECHANICAL, AND ECCENTRIC; IT WAS A MIXTURE OF THE MELANCHOLY JACQUES, THE POLISHED CHARLES THE FIRST, THE MOODY HAMLET, AND OF IRVING HIMSELF . . . ."<sup>110</sup> HOWEVER, HE THOUGHT THE ACTOR'S MOVEMENTS BEHIND THE ARBOR WHEN THE CUPID TRAP WAS BEING SET FOR HIM EXCELLENT, AS WAS THE SOLILOQUY BEGINNING "THIS CAN BE NO TRICK?" AS FOR MISS TERRY, THIS CRITIC CONSIDERED HER A VERY LOVELY BEATRICE:

MISS ELLEN TERRY CAPTURED THE HOUSE AT ONCE WITH HER IMPETUOUS, SHARP-TONGUED AND DISDAINFUL BEATRICE. IT WAS AN ORIGINAL CONCEPTION, CHARMINGLY TREATED, AND WAS DECIDEDLY THE MOST SUCCESSFUL PIECE OF STAGE PORTRAITURE THAT SHE HAS CONTRIBUTED IN PHILADELPHIA.<sup>111</sup>

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<sup>108</sup> WORCESTER EVENING GAZETTE, MARCH 12, 1884, P. 2.

<sup>109</sup> GEORGE OWEN WILLARD, HISTORY OF THE PROVIDENCE STAGE, 1762-1891 (PROVIDENCE, 1891), P. 237.

<sup>110</sup> PHILADELPHIA EVENING BULLETIN, MARCH 19, 1884, P. 8.

<sup>111</sup> IBID.

DURING THE FINAL NEW YORK ENGAGEMENT OF THE FIRST TOUR, IRVING PRESENTED MUCH ADO ABOUT NOTHING BUT OMITTED HIS HAMLET WHICH NEW YORKERS HAD EXPECTED TO SEE. EDWIN BOOTH'S PRESENCE AT NEW YORK'S FOURTEENTH STREET THEATRE IN HAMLET AND OTHER PLAYS STRONGLY SUGGESTS THE REASON. AS THE TIMES THEATRICAL COLUMN STATED, "IT IS NOTEWORTHY THAT DURING HIS ENGAGEMENT MR. BOOTH WILL ACT AGAINST MR. MCCULLOUGH AND MR. IRVING."<sup>112</sup> MR. BOOTH SEEMED UNRUFFLED BY THE COMPETITION. MR. IRVING SAW FIT TO PUT ON MUCH ADO ABOUT NOTHING FOR NEARLY THREE WEEKS OF HIS FOUR-WEEK ENGAGEMENT, A PLAY OF WHICH THE TIMES REVIEWER COMMENTED: "IT IS PRESENTED SELDOM, AND WE HAVE NO ACTOR, APPARENTLY, FITTED TO A CHARACTER LIKE BENEDICK. NOT MR. BOOTH, WITHOUT DOUBT."<sup>113</sup> THE TIMES ANNOUNCEMENT OF THE FOLLOWING SUNDAY SEEMED TO INDICATE THAT MR. IRVING WAS RUFFLED BY THE PRESENCE OF MR. BOOTH: "MR. IRVING HAS POSTPONED THE REVIVAL OF 'HAMLET' AND WILL CONTINUE TO APPEAR NEXT WEEK IN 'MUCH ADO ABOUT NOTHING' . . . ." <sup>114</sup> THREE WEEKS LATER THE FIRST TOUR ENDED, WITH NEW YORKERS HAVING SEEN NOTHING OF MR. IRVING'S HAMLET.

THUS, ALTHOUGH MISS TERRY DID NOT GET TO PLAY OPHELIA IN NEW YORK ON THE FIRST TOUR, SHE PERFORMED BEATRICE A NUMBER OF TIMES. HER PORTRAYAL OF THE ROLE WAS CALLED DELIGHTFUL BY THE NEW YORK TIMES REVIEWER, WHO WROTE THAT THE TENDERNESS AND LOVABLENESS OF BEATRICE

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<sup>112</sup> NEW YORK TIMES, MARCH 23, 1884, P. 8.

<sup>113</sup> NEW YORK TIMES, APRIL 1, 1884, P. 4.

<sup>114</sup> NEW YORK TIMES, APRIL 6, 1884, P. 8.



WERE SUGGESTED PERSUASIVELY IN HER SYMPATHETIC ACTING. HE THOUGHT IRVING A "PICTURESQUE AND STRIKING FIGURE" AS BENEDICK, SHOWING UNDERSTANDING AND SYMPATHY FOR THE CHARACTER, BUT ADDING: "HE IS UNABLE TO EXPRESS THE BUOYANT HUMOR AND VITALITY OF THIS CHARACTER; HE IS RESTLESS, THEATRICAL, AND LABORED."<sup>115</sup>

WILLIAM WINTER WROTE THAT IRVING BANTERED AND FENCED NIMBLY WITH BEATRICE, BUT THAT HE SPOKE THE SOLILOQUIES "MORE WITH THE AUTHOR'S APPRECIATION OF THEM THAN WITH THE AIR OF THE IMPERSONATOR," ADDING:

IT IS A CERTAIN MORAL AND MENTAL EXALTATION IN HIS IDEAL OF THE PART, COMBINED WITH A SEQUENT QUIETUDE OR LACK OF DASH IN HIS EXECUTION, THAT PERPLEX JUDGMENT, AND MAKE IT DIFFICULT FOR AN OBSERVER TO DETERMINE WHETHER THIS IS SHAKESPEARE'S BENEDICK OR A GLORIFICATION OF IT.<sup>116</sup>

WITH REGARD TO MISS TERRY, WINTER WROTE:

HER APPEARANCE AND CARRIAGE ARE BEAUTIFUL, AND HER TONES MELT INTO MUSIC. THERE IS NO HINT OF THE VIRAGO HERE, AND EVEN THE TONE OF SARCASM IS SUPERFICIAL. ARCHNESS PLAYING OVER KINDNESS IS THE LEADING CHARACTERISTIC OF MISS TERRY'S IDEAL OF BEATRICE.

.....  
A MORE FASCINATING PERSONALITY THAN THIS BEATRICE COULD NOT BE WISHED; AND MISS TERRY'S METHOD OF EXPRESSING IT IS MARKED WITH PLIANT, EFFORTLESS POWER AND ABSOLUTE SIMPLICITY.<sup>117</sup>

THE PRECEDING CRITICISMS DEMONSTRATE THAT IN THIS PLAY ALSO MISS TERRY WON HIGHER HONORS THAN HER COLLEAGUE. TO ONE CRITIC, IRVING LOOKED INCONGRUOUS AS BENEDICK, ALTHOUGH HE COMPENSATED FOR THIS BY THE SPIRIT WITH WHICH HE ACTED THE ROLE. HOWEVER, HE WAS

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<sup>115</sup> NEW YORK TIMES, APRIL 1, 1884, P. 4.

<sup>116</sup> WILLIAM WINTER, HENRY IRVING, P. 61.

<sup>117</sup> IBID., P. 65.

ALSO DESCRIBED AS HARD, MECHANICAL AND ECCENTRIC; LACKING IN SPRIGHTLINESS; THEATRICAL AND LABORED. BY CONTRAST, MISS TERRY WAS NOT ONLY IDEALLY SUITED PHYSICALLY TO THE ROLE OF BEATRICE, BUT SHE ALSO REALIZED THE CHARACTER PERFECTLY. SHE BROUGHT SPRIGHTLINESS, SPARKLE, IRRESISTIBLE MIRTH AND GRACE TO THE ROLE, WINNING THE HEARTS OF AUDIENCES. NO MORE CHARMING, INTELLIGENT, OR CAPABLE INTERPRETER COULD BE DESIRED: SHE SEEMED THE DAUGHTER OF SHAKESPEARE.

IN SUMMARY, IT SHOULD BE NOTED THAT IRVING DID NOT RECEIVE AN EQUIVALENT EXPRESSION OF APPROVAL AS A SHAKESPEAREAN INTERPRETER. HIS FORTE LAY RATHER IN THE MELODRAMAS LIKE LOUIS XI WHICH AFFORDED HIM THE BEST OPPORTUNITIES FOR THE DISPLAY OF HIS "PECULIAR POWERS OF CHARACTER DELINEATION," AS THE WASHINGTON EVENING STAR EXPRESSED IT.<sup>118</sup> NEITHER DID HE HAVE THE NATURALNESS OR SPONTANEITY WHICH SO MANY REVIEWERS FOUND PRESENT IN MISS TERRY'S PERFORMANCES IN BOTH COMEDY AND TRAGEDY. HE WAS NOT, IN THE VIEW OF THE NEW YORK TIMES CRITIC, "EITHER A NATURAL TRAGIC ACTOR OR A SPONTANEOUS COMIC ACTOR," BUT AN ACTOR WHO DID "ODD, STRANGE CHARACTERS IN A STRIKING WAY."<sup>119</sup>

MISS TERRY'S SUCCESS IN THE SHAKESPEAREAN ROLES THUS HAS PARTICULAR SIGNIFICANCE, FOR THESE ARE OF A HIGHER ORDER THAN THE MELODRAMATIC ROLES IN WHICH IRVING WON HIS GREATEST SUCCESSES. THEREFORE, ALTHOUGH IT WAS CERTAINLY THE ACTOR-MANAGER'S PREROGATIVE TO PRESENT HIMSELF ALONE TO THE PUBLIC AS FREQUENTLY AS HE WISHED, THE

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<sup>118</sup> WASHINGTON EVENING STAR, MARCH 4, 1884, P. 3.

<sup>119</sup> NEW YORK TIMES, APRIL 1, 1884, P. 4.

"GOLDEN OPINIONS" MISS TERRY WON EVERYWHERE, TO USE IRVING'S OWN WORDS,<sup>120</sup> WOULD HAVE WARRANTED HER TALENTS BEING UTILIZED TO A MUCH GREATER EXTENT. THE SUBORDINATE POSITION WHICH HE GAVE HER SHOULD NOT OBSCURE WHAT IS REVEALED BY THE REVIEWS OF THE TWO PLAYERS QUOTED HERE. THOUGH FAR FROM ALL-INCLUSIVE, THESE REVIEWS ARE REPRESENTATIVE, AND THEY INDICATE THAT EXCEPT FOR THE LYONS MAIL, IN WHICH MISS TERRY'S ROLE WAS A MINOR ONE, SHE EQUALLED OR SURPASSED IRVING IN ALL THE PLAYS OF THE REPERTOIRE IN WHICH THEY BOTH APPEARED.

THE FAREWELL PERFORMANCE IN NEW YORK, AND AMERICA, WHICH INCLUDED SCENES FROM LOUIS XI, THE MERCHANT OF VENICE, CHARLES I, AND MUCH ADO ABOUT NOTHING, GAVE IRVING SPECIAL OPPORTUNITIES TO DISPLAY HIS VERSATILITY. AFTER MISS TERRY'S APPEARANCE IN THE FOURTH ACT OF MUCH ADO ABOUT NOTHING, SHE WON HER SHARE OF APPROBATION, AND AS WINTER WROTE:

MISS TERRY, IF LESS SEVERELY TRIED, WAS YET FULLY AS RESPONSIVE TO THE NEEDS OF THE HOUR; AND IT WAS OBVIOUS, FURTHERMORE, THAT THE OCCASION ITSELF HAD DEEPLY TOUCHED HER SENSITIVE HEART. THE ACTING OF MISS TERRY IS NEVER A MATTER OF IMPULSE AND ACCIDENT; YET SHE ALWAYS LIBERATES HER OWN NATURE INTO THE NATURE SHE ASSUMES, BEARING, INDEED, A HEART THAT SITS EVER "ON THE WINDY SIDE" OF EMOTION, SO THAT HER TEARS FOLLOW QUICKLY UPON HER LAUGHTER. THIS LIVELY SENSIBILITY COULD NOT FAIL TO BE DEEPLY MOVED, AS WELL BY THE SENSE OF PARTING AS BY THE DEMONSTRATIVE SYMPATHY OF THE PUBLIC. NO AUDIENCE OF THE YEAR HAS BEEN MORE THOROUGHLY AROUSED, OR MORE LIBERAL OF ITS ENTHUSIASM.<sup>121</sup>

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<sup>120</sup> AUSTIN BRERETON, LIFE OF HENRY IRVING, P. 46.

<sup>121</sup> WILLIAM WINTER, HENRY IRVING, P. 69.

WINTER CONSIDERED THAT THE LYCEUM COMPANY HAD BECOME PART OF AMERICA'S "PLEASANT, INSTRUCTIVE, AND VALUABLE EXPERIENCE," AND THAT THE CIRCUMSTANCES THAT ATTENDED THEIR CLOSING APPEARANCE IN NEW YORK WERE "CONFIRMATORY OF THEIR PERMANENT SUCCESS AND AUSPICIOUS FOR THEIR FUTURE."<sup>122</sup> THUS ENDED THE FIRST AMERICAN TOUR BY THE LYCEUM COMPANY-- A DECIDEDLY SUCCESSFUL VENTURE. MISS TERRY AND MR. IRVING DEPARTED FOR ENGLAND APRIL 30, ON THE AURANIA.

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<sup>122</sup> IBID., P. 60.

### CHAPTER THREE

#### SUBSEQUENT TOURS

AFTER A SOJOURN OF ONLY FOUR MONTHS IN LONDON, THE LYCEUM COMPANY REEMBARKED FOR THE NORTH AMERICAN CONTINENT. BRERETON EXPLAINS THAT IRVING'S REASON FOR RETURNING SO SOON WAS "TO MAKE FIRM HIS HOLD UPON AMERICAN AUDIENCES AND TO DERIVE AS MUCH BENEFIT AS POSSIBLE FROM THE FAVOURABLE IMPRESSION WHICH HAD BEEN CREATED ALREADY."<sup>1</sup>

THIS SECOND TOUR, MANAGED BY IRVING HIMSELF, AND ARRANGED SO AS TO AVOID THE LONG, TIRING JOURNEYS OF THE FIRST TOUR, BEGAN IN QUEBEC ON SEPTEMBER 30, 1884, AND ENDED IN NEW YORK APRIL 4, 1885, A TOTAL OF TWENTY-SEVEN WEEKS. MISS TERRY, STILL SUFFERING FROM THE EFFECTS OF A PROTRACTED ILLNESS, REMAINED BEHIND AT MONTREAL, REJOINING THE COMPANY IN TORONTO FOR THE PERFORMANCE OF THE MERCHANT OF VENICE ON OCTOBER 8. THERE ARE INDICATIONS FROM VARIOUS REVIEWS THAT SHE CONTINUED TO SUFFER FROM INDISPOSITION FROM TIME TO TIME DURING THIS TOUR.

THE REPERTOIRE REMAINED NEARLY THE SAME AS FOR THE FIRST TOUR, WITH SHAKESPEARE'S TWELFTH NIGHT, AND WILLS' FULL-LENGTH DRAMA, EUGENE ARAM ADDED, AND THE BELLE'S STRATAGEM OMITTED. LYTTON'S RICHELIEU AND TWO SHORTER PIECES, CRAMOND BRIG AND THE KING AND THE MILLER, COMPLETED THE REPERTOIRE.

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<sup>1</sup>AUSTIN BRERETON, HENRY IRVING, II, 57.

ASIDE FROM VARIETY PROGRAMS CONSISTING OF ACTS FROM A SELECTION OF PLAYS, THE BREAKDOWN IN NUMBER OF FULL PERFORMANCES WAS AS FOLLOWS<sup>2</sup>:

<u>MERCHANT OF VENICE</u>	38	<u>THE BELLS</u>	9
<u>MUCH ADO ABOUT NOTHING</u>	35	<u>THE LYONS MAIL</u>	7
<u>TWELFTH NIGHT</u>	26	<u>EUGENE ARAM</u>	10
<u>HAMLET</u>	15	<u>CHARLES I</u>	9
<u>LOUIS XI</u>	16	<u>RICHELIEU</u>	3

IT CAN BE OBSERVED FROM THIS LIST THAT SUBSTANTIALLY MORE PERFORMANCES OF SHAKESPEAREAN PLAYS WERE GIVEN ON THIS TOUR THAN ON THE FIRST ONE, WHEREAS THERE WAS A MARKED DIMINUTION IN THE NUMBER OF PERFORMANCES BY IRVING IN LOUIS XI, THE BELLS, AND THE LYONS MAIL.

FOR THOSE PLAYS THAT HAD BEEN DONE BEFORE, THE PATTERN OF PRAISE AND CENSURE FOR TERRY AND IRVING REMAINED ESSENTIALLY WHAT IT HAD BEEN ON THE FIRST TOUR. THEREFORE WE NEED GIVE RELATIVELY LITTLE ATTENTION TO PERFORMANCES OF THOSE PLAYS DURING THE OTHER SIX TOURS. THERE REMAINS ONLY TO EXAMINE THE RECEPTION OF NEW PLAYS IN THE REPERTOIRE DURING EACH OF THE SUBSEQUENT TOURS, FOLLOWING THE SAME SYSTEM OF ARRANGEMENT AS THAT EMPLOYED FOR THE FIRST TOUR.

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<sup>2</sup> DETAILED DATA ON CANADIAN PERFORMANCES HAVE NOT BEEN INCLUDED IN THIS STUDY. ALSO OMITTED ARE FIVE PERFORMANCES IN PITTSBURGH ON WHICH DATA WERE UNAVAILABLE. PROGRAMMES OF THE LYONS MAIL INDICATE THAT JANETTE WAS PORTRAYED BY MISS L. PAYNE IN 1884, MISS LINDA DIETZ IN 1888, MISS JESSIE MILLWARD IN 1894, AND MISS MAUD MILTON IN 1902.

AFTER IRVING'S INITIAL AMERICAN APPEARANCE AS LOUIS XI IN BUFFALO, MISS TERRY MADE HERS THE SECOND NIGHT AS BEATRICE IN MUCH ADO ABOUT NOTHING. NEXT CAME A BRIEF ENGAGEMENT IN SYRACUSE AND THEN THE COMPANY PROCEEDED TO BOSTON, WHERE A THREE-WEEK ENGAGEMENT COMMENCED, WITH ROLES FAVORABLE TO MISS TERRY. MUCH ADO ABOUT NOTHING WAS PRESENTED THERE DURING THE SECOND WEEK OF THE ENGAGEMENT, ON OCTOBER 28. ONCE AGAIN THE COMPANY HAD LARGE AUDIENCES AND RECEIVED AMPLE ATTENTION FROM THE PRESS, DESPITE THE ELECTION INVOLVING CLEVELAND AND BLAINE WHICH INTENSELY ABSORBED THE INTEREST OF THE PEOPLE.

THE BOSTON GLOBE CRITIC PRAISED IRVING'S BENEDICK IN SPITE OF THE "PHYSICAL DISADVANTAGES THAT AN ARTIST OF LESS TALENT AND SKILL COULD HARDLY HOPE TO OVERCOME," AND COMMENTED, "MISS ELLEN TERRY'S BEATRICE IS KNOWN AS ONE OF HER GREATEST SUCCESSES."<sup>3</sup>

DURING THE FIRST WEEK OF A FOUR-WEEK ENGAGEMENT IN NEW YORK, MUCH ADO ABOUT NOTHING HAD TWO PERFORMANCES. THE NEW YORK TIMES REVIEWER HAD SEEN "MORE COMELY AND LESS UNGAINLY" BENEDICKS THAN MR. IRVING, BUT HE REMEMBERED NONE WHO HAD MORE EFFECTIVELY SUGGESTED THE CHARACTER'S KINDLY NATURE AND CHIVALRY. "BUT SURELY," HE ADDED, "THERE HAS NEVER BEEN A BETTER BEATRICE THAN ELLEN TERRY," AND HE RATED HER PORTRAYAL AS "ONE OF THE BEST DRAMATIC ACHIEVEMENTS OF ITS TIME."<sup>4</sup>

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<sup>3</sup>BOSTON GLOBE, MORNING ED., OCTOBER 29, 1884, P. 3.

<sup>4</sup>NEW YORK TIMES, NOVEMBER 14, 1884, P. 5.

ACCORDING TO THE PHILADELPHIA EVENING BULLETIN CRITIC, "MISS TERRY AS BEATRICE CARRIED OFF THE HONORS OF THE EVENING."<sup>5</sup>

IN THE NEXT PLAY, THE MERCHANT OF VENICE, WHICH WAS THE FIRST PRESENTATION GIVEN IN NEW YORK ON THIS TOUR, WILLIAM WINTER REPEATED HIS FAVORABLE REVIEW OF MISS TERRY'S "BEAUTIFUL" PORTIA, WRITING THIS OF IRVING: "BUT THE MANIFESTATION OF TREMENDOUS EMOTIONAL POWER THAT IS POSSIBLE IN SHYLOCK, PARTICULARLY IN THE STREET SCENE, MR. IRVING DOES NOT ACCOMPLISH--AND, IN FACT, DOES NOT ATTEMPT."<sup>6</sup>

THE CRITIC OF THE CHICAGO TRIBUNE AGAIN HAD ADMIRATION FOR IRVING'S INTELLECTUAL SHYLOCK, AND GOING ON TO MISS TERRY, HE WROTE:

WHAT SHALL BE SAID OF ELLEN TERRY, WHO WAS THE FOREMOST FIGURE IN THE REPRESENTATION AND WHOSE SWEET SENSIBILITY SWAYED HEARTS TO TEARS OR LAUGHTER WITHOUT ANY APPARENT EFFORT? THIS WOMAN RECEIVED MORE FROM NATURE OF SENSIBILITY, THE PRIME QUALITY OF ACTING, THAN DID HENRY IRVING.

.....  
SHE WAS SOMEWHAT PERTURBED AT MOMENTS LAST NIGHT, BUT WAS SOON HERSELF AGAIN, AND THEN SHE WON WITHOUT EFFORT THE APPLAUSE WHICH IT COST HENRY IRVING SOME INTELLECTUAL LABOR TO GAIN.

IN WASHINGTON, THE REVIEWER OF THE EVENING STAR WROTE THAT THE "PORTIA OF MISS TERRY IS EASILY THE MOST ARTISTIC AND ENGAGING FIGURE IN THE CAST," ADDING, "MR. IRVING'S SHYLOCK IS BY NO MEANS SO ENTIRELY ACCEPTABLE AN IMPERSONATION."<sup>8</sup>

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<sup>5</sup>PHILADELPHIA EVENING BULLETIN, DECEMBER 12, 1884, P. 7.

<sup>6</sup>WILLIAM WINTER, HENRY IRVING, P. 77.

<sup>7</sup>CHICAGO TRIBUNE, JANUARY 6, 1885, P. 4.

<sup>8</sup>WASHINGTON EVENING STAR, FEBRUARY 4, 1885, P. 5.



HAMLET, THE THIRD PLAY IN MISS TERRY'S REPERTOIRE, HAD SEVERAL MORE PERFORMANCES ON THIS TOUR THAN ON THE FIRST ONE. IT WAS THE OPENING WORK GIVEN IN BOSTON, AND WHILE THE GLOBE REVIEWER CITED IRVING'S TOUCHES OF ART AND THE INNOVATIONS OF HIS INTERESTING PORTRAYAL, HE ASSESSED IT AS THE "LEAST EFFECTIVE" AMONG THE ACTOR'S SHAKESPEAREAN CHARACTERIZATIONS. HE FELT DIFFERENTLY ABOUT MISS TERRY'S WORK:

BUT THE IMPERSONATION OF OPHELIA BY MISS TERRY IS SO EFFECTIVE THAT ONE IS READILY DISPOSED TO ACCEPT IT AS FULL COMPENSATION FOR WHATEVER SHORTCOMINGS SEEM NOTEWORTHY IN MR. IRVING'S WORK. NO MORE ARTISTIC DRAMATIC PORTRAYAL IS KNOWN TO THE STAGE THAN MISS TERRY'S OPHELIA, AND IT WAS FOLLOWED WITH KEEN APPRECIATION AND ABUNDANT ADMIRATION BY THE AUDIENCE LAST EVENING.<sup>9</sup>

DURING THE THIRD WEEK IN NEW YORK IRVING PRESENTED HIS HAMLET THERE FOR THE FIRST TIME. WINTER DESCRIBED IRVING'S PERFORMANCE AS "ORIGINAL, EXTRAORDINARY AND DEEPLY IMPRESSIVE," ADDING:

. . . IT WAS VIEWED WITH EAGER ATTENTION, SOMETIMES WITH SURPRISE, SOMETIMES WITH DELIGHT, ONCE IN A WHILE WITH CONSTERNATION, MORE OFTEN WITH CORDIAL PLAUDITS, ALWAYS WITH PROFOUND RESPECT. MISS ELLEN TERRY APPEARED AS OPHELIA, AND SHE DIGNIFIED AND ADORNED THE OCCASION BY A PERFORMANCE SO RADIANT IN BEAUTY, SO EXQUISITE IN GRACE, AND SO TENDER AND LOVELY IN PATHOS THAT SIMPLY "IT PARAGONS DESCRIPTION AND WILD FAME."<sup>10</sup>

THE PHILADELPHIA LEDGER CRITIC HAD THIS VIEW OF IRVING'S HAMLET:

IT IS AT THE SAME TIME THE BEST AND LEAST SATISFACTORY OF ALL HIS PERFORMANCES--BEST BECAUSE HE EXHAUSTS THE RESOURCES OF ART TO PRESENT THE PLAY IN TO SOME EXTENT A NEW LIGHT, LEAST SATISFACTORY BECAUSE SO MANY OF HIS AUDITORS HAVE FIXED STANDARDS OR IDEALS OF HAMLET, TO WHICH MR. IRVING DOES NOT CONFORM HIS REPRESENTATION.

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<sup>9</sup>BOSTON GLOBE, MORNING ED., OCTOBER 21, 1884, P. 4.

<sup>10</sup>WILLIAM WINTER, HENRY IRVING, P. 84.

HE STATED THAT MISS TERRY AS OPHELIA COULD HARDLY BE EXCELLED. "THE CHARACTER IS ONE OF GREAT SIMPLICITY, PATHETIC IN THE EXTREME, AND REQUIRING THE MOST DELICATE TREATMENT FOR ITS PROPER REPRESENTATION. THIS IT RECEIVED AT HER HANDS."<sup>11</sup>

IN CHICAGO, THE TRIBUNE CRITIC NOTED THE SYMPATHY WITH WHICH THE AUDIENCE QUIETLY WATCHED IRVING'S "UNCONVENTIONAL INTERPRETATION" OF HAMLET, ADDING THESE COMMENTS ABOUT THE ACTOR'S COLLEAGUE:

MISS TERRY WON ANOTHER TRIUMPH IN HER OPHELIA, MELTING THE AUDIENCE INTO TEARS BY HER INGENUOUS ASSUMPTION OF AN INSANITY PITIFUL AND LOVABLE, BUT TOO ARTISTICALLY PORTRAYED TO SHOCK OR DISTRESS THE SPECTATOR. THE PLAY WAS HARDLY ALLOWED TO GO ON AFTER HER FIRST EXIT IN THE MAD SCENE, SO LONG-CONTINUED WAS THE APPLAUSE.<sup>12</sup>

THUS, MISS TERRY'S OPHELIA, HER PORTIA, AND HER BEATRICE AGAIN WON GREATER TRIUMPHS THAN IRVING'S HAMLET, SHYLOCK, OR BENEDICK.

THE LYCEUM COMPANY'S TWELFTH NIGHT, NEW TO AMERICAN AUDIENCES, RECEIVED ITS FIRST PRESENTATION DURING THE THIRD WEEK OF THE BOSTON ENGAGEMENT, ON NOVEMBER 5, 1884. THE CIRCUMSTANCES SURROUNDING THE LONDON PRODUCTION OF TWELFTH NIGHT IN JULY HAD NOT BEEN VERY CONDUCIVE TO A HAPPY FEELING ABOUT THIS PLAY FROM MISS TERRY'S POINT OF VIEW, AND ASIDE FROM HER ILLNESS ON THAT OCCASION SHE THOUGHT THE PRODUCTION "DULL, LUMPY AND HEAVY."<sup>13</sup>

IN BOSTON MISS TERRY'S VIOLA WAS COMPARED WITH THAT OF THE LATE ADELAIDE NEILSON IN THE ROLE, SINCE THE LATTER ACTRESS HAD WON

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<sup>11</sup> PHILADELPHIA LEDGER, DECEMBER 11, 1884, P. 4.

<sup>12</sup> CHICAGO TRIBUNE, JANUARY 28, 1885, P. 5.

<sup>13</sup> MEMOIRS, P. 180.

HER CHIEF TRIUMPHS IN IT DURING HER LAST VISIT TO AMERICA. THE GLOBE REVIEWER HAD THIS TO SAY:

IN HER OWN FASHION, MISS TERRY GIVES THE STAGE A VIOLA WHICH COMMANDS GENUINE ADMIRATION. HER READING IS HER OWN, AND OFTEN MOST SUCCESSFUL. THE BEAUTIFUL AND FAMOUS SPEECH, BEGINNING

SHE NEVER TOLD HER LOVE,  
BUT LET CONCEALMENT, LIKE THE WORM I' THE BUD  
FEED ON HER DAMASK CHEEK,

WAS GIVEN DELIGHTFULLY. YET WE REMEMBER TO HAVE FOUND NEILSON'S INTERPRETATION A SHADE MORE CHARMING.

ONLY TO NEILSON NEED TERRY YIELD THE PALM. AND TO BE SECOND TO NEILSON'S VIOLA IS INDEED NO SMALL HONOR, EVEN FOR AN ACTRESS WHO HAS GAINED SO MANY SIGNAL AND MEMORABLE TRIUMPHS ALL HER OWN IN THE SHAKESPEAREAN DRAMA.

AS TO IRVING'S MALVOLIO, THE SAME CRITIC WROTE, "IT MAY NOT, INDEED, BE CLASSED AMONG IRVING'S GREATEST EFFORTS. BUT IT IS CERTAINLY AS CLEARLY DRAWN AND SCHOLARLY A PORTRAITURE AS ANY IN THE LIST OF THE ACTOR'S TRIUMPHS IN IMPERSONATION."<sup>14</sup>

THE NEW YORK TIMES CRITIC FOUND A "LACK OF VARIETY AND BUSTLE IN SOME ROLES," SOME DULL MOMENTS, AND "NO CHARACTERS EXCEEDINGLY WELL ACTED EXCEPT VIOLA AND MALVOLIO, AND THESE TWO IN A VERY DIFFERENT DEGREE":

FOR THE VIOLA WAS REDOLENT WITH THE CHARM OF THE ACTRESS, AND WAS NOT ONLY BEAUTIFUL TO THE EYE, BUT INFUSED WITH THE SPIRIT OF THE POEM IN WHICH SHE FIGURES, AND GRACED BY INTELLECTUAL POWER AND WOMANLY DEVOTION. INDEED, WE DO NOT HESITATE TO PLACE MISS TERRY'S VIOLA BESIDE HER BEATRICE, AS ONE OF THE PERFORMANCES IN WHICH HER TEMPERAMENT ENABLES HER TO CONSPICUOUSLY SHINE.

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<sup>14</sup>BOSTON GLOBE, MORNING ED., NOVEMBER 6, 1884, P. 2.

AS FOR IRVING AS MALVOLIO, THIS CRITIC THOUGHT HIM "STRIKING AND INTERESTING" AND FOUND FAULT ONLY WITH HIS LACK OF VARIETY IN "SPEECH AND ACTION."<sup>15</sup>

WINTER, OF THE TRIBUNE, WROTE: "MISS TERRY IN VIOLA WAS A BEAUTIFUL IMAGE OF BOY-LIKE GRACE, AND SHE DELIVERED THE TEXT WITH A FINE INTELLIGENCE THAT PENETRATED AND ILLUMINED EVERY LINE." HE WROTE THAT IRVING PRESENTED MALVOLIO "WITH DISTINCTNESS AND FIRM EXECUTION, AND WITH A WEALTH OF SUBTLE MECHANISM."<sup>16</sup>

THE VERDICT IN PHILADELPHIA FROM THE STANDPOINT OF THE EVENING BULLETIN REVIEWER WAS THAT IRVING "EXCELLED HIMSELF, IF NOT HIS COMPANY, AS MALVOLIO".

IT IS ONE OF THE MOST SATISFACTORY PARTS HE HAS GIVEN HERE--LESS OBJECTIONABLE THAN SHYLOCK OR BENEDICK AND IMMEASURABLY MORE SATISFACTORY THAN HAMLET. THE REASON IS THAT THE COLORS REQUIRED TO DEPICT MALVOLIO'S CHARACTER ARE FEW IN NUMBER AND ALL UPON IRVING'S PALETTE. HE HAS NOT TO STRAIN AFTER THEM.

IN HIS VIEW, MISS TERRY, AS VIOLA, DID "NOT SEEM AT EASE. SOMETIMES, OF COURSE, SHE CAME UP TO EXPECTATIONS, BUT NOT SO OFTEN AS IN BEATRICE OR OPHELIA."<sup>17</sup>

ON JANUARY 12, 1885, THE LYCEUM'S TWELFTH NIGHT WAS FIRST PRESENTED IN CHICAGO, AND TO THE TRIBUNE CRITIC IRVING'S MALVOLIO WAS "ONE OF THE HAPPIEST REVELATIONS OF WHAT ART CAN DO IN PRESENTING AN IMPERSONATION WHICH SHALL BE AS ABSOLUTELY INDEPENDENT OF THE ACTOR'S INDIVIDUALITY

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<sup>15</sup>NEW YORK TIMES, NOVEMBER 19, 1884, P. 4.

<sup>16</sup>WILLIAM WINTER, HENRY IRVING, P. 82.

<sup>17</sup>PHILADELPHIA EVENING BULLETIN, DECEMBER 17, 1884, P. 3.

AS THOUGH IT WERE A PICTURE ON CANVAS." REGARDING VIOLA HE WROTE:

MISS TERRY COULD HARDLY BE OTHERWISE THAN DELIGHTFUL IN ANY POETIC CHARACTER, AND YET THERE WAS SOMETHING WANTING IN HER VIOLA.

.....  
IT IS WITH RELUCTANCE THAT ONE CONFESSES TO A SENSE OF DIS-  
APPOINTMENT IN HER WHO SO OFTEN SURPASSES EXPECTATION.<sup>18</sup>

MISS TERRY'S VIOLA PERHAPS DID NOT LIVE UP TO HER PORTIA OR HER BEATRICE, ALTHOUGH THE NEW YORK TIMES RANKED IT WITH THE LATTER ROLE, WHILE IRVING AS MALVOLIO CAME OUT WELL IN MOST OF HIS REVIEWS.

MISS TERRY REPEATED HER SUCCESS AS QUEEN HENRIETTA MARIA IN CHARLES I ON THIS TOUR, AND AN INTERESTING ANALYSIS OF BOTH PLAYERS' ACTING IN THIS PIECE CAME FROM THE CHICAGO TRIBUNE CRITIC:

THE WORK OF IRVING AND OF TERRY HERE IS ON THE SAME PLANE AND MAY BE COMPARED. HIS TOUCHES THE HEART ONLY AFTER IT HAS CONQUERED THE MIND; HERS MELTS THE SENSIBILITIES BY THE PURE FORCE OF FEELING. HIS ACTING IS ART APPEALING IN CULTIVATED TASTE; HERS IS DRAMATIC INSTINCT APPEALING TO NATURE.<sup>19</sup>

EUGENE ARAM, A SECOND ADDITION TO THE REPERTOIRE, HAD ITS AMERICAN PREMIERE IN CHICAGO JANUARY 14, 1885,<sup>20</sup> BUT THE PLAY DID NOT PROVE A GENERAL FAVORITE. THE PHILADELPHIA EVENING BULLETIN CRITICIZED ITS UNRELIEVED GLOOM AND THOUGHT IT NOT REMARKABLE THAT "IRVING BARELY HELD HIS SPECTATORS TO THE END OF THE PERFORMANCE."<sup>21</sup>

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<sup>18</sup>CHICAGO TRIBUNE, JANUARY 13, 1885, P. 5.

<sup>19</sup>CHICAGO TRIBUNE, JANUARY 10, 1885, P. 5.

<sup>20</sup>MISS TERRY'S SON, GORDON CRAIG, APPEARED AS JOEY, THE GARDENER'S BOY IN THIS PLAY.

<sup>21</sup>PHILADELPHIA EVENING BULLETIN, FEBRUARY 10, 1885, P. 3.

ACCORDING TO THE NEW YORK TIMES CRITIC, EUGENE ARAM WAS, "SCARCELY LESS THAN 'THE BELLS,' A ONE-PART PIECE." IN CONTRAST WITH THE SOMBER ARAM WAS THE PURE, AFFECTIONATE RUTH MEADOWS, SERVING "MERELY AS A FOIL TO THE OTHER." THE PLAY IMPRESSED THIS REVIEWER AS PATHETIC BUT SOMEWHAT MONOTONOUS: "STILL, MR. IRVING'S EUGENE ARAM IS A FINE, THOUGHTFUL, AND FORCIBLE PIECE OF ACTING. IT WAS WARMLY APPLAUDED LAST EVENING, AS WAS ALSO MISS TERRY'S BEAUTIFUL IMPERSONATION OF RUTH, SO SWEET TO LOOK UPON, AND SO TENDERLY SYMPATHETIC AND NATURAL."<sup>22</sup>

ON JANUARY 20, 1885, IN CHICAGO, IRVING GAVE HIS PORTRAYAL OF RICHELIEU FOR THE FIRST TIME IN AMERICA, BUT THE TRIBUNE JUDGED IT AS "NOT EQUAL TO HIS LOUIS XI. FOR THE REASON THAT THE LATTER PART AFFORDS HIM MORE SCOPE FOR DEFINING THE GLOOMIEST ASPECTS OF CHARACTER WITHOUT CALLING UPON HIS ART TO FURNISH ANY SUBSTITUTE FOR THE ANIMAL PASSION THAT IS THE BASIS OF TRAGIC FORCE."<sup>23</sup>

THE FAREWELL ENGAGEMENT OF FOUR WEEKS IN NEW YORK AT THE STAR THEATRE BROUGHT IN UNPRECEDENTEDLY HIGH RECEIPTS. IN IRVING'S FINAL SPEECH, HE SAID THAT "HE WOULD NEVER RETURN IN HIS PROFESSIONAL CAPACITY, AND THE SINCERE MANNER IN WHICH HE MADE THIS ANNOUNCEMENT" LEFT NO ROOM FOR DOUBT THAT HE MEANT IT. "I AM OFTEN ASKED WHY WE DON'T RETURN," HE SAID. "I CAN BUT REPLY, ONLY MY DUTY KEEPS ME BACK. I HAVE A THEATRE TO CONTROL, FRESH WORK TO BEGIN, AND OBLIGATIONS AND NECESSITIES TO CONFORM TO."<sup>24</sup>

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<sup>22</sup> NEW YORK TIMES, MARCH 10, 1885, P. 5.

<sup>23</sup> CHICAGO TRIBUNE, JANUARY 25, 1885, P. 3.

<sup>24</sup> NEW YORK TIMES, APRIL 5, 1885, P. 9.

AFTER ENDURING TWO SEVERE AMERICAN WINTERS, MAKING A GREAT DEAL OF MONEY, AND ENJOYING TWO UNUSUALLY SUCCESSFUL SEASONS, IRVING, WITH MISS TERRY AND THEIR PARTY, SAILED FROM NEW YORK FOR ENGLAND APRIL 6, 1885, ON THE ARIZONA.

BETWEEN 1885 AND 1887 IRVING CARRIED ON HIS WORK AT THE LYCEUM IN LONDON, DISCOVERING THAT THE COSTS OF RUNNING HIS THEATRE WERE STEADILY RISING. AMONG OTHER PRODUCTIONS, OLIVIA HAD A SUCCESSFUL REVIVAL, WITH MISS TERRY ENJOYING FURTHER ACCLAIM IN THE TITLE-ROLE AND IRVING EFFECTIVELY PLAYING DR. PRIMROSE, THE VICAR. ELABORATE AND COSTLY PREPARATIONS WERE MADE FOR A PRODUCTION OF WILLS' DRAMATIZATION OF GOETHE'S FAUST, AND BY THE TIME THIS HAD RUN FOR TWO SEASONS AT THE LYCEUM, IRVING HAD DECIDED TO GO ON A THIRD TOUR OF AMERICA.

THIS TOUR BEGAN IN NEW YORK AT THE STAR THEATRE ON NOVEMBER 7, 1887, AND ENDED THERE ON MARCH 24, 1888, A PERIOD OF TWENTY WEEKS. THE OTHER THREE CITIES VISITED WERE PHILADELPHIA, CHICAGO, AND BOSTON. ONLY ONE SHAKESPEAREAN PLAY WAS PRESENTED--THE MERCHANT OF VENICE. WILLS' OLIVIA AND FAUST CONSTITUTED THE NEW MAJOR ATTRACTIONS AND RECEIVED THE MOST PERFORMANCES; THE BELLS, LOUIS XI, AND THE LYONS MAIL WERE INCLUDED, AS WELL AS JINGLE, A BRIEF PIECE BASED ON PICKWICK, IN WHICH MISS TERRY DID NOT APPEAR. THERE WAS ONE VARIETY PROGRAM IN CHICAGO, AND IRVING RECITED THE DREAM OF EUGENE ARAM ONCE IN PHILADELPHIA.

THE MAJOR PLAYS HAD THE FOLLOWING NUMBER OF PERFORMANCES:

		<u>FAUST</u>	75
		<u>OLIVIA</u>	25
<u>THE MERCHANT OF VENICE</u>	15	<u>LOUIS XI</u>	11
		<u>THE BELLS</u>	7
		<u>THE LYONS MAIL</u>	5

ON THE OPENING NIGHT AT THE STAR THEATRE, WHEN ONE OF THE WORST BLIZZARDS IN YEARS GRIPPED THE CITY, THE AUDIENCE VIEWED THE PRODUCTION OF FAUST WITH ADMIRATION BUT ALSO WITH DISAPPOINTMENT, ACCORDING TO THE NEW YORK TIMES CRITIC. HE NOTED THAT MANY CUTS HAD BEEN MADE SINCE THE PRODUCTION OF THE PLAY AT THE LYCEUM TWO YEARS BEFORE, AND HE SHOWED LITTLE ENTHUSIASM FOR THE ACTING OF FAUST AND MEPHISTOPHELES:

FAUST IS A MERE PUPPET, AND MR. ALEXANDER TREATS THE CHARACTER IN A SING-SONG, MONOTONOUS WAY. MEPHISTOPHELES ALWAYS DOMINATES, AND MR. IRVING IS A VERY COLLOQUIAL, SERIO-COMIC SORT OF A DEVIL THROUGHOUT THE FIRST PART OF THE PLAY.

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THE FAMILIAR VOCAL TRICKS OF THE ACTOR ARE ALL EXAGGERATED IN THIS CHARACTER. THE IMPERSONATION LEAVES AN IMPRESSION OF HONEST ARTISTIC EFFORT, BUT THE ACTOR IS NOT EQUALLY IMPRESSIVE IN ALL THE SCENES.

IT WAS ANOTHER STORY, THOUGH, IN THE CASE OF MISS TERRY:

MISS TERRY'S MARGARET IS A LOVELY IMPERSONATION, SYMPATHETIC AND POETICAL, SIMPLE AND AFFECTING, ENDOWED WITH RARE BEAUTY OF FEATURE, VOICE AND MANNER. HER LOVE SCENES WERE SWEET, SINCERE, AND UNAFFECTED. THE PATHOS OF THE CATASTROPHE WAS TRUE AND TOUCHED THE HEARTS OF THE SPECTATORS. IN THIS PIECE OF ACTING IS TO BE FOUND THE SINGLE, UNCOMMON CHARM OF MR. IRVING'S "FAUST."<sup>24A</sup>

THE NEW YORK POST CRITIC DID NOT FIND THE PRODUCTION DISAPPOINTING, WRITING THAT IT WAS "THE MOST BRILLIANT THEATRICAL PERFORMANCE EVER GIVEN IN THIS COUNTRY, EVEN BY MR. IRVING, AND IS LIKELY TO REMAIN FOR SOME TIME THE STANDARD BY WHICH ALL EFFORTS AT ELABORATE STAGE MANAGEMENT WILL BE JUDGED." RECOGNIZING THAT IRVING'S MEPHISTOPHELES WOULD "PROVOKE A GOOD DEAL OF CONTROVERSY," HE STATED: "HIS DEMON IN A WORD IS NOTABLE CHIEFLY FOR INTELLECTUAL ACUTENESS--HE IS MORE

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<sup>24A</sup>  
NEW YORK TIMES, NOVEMBER 8, 1887, P. 5.



AMUSING THAN AWFUL, MORE SUBTLE THAN POTENT. THE CONCEPTION IS FINISHED, WITH EXQUISITE NICETY, EXCEPT IN THE MATTER OF SPEECH, WHEREIN MR. IRVING TAKES HIS USUAL LIBERTIES."<sup>25</sup>

FOR MISS TERRY'S PERFORMANCE, THIS REVIEWER SHOWED UNQUALIFIED APPROBATION:

THE MARGARET OF ELLEN TERRY IS DIFFERENT FROM ANY MARGARET EVER DREAMED OF BEFORE, BUT IS WHOLLY DELICIOUS. IN HER BEDROOM SCENE HER ASSUMPTION OF GIRLISH YOUTH AND COMPLETE INNOCENCE WAS WONDERFUL. SHE LOOKED AND ACTED LIKE A GIRL OF 18. THERE IS NOT A WOMAN ON THE STAGE WHO COULD PLAY SO RISKY A SCENE WITH SUCH EXQUISITE [sic] UNCONSCIOUSNESS. SHE WAS THE IMPERSONATION OF PURITY AND GRACE. HER DELIGHT OVER THE JEWELS WAS PERFECT IN ITS NATURALNESS. HER LOVE-MAKING WAS ALL THAT IS TENDER AND GRACEFUL, AND HER GRIEF MOST PRETTY AND PATHETIC. SHE EVOKED A STORM OF APPLAUSE BY KISSING HER LOVER'S HAND, SO ELOQUENT WAS THE GESTURE OF LOVE, AND FAITH, AND SWEET GIRLISH SUBMISSION.  
 . . . . .  
 IN THE DUNGEON SCENE, LAST EVENING, SHE PRACTICALLY REPEATED HER OPHELIA, THAN WHICH NOTHING IS MORE TOUCHING."<sup>26</sup>

IN PHILADELPHIA AT THE CHESTNUT STREET OPERA HOUSE FAUST ALSO OPENED THE TEN-NIGHT ENGAGEMENT ON DECEMBER 12, 1887. THE LEDGER CALLED THE PLAY "NOT THE 'FAUST' OF GOETHE, BUT OF WILLS . . . . THE MARGUERITE, HOWEVER, OF MISS TERRY, WAS GOETHE'S MARGUERITE, NOT WILLS' MARGARET, SHORN OF NO FAIR PROPORTION OF YOUTH, INNOCENCE OR LOVELINESS IN THE EARLIER SCENES, AND LOSING NOTHING OF THE PITIFUL SUFFERING, SORROW AND REMORSE . . . IN THE LATER ONES."<sup>27</sup> BUT IRVING'S MEPHISTOPHELES "WAS NOT THE SPIRITUAL DEVIL OF THE GREAT GERMAN POET, NOR THE MAJESTIC

<sup>25</sup>NEW YORK POST: REPRINTED IN CHICAGO TRIBUNE, NOVEMBER 11, 1887, P. 9.

<sup>26</sup>IBID.

<sup>27</sup>PHILADELPHIA LEDGER, DECEMBER 13, 1887, P. 6.

SATAN OF THE ENGLISH ONE. YET IN ITS DIFFERENT WAY IT WAS A MEPHISTOPHELES THAT FASCINATED--LIKE A FIEND, THAT ATTRACTED EVEN BY THE WONDROUS EXHIBITION OF ITS REPELLENT CHARACTERISTICS," AND THE CRITIC CONCLUDED: "THERE IS NO MAJESTY IN MR. IRVING'S MEPHISTOPHELES, NOTHING SPIRITUAL; HE IS A FLESHLY, COMIC, MOCKING, SNEERING FIEND, THE VERY POTENT SPIRIT OF MALICIOUS MISCHIEF, OF LOW CUNNING, MEAN, DEGRADED, HILARIOUSLY, SPORTIVELY DEVILISH."<sup>28</sup>

THESE OPINIONS SUGGEST THAT MISS TERRY, WHETHER IN SHAKESPEARE, GOETHE, OR WILLS, WAS TRUE TO THE CONCEPT OF THE DRAMATIST, WHILE IRVING TENDED TO DEVIATE. THE REVIEWER WROTE FURTHER OF MISS TERRY:

THE MARGUERITE OF MISS TERRY WILL BE ACCEPTED, WE THINK, ALIKE IN DESIGN AND EXECUTION AS THE IDEAL MARGUERITE OF THE POET.

MISS TERRY'S MARGUERITE IS ONE OF THE LOVELIEST, TENDEREST AND MOST PATHETIC CHARACTERS SHE HAS EVER PRESENTED UPON OUR STAGE. WE DO NOT CRITICISE IT; WE CAN ONLY SYMPATHIZE WITH, ADMIRE IT AS A WORK OF ART, WHICH IS A COUNTERFEIT PRESENTMENT OF NATURE, THAN WHICH FEW OTHERS ARE SO NOBLE IN THEIR BEAUTY, STRENGTH AND DELICACY. WHATEVER THIS EXCELLENT ACTRESS DOES IS WELL, GRACEFULLY AND PICTURESQUELY DONE, BUT TO ALL THAT SHE LAST NIGHT DID SHE SEEMED TO IMPART AN ADDED BEAUTY, GRACE AND CHARM. THAT SPIRITUAL PART WHICH MR. IRVING'S MEPHISTOPHELES LACKED HER MARGUERITE WAS FULL OF, OVERFLOWED WITH.

WITH WHAT WONDROUS SKILL, WITH WHAT WISE THOUGHT AND MODEST ACTION SHE DID ALL THIS CANNOT BE TOLD. A WOMAN OF TALENTS UNEQUALLED UPON OUR STAGE TO-DAY, MISS TERRY ACTS IN SUCH EXCELLENT FASHION AS TO CONFOUND CENSURE, TO RENDER FAINT PRAISE IMPERTINENT, AND TO COMMAND COMMENDATION AS THE ROYAL PREROGATIVE OF HER GENIUS.<sup>29</sup>

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<sup>28</sup> IBID.

<sup>29</sup> IBID.

THE PHILADELPHIA EVENING BULLETIN REVIEWER SHARED SOME OF THE SAME SENTIMENTS TOWARD THE ACTING IN FAUST AS THE NEW YORK TIMES CRITIC HAD REVEALED:

FAUST HAS NOW BEEN SEEN IN PHILADELPHIA, AND THE REPORTS THAT HERALDED ITS COMING WERE BUT HALF TRUE: AS A SPECTACULAR PRODUCTION THE IRVING PERFORMANCE OF FAUST IS REALLY A REMARKABLE DISPLAY OF THE MECHANICAL, SCENIC AND ILLUMINATIVE POSSIBILITIES OF THE MODERN STAGE . . . .

WHEN REGARDED AS AN EXHIBITION OF ACTING--AS AN EFFECTIVE STAGE REALIZATION OF THE CHARACTERS WHICH FIGURE IN THE MOVEMENT OF GOETHE'S STORY--THE PERFORMANCE CAN ONLY BE ACCEPTED AS A DISAPPOINTMENT, AND AN UNQUALIFIED ONE.

BUT HE WENT ON TO SAY:

WITH THE EXCEPTION OF MISS ELLEN TERRY, WHOSE MARGARET STANDS OUT IN BOLD RELIEF, IRVING'S COMPANY HAS RARELY APPEARED TO SO LITTLE ADVANTAGE . . . .

THE GEM OF THE REPRESENTATION WAS THE SWEET, GRACEFUL, SYMPATHETIC INTERPRETATION OF THE CHARACTER OF MARGARET THAT WAS GIVEN BY MISS ELLEN TERRY. NO FAULT CAN BE FOUND WITH HER WORK . . . .

MISS TERRY WON THE ACTING HONORS OF THE EVENING; HER MARGARET IS A CREATION; IT IS THE FRUITFUL RESULT OF STUDY, SKILL AND TALENT.<sup>30</sup>

FAUST WAS ALSO THE OPENING PRESENTATION IN CHICAGO ON DECEMBER 26, 1887, AND THE TRIBUNE CRITIC LIKED THE PRODUCTION IN GENERAL. HE ADMITTED THAT IT WAS NOT GOETHE'S FAUST, WRITING THAT IRVING'S PORTRAYAL WAS NOT A "SUBLIME MEPHISTOPHELES BECAUSE MEPHISTOPHELES IS NOT SUBLIME." HE THOUGHT IRVING'S CONCEPTION ILLUMINATING, AND HE REFLECTED: "FROM A CLOUD OF VAPOR CONJURED UP THERE PALES UPON THE

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<sup>30</sup> PHILADELPHIA EVENING BULLETIN, DECEMBER 13, 1887, P. 3.

GLOOM THE STARK, WHITE FACE OF MEPHISTOPHELES. THAT FACE, ONCE SEEN, IS TO REMAIN IN MEMORY A LIFETIME."<sup>31</sup> HE ALSO HAD ADMIRATION FOR MISS TERRY'S WORK: "MISS ELLEN TERRY'S MARGARET IS THE NOTE OF HUMAN FEELING THAT SINKS INTO THE SOUL WITH COMFORTING ASSURANCE AMID THE DIN OF UNCANNY ELEMENTS. WHO ELSE COULD PLAY MARGARET WITH SUCH SIMPLICITY; WHO ELSE WITH SUCH PATHOS!"<sup>32</sup>

THE BOSTON GLOBE HAD FAVORABLE COMMENTS FOR BOTH MISS TERRY AND IRVING IN THEIR ROLES AND GENERAL SATISFACTION WITH THE PRODUCTION.

ON THE WHOLE, MISS TERRY RECEIVED MORE APPROVAL FOR HER ACTING OF MARGARET THAN IRVING DID FOR HIS MEPHISTOPHELES. SHE RECEIVED NO ADVERSE CRITICISM AND WAS UNIVERSALLY PRAISED FOR THE BEAUTY, INNOCENCE, PATHOS, AND POETIC QUALITIES OF HER INTERPRETATION WHICH GAVE TO THE PRODUCTION ITS SIMPLICITY AND SINCERITY, FULLY APPROPRIATE TO THE CONCEPTION OF GOETHE'S CHARACTER. IRVING, ON THE CONTRARY, DID NOT REPRESENT THE SPIRITUAL DEVIL OF GOETHE, NOR THE MAJESTIC MEPHISTOPHELES OF WILLS; BUT WAS A SERIO-COMIC DEVIL OF HIS OWN CREATION, MORE AMUSING THAN AWFUL, MORE FLESHLY AND SPORTIVELY DEVILISH--NOT THE CHARACTER DRAWN BY THE POET.

OLIVIA, THE OTHER LYCEUM WORK NEW TO AMERICANS, RECEIVED ITS FIRST PRESENTATION IN PHILADELPHIA. FOLLOWING A WEEK OF FAUST, IT

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<sup>31</sup>CHICAGO TRIBUNE, DECEMBER 27, 1887, P. 5.

<sup>32</sup>IBID.

WAS PRESENTED ON DECEMBER 19, 1887, DURING THE SECOND WEEK OF THE ENGAGEMENT THERE. AS THE LEDGER POINTED OUT:

MISS TERRY, CONSIDERING HER WORK OF LAST NIGHT, HAS A MOST DIFFICULT PART TO PLAY. THE BROAD CONTRAST BETWEEN MESPHISTOPHELES AND DR. PRIMROSE HELPED MR. IRVING TO ACHIEVE HIS GREAT SUCCESS. BUT THE OLIVIA OF WILLS IS NOT UNLIKE THE MARGUERITE OF "GOETHE."

MISS TERRY, THEREFORE, HAD NOT THE BENEFIT OF CONTRAST AS MR. IRVING HAS, BUT THIS CHARMING ACTRESS IS ALWAYS EQUAL TO THE REQUIREMENTS OF THE OCCASION, WHATSOEVER THEY MAY BE.

AT TIMES MISS TERRY ROSE TO GREAT HEIGHTS OF EXCELLENCE, MOST NOTABLY IN THE PATHETIC SCENE IN WHICH SHE SAYS GOOD-BYE TO HER HOME, AND AGAIN IN THE THIRD ACT, THROUGHOUT THE ENTIRE SCENE WITH SQUIRE THORNHILL . . . .

SHE TURNED FROM JOYOUSNESS TO DEMURENESS, FROM THAT TO GRAVITY, FROM THAT TO THE FIERCE, VENGEFUL SPIRIT OF THE SAVAGE BLOW WHICH SHE DEALT THORNHILL WITH SUCH POWER AS WE HAVE SELDOM SEEN EQUALLED ON THE STAGE. MISS TERRY'S VOICE IS ALWAYS SWEET AND ALWAYS FULL OF FEELING, BUT LAST NIGHT SOME OF HER LINES WERE DELIVERED WITH SUCH MELODIOUS PATHOS AS TO STIR THE HEARTS OF THOSE WHO HEARD IT, AND TO COMPEL THEIR UNWILLING TEARS.

AS FOR IRVING'S DR. PRIMROSE, THIS CRITIC THOUGHT HIS RENDITION EXCELLENT, AND WROTE, "THE FINEST PIECE OF ACTING WHICH WE THINK MR. IRVING HAS EVER DONE IS THAT IN THE THIRD ACT, IN WHICH HE ATTEMPTS, IN PURSUANCE OF HIS HOLY OFFICE, TO CHIDE HIS DAUGHTER FOR HER SIN."<sup>33</sup>

ON JANUARY 16, 1888, DURING THE FOURTH WEEK IN CHICAGO, OLIVIA WAS FIRST SEEN IN THAT CITY. THE TRIBUNE REVIEWER EMPHASIZED THE EFFECTIVENESS OF BOTH PLAYERS' WORK IN THE THIRD ACT OF THE PLAY:

HERE MISS TERRY, WITHOUT ANY ABATEMENT OF HER MODESTY OF MANNER, SHOWED HER HIGHEST POWER AS AN ACTRESS. THE REPULSE OF THORNHILL WHEN SHE LEARNS HIS PERFIDY . . . WAS

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<sup>33</sup>PHILADELPHIA LEDGER, DECEMBER 20, 1887, P. 6.

RENDERED WITH A NATURALNESS THAT WAS INCAPABLE OF SHOCKING ONE, AND DREW FROM THE CROWDED THEATRE AN OUTBURST OF APPLAUSE. IT WAS HERE, TOO, THAT DR. PRIMROSE, IN STRIVING TO UTTER HIS REPRIMAND, BROKE DOWN WHEN THE FEELINGS OF A FATHER SUBMERGED THE DUTIES OF A CLERGYMAN. THE AFFECTING INCIDENT OF THE DEPARTURE OF FATHER AND CHILD FOR THE OLD HOME AWAKENED GREAT ENTHUSIASM.<sup>34</sup>

IN BOSTON, THE FIRST PERFORMANCE OF OLIVIA CAME DURING THE THIRD WEEK OF THE ENGAGEMENT, ON FEBRUARY 7, 1888. THE GLOBE REVIEWER HAD MUCH THE SAME SORT OF PRAISE AS CRITICS ELSEWHERE, STATING: "BOTH STARS SHARED IN THE HONORS OF THE OCCASION . . . ." HE THOUGHT THAT IRVING SEEMED TO "REALIZE IN LOOK AND BEARING--EVEN IN THE TONES OF HIS VOICE, THE GOOD OLD VICAR WHOM GOLDSMITH GAVE THE WORLD . . . ." <sup>35</sup>

DURING THIS FOUR-WEEK ENGAGEMENT IRVING HAD PHENOMENALLY LARGE RECEIPTS AND, ACCORDING TO TOMPKINS AND KILBY, THIS WAS ATTRIBUTABLE IN A LARGE MEASURE TO MISS TERRY:

ALTHOUGH IRVING WAS THE STAR AND MISS TERRY BUT A SECONDARY ATTRACTION, HER PRESENCE IN THE CAST NEARLY, AND SOMETIMES QUITE DOUBLED THE RECEIPTS. FOR INSTANCE, AT THE MATINEE ON SATURDAY, JANUARY 28, "FAUST," WITH MISS TERRY IN THE CAST, WAS PLAYED TO \$4144. ON THE SAME EVENING "THE BELLS" AND "JINGLE" WERE PRESENTED WITHOUT HER AND DREW ONLY \$2111.50. ON FEBRUARY 4, "FAUST" DREW \$4366 IN THE AFTERNOON, WHILE "LOUIS XI" WITHOUT HER DREW \$2215 IN THE EVENING. ON FEBRUARY 11 IRVING AND TERRY IN "OLIVIA" PLAYED TO \$4000 AT THE MATINEE, WHILE IRVING ALONE IN "THE LYONS MAIL" DREW ONLY \$1437.50 IN THE EVENING. ON THEIR FINAL SATURDAY HE PLAYED ALONE AT THE MATINEE TO \$2756, WHILE THE TO TOGETHER IN "THE MERCHANT OF VENICE" IN THE EVENING DREW \$4244.<sup>36</sup>

<sup>34</sup> CHICAGO TRIBUNE, JANUARY 17, 1888, P. 5.

<sup>35</sup> BOSTON GLOBE, MORNING ED., FEBRUARY 8, 1888, P. 5.

<sup>36</sup> EUGENE TOMPKINS AND QUINCY KILBY, THE HISTORY OF THE BOSTON THEATRE, PP. 351-352.

OLIVIA OPENED THE FINAL NEW YORK ENGAGEMENT ON FEBRUARY 20, 1888, AND THE TIMES ACCORDED IRVING COMMENDATION FOR THE DELICACY AND SIMPLICITY OF HIS ACTING, AND MADE THESE COMMENTS ABOUT BOTH PLAYERS:

DR. PRIMROSE WILL RANK AS ONE OF MR. IRVING'S BEST PARTS THROUGH ITS STRONG AND AFFECTING HUMANITY, AND AS ONE OF MR. IRVING'S BEST PARTS IT CLAIMS AN HONORABLE PLACE ON THE STAGE. OLIVIA IS NOT A STRONG ROLE, NOR A DIFFICULT ONE FOR AN ACTRESS OF MISS TERRY'S ABILITY. ONLY IN THE THIRD ACT HAS SHE ANY OPPORTUNITY FOR AN EXHIBITION OF HER HIGHER POWERS. HERE SHE IMPRESSED THE AUDIENCE BY HER DELINEATION OF THE YOUNG WIFE'S HAPPINESS AND HER SUBSEQUENT STRONG AND DIRECT PORTRAYAL OF THE COMPLETELY CRUSHED HEART. HER WORK WAS, OF COURSE, IMBUE WITH THE STRONG CHARM OF HER OWN DELIGHTFUL PERSONALITY AND ENRICHED WITH MANY OF THOSE EXPRESSIVE TOUCHES WHICH SHE HAS MADE FAMILIAR IN OTHER PARTS.<sup>37</sup>

THE CONSENSUS APPEARED TO BE THAT BOTH MISS TERRY AND IRVING SUCCEEDED ADMIRABLY IN THEIR ROLES IN OLIVIA. IRVING'S DR. PRIMROSE HAD THE MERIT OF BEING IN ACCORDANCE WITH THE CHARACTER CONCEIVED BY THE NOVELIST AND THE DRAMATIST, AND HIS ACTING HAD REAL PATHOS, AS WELL AS THE HUMANITY AND SIMPLICITY THAT WERE FREQUENTLY LACKING IN HIS OTHER PORTRAYALS.

DURING THE LAST WEEK OF THIS FIVE-WEEK ENGAGEMENT IN NEW YORK A UNIQUE FEATURE WAS THE SPECIAL PERFORMANCE BY THE LYCEUM COMPANY OF THE MERCHANT OF VENICE AT WEST POINT, ON MARCH 19, 1888, IN COSTUMES BUT WITHOUT SCENERY. IRVING HAD OFFERED TO GO THERE, AS LAURANCE IRVING PUTS IT, "TO PLAY TO THOSE YOUNG HAND-PICKED AMERICANS, WHOSE MONKISH ISOLATION PREVENTED THEM FROM COMING TO SEE HIM."<sup>38</sup> THIS WAS APPROVED BY THE SECRETARY OF STATE FOR WAR IN WASHINGTON, AND IRVING CANCELLED

<sup>37</sup> NEW YORK TIMES, FEBRUARY 21, 1888, P. 4.

<sup>38</sup> LAURANCE IRVING, HENRY IRVING, P. 489.

THE MONDAY NIGHT PERFORMANCE AT THE STAR THEATRE IN ORDER TO APPEAR AT THE MILITARY ACADEMY.

IN A LETTER WRITTEN AFTER SEEING THE PERFORMANCE, ONE OF THE CADETS GAVE THIS ENTHUSIASTIC ACCOUNT:

LAST MONDAY EVENING . . . HENRY IRVING AND MISS TERRY GAVE US A SPLENDID PERFORMANCE OF THE "MERCHANT OF VENICE". IT TOOK PLACE IN THE MESS HALL ON AN IMPROVISED STAGE . . . . . CRITICS . . . REPRESENTING ALL LEADING NEW YORK PAPERS, SAY THE COMPANY NEVER DID BETTER . . . . . THEY SURELY NEVER HAD A MORE ENTHUSIASTIC AUDIENCE . . . . . THEY CERTAINLY DID SPLENDIDLY. MISS TERRY AS PORTIA WAS SUPERB, AND IRVING PLAYED THE JEW TO PERFECTION. . . . . THE BOYS GAVE THREE CHEERS, AND CONTINUED CHEERING UNTIL IRVING AND TERRY CAME OUT . . . . . AFTER THE LAST ACT, WE CALLED FOR IRVING AND A SPEECH. HE RESPONDED VERY HAPPILY, CONCLUDING WITH:

TONIGHT IT MAY BE, THE JOY-BELLS ARE RINGING OUT IN FAR-AWAY LONDON, FOR (HERE, THE AUDIENCE WONDERED WHAT WAS COMING) IT IS THE FIRST TIME THAT A BRITISH ARMY CAPTURED WEST POINT!<sup>39</sup>

FOLLOWING THE FINAL NEW YORK PERFORMANCE OF OLIVIA, ON MARCH 24, 1888, THE NEW YORK TIMES STATED:

THREE TIMES HAS MR. IRVING PUBLICLY SAID "GOOD-BYE" TO AMERICA. EACH TIME THE AMERICAN PUBLIC HAS SINCERELY REGRETTED HIS DEPARTURE, AND HONESTLY WISHED FOR HIS SPEEDY RETURN. THE HOPE MAY BE ENCOURAGED THAT HIS THIRD "GOOD-BYE" SPOKEN FROM THE STAGE OF THE STAR THEATRE LAST EVENING, WILL NOT BE HIS LAST.<sup>40</sup>

<sup>39</sup> CHARLES D. RHOADES, INTIMATE LETTERS OF A WEST POINT CADET, N. D., P. 13. COPY IN THE LIBRARY OF THE UNITED STATES MILITARY ACADEMY.

<sup>40</sup> NEW YORK TIMES, MARCH 25, 1888, P. 2.



THOUGH THE RETURN WAS NOT "SPEEDY," THIS WRITER'S HOPE WAS EVENTUALLY SATISFIED; A FOURTH AMERICAN TOUR, UNDER THE MANAGEMENT OF HENRY ABBEY, WAS PLANNED FOR THE FALL OF 1893. AT THE END OF THE LYCEUM SEASON IRVING, MISS TERRY AND HER DAUGHTER, AND THE LOVEDAYS, WENT TO CANADA FOR A HOLIDAY UNTIL EARLY SEPTEMBER, WHEN THEY WENT ON TO SAN FRANCISCO WHERE THE TOUR BEGAN ON SEPTEMBER 4, 1893.

IN MAKING THE FIVE-DAY JOURNEY BY TRAIN TO JOIN THEM, THE OTHER MEMBERS OF THE LYCEUM COMPANY RAN BEHIND SCHEDULE AND WERE SEVERAL HOURS LATE, AS MISS JESSIE MILLWARD RECORDS:

. . . THE ONLY TIME I EVER SAW IRVING REALLY EXCITED WAS WHEN HE MET US ON OUR ARRIVAL LATE ON THE SUNDAY EVENING. AND HIS EXCITEMENT WAS EASY TO UNDERSTAND FOR WE WERE TO OPEN IN A FEW HOURS' TIME TO A HOUSE WHICH HAD LONG BEEN SOLD OUT AT THE HIGHEST PRICES EVER KNOWN IN THE CITY OF THE GOLDEN GATE, EVEN PATTI'S COLOSSAL FIGURES BEING ECLIPSED.<sup>41</sup>

ON THIS TOUR, THE REPERTOIRE COMPRISED THREE SHAKESPEAREAN PLAYS--THE MERCHANT OF VENICE, MUCH ADO ABOUT NOTHING, AND KING HENRY VIII, THE LATTER BEING NEW IN THE LIST. ALSO NEW WERE NANCE OLDFIELD, A COMEDY PIECE FEATURING MISS TERRY, AND BECKET, IN WHICH BOTH IRVING AND MISS TERRY HAD ROLES. OLIVIA, CHARLES I, LOUIS XI, THE BELLS, AND THE LYONS MAIL WERE THE OTHER MAJOR PLAYS, ALREADY FAMILIAR TO AMERICANS. IRVING RECITED THE DREAM OF EUGENE ARAM ONCE IN BOSTON, WILLIAM TERRISS PERFORMED FOUR TIMES IN A SHORT PIECE ENTITLED A REGULAR FIX, AND THERE WAS ONE VARIETY PROGRAM IN BOSTON. EXCLUDING CANADA, THE BREAKDOWN OF PERFORMANCES STOOD AS FOLLOWS:

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<sup>41</sup>JESSIE MILLWARD, MYSELF AND OTHERS (BOSTON, 1924), P. 183.

		<u>BECKET</u>	57
		<u>THE BELLS</u>	18
<u>THE MERCHANT OF VENICE</u>	47	<u>LOUIS XI</u>	15
<u>KING HENRY VIII</u>	20	<u>NANCE OLDFIELD</u>	15
<u>MUCH ADO ABOUT NOTHING</u>	7	<u>OLIVIA</u>	11
		<u>THE LYONS MAIL</u>	7
		<u>CHARLES I.</u>	4

THE HEAVY SCENERY FOR HENRY VIII AND MUCH ADO ABOUT NOTHING HAD NOT BEEN TRANSPORTED ACROSS THE CONTINENT, BUT NEVERTHELESS, AS MR. LOVEDAY TOLD A SAN FRANCISCO CHRONICLE REPORTER, "ALTOGETHER THERE ARE 600 TONS OF SCENERY, WHICH IS MUCH MORE THAN WE HAD WHEN WE FIRST OPENED IN NEW YORK. THOSE 600 TONS ARE, OF COURSE, BY SEA MEASUREMENT." MISS TERRY ARRIVED DURING THE INTERVIEW, ANXIOUSLY LOOKED ABOUT THE GRAND OPERA HOUSE AND "TRIED HER VOICE TO GAUGE THE ACOUSTICS," REMARKING THAT SHE WOULD HAVE TO TALK QUITE LOUDLY. "IT IS A VERY LARGE THEATER AND IT REQUIRES AN EFFORT TO MAKE ONE'S SELF HEARD, PARTICULARLY FOR A WOMAN."<sup>42</sup>

THE OPENING PROGRAM, ON SEPTEMBER 4, CONSISTED OF NANCE OLDFIELD AND THE BELLS. THE CHRONICLE REVIEWER WROTE OF MISS TERRY:

IT TOOK ELLEN TERRY ONLY A MINUTE LAST NIGHT TO IMPRESS HER AUDIENCE, WHICH CROWDED THE GRAND OPERA-HOUSE, WITH THE FACT THAT SHE WAS AN ACTRESS WHO DESERVED HER REPUTATION.

.....  
SHE HAS A PERSONAL MAGNETISM THAT DRAWS AND HOLDS. SHE IS SO FULL OF LIFE AND SPIRIT AND SO DISTINCTLY VERSATILE THAT ONE NOT ONLY HAS PERFECT CONFIDENCE IN HER ACTING, BUT FEARS TO MISS SOMETHING SHE WILL DO.

.....  
MISS TERRY LAST NIGHT DEMONSTRATED THE FACT THAT SHE IS

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<sup>42</sup>SAN FRANCISCO CHRONICLE, SEPTEMBER 4, 1893.

A VERY GREAT ACTRESS AND A POTENT FACTOR IN ANY PLAY SHE APPEARS IN.<sup>43</sup>

THE CRITIC OF THE MORNING CALL FELT EQUALLY ENTHUSIASTIC TOWARDS HER: "SHE IS AN ADEPT IN THE ART THAT CONCEALS ART, AND SO FACILE AND NEAT IN HER MANNER THAT EVERY HEART IN THE AUDIENCE WENT OUT TO HER, AND AT THE CLOSE OF THE PIECE, THE PERFORMANCE OF WHICH LASTED JUST ONE HOUR, THE CURTAIN WAS CALLED UP AGAIN AND AGAIN . . . ."44

THE REPERTOIRE IRVING HAD ARRANGED FOR THIS TWO WEEKS' ENGAGEMENT EFFECTIVELY SHOWED OFF HIS ABILITIES IN A RISING LEVEL OF STRENGTH, CULMINATING IN LOUIS XI. FROM MATHIAS THROUGH SHYLOCK, BECKET, LESURQUES AND DUBOSC, DR. PRIMROSE, CHARLES I AND LOUIS XI, AUDIENCES COULD BECOME ACQUAINTED WITH HIS PARTICULAR STYLE AND SEE HIM IN BOTH VILLAINOUS AND NOBLE ROLES. MISS TERRY, BY CONTRAST, HAD HALF AS MANY--MRS. ANNE OLDFIELD, PORTIA, OLIVIA, AND ROSAMUND, THE LATTER A RELATIVELY MINOR ROLE. IN ITS SUNDAY "PLAYERS COLUMN," THE EXAMINER REVIEWER MADE THESE REMARKS ABOUT MISS TERRY WHICH COULD BE SAID TO COMPENSATE FOR THE DISPARITY IN ROLES:

MISS TERRY, MORE FORTUNATE THAN MR. IRVING, HAS MET EXPECTATION TO THE UTMOST POINT. HER SPIRIT, GRACE, HUMOR, GENTLENESS AND BEAUTY FILL ONE WITH THE DESIRE TO SEE HER THE CHIEF FIGURE OF A PLAY. FROM THE HINTS AND FLASHES WE GET OF HER, IT IS APPARENT HOW DELIGHTFUL SHE WOULD BE IN PURE COMEDY FOR A WHOLE EVENING. THAT HOWEVER, IS NOT TO BE OUR GREAT GOOD FORTUNE, SO WE CAN BUT BE HAUNTED BY THE VISION OF ELLEN TERRY AS SHE MIGHT AND OUGHT TO BE.<sup>45</sup>

<sup>43</sup>SAN FRANCISCO CHRONICLE, SEPTEMBER 5, 1893, P. 12.

<sup>44</sup>SAN FRANCISCO MORNING CALL, SEPTEMBER 5, 1893, P. 10.

<sup>45</sup>SAN FRANCISCO EXAMINER, SEPTEMBER 10, 1893, P. 16.

IN ST. PAUL THE PIONEER PRESS CRITIC FOUND OCCASION TO PRAISE MISS TERRY'S PERFORMANCE IN NANCE OLDFIELD, EVEN THOUGH IT HAD BEEN PLAYED THERE THREE TIMES WITHIN A BRIEF PERIOD:

. . . IT IS SAFE TO ASSERT THAT IT HAS NOT BEEN PLAYED WITH THE VIVACITY AND THE DELICACY, WITH THE STRENGTH AND THE WOMANLINESS WHICH LAST NIGHT GAVE IT A GREATER CHARM THAN IT HAS PREVIOUSLY KNOWN.

. . . . . MISS TERRY IS A FAVORITE WITH LOCAL THEATER-GOERS, AND SHE MUST KNOW IT BY THE COMMENDATION THEY EXPRESSED.<sup>46</sup>

THE CHICAGO TRIBUNE REVIEWER REPORTED THAT MISS TERRY "MADE A TRIUMPH" IN NANCE OLDFIELD, "REMOVING FROM IT A CERTAIN HEAVY SENTIMENTALITY WHICH WAS UNBECOMING":

THE BEAUTY OF HER IMPERSONATION WAS ITS EXTREME LIGHTNESS. THERE WAS A SPONTANEOUS HUMOR ALSO WHICH CONSTANTLY INCITED THE AUDIENCE TO EXCLAMATIONS OF DELIGHT, AND THE CROWNING TOUCH WAS GIVEN WHEN A LITTLE DASH OF SENTIMENT MOISTENED MANY EYES IN WHICH THE GLEAM OF MERRIMENT WAS DANCING ON-  
LY A FEW MOMENTS BEFORE.<sup>47</sup>

THE EVENING BULLETIN CRITIC, IN PHILADELPHIA, WROTE THAT MISS TERRY WON "A FRESH SUCCESS" IN NANCE OLDFIELD, "AND IN THE SHORT TIME COVERED BY THE COMEDY ESTABLISHED MORE FIRMLY THAN EVER HER REPUTATION FOR COMPLETE MASTERY OVER THE EMOTIONS."<sup>48</sup>

WITH REFERENCE TO THE MERCHANT OF VENICE, WHICH CITIES IN THE WEST WERE SEEING DONE BY THE COMPANY FOR THE FIRST TIME, THE RECEPTION OF BOTH IRVING AND MISS TERRY PROVED MUCH THE SAME AS ELSEWHERE. THE SAN FRANCISCO EXAMINER CRITIC FOUND IRVING'S SHYLOCK ABSORBING BUT PUZZLING:

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<sup>46</sup>ST. PAUL PIONEER PRESS, SEPTEMBER 30, 1893.

<sup>47</sup>CHICAGO TRIBUNE, OCTOBER 29, 1893, P. 38.

<sup>48</sup>PHILADELPHIA EVENING BULLETIN, FEBRUARY 9, 1894, P. 4.

DOUBTLESS MR. IRVING HAS DEFINITE INTENTION IN IT ALL . . . BUT THE IMPRESSION LEFT UPON THE MIND WHICH IS NOT SO FORTUNATE AS TO PENETRATE HIS INTENTION, IS THAT HE OVERACTS OUTRAGEOUSLY. HE PRODUCES THIS IMPRESSION FREQUENTLY IN MANY OF THE SCENES PRECEDING THE TRIAL, WHEN HE UNDENIABLY BECOMES GREAT. JUDGING THE ACTOR FROM HIS MATHIAS IN "THE BELLS," IT SEEMS PREPOSTEROUS THAT SUCH BATTLES SHOULD HAVE BEEN FOUGHT OVER THE QUESTION OF HIS RIGHT TO EMINENCE, BUT HIS SHYLOCK EXPLAINS WHY THE CRITICS DIVIDED INTO WARRING CAMPS, AND WHY THEY HAVE NOT YET SIGNED A LASTING PEACE.

HE ADDED:

MISS TERRY AS PORTIA--BUT MISS TERRY WAS NOT MADE TO BE DESCRIBED. SHE IS FOR THE CARESSING EYE AND CHARMED EAR. HER GRACE, HER GRACIOUSNESS, HER HUMOR, HER BRIGHTNESS, HER SWEETNESS, HER ARCHNESS, HER COQUETRY, HER REFINEMENT, HER WOMANLINESS--MISS TERRY IS BEWITCHING. SHE FAILED NOWHERE. THERE COULD NOT BE A CLEVERER, A MORE ENCHANTING PORTIA.<sup>49</sup>

SIMILAR COMMENTS WERE WRITTEN ABOUT MISS TERRY IN THE SAN FRANCISCO CHRONICLE, WITH THIS SUMMARY: "ELLEN TERRY WILL BE A FAVORITE IN ANYTHING."<sup>50</sup>

THE CRITIC OF THE TACOMA LEDGER WROTE OF THE ENGLISH ACTORS IN THE MERCHANT OF VENICE:

THERE MAY BE DIFFERENCES OF OPINION AS TO THE GREATNESS OF IRVING AS A STAR, BUT THERE CAN BE NONE AS TO THE MARVELOUS COMPLETENESS OF THE PERFORMANCE AND ITS UNIFORM EXCELLENCE.

MISS TERRY CAPTIVATED ALL HEARTS BY HER HIGH ART. NONE WILL DISPUTE HER PLACE IN THE FRONT RANK OF THE WORLD'S ACTRESSES.<sup>51</sup>

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<sup>49</sup>SAN FRANCISCO EXAMINER, SEPTEMBER 6, 1893, P. 12.

<sup>50</sup>SAN FRANCISCO CHRONICLE, SEPTEMBER 6, 1893, P. 12.

<sup>51</sup>TACOMA LEDGER, SEPTEMBER 24, 1893.

IN BECKET THE SAN FRANCISCO BULLETIN REVIEWER CONSIDERED IRVING'S ACTING "A VERITABLE TRIUMPH," THOUGH A HOARSENESS SOMEWHAT MARRED THE PERFORMANCE," ADDING: "IN QUIET DECLAMATION MR. IRVING EXCELS; AND THE PLAY . . . GIVES HIM SCOPE TO SHOW HIS ART IN SUBDUED ACTING."

THE BULLETIN CRITIC REGARDED MISS TERRY'S PERFORMANCE OF ROSAMUND ONE THAT WOULD "NEVER BE FORGOTTEN BY THOSE WHO SAW HER":

HER PERSONATION . . . IS A STUDY AS TO HOW SO GREAT AN ACTRESS CAN PLAY A PART SO SIMPLE, YET SO DIRECT AND WITHOUT ADVENTITIOUS AID. IT SHOWS THE MERIT OF MISS TERRY AS AN ACTRESS, A MERIT WHICH SHE HAS GAINED BY DILIGENT STUDY AND WHICH COULD ONLY BE ACQUIRED BY A LOVE OF HER ART AND ATTENTION TO THE SMALLEST DETAIL OF HER WORK ON THE STAGE.<sup>52</sup>

THESE WERE TYPICAL OF REVIEWS RECEIVED BY THE TWO PERFORMERS IN THIS PLAY. BUT THE CRITIC OF THE EXAMINER COMMENTED: ". . . ELLEN TERRY, FROM FIRST TO LAST, MAKES YOU LONG TO SEE HER IN A PLAY THAT CENTERS AROUND HER INSTEAD OF TREATING HER AS AN INCIDENT."<sup>53</sup>

THE PHILADELPHIA EVENING BULLETIN HAD THIS FAVORABLE REMARK FOR IRVING'S BECKET: "NOTHING THAT HE HAS BEFORE DONE HAS REVEALED HIS CAPACITY FOR POETIC EXPRESSION IN SO HIGH A DEGREE OR HAS BEEN SO NEARLY FREE FROM HIS CUSTOMARY MELODRAMATIC ACTION." HE PRAISED MISS TERRY'S ROSAMUND; ALSO, WRITING: "MISS TERRY HAS CAUGHT ALL THE POETIC CHARM WHICH TENNYSON HAS IMPARTED TO ROSAMUND, AND THIS IS ALL THAT THE PART REQUIRES. SHE HAD FEW OPPORTUNITIES FOR THE EXERCISE OF HER POWERS . . . ."<sup>54</sup>

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<sup>52</sup>SAN FRANCISCO BULLETIN, SEPTEMBER 7, 1893.

<sup>53</sup>SAN FRANCISCO EXAMINER, SEPTEMBER 7, 1893, P. 12.

<sup>54</sup>PHILADELPHIA EVENING BULLETIN, JANUARY 30, 1894, P. 5.

BOTH PLAYERS HAD ABOUT THE SAME RECEPTION IN THEIR RESPECTIVE ROLES IN OLIVIA AND CHARLES I AS ON PREVIOUS OCCASIONS. NEW YORKERS FIRST SAW IRVING'S PRODUCTION OF KING HENRY VIII ON DECEMBER 4, 1893. IN THE VIEW OF THE NEW YORK TIMES CRITIC, "AS A HISTORICAL PAGEANT" IT EASILY SURPASSED ANYTHING IRVING HAD YET SHOWN. OF THE ACTING, HE WROTE:

MR. IRVING'S PORTRAYAL OF CARDINAL WOLSEY IS, OF COURSE, A DRAMATIC PERFORMANCE OF RARE QUALITIES, WHILE THE ROLE OF THE QUEEN BRINGS INTO PLAY ARTISTIC FACULTIES WHICH MISS TERRY HAD NOT PREVIOUSLY EXHIBITED IN NEW-YORK.

MISS TERRY'S PORTRAYAL OF THE INJURED KATHARINE IS STEADILY QUEENLIKE, FORCEFUL AND INTERESTING. IT IS PROBABLY MUCH MORE LIKE THE WOMAN THAN THE TRAGIC MUSE OF OLD CONVENTION. HER GENTLE REBUKE TO THE CARDINAL IN THE SCENE OF THE EXAMINATION OF BUCKINGHAM'S TREACHEROUS OFFICER IS BEAUTIFULLY CONTRASTED WITH THE EARNESTNESS AND RIGHTEOUS INDIGNATION OF HER REBUKE TO HIM WHEN HE IS SITTING IN JUDGMENT UPON HER IN HER OWN UNFAIR TRIAL. HER DEMEANOR IN THE SCENE OF THE VISIT OF THE TWO WILY CHURCHMEN IS A FINE STUDY OF THE CONFLICTING MOODS OF THE ILL-USED WOMAN.<sup>55</sup>

IN A LATER REVIEW, THIS CRITIC REFERRED TO IRVING'S CARDINAL WOLSEY AS A "SORT OF SCARLET TERROR," NOTING THAT "BY LAYING SO MUCH STRESS UPON THE CRAFT AND MALEVOLENCE OF THE PRIMATE" HE INCREASED THE "DRAMATIC VITALITY OF THE FIRST HALF OF THE PLAY":

MR. IRVING'S NEW READING OF THIS CHARACTER IS BOTH CONSISTENT AND EFFECTIVE. IT GIVES A WONDERFUL DEGREE OF NEW FORCE TO THE TRIAL SCENE, IN WHICH THE CARDINAL AND NOT THE QUEEN IS NOW THE CENTRAL FIGURE . . . .

ALL THE SAME, THE DOWNFALL IS NATURALLY LESS AFFECTING THAN IT HAS BEEN HITHERTO FOR THESE VERY REASONS.<sup>56</sup> WOLSEY HAS NOT INSPIRED A PARTICLE OF SYMPATHY . . . .

<sup>55</sup>NEW YORK TIMES, DECEMBER 5, 1893, P. 4.

<sup>56</sup>NEW YORK TIMES, DECEMBER 10, 1893, P. 19.

IN BOSTON, THE ONLY OTHER CITY WHERE KING HENRY VIII WAS PLAYED, THE GLOBE JUDGED EDWIN BOOTH'S WOLSEY "A MUCH BETTER CHARACTERIZATION, MORE CONVINCING, MORE HUMAN," AND THOUGHT THAT THE AUDIENCE "MANIFESTED MUCH MORE INTEREST IN THE SPECTACULAR SCENIC DISPLAYS THAN IN THE PLOTS OF THE CRAFTY CARDINAL OR THE FATE OF THE VIRTUOUS QUEEN."<sup>57</sup>

TO SUMMARIZE THE RECEPTION OF MISS TERRY AND IRVING ON THIS TOUR, THE ACTRESS MADE A GENERALLY MORE FAVORABLE IMPRESSION THAN IRVING IN SAN FRANCISCO, AND OTHER CITIES OF THE WEST. SHE WAS A HIT IN HER STARRING PIECE, NANCE OLDFIELD; HER PORTIA WAS MORE GREATLY ADMIRER THAN IRVING'S SHYLOCK IN THE WEST, AND SHE PROVED HERSELF A GREAT ACTRESS AND A FAVORITE IN ALL HER ROLES, ELICITING THE WISH FROM ONE CRITIC THAT SHE COULD BE THE MAJOR FIGURE IN A PLAY, RATHER THAN BEING TREATED AS AN INCIDENT.

ELSEWHERE SHE REPEATED HER SUCCESSES IN EARLIER ROLES, WITH HER BEATRICE, AT LEAST, TAKING HIGHER RANK THAN IRVING'S BENEDICK. IRVING WON FULL-FLEDGED APPROVAL MAINLY IN HIS PORTRAYAL OF BECKET. NEITHER ADDED GREATLY TO THEIR ACTING LAURELS IN KING HENRY VIII.

THE TOUR WAS A GREAT FINANCIAL SUCCESS, AS OTHERS HAD BEEN, AND AS IRVING STATED, "IF IT HAD NOT BEEN FOR THE UNSTINTED GENEROSITY OF THE AMERICAN PUBLIC IN MY SUPPORT I COULD NOT HAVE MAINTAINED MY THEATRE IN LONDON, AS I HAVE."<sup>58</sup> AFTER THEIR CLOSING ENGAGEMENT IN

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<sup>57</sup> BOSTON GLOBE, MORNING ED., JANUARY 9, 1894, P. 3.

<sup>58</sup> SATURDAY EVENING POST, 195:46: QUOTED IN HICKS, SIR HENRY IRVING (UNPUB. M. A. THESIS, STATE UNIV. OF IOWA, 1925), P. 124.



BOSTON IRVING, MISS TERRY, AND THE COMPANY RETURNED TO ENGLAND ON THE MAJESTIC, MARCH 21.

A FIFTH TOUR WAS LAUNCHED THE FOLLOWING YEAR, BEGINNING ON SEPTEMBER 16, 1895, IN MONTREAL, AND ENDING IN NEW YORK ON MAY 15, 1896, A TOTAL OF THIRTY-FIVE WEEKS, THE LONGEST OF THE TOURS. IRVING, THE FIRST ACTOR TO BE KNIGHTED, HAD RECEIVED THE HONOR ON JULY 18, 1895, A FACT WHICH ENHANCED THE INTEREST AND SUCCESS ATTENDING THIS TOUR. SPECIAL FEATURES OF THE TOUR WERE A TRIP INTO THE SOUTH AND THE PREMIERE PERFORMANCE BY MISS TERRY IN GODEFROI AND YOLANDE, A FIRST PLAY BY IRVING'S SON, LAURENCE. THE LARGE REPERTOIRE OF SEVENTEEN PLAYS CONTAINED EIGHT LYCEUM PRODUCTIONS NEW TO AMERICA. THE MERCHANT OF VENICE, MUCH ADO ABOUT NOTHING, AND MACBETH WERE THE ONLY SHAKESPEAREAN PLAYS, THE LATTER BEING A NEW ADDITION. OTHER NEW WORKS WERE A STORY OF WATERLOO, DON QUIXOTE, THE CORSICAN BROTHERS, AND A CHRISTMAS STORY, IN WHICH MISS TERRY DID NOT APPEAR, AND KING ARTHUR, IN WHICH SHE HAD THE ROLE OF GUINEVERE. SHE HAD EXCLUSIVE STARRING ROLES IN GODEFROI AND YOLANDE AND JOURNEYS END IN LOVERS MEETING. EXCLUDING CANADA, THE NUMBER OF PERFORMANCES WAS AS FOLLOWS:

		<u>KING ARTHUR</u>	71
		<u>THE BELLS</u>	26
		<u>NANCE OLDFIELD</u>	22
<u>THE MERCHANT OF VENICE</u>	48	<u>A STORY OF WATERLOO</u>	19
<u>MACBETH</u>	21	<u>JOURNEYS END IN LOVERS</u>	
<u>MUCH ADO ABOUT NOTHING</u>	6	<u>MEETING</u>	14
		<u>DON QUIXOTE</u>	11
		<u>BECKET</u>	10
		<u>LOUIS XI</u>	10
		<u>FAUST</u>	9
		<u>THE LYONS MAIL</u>	9
		<u>GODEFROI AND YOLANDE</u>	6
		<u>A CHRISTMAS STORY</u>	3

<u>THE CORSICAN BROTHERS</u>	2
<u>CHARLES I</u>	1

IRVING RECITED THE DREAM OF EUGENE ARAM ONCE, AND THERE WERE THREE VARIETY PROGRAMS IN ADDITION TO THE ABOVE.

AS THE RECEPTION FOR PLAYS RETAINED IN THE REPERTOIRE DID NOT DIFFER ESSENTIALLY FROM THAT OF OTHER TOURS, IT SEEMS WELL TO TURN AT ONCE TO THE NEW WORKS THE LYCEUM COMPANY BROUGHT TO AMERICA.

ON THE NIGHT FOLLOWING THE OPENING PRESENTATION OF NANCE OLDFIELD AND THE BELLS IN BOSTON, THE FIRST AMERICAN CITY VISITED, KING ARTHUR HAD ITS PREMIERE OCTOBER 1, 1895. THE GLOBE REVIEWER NOTED THAT MISS TERRY HAD "MUCH BETTER OPPORTUNITIES" IN THE PLAY THAN IRVING, FOR GUINEVERE AND LANCELOT WERE REALLY THE "CENTRAL FIGURES." HE WROTE THAT THE ACTRESS HAD "SCARCELY LOOKED MORE CHARMING THAN AS GUINEVERE," AND RARELY HAD SHE "IMPERSONATED A ROLE WITH GREATER GRACE OR FINER PROPRIETY." AS FOR IRVING, WHO HAD HIS FIRST "CHIEF OPPORTUNITIES" IN THE THIRD ACT, THE CRITIC COMMENTED, "NOTHING MORE EFFECTIVE HAS BEEN DONE BY MR. IRVING THAN HIS DELICACY OF ARTHUR'S SPEECH DENOUNCING THE TREACHERY OF HIS FRIEND, AND NOTHING COULD BE MORE IMPRESSIVE THAN HIS FAREWELL TO THE QUEEN." PHYSICALLY HE DID NOT REALIZE "ONE'S IDEA OF KING ARTHUR," BUT HIS PHYSIQUE AND MANNERISMS WERE "FORGOTTEN IN THE SINCERITY OF HIS ACTING."<sup>59</sup>

IN WASHINGTON, THE EVENING STAR ACCOUNTED KING ARTHUR "PROBABLY THE MOST ELABORATE AND OPULENT IN ALL ITS DETAILS IN THE HISTORY OF THE STAGE . . . ." THE REVIEWER THOUGHT THE CAST COMPETENT, "INTEREST

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<sup>59</sup>BOSTON GLOBE, MORNING ED., OCTOBER 2, 1895, P. 5.

CENTERING, OF COURSE, IN THE GUINEVERE OF MISS ELLEN TERRY, WHICH WAS ONE OF THAT ACTRESS' MOST ATTRACTIVE ASSUMPTIONS," ADDING THAT "MR. IRVING'S KING ARTHUR, WHILE NOT HEROIC, WAS EARNEST."<sup>60</sup>

PRIOR TO THEIR APPEARANCE IN ST. LOUIS, THE POST-DISPATCH REFERRED TO IRVING'S WORLD-WIDE REPUTATION AS AN ARTISTIC PRODUCER, ADDING THAT HIS GREATNESS DID NOT "OVERSHADOW THE HIGH TALENTS OF HIS FAIR COLLEAGUE, MISS TERRY."<sup>61</sup> AFTER THE PRESENTATION OF KING ARTHUR ON FEBRUARY 12, 1896, HE PRAISED THE ACTRESS'S "GRACIOUS PERSONALITY AND NOBLE ART," COMMENTING THAT IRVING'S ARTHUR WAS "MAGNANIMOUS, VIRTUOUS AND FORBEARING THROUGHOUT."<sup>62</sup>

KING ARTHUR WAS PERFORMED ON THE THIRD NIGHT OF THE CINCINNATI ENGAGEMENT, AND THE CRITIC OF THE ENQUIRER HAD THIS TO SAY OF IT:

NOTHING IN A SPECTACULAR WAY HAS EVER EQUALLED IT IN CINCINNATI.

.....  
VERY LITTLE WAS SEEN OF MR. IRVING UNTIL THE FOURTH ACT, AND EVEN THEN HE DID NOT RISE TO THE HEIGHTS OF HISTORIC GRANDEUR OF WHICH HE IS CAPABLE. MISS TERRY HAD BETTER OPPORTUNITIES TO SHOW HER ADMIRABLE AND INCOMPARABLE QUALITIES AS AN ACTRESS THAN MR. IRVING.

.....  
THE GREAT WOMAN, WHOSE NANCE OLDFIELD ON TUESDAY NIGHT AROUSED CINCINNATI THEATER-GOERS AS THEY HAD NEVER BEEN STIRRED BEFORE, HAD A PART AS GUINEVERE THAT WAS SYMPATHETIC AND ABSORBING. SO SWEETLY AND DELICATELY DID THE GIFTED WOMAN ASSUME HER ROLE THAT ONE WAS TEMPTED TO BECOME HER CHAMPION IN SPITE OF HER FAITHLESSNESS TO HER HUSBAND, THE KING.<sup>63</sup>

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<sup>60</sup> WASHINGTON EVENING STAR, JANUARY 16, 1896, P. 12.

<sup>61</sup> ST. LOUIS POST-DISPATCH, FEBRUARY 9, 1896.

<sup>62</sup> ST. LOUIS POST-DISPATCH, FEBRUARY 13, 1896, P. 4.

<sup>63</sup> CINCINNATI ENQUIRER, FEBRUARY 20, 1896, P. 6.

IN THE OPINION OF THE CHICAGO TRIBUNE CRITIC, AFTER SEEING KING ARTHUR AS THE OPENING NIGHT PRESENTATION THERE, THE PLAY WAS "RATHER A SCENIC THAN AN ACTING DRAMA." HE HAD COMMENDATION FOR THE GUINEVERE OF THE PIECE: "MISS ELLEN TERRY AS THE QUEEN FURTHER ENDEARED HERSELF TO CHICAGO. HER MANIFEST ABILITY SHONE THROUGH EVERY LINE OF HER TEXT, AND WITH IT WENT EXPRESSION OF FACE, HANDS, AND BODY." HE THOUGHT IRVING'S KING ARTHUR REGAL, BUT "AS A MAN OF MATURE YEARS, NOT AS GUINEVERE'S LOVER," AND THE AUDIENCE FAILED "TO FIND THE OPPROBRIUM IT SHOULD FIND AT HER LEAVING HIM FOR LANCELOT."<sup>64</sup>

IN INDIANAPOLIS, THE JOURNAL SEEMED TO SHARE THIS VIEW:

PLAIN WORDS ARE FEEBLE PRAISE FOR THE QUEENLY MANNER IN WHICH ELLEN TERRY BEARS HER PART IN THIS LEGENDARY PLAY. SHE SEEMS THE QUEEN THAT GUINEVERE MIGHT HAVE BEEN . . . .

IF KING ARTHUR CAME TO ENGLAND'S THRONE IN SUCH A PULSELESS FRAME AS IRVING GAVE HIM, QUEEN GUINEVERE, IN THE VOLUPTUOUS BEAUTY AND DESIRE OF HER YOUTH, WAS NOT MUCH TO BLAME FOR HAVING TAKEN TO LANCELOT. IRVING'S ARTHUR AT NO TIME SEEMED MADE TO WIELD THE MAGIC SWORD EXCALIBUR . . . .<sup>65</sup>

THE RECEPTION OF KING ARTHUR IN CLEVELAND REFLECTED THE SAME JUDGMENT. THE PLAIN DEALER REVIEWER RANKED THE PLAYERS IN THE RELATIVE ORDER OF MERIT, AS FOLLOWS: "ELLEN TERRY, JULIA ARTHUR, HENRY IRVING, ETC.," ADDING,

OF COURSE, MR. IRVING IS ESSENTIALLY THE PIVOT, BUT HIS WORK LAST EVENING WOULD NOT WARRANT HIS NAME BEING PLACED AT THE HEAD OF THE CAST.

HIS STAGE MANAGEMENT WAS BETTER THAN HIS ACTING LAST NIGHT BY ALL ODDS.

<sup>64</sup> CHICAGO TRIBUNE, FEBRUARY 25, 1896, P. 1.

<sup>65</sup> INDIANAPOLIS JOURNAL, MARCH 25, 1896.

MISS TERRY AS GUINEVERE, THE QUEEN, WAS THE STAR FEATURE OF THE PRODUCTION. SHE LET ALL HER WOMANLINESS AND GREAT ART INTO PLAY AND THE RESULT WAS A DELIGHTFUL AND STRONG PORTRAYAL.<sup>66</sup>

AS FOR JOURNEYS END IN LOVERS MEETING, THE PIECE, ACCORDING TO THE WASHINGTON EVENING STAR, WAS THE "VEHICLE OF PRESENTING MISS TERRY IN A CHARMING ROLE, IN WHICH HER AGREEABLE PERSONALITY AND WOMANLY FEELING" ADDED TO AND "EMPHASIZED HER ABILITY AS AN ACTRESS."<sup>67</sup>

MACBETH, FIRST PRESENTED IN ITS LYCEUM VERSION IN NEW YORK AS THE OPENING PLAY THERE, SHOWED MISS TERRY OFF TO BETTER ADVANTAGE THAN IT DID IRVING, ACCORDING TO THE NEW YORK TIMES:

MISS TERRY'S PERFORMANCE OF LADY MACBETH WAS, AS COULD BE EXPECTED, THOROUGHLY SATISFACTORY. NOT BECAUSE IT EXCITED SYMPATHY FOR HER . . . BUT FOR THE REASON THAT THE CONVINCING EARNESTNESS OF HER PORTRAYAL COMPELLED A REGRET THAT DRAMATIC NECESSITY REQUIRED THAT SHE SHOULD BE AN UNSEXED CONSPIRATOR AGAINST HER KING AND HER GUEST, THAT SHE SHOULD INTERPRET THE SHADOWY OUTGIVINGS OF THE HAGS WHO HAD TURNED MACBETH'S HEAD, AND SHOW HIM THE QUICKER WAY TO DUNCAN'S THRONE. BUT THE INTERPRETATION OF THE CHARACTER DID NOT WHOLLY HIDE THE GRACE AND FASCINATING PERSONALITY OF THE ARTIST. THIS WAS REVEALED DELIGHTFULLY IN THE SCENE IN THE BANQUET HALL, WHILE MACBETH WAS ADDRESSING BANQUO'S EMPTY CHAIR . . . AS SHE WENT FROM SEAT TO SEAT TO CONQUER THE INCREASING DISORDER. THE VISION OF THE WOMAN RAMBLING ABOUT THE HALLS OF DUNSINANE, VAINLY WASHING OFF THE INDELIBLE BLOOD STAINS, IS ONE THAT WILL FULLY MERIT THE EXPECTATIONS OF THOSE WHO FIND IN THE SLEEP-WALKING SCENE ONE OF THE MOST SATISFACTORY INCIDENTS OF THE GLOOMY STORY.<sup>68</sup>

IRVING'S READING STARTED OUT DISTINCTLY, BUT LATER GREW INCOHERENT, AS THIS CRITIC REPORTED:

<sup>66</sup> CLEVELAND PLAIN DEALER, APRIL 1, 1896, P. 3.

<sup>67</sup> WASHINGTON EVENING STAR, JANUARY 15, 1896.

<sup>68</sup> NEW YORK TIMES, OCTOBER 30, 1895, P. 5.

THROUGHOUT THE FIRST ACT THE LINES OF THE TRAGEDY, EVEN WHEN SPOKEN BY MR. IRVING, FELL WITH A DISTINCTNESS THAT WAS ALTOGETHER GRATIFYING. THE HOPE THAT HAD BEEN EXCITED THAT THE ACTOR HAD CONQUERED SOME OF THE VOCAL DIFFICULTIES THAT HAVE SOMETIMES MARRED THE SATISFACTION OF HIS HEARERS WAS DISPELLED LATER ON, AND THOSE WHO WERE NOT VERY FAMILIAR WITH THE TEXT, OR WHO WERE NOT GIFTED WITH IMAGINATIONS ACTIVE AND ACCURATE ENOUGH TO BRIDGE MANY INCOHERENT PASSAGES, LISTENED WITH ATTENTION, BUT NOT ALWAYS WITH INTELLIGENT INTEREST.<sup>69</sup>

IN CHICAGO, MACBETH OPENED THE THIRD WEEK OF THE ENGAGEMENT.

THE TRIBUNE CRITIC REMARKED THIS OF IRVING'S CONCEPTION OF MACBETH:

IRVING'S INTERPRETATION OF THE PART DIFFERS FROM THAT OF ALL HIS ILLUSTRIOUS PREDECESSORS IN PLACING THE INITIATIVE OF DUNCAN'S MURDER IN THE MIND OF THE SCOTTISH CHIEFTAIN RATHER THAN IN SUFFERING HIM TO BE TEMPTED BY HIS WIFE'S AMBITION TO THIS GUILT. THAT HE MADE THIS VIEW CLEAR TO HIS AUDIENCE IS TO BE DOUBTED. THE LINES THEMSELVES GIVE PLAUSIBILITY TO HIS CONCEPTION SO FAR AS HIS PART IS CONCERNED. LADY MACBETH'S LINES DO NOT NOR COULD THEY BE MADE TO WITH JUSTICE.

HE ASSESSED IRVING'S ACTING IN THE MOST FAMILIAR SCENES AS "ADEQUATE," AND AT THE CLOSE OF THE BANQUET SCENE, "ADMIRABLE." HIS VERDICT FOR MISS TERRY WAS MORE FAVORABLE:

DOUBT HAD BEEN EXPRESSED BEFORE THE FIRST PORTRAYAL OF "MACBETH" IN CHICAGO, IN REGARD TO THE QUALIFICATIONS OF MISS ELLEN TERRY FOR THE PORTRAYAL OF THE GREATEST OF ALL FEMININE ROLES IN ENGLISH TRAGEDY. NONE REMAINED AT THE FALL OF THE CURTAIN LAST NIGHT. MISS TERRY'S INTENSITY AND FIRE, INDEED, STOOD CHIEFLY IN THE WAY OF IRVING'S INTERPRETATION OF MACBETH AS THE ORIGINATOR OF THE REPEATED CRIMES THAT GAVE HIM THE THRONE OF SCOTLAND, AND ENABLED HIM TO RETAIN HIS SEAT UPON IT. THE SLEEP-WALKING SCENE, THAT FINAL TEST OF AN ACTRESS' TRAGIC ABILITIES, WAS REMARKABLE NO LESS FOR ITS SUPPRESSION THAN ITS VIGOR. THE VOICE, PRE-EMINENTLY SUCH A VOICE AS LADY MACBETH SHOULD BE GIVEN, WAS

HARDLY RAISED THROUGHOUT, BUT IT THRILLED THE HOUSE WITH EACH SUCCESSIVE SYLLABLE.<sup>70</sup>

THE CRITIC OF THE PHILADELPHIA LEDGER MADE THESE COMMENTS ON IRVING IN MACBETH, WHICH WAS PERFORMED ON A RETURN TRIP THERE: " . . . IN THIS INSTANCE HE APPEARS TO HAVE DISREGARDED NOT A LITTLE OF THE PHILOSOPHY AND SUBJECTIVENESS OF HIS PART AND TO HAVE PLACED SO COMMANDING A FIGURE TOO MUCH ON A LEVEL WITH THE AVERAGE ASSASIN." WHILE THE REVIEWER THOUGHT MISS TERRY CAPABLE OF PLAYING TRAGIC PARTS ADMIRABLY, LADY MACBETH WAS NOT AMONG THE BEST OF THEM: "SO WINNING, SO REFLECTIVE OF SUNSHINE, IS THE NATURE OF ELLEN TERRY THAT HER DEFICIENCIES AS LADY MACBETH ARE EASILY TO BE EXPLAINED."<sup>71</sup>

IN THE FIRST PERFORMANCE OF THE LYCEUM MACBETH IN BOSTON, ON A RETURN VISIT, THE GLOBE REVIEWER FOUND IRVING'S IMPERSONATION INTERESTING BUT "NOT ALWAYS IMPRESSIVE." SOMETIMES HIS READING WAS INDISTINCT, AND THERE WERE MOMENTS, "NOTABLY 'IN THE FIRST SCENE OF THE FIFTH ACT, WHEN HIS EXAGGERATED ACTIONS CAME DANGEROUSLY NEAR BEING COMICAL." HE WROTE OF MISS TERRY'S LADY MACBETH:

IT WAS AT ALL TIMES PERFECTLY EVIDENT THAT SHE HAD THE SYMPATHIES OF THE AUDIENCE COMPLETELY IN HER GRASP, AND IT WAS NOTICEABLE THAT WHENEVER SHE WAS A FIGURE IN THE CLIMAX OF AN ACT THE RECALLS WERE PARTICULARLY NUMEROUS AND ENTHUSIASTIC. HER SLEEP WALKING SCENE IMPRESSED THE AUDIENCE AS A REAL TRIUMPH, FOR SHE COMMANDED THE MOST PROFOUND ATTENTION WHILE GIVING IT, AND WAS RECALLED AGAIN AND AGAIN, WITH GENUINE ENTHUSIASM AT ITS CLOSE. WHEN SHE APPEARED BEFORE THE CURTAIN WITH MR. IRVING, AT THE END OF THE PLAY, THE ACCENTUATION TO THE APPLAUSE WAS SO PRONOUNCED AS TO

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<sup>70</sup>CHICAGO TRIBUNE, MARCH 10, 1896, P. 5.

<sup>71</sup>PHILADELPHIA LEDGER, APRIL 15, 1896, P. 19.

PLAINLY INDICATE THE BESTOWAL UPON HER OF HONORS NO LESS THAN THOSE GIVEN MR. IRVING HIMSELF.<sup>72</sup>

WILLIAM WINTER IN THE NEW YORK TRIBUNE STATED, UPON SEEING MACBETH DURING THE COMPANY'S FINAL NEW YORK ENGAGEMENT:

MR. IRVING AND MISS TERRY PORTRAYED MACBETH AND LADY MACBETH IN THE SAME NATURAL MANNER THAT THEY HAVE ALL ALONG PURSUED,--THE FORMER PRESENTING A COMPLEX STUDY OF POETIC SENSIBILITY COMBINED WITH CONSENTING DEPRAVITY, AND THE LATTER PRESENTING AN IMAGE OF GLORIOUS WOMANHOOD, AT FIRST PERVERTED BY AMBITION AND THEN STRICKEN AND BLASTED BY FATAL REMORSE. EACH OF THESE PORTRAYALS HAS GAINED IN STRENGTH AND IN SYMMETRY. MR. IRVING PUT FORTH HIS POWERS IN A MAGNIFICENT WAY, IN THE DELIRIUM THAT HE CAUSES MACBETH TO EXPRESS, AFTER THE APPARITION OF BANQUO, AND MISS TERRY ATTAINED TO A GREAT HEIGHT OF AGONIZING PATHOS IN THE SLEEP SCENE, WHERE, INDEED, HER PERFORMANCE OF LADY MACBETH IS AT ITS BEST.<sup>73</sup>

WITH REGARD TO GODEFROI AND YOLANDE BY LAURENCE IRVING, THIS WORK WAS FIRST PRESENTED IN CHICAGO ON MARCH 13, 1896. THE TRIBUNE WROTE THAT THE PLAY'S THEME OF LEPROSY WAS NOT SOMETHING ABOUT WHICH HUMAN INTEREST COULD "RIGHTFULLY CENTER IN DRAMA." OF MISS TERRY, AS YOLANDE, HE COMMENTED:

. . . THE EXTRAORDINARY RECEPTION ACCORDED "GODEFROI AND YOLANDE," THE AUDITORS APPLAUDING WITH CHEERS OF "BRAVA" AND WHISTLING AND STAMPING OF FEET FROM THE GALLERIES, FORCED THE CURTAIN UP FIVE SEVERAL TIMES. THIS ENTHUSIASM MET WITH COMPLETE RECOMPENSE FROM MISS TERRY, WHO RETURNED HER THANKS IN PERSON.

BUT THOUGH "EVERY ART KNOWN TO THE STAGE SURROUNDED ITS PRODUCTION" AND IT WAS STRONGLY CAST, THE REVIEWER JUDGED IT UNWORTHY AS DRAMATIC LITERATURE.

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<sup>72</sup>BOSTON GLOBE, MORNING ED., APRIL 22, 1896, P. 7.

<sup>73</sup>NEW YORK TRIBUNE, MAY 6, 1896.



IF THE PLAY COULD HAVE BEEN REDEEMED BY ANY SINGLE PERSON OF GREAT TALENT AND DELIGHTFUL PERSONALITY MISS TERRY WOULD HAVE BEEN ITS SAVIOR. SHE SHOWED NOT ONLY ALL THAT SHE IS WONT TO SHOW IN HER PUBLIC APPEARANCES, BUT THE MOST THOROUGH STUDY, AND THAT OF A QUALITY WHICH MADE IT IMPOSSIBLE TO DISREGARD A SINGLE GESTURE [sic] OR TURN OF THE VOICE.<sup>74</sup>

IN A LATER ARTICLE, THIS REVIEWER HAD A REBUKE FOR IRVING:

SIR HENRY IRVING CAME BEFORE THE CURTAIN ON FRIDAY NIGHT AND IN PLAIN WORDS BEGGED THE APPROVAL OF THE AUDIENCE IN ADVANCE FOR HIS YOUNGEST SON'S PLAY. WOULD HE HAVE DONE THIS IN ANOTHER CITY, OR DOES HE FEEL HIMSELF SO STRONGLY INTRENCHED [sic] IN THE HEARTS OF CHICAGO PEOPLE THAT HE MAY TRANSGRESS THE RULES OF GOOD TASTE, EVEN AS A MAN MAY BE FAMILIAR WITH A DEAR FRIEND? THE ANSWER IS NOT PLAIN, BUT IT IS FAR MORE COMPLIMENTARY TO CHICAGO'S HEART THAN TO ITS HEAD. THE AUDIENCE DID ALL IT COULD. IT BLINDED ITSELF TO THE DEFECTS OF THE DRAMA, AND DISPLAYED THE UTMOST ADMIRATION FOR WHAT IS HONESTLY GOOD IN IT.<sup>75</sup>

IN SUMMARY, MISS TERRY TOOK TOP HONORS AS GUINEVERE IN KING ARTHUR IN MOST PLACES, AND SHE WAS OFTEN MORE SATISFACTORY IN MACBETH THAN IRVING. SHE SCORED IN JOURNEYS END IN LOVERS MEETING, AND SHE DID WHAT SHE COULD WITH THE ROLE OF YOLANDE, THOUGH SHE WAS NOT WELL SUITED TO THE CHARACTER. AMERICANS HAD PAID GENEROUSLY, AS USUAL, TO SEE THE LYCEUM PRODUCTIONS ON THIS TOUR, BUT THE EXPENSES HAD BEEN TREMENDOUS, SO THE PROFITS WERE RELATIVELY SMALL. IRVING AND MISS TERRY SAILED FOR ENGLAND ON MAY 19.

IN THE INTERVENING YEARS IRVING EXPERIENCED A SERIES OF MISFORTUNES. IN 1897 HE SEVERELY INJURED HIS KNEE AND WAS UNABLE TO PERFORM FOR SEVERAL WEEKS. ON FEBRUARY 18, 1898, A MAJOR PORTION OF THE

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<sup>74</sup>CHICAGO TRIBUNE, MARCH 14, 1896, P. 2.

<sup>75</sup>CHICAGO TRIBUNE, MARCH 15, 1896.

LYCEUM SCENERY WAS LOST IN A FIRE. AS LAURENCE IRVING PUT IT, "ACRES OF THE ORIGINAL AND IRREPLACEABLE WORK OF THE GREATEST SCENIC ARTISTS OF THE DAY WERE NOW NO MORE . . . ."76 A FURTHER CALAMITY OCCURRED IN OCTOBER OF THAT SAME YEAR, WHEN IRVING WAS STRICKEN WITH PNEUMONIA AND PLEURISY, THE AFTER-EFFECTS OF WHICH UNDERMINED HIS HEALTH FOR SOME TIME. DURING THIS ILLNESS HE CONSENTED TO A PROPOSAL TO TURN OVER THE FINANCIAL RESPONSIBILITY OF THE LYCEUM TO A SYNDICATE.

DUE TO THE LOSSES IN SCENERY, THE REPERTOIRE OF THE SIXTH AMERICAN TOUR WAS NECESSARILY CURTAILED. THIS TOUR, UNDER THE DIRECTION OF CHARLES FROHMAN, BEGAN ON OCTOBER 30, 1899, AT THE KNICKERBOCKER THEATRE IN NEW YORK AND ENDED AT THE HARLEM OPERA HOUSE, NEW YORK, ON MAY 18, 1900, A TOTAL OF TWENTY-NINE WEEKS. THE PLAYS INCLUDED THE MERCHANT OF VENICE, NANCE OLDFIELD, A STORY OF WATERLOO, THE BELLS, AND TWO PLAYS NEW TO AMERICAN—ROBESPIERRE AND THE AMBER HEART. THE LATTER, A THREE-ACT POETICAL DRAMA, STARRED MISS TERRY ALONE. EXCLUDING CANADA, THE BREAKDOWN BY NUMBER OF PERFORMANCES WAS:

		<u>ROBESPIERRE</u>	102
		<u>THE BELLS</u>	28
<u>THE MERCHANT OF VENICE</u>	44	<u>NANCE OLDFIELD</u>	27
		<u>A STORY OF WATERLOO</u>	14
		<u>THE AMBER HEART</u>	11

THE OPENING OF ROBESPIERRE AT THE KNICKERBOCKER, IN THE VIEW OF THE NEW YORK HERALD CRITIC PROVED "A TRIUMPH FOR THE ACTORS AND FOR SARDOU'S DRAMA . . . ."77 MENTION HAS ALREADY BEEN MADE OF THE

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76 LAURENCE IRVING, HENRY IRVING, PP. 618-619.

77 THE ENGLISH VERSION OF THIS PLAY WAS BY IRVING'S SON, LAURENCE, WHO ALSO MADE HIS FIRST AMERICAN APPEARANCE AS TALLIEN IN THE PLAY.

UNWORTHY ROLE MISS TERRY HAD IN THIS PLAY. THE HERALD REVIEWER WROTE:

MISS TERRY'S ROLE IS NOT ONE OF GREAT PROMINENCE, BUT SHE PLAYED IT WITH CONSUMMATE ART.

INTEREST IN THE PLAY WAS IMMEDIATE AS THE CURTAIN ROSE UP-ON MISS TERRY, WHO LOOKED FRESH AND CHARMING AS EVER.

MISS TERRY HAD A MOST FRIENDLY GREETING FROM STALLS AND GALLERY.

WRITING THAT THE ENTIRE PERFORMANCE WAS "AN UNQUALIFIED SUCCESS," THIS REVIEWER THOUGHT THAT NOTHING IRVING HAD DONE EXCELLED HIS WORK IN THIS PLAY.<sup>78</sup>

"A SUPERB SPECTACULAR SHOW," WAS THE VERDICT OF THE NEW YORK TIMES CRITIC, WHO DID NOT CONSIDER THE PLAY ONE OF SARDOU'S MASTER-WORKS. REFERRING TO THE SCENE WITH OLIVIER, HE WROTE:

IF ALL THE PLAY WERE OF THIS QUALITY IT WOULD INDEED BE A MASTERPIECE . . . .

THE SUCCEEDING SCENE AT THE WINDOW IS SCARCELY LESS CLEVER THOUGH ITS SHEER THEATRICALISM IS MORE OBVIOUS. IRVING MAKES HIS SHARE OF IT TELL, AND MISS TERRY HERE FINDS HER ONLY GOOD OPPORTUNITY. SHE LENDS AUTHORITY AND PERSONAL CHARM TO HER ROLE, BUT CANNOT MAKE IT MORE INTERESTING THAN IT IS.<sup>79</sup>

ROBESPIERRE WAS THE INITIAL OFFERING IN BOSTON, ALSO, AND THE GLOBE REVIEWER DID NOT RANK IT AS SARDOU'S BEST, BUT CONSIDERED IT "AN EXTRAORDINARILY INTERESTING PRODUCTION," COMMENTING THAT "MISS TERRY'S ROLE WAS ONE OF LIMITED OPPORTUNITIES, "BUT SHE LENT ALL HER CHARM

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<sup>78</sup>NEW YORK HERALD, OCTOBER 31, 1899, P. 9.

<sup>79</sup>NEW YORK TIMES, OCTOBER 31, 1899, P. 5.

OF WINSOME WOMANHOOD TO THE CHARACTER AND THE AUDIENCE GAVE HER FINISHED ACTING GRACIOUS RECOGNITION."<sup>80</sup>

IN PHILADELPHIA, THE LEDGER CRITIC MENTIONED THE WARMTH OF THE GREETING EXTENDED TO THE "TWO GREAT REPRESENTATIVES OF THE ENGLISH STAGE" ON THEIR OPENING APPEARANCE IN ROBESPIERRE, ADDING: "EQUALLY SINCERE AND EQUALLY CORDIAL WAS THE WELCOME EXTENDED TO MISS ELLEN TERRY, WHOSE IRRESISTIBLE CHARM AND PERFECTION OF MIMETIC ART HAS FOR SO LONG BEEN A POTENT FACTOR IN SIR HENRY'S TRIUMPHS." HE CONTINUED: "MISS TERRY HAS COMPARATIVELY LITTLE OF IMPORTANCE, BUT IT ENABLES IRVING TO ADD ONE MORE PORTRAIT TO HIS GALLERY OF GREAT HISTORIC PERSONAGES."<sup>81</sup>

THE PLAY WAS NEXT PRESENTED IN WASHINGTON, WHERE VIRTUALLY THE SAME VIEWS AS THOSE ALREADY QUOTED WERE EXPRESSED BY THE EVENING STAR CRITIC. HE COMMENTED: "MISS TERRY'S SHARE IN THE RESPONSIBILITIES, ONEROUS AS IT IS, IS ALL TOO SLIGHT."<sup>82</sup>

REFERRING TO THE ROLE OF ROBESPIERRE, THE CLEVELAND PLAIN DEALER MENTIONED THAT IT WAS "WRITTEN ESPECIALLY FOR IRVING," AND THAT WHILE IT WAS A FINE ROLE, MISS TERRY'S WAS "CORRESPONDINGLY POOR":

AND WHILE MR. IRVING HAS SUCH A FORCIBLE PART, MISS TERRY'S LOT IS NOT SO FORTUNATE. CONSIDERING HER PROMINENCE SHE HAS BUT LITTLE TO DO, BUT THAT LITTLE IS WORTH CORDS OF HEROINES OF THE FLASHY ORDER. SHE STILL RETAINS THAT FRESHNESS, ATTRACTIVENESS, SIMPLICITY AND ARTISTIC TREATMENT

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<sup>80</sup>BOSTON GLOBE, MORNING ED., NOVEMBER 21, 1899, P. 8.

<sup>81</sup>PHILADELPHIA LEDGER, DECEMBER 12, 1899, P. 15.

<sup>82</sup>WASHINGTON EVENING STAR, DECEMBER 26, 1899, P. 12.

THAT MAKE HER<sup>83</sup> CHARACTERS SURVIVE EVEN THE MOST DRAMATIC OF SURROUNDINGS.

THE TRIBUNE REVIEWER IN CHICAGO MADE A SIMILAR COMMENT, GIVING MISS TERRY WELL-DESERVED CREDIT FOR HER WORK:

IT WAS EVIDENT AT THE START THAT THE UNGRATEFUL POST OF FOIL HAD FALLEN TO HER. HER ROLE, HOWEVER, SLIGHT AND SKETCHY AS WAS THE CHARACTER WHICH IT DREW, WAS THE LINK WHICH GAVE THE PLAY ALL THE HUMANITY IT POSSESSED. IN IT SHE WAS DIGNIFIED AND WOMANLY, AND IN THE ONE EMOTIONAL CRISIS IT ULTIMATELY BROUGHT HER SHE SHOWED FINE FEELING. HER ART IS UNTARNISHED, AND IF HER PRESENCE IN THE COMPANY IS MORE AN ADVANTAGE TO IRVING THAN TO HERSELF, SHE STILL MAY KNOW THAT IT IS NOT WITHOUT REWARD.<sup>84</sup>

ON A RETURN VISIT TO NEW YORK MARCH 12, 1900, MISS TERRY WAS ILL, AND MISS MAUD MILTON TOOK OVER HER ROLE OF CLARISSE IN ROBESPIERRE. THE HERALD CRITIC OBSERVED THAT THE HOUSE WAS "NOT CROWDED" AS IT WAS UPON THE OCCASION OF IRVING'S FIRST PERFORMANCE IN THE PLAY. IRVING WAS NOTICEABLY HOARSE, AND IN HIS SPEECH HE SAID THAT IT WAS OWING TO THE WEATHER THAT MISS TERRY WAS ABSENT, BUT THAT SHE HAD SO NEARLY RECOVERED FROM HER ILLNESS THAT SHE WAS EXPECTED BACK WITH THE COMPANY THE FOLLOWING WEEK. THE REVIEWER NOTED: "MISS MILTON HAD INDEED A DIFFICULT TASK IN FILLING THE ROLE SO ADMIRABLY ACTED BY MISS TERRY WHEN THE COMPANY WAS LAST HERE."<sup>85</sup> AN ITEM IN THE HERALD FROM TORONTO,

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<sup>83</sup>CLEVELAND PLAIN DEALER, JANUARY 23, 1900, P. 2.

<sup>84</sup>CHICAGO TRIBUNE, FEBRUARY 13, 1900, P. 5.

<sup>85</sup>NEW YORK HERALD, MARCH 13, 1900, P. 13. MISS TERRY FREQUENTLY SUFFERED FROM COLDS IN AMERICA, WITH RESULTING HOARSENESS THAT HAMPERED HER VOCALLY. SHE ALSO HAD OCCASIONAL LAPSES OF MEMORY REGARDING HER LINES DURING THESE LATER YEARS.

WHERE MISS TERRY WAS RECUPERATING, REVEALED THAT "PROVIDING NO RELAPSE" SUPERVENED, THE ACTRESS WOULD "LEAVE FOR NEW YORK ON FRIDAY."<sup>86</sup>

IN PROVIDENCE, THE JOURNAL REVIEWER SAID OF ROBESPIERRE: "IT DOES NOT ADD TO THE REPUTATION OF EITHER OF THE LEADING PLAYERS . . . ." IN HIS ESTIMATION IRVING'S PERFORMANCES RANKED "WELL UP AMONG HIS BEST MELODRAMATIC ACHIEVEMENTS," THOUGH "BELOW THE LEVEL OF HIS WORK IN THE HIGHER POETIC DRAMA." HE REFERRED TO THE PIECE AS ESSENTIALLY "A ONE-MAN PLAY," WHICH DID NOT GIVE MISS TERRY MUCH OPPORTUNITY. HE THOUGHT MISS TERRY ACTED WITH "THE UNFAILING INSTINCT OF THE ACCOMPLISHED ARTIST," AND IN THE WINDOW SCENE SECURED "AN INTENSE EFFECT."<sup>87</sup>

THE REVIEWER OF THE PHILADELPHIA LEDGER CALLED IRVING'S ROBESPIERRE "A CHARACTER WHICH HAS PECULIAR MAGNETISM, A CREATION WHICH ONE WISHES TO SEE AGAIN," ADDING, "MISS TERRY, IT IS NEEDLESS TO REMARK, AGAIN EXHIBITED HER CONSUMMATE SKILL." HE THOUGHT THAT "SHE GRACED THE MOVING AND PATHETIC SCENES IN WHICH SHE APPEARED AS ONLY A GREAT ACTRESS CAN."<sup>88</sup>

IN REVIEWING THE AMBER HEART, WHICH RECEIVED ITS FIRST PERFORMANCE AT THE SATURDAY MATINEE OF THE FIRST WEEK IN NEW YORK, THE TIMES CRITIC WROTE:

THE INIMITABLE PLASTIC GRACE, THE MELODY OF SPEECH, THE RICH VARIETY OF EXPRESSION ELLEN TERRY LENDS TO HER PORTRAYAL

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<sup>86</sup> IBID. (IT IS NOT KNOWN TO THIS WRITER ON WHAT DATE MISS TERRY RETURNED TO THE CAST, BUT SHE WAS WITH THE COMPANY IN PROVIDENCE, THE NEXT CITY VISITED.)

<sup>87</sup> PROVIDENCE JOURNAL, MARCH 27, 1900, P. 1.

<sup>88</sup> PHILADELPHIA LEDGER, MAY 11, 1900, P. 15.

OF THE POET'S HEROINE, THE BUOYANCY OF SPIRIT SHE DISPLAYS IN THE LIGHTER SCENES, THE EXQUISITE TENDERNESS OF THE FAREWELL TO SILVIO, THE DENOTEMENT OF ANGUISH IN THE REBUKE TO SCORNFUL MIRABELLE, AND OF PEACEFUL BUT JOYLESS REPOSE OF SPIRIT IN THE CLIMAX WILL BE TREASURED IN THE REMEMBRANCE OF ALL WHO ARE LUCKY ENOUGH TO SEE THIS PLAY. WHAT MISS TERRY'S ELLALINE MUST HAVE BEEN WHEN THE PIECE WAS NEW AND SHE WAS YOUNGER ONE MAY WELL IMAGINE, BUT EVEN NOW IT IS A WORK OF ART OF ALL BUT MATCHLESS BEAUTY. THE CONTEMPORARY STAGE COULD NOT PRODUCE ITS COUNTERPART.<sup>89</sup>

A DOUBLE BILL OF THE AMBER HEART AND NANCE OLDFIELD WAS FREQUENTLY GIVEN AT MATINEES ON THIS TOUR. IN THE FORMER MISS TERRY DREW THE FOLLOWING RESPONSE FROM THE REVIEWER OF THE PHILADELPHIA LEDGER:

"IN ITS GENERAL EFFECT THE DRAMA IS ALMOST A MONOLOGUE, AND MISS TERRY, AS THE CENTRE OF INTEREST, WAS EXCEEDINGLY GRACEFUL AND POETIC." REGARDING NANCE OLDFIELD HE WROTE:

MISS TERRY HAS FREQUENTLY PRESENTED IT HERE, BUT NEVER WITH SUCH HUMOR AND ABANDON AS AT YESTERDAY'S MATINEE. ALTHOUGH SUFFERING FROM A SEVERE COLD, SHE CONQUERED HER MALADY THAT SHE MIGHT ENTER INTO THE HUMOR OF THE PIECE, AND GAVE A MOST ENJOYABLE PERFORMANCE. SHE IS POSSESSED OF SUCH EMOTIONAL POWER THAT SHE EASILY TAKES HIGH RANK AS A TRAGEDIENNE . . . .<sup>90</sup>

BUT HE THOUGHT THAT LIKE THE BEATRICE OF SHAKESPEARE SHE BELONGED TO COMEDY.

IN BROOKLYN, WHERE THESE TWO PLAYS WERE TO HAVE BEEN FEATURED AT A MATINEE, THE EAGLE REPORTED: "THIS ARRANGEMENT HAS BEEN CHANGED TO ALLOW FOR THE APPEARANCE OF BOTH OF THE STARS AT EACH OF THE SATURDAY PERFORMANCES," I. E., WATERLOO AND AMBER HEART AT THE MATINEE

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<sup>89</sup>NEW YORK TIMES, NOVEMBER 5, 1899, P. 8.

<sup>90</sup>PHILADELPHIA LEDGER, DECEMBER 21, 1899, P. 15.

AND NANCE OLDFIELD AND THE BELLS AT THE EVENING PERFORMANCE.<sup>91</sup> THE EAGLE REVIEWER FOUND THE AMBER HEART "A CHARM":

JUST THE ADEQUACY OF SUCH A PLAY TO THE AIRY, FAIRY INTELLIGENCE AND TEMPERAMENT OF ELLEN TERRY CAN BE SURMISED. THE PLAY WAS WRITTEN FOR HER AND AROUND HER, AND IT FITS HER COMPLETELY. ONLY THE VITALIZATION GOES TO HER CREDIT, BUT THE CREDIT SHOULD BE GENEROUSLY AWARDED, FOR IT IS ADMIRABLY EARNED.<sup>92</sup>

REGARDING THE MERCHANT OF VENICE, THIS PLAY STILL REMAINED A FAVORITE WITH AUDIENCES EVERYWHERE, AND BOTH PLAYERS HAD MELLOWED AND BECOME RICHER IN THEIR ROLES WITH THE PASSAGE OF TIME. THE NEW YORK TIMES WROTE OF MISS TERRY'S PORTIA: " . . . NEITHER HELENA MODJESKA NOR ADA REHAN HAS QUITE EQUALLED MISS TERRY AND NO OTHER EMBODIMENT OF PORTIA IN THIS ERA MAY BE EVEN MENTIONED IN COMPARISON WITH HERS."<sup>93</sup>

MISS TERRY REPEATED FORMER TRIUMPHS IN THE MERCHANT OF VENICE AND NANCE OLDFIELD. SHE RECEIVED PLAUDITS FOR HER WORK IN THE AMBER HEART, AND MADE WHAT SHE COULD OUT OF HER ROLE IN ROBESPIERRE. IN ADDITION

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<sup>91</sup>BROOKLYN EAGLE, JANUARY 8, 1900, P. 9.

<sup>92</sup>BROOKLYN EAGLE, JANUARY 15, 1900, P. 9.

<sup>93</sup>NEW YORK TIMES, NOVEMBER 12, 1899, P. 18. WHILE PERFORMING IN THE MERCHANT OF VENICE IN CLEVELAND, MISS TERRY EXPERIENCED AN INTERESTING INCIDENT. AS SHE TELLS IT: "WE PLAYED 'THE MERCHANT OF VENICE' ONE CHRISTMAS DAY IN AMERICA, AND I GAVE 'A PASS' TO A NICE, KIND OLD COLORED WAITER WHO ATTENDED ME AT MY HOTEL. AFTER THE PLAY I ASKED HIM WHAT HAD STRUCK HIM MOST AND WOULD LIVE LONGEST IN HIS MEMORY--THE POUND OF FLESH?" "'No.'" "THE RUNNING AWAY OF JESSICA?" "'No.'" "THE JEW?" "'No.'" "WHAT THEN?" "'Oh, IT CERTAINLY PLEASED ME MIGHTY TO SEE ALL THOSE LOVELY LADIES AND GENTLEMEN A-BOWIN' 'EMSELVES DOWN BEFORE THE COLORED GENTLEMAN.'" "HE MEANT THE PRINCE OF MOROCCO." (CLEVELAND PLAIN DEALER, JANUARY 7, 1900, P. 19.)



TO THESE PIECES, IRVING UTILIZED HIS ONE-MAN ROLE IN ROBESPIERRE, THE DRAWING-POWER OF THE NAME OF SARDOU, AND THE PLAY'S SPECTACULAR STAGING EFFECTS TO STIMULATE PUBLIC INTEREST AND BRING IN CROWDS, SAVING HIMSELF FROM FINANCIAL RUIN BY THE SUCCESS OF THIS TOUR. HE STILL RETAINED HIS UNIQUE MANAGERIAL REPUTATION, WHICH THE NEW YORK TIMES DESCRIBED AS FOLLOWS:

ON THE DRAMATIC STAGE IN HIS OWN ERA NO ONE ELSE HAS NEARLY EQUALLED SIR HENRY IRVING'S COMMAND OF THE WILLS AND MUSCLES OF ASSOCIATES AND SUBORDINATES. A FEW OTHERS HAVE PLANNED FINE EFFECTS AS WELL, OR ALMOST AS WELL, AS HE; BUT NOT THE LATE AUGUSTINE DALY OR RICHARD MANSFIELD OR BEERBOHM TREE HAS EVER BEEN ABLE TO SECURE SUCH ABSOLUTELY FAITHFUL EXECUTION OF EVERY SMALL DETAIL AS IRVING CAN ALWAYS COUNT UPON.<sup>95</sup>

MISS TERRY, HAVING SUFFERED FROM THE SEVERITY OF THE AMERICAN WINTER, RECORDED THAT IRVING HAD SCIATICA BADLY IN APRIL OF 1900:

"REALLY HE HAS A VERY DULL TIME OF IT, IT SEEMS TO ME, AND I BELIEVE FOR THE FIRST TIME BEGINS TO APPRECIATE MY VERY LONG SERVICE, TO KNOW I AM VALUABLE."<sup>96</sup>

FOLLOWING THIS TOUR, AS LAURENCE IRVING REPORTS:

WHEN THEY RETURNED TO ENGLAND, ELLEN TERRY PROPOSED THAT, AFTER PLAYING ONE MORE SEASON AT THE LYCEUM, SHE SHOULD MAKE A FAREWELL TOUR LASTING TWO YEARS ON HER OWN ACCOUNT. THEN, HAVING MADE PROVISION FOR HER OLD AGE, SHE WOULD RETIRE TO THE COUNTRY. IRVING AT FIRST SEEMED AGREEABLE TO THIS PLAN--NOT BY ANY MEANS GUILTESSLY--BUT LATER HE ASKED HER TO POSTPONE IT AND TO TOUR ONCE MORE WITH HIM IN THE AUTUMN.

.....  
IT WAS EVIDENT THAT IRVING WOULD NOT SCRUPLE TO USE EVERY SUBTLE INDUCEMENT TO KEEP HER AT HIS SIDE.<sup>97</sup>

<sup>95</sup> NEW YORK TIMES, NOVEMBER 5, 1899, P. 18.

<sup>96</sup> MEMOIRS, P. 273.

<sup>97</sup> LAURENCE IRVING, HENRY IRVING, P. 633.

MISS TERRY CAME WITH THE LYCEUM COMPANY ON ANOTHER TOUR OF AMERICA--HER SEVENTH AND LAST. IT BEGAN IN NEW YORK AT THE KNICKERBOCKER THEATRE ON OCTOBER 21, 1901, AND ENDED AT THE HARLEM OPERA HOUSE IN NEW YORK ON MARCH 21, 1902, A TOTAL OF TWENTY-TWO WEEKS. THE REPERTOIRE OF EIGHT PLAYS CONTAINED THE MERCHANT OF VENICE, ALONG WITH SIX PLAYS SHOWN IN FORMER YEARS, AND THE NEW LYCEUM PRODUCTION OF MADAME SANS-GÊNE. THE LATTER WAS PRIMARILY A VEHICLE FOR MISS TERRY. THE BREAKDOWN BY NUMBER OF PERFORMANCES WAS:<sup>98</sup>

	<u>NANCE OLDFIELD</u>	30
	<u>THE BELLS</u>	25
<u>THE MERCHANT OF VENICE</u>	53	<u>MADAME SANS-GÊNE</u> 22
	<u>CHARLES I</u>	22
	<u>A STORY OF WATERLOO</u>	20
	<u>LOUIS XI</u>	19
	<u>THE LYONS MAIL</u>	10

CHARLES I OPENED THE NEW YORK ENGAGEMENT ON OCTOBER 21 TO MUCH THE SAME RECEPTION AS BEFORE, SHOWING BOTH PLAYERS SOMEWHAT OLDER BUT RIPENED IN FINISH AND SKILL.

IN CHICAGO, AT THE FAREWELL SCENE IN CHARLES I, AS THE TRIBUNE REVIEWER REPORTED:

. . . THE LUDICROUS ROUTED THE SOLEMN FOR A MINUTE DURING THE EARLY PART OF THE ACT. TWO CHILDREN PLAYED THE PARTS OF THE LITTLE PRINCE AND PRINCESS. TOGETHER WITH MISS TERRY THEY PRECEDED IRVING ON THE STAGE. WHILE MISS TERRY WAS BIDDING THEM SAY GOODBYE TO THE KING WHEN HE SHOULD APPEAR THE YOUNGEST TOT DELIBERATELY PULLED ITS HAT DOWN ON ITS HEAD, TURNED ABOUT, AND WALKED DOWN TO THE FOOTLIGHTS TO SURVEY THE AUDIENCE. MISS TERRY RAN FORWARD AND DREW THE CHILD BACK, BUT HER OWN SENSE OF THE HUMOROUS HAD BEEN TOUCHED AND HER SUPPOSED SOBS FOR THE NEXT MINUTE WERE STIFLED PEALS OF LAUGHTER. THE AUDIENCE LAUGHED OUTRIGHT. PERHAPS BY

<sup>98</sup> COMPLETE DATA ON ONE PERFORMANCE IN PITTSBURGH WERE NOT AVAILABLE.

CONTRAST THE TELLING EMOTIONAL SCENE WHICH FOLLOWED WAS THE GAINER.<sup>99</sup>

THE POST-DISPATCH CRITIC IN ST. LOUIS HAD GLOWING COMMENTS FOR THE TWO PLAYERS:

. . . THE FACT THAT THEY WERE ABLE WITH SUCH A PLAY TO ENTERTAIN AND DRAW APPLAUSE FROM AN AUDIENCE OF TWENTIETH CENTURY THEATER-GOERS IS THE VERY BEST PROOF OF THEIR GREAT ABILITY AS ACTORS. "KING CHARLES I" IS SOMBER AND ABOUT AS FAR FROM AN UP-TO-DATE PLAY AS ONE CAN WELL IMAGINE.

. . . . .  
SUCH A READING OF LINES HAS NOT BEEN HEARD UPON THE OLYMPIC STAGE FOR YEARS. ONE FORGOT THE ANTIQUATED STAGE EFFECTS; ONE FORGOT THE STILL MORE ANTIQUATED METHODS OF THE PLAY-WRIGHT AND WAS COMPLETELY ABSORBED IN THE WORDS AS UTTERED BY THESE TWO GREAT READERS.<sup>100</sup>

IN HARTFORD, CONNECTICUT, THE TIMES WROTE OF MISS TERRY:

ELLEN TERRY IS A CLASSICAL ARTIST.

. . . . .  
IN STATUESQUE SCENES SHE REACHES HER HIGHEST EFFECTS. OF IMPRESSIVE PERSONALITY, FURNISHED WITH ALL ADVANTAGES OF NATURE AND ENDOWED WITH THE LONG EXPERIENCES OF ART, SHE BECOMES MASTERFUL IN ANY PART WHOSE CONTOURS REACH HER HEIGHT. THERE IS SOMETHING OF THE HERO-WOMAN IN HER MAKE-UP. THAT IS, WHILE ONE FEELS ALL THE INFLUENCES OF A BROAD AND EXQUISITE FEMININITY, ONE FEELS ALSO THE EFFECTS OF POWER, OF DOMINANT WILL, OF DETERMINATION.

HE ADDED THAT AS QUEEN HENRIETTA MARIA SHE WAS "GRACEFUL, AFFECTIONATE, AND DIGNIFIED," AND IN THE "LAST TABLEUX HER ACTING WAS SYMPATHETIC, OF NOBLE COLOR, AND OF STRIKING EASE AND NATURALNESS, AND CAME UP TO THE AUDIENCE'S EXPECTATIONS OF ELLEN TERRY."<sup>101</sup>

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<sup>99</sup> CHICAGO TRIBUNE, DECEMBER 11, 1901, P. 7.

<sup>100</sup> ST. LOUIS POST-DISPATCH, JANUARY 8, 1902, P. 2.

<sup>101</sup> HARTFORD TIMES, MARCH 14, 1902, P. 6.

MADAME SANS-GÊNE WAS PERFORMED DURING THE SECOND WEEK OF THE NEW YORK ENGAGEMENT. THE TIMES, COMMENTING ON THE ADMIRABLE ACTING IN THE PLAY, WROTE OF MISS TERRY:

SHE IS THE CENTRAL FIGURE OF THE PLAY, EXCEPT IN THE LAST ACT, WHEN SHE SUDDENLY SINKS INTO INSIGNIFICANCE, AND THE PLOT COMES TO AN END WITH NAPOLEON IN THE CENTRE OF THE STAGE. BUT FOR AN ACTRESS OF INTELLIGENCE, OF FACILE METHODS, AND OF KEEN PERCEPTION, MME. SANS-GÊNE IS A MOST GRATEFUL PART. IT IS HARDLY NECESSARY AT THIS PERIOD IN THE ANNALS OF NEW YORK THEATRICALS TO TELL ANY ONE THAT IN MISS ELLEN TERRY ALL THESE QUALITIES ARE EASILY FOUND. SHE IS THE MOST CHARMING OF ALL THE SANS-GÊNES WE HAVE KNOWN. HER MASTERY OF THE CHARACTER IS COMPLETE.

HE EMPHASIZED THE WONDERFUL BUOYANCY OF HER ACTING, "A BUOYANCY WHICH WAS APPARENTLY THE PRODUCT OF SHEER PLEASURE IN WHAT SHE WAS DOING":

SHE ACTED SANS-GÊNE AS IF SHE LOVED HER WORK. SHE WAS SPONTANEITY PERSONIFIED. HER GOOD NATURE WAS INFECTIOUS, AND EVERY AUDITOR IN THE HOUSE MUST HAVE GONE HOME FEELING PLEASED WITH HIMSELF AND ALL THE WORLD. BUT IT WAS ALSO A CAREFULLY STUDIED AND CLEARLY THOUGHT-OUT IMPERSONATION, IN WHICH ALL THE DETAILS FITTED WITH THE MOST PERFECT NICETY INTO A WELL-ROUNDED AND SATISFYING PLAN.

HE THOUGHT IRVING "MADE MUCH OF THE BRIEF SKETCH OF NAPOLEON," WITH A MAKE-UP "REMARKABLE FOR A TALL AND SLENDER MAN."<sup>102</sup>

THE SUN DID NOT THINK MISS TERRY LIVED UP TO THE ROLE SO WELL AS MME. REJANE: "IMAGINE ELLEN TERRY REALLY TRYING TO BE TOUGH," ADDING "OF SIR HENRY'S NAPOLEON, THE LESS SAID THE BETTER."<sup>103</sup>

DURING THE MIDDLE OF THE FIRST WEEK IN PHILADELPHIA, MADAME SANS-GÊNE RECEIVED ITS FIRST PERFORMANCE THERE, AND THE LEDGER CRITIC

<sup>102</sup> NEW YORK TIMES, OCTOBER 29, 1901, P. 5.

<sup>103</sup> NEW YORK EVENING SUN, OCTOBER 29, 1901.

REGARDED MISS TERRY'S "FRANK, GENEROUS, UNCONVENTIONAL" PORTRAYAL WITH APPROVAL:

TOGETHER WITH HER EXCEPTIONAL AND DELIGHTFUL POWERS OF COMEDY, MISS TERRY UNITES THE POWER OF APPEARING TO BE IN THE HIGHEST ANIMAL SPIRITS. WITHOUT HER FRANK UNCONVENTIONALITY, HER ARTLESS, MISCHIEVOUS WAYS, HER UNCONCERNED DEMEANOR, THERE WOULD BE NO UNDERSTANDING THE HATRED SHE AROUSED IN THE BREASTS OF NAPOLEON'S TWO SISTERS OF THE IMPULSE WHICH CHANGED THE EMPEROR'S REGARD FOR HER FROM ONE OF DISLIKE TO OPEN ADMIRATION. MISS TERRY'S WHOLE NATURE SEEMS TO AWAKEN AND QUICKEN IN SYMPATHY WITH THE PART. THE ROLE OF A WOMAN WHO SCORNS LIES, HUMBUG AND PRETENCE, WHO WOULD RATHER BE KNOWN AS WHAT SHE IS THAN TRY TO BE THOUGHT SOMETHING MORE IMPORTANT IN THE EYES OF WORLDLY SYCOPHANTS, IS ONE INTO WHICH SHE CAN, AND DOES, ENTER WITH ALL HER HEART. THE RESULT IS A MOST DELIGHTFUL PICTURE, ONE TO ENDURE IN THE MEMORY LONG AFTER IT HAS BEEN SEEN.

HE WROTE OF IRVING: "IN THE CHARACTERIZATION OF NAPOLEON, SIR HENRY IRVING ADDS ANOTHER TO HIS LONG GALLERY OF HISTORICAL PORTRAITS." HE CONSIDERED IT "A WONDERFUL CREATION."

THE CHICAGO TRIBUNE CRITIC, SEEING THE PLAY IN THE LATTER PART OF THE FIRST WEEK'S ENGAGEMENT, FOUND IRVING UNABLE "TO CONCEAL IRVING," NOTING THAT "WITH THE PURELY ACTING SIDE OF THE PORTRAYAL THE ACTOR HAD SOME DEGREE OF SUCCESS."

HE PRONOUNCED MISS TERRY "RESPONSIBLE FOR THE BLITHE, BUOYANT MOMENTS" IN THE PLAY:

ELLEN TERRY IN A ROMPING MOOD . . . IS AN ENGAGING CREATURE, AND THOSE WHO WATCHED HER CAPER AND SMILE LAST NIGHT SOON WERE ENJOYING THEMSELVES AS MUCH AS SHE SEEMED TO BE.

IT WAS HER EVENING WITH THE PUBLIC AND SHE SHOWED THAT SHE FELT IT.

<sup>104</sup> PHILADELPHIA LEDGER, NOVEMBER 22, 1901.

<sup>105</sup> CHICAGO TRIBUNE, DECEMBER 7, 1901, P. 3.

MADAME SANS-GENE WAS PERFORMED ON THE FINAL EVENING IN ST. PAUL, AND THE REVIEWER OF THE PIONEER PRESS CALLED IT "THE GEM" OF THE ENGAGEMENT, WITH THESE COMMENTS ABOUT THE TWO PRINCIPALS:

MISS TERRY IN THE TITLE ROLE PROVED HER RIGHT TO THE TITLE OF THE GREATEST ACTRESS ON THE ENGLISH-SPEAKING STAGE. THE PLAY IS A PURE COMEDY AND SHOWS HER VERSATILITY BETTER PERHAPS THAN ANY OTHER EFFORT OF THE COMPANY. HENRY IRVING, AS NAPOLEON, GIVES A PORTRAYAL OF THE GREAT FRENCH EMPEROR SUCH AS ST. PAUL HAD NEVER WITNESSED.<sup>106</sup>

IN CLEVELAND, AFTER SEEING A MID-WEEK PERFORMANCE OF THE PLAY THE PLAIN DEALER DRAMA CRITIC GAVE THIS APPRAISAL:

"MME. SANS-GENE," WITH MR. IRVING AS NAPOLEON AND MISS TERRY AS MME. SANS-GENE, AFFORDED ANOTHER RARE DELIGHT. IRVING'S NAPOLEON IS, IN MANY RESPECTS UNIQUE, AND WHAT ARE TERMED PERSONALITIES CREEP INTO IT. YET BEHIND ALL THESE THERE IS A SUBTLE ART IN IT AND IT IS INTERESTING. THE MME. SANS-GENE OF MISS TERRY IS THE STAR FEATURE OF THE PERFORMANCE. SHE LOOKED THE PART, SHE PLAYED IT AND WHEN THE CURTAIN WENT DOWN THE REGRET WAS THAT THERE WAS NOT MORE OF IT.<sup>107</sup>

NEITHER MISS TERRY NOR IRVING MADE UNQUALIFIED SUCCESSES IN THIS PLAY, BUT THEIR REPUTATIONS SCARCELY HINGED ON THE OUTCOME OF THEIR RECEPTION IN IT. IN THE VARIOUS PIECES, OLD AND NEW, MISS TERRY MADE A SUBSTANTIAL CONTRIBUTION, AS USUAL, TO THE SUCCESS OF THE TOUR.

IN RECONSIDERING THE SEVEN TOURS AS A WHOLE, WHILE BOTH PLAYERS HAD THEIR PARTICULAR SUCCESSES, MISS TERRY MADE A MORE CONSISTENTLY FAVORABLE IMPRESSION UPON CRITICS AND AUDIENCES THAN IRVING. HER MOST PRONOUNCED TRIUMPHS CAME IN HER SHAKESPEAREAN ROLES. AS MISS MARGUERITE STEEN, A FORMER ACTRESS AND A CONTEMPORARY OF MISS TERRY, HAS SAID:

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<sup>106</sup> SAINT PAUL PIONEER PRESS, DECEMBER 26, 1901.

<sup>107</sup> CLEVELAND PLAIN DEALER, JANUARY 30, 1902, P. 8.

THE REPUTATION OF ELLEN TERRY IS BASED NOT ON HER OLIVIAS, NANCE OLDFIELDS, MARGARETS AND OTHER CLAP-TRAP SERVED BY AN ASTUTE MANAGEMENT FOR THE ELATTERY OF THE MASSES, BUT ON HER SHAKESPEARIAN CHARACTERS. IT IS GENERALLY ACCEPTED THAT SHE WAS THE BEATRICE, THE OPHELIA AND THE PORTIA . . . NOT OF HER DAY, BUT OF ALL DAYS.<sup>108</sup>

IRVING, ON THE OTHER HAND, WAS NOT THE BENEDICK, THE HAMLET, OR THE SHYLOCK OF "HIS DAY OR ALL DAYS." THE HAMLET OF JOHNSTON FORBES ROBERTSON CHALLENGED COMPARISON WITH HIS, AS DID THE HAMLET AND SHYLOCK OF EDWIN BOOTH. NEITHER COULD IRVING LAY CLAIM TO THE HIGHEST DISTINCTION IN OTHER SHAKESPEAREAN ROLES AS A TRAGEDIAN.

MISS TERRY'S DESDEMONA, CORDELIA, AND IMOGEN WERE DESCRIBED BY CRITICS AS BEAUTIFUL IMPERSONATIONS, BUT IRVING'S OTHELLO, LEAR, AND IACHOMO DID NOT PROVE SATISFACTORY ENOUGH TO BE PERFORMED IN AMERICA. MISS TERRY HAD RELUCTANTLY AGREED TO PLAY LADY MACBETH AT A TIME WHEN ROSALIND AND OTHER SUCH ROLES WOULD STILL HAVE BEEN APPROPRIATE FOR HER. IN DEFERRING TO IRVING'S WILL THAT SHE PLAY LADY MACBETH, SHE PROVED MORE SUCCESSFUL THAN HAD BEEN EXPECTED. HER VERSATILITY WAS A VALUABLE ASSET AND HER WILLINGNESS TO UNDERTAKE THE ROLES ASSIGNED TO HER, WHETHER LARGE OR SMALL, SUITED OR UNSUITED TO HER SPECIAL TALENTS, MADE HER A USEFUL PARTNER IN IRVING'S THEATRICAL ENTERPRISES. IN THE LATTER YEARS OF HER ASSOCIATION WITH IRVING SHE GAVE MORE THAN SHE GOT IN RETURN, FOR AMONG THE FEW GOOD PLAYS, OUTSIDE OF SHAKESPEARE, WHICH WERE SUITABLE FOR PRODUCTION AT THE LYCEUM, THE ROLES GIVEN HER TENDED TO BE UNWORTHY OF HER.

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<sup>108</sup> MARGUERITE STEEN, "IMMORTAL TRIPTYCH," THEATRE ARTS, XXXIV (APRIL, 1950), 40.

MISS TERRY WAS MORE AT HOME IN SHAKESPEARE THAN IRVING. SHE HAD THE ELOCUTIONARY SKILL, THE ELOQUENCE, AND THE INTERPRETIVE GIFTS TO DO JUSTICE TO A NUMBER OF ROLES IN SHAKESPEAREAN COMEDIES AND TRAGEDIES. SHE POSSESSED THE SENSIBILITY, THE PATHOS, AND THE POWER TO EVOKE THE SYMPATHY OF AUDIENCES IN SERIOUS DRAMATIC ROLES, ALTHOUGH SHE FELT SHE COULD NOT SUSTAIN LONG ENOUGH TO PLAY DEEPLY TRAGIC ROLES.

HER SIMPLICITY, NATURALNESS, AND LACK OF THEATRICALITY SET HER APART FROM MOST OTHER ACTRESSES. SHE HAD THE ART OF CONCEALING HER ART, AND THE SPONTANEITY THAT BROUGHT FRESHNESS TO HER PERFORMANCES. HER EMOTIONAL CONTROL WAS SUCH THAT SHE COULD MOVE AUDIENCES TO TEARS OR LAUGHTER, AND HER COMEDY WAS SPARKLING AND IRRESISTIBLE.

THE REVIEWS WHICH HAVE BEEN QUOTED IN THIS STUDY SPEAK FOR THEMSELVES IN REVEALING WHAT AMERICANS THOUGHT OF MISS TERRY'S WORK. THE CONCLUSION TO BE DRAWN FROM THEM IS THAT HER CONTRIBUTION TO THE SUCCESS OF THE LYCEUM COMPANY'S AMERICAN TOURS WAS VERY SIGNIFICANT, AND THAT SHE WAS A STAR IN STATURE, IF NOT IN STATUS.

AS MISS STEEN WRITES: "TO ME THE GREATNESS OF ELLEN TERRY LAY IN THE PROFOUND SINCERITY SHE BROUGHT TO CONCEPTION AND INTERPRETATION ALIKE, AND TO A PERSONALITY WHICH FLOWED FROM THE STAGE INTO HER AUDIENCES LIKE A SHAFT OF LIGHT." 109



## CHAPTER FOUR

### CHRONOLOGY

#### EXPLANATION OF FOLLOWING

#### CHRONOLOGICAL TABLE

WHERE A DASH (-) APPEARS IN THE "ROLE" COLUMN, IT INDICATES THAT MISS TERRY DID NOT HAVE A ROLE IN THE PLAY.

AN (M) IN THE "ROLE" COLUMN INDICATES A MATINEE PERFORMANCE; AN (E) IN THE "ROLE" COLUMN INDICATES AN EVENING PERFORMANCE.

A STAR (\*) IN THE "ROLE" COLUMN INDICATES THAT MISS TERRY DID NOT PERFORM; A STAR (\*) FOLLOWED BY A NAME INDICATES THAT THAT ACTRESS, WHERE KNOWN, PLAYED THE ROLE FOR THAT PERFORMANCE.

ON SUNDAYS NO PERFORMANCES WERE GIVEN, INDICATED IN THE CHRONOLOGY AS "DARK."

# CHRONOLOGY OF ROLES PERFORMED BY ELLEN TERRY IN AMERICA

1883-1902

FIRST TOUR: OCTOBER 29, 1883-APRIL 26, 1884

<u>DATE</u>	<u>CITY</u>	<u>ROLE</u>	<u>PLAY</u>	<u>THEATRE</u>
10/29/83	NEW YORK	-	THE BELLS	STAR
10/30/83	"	<u>QUEEN HENRIETTA MARIA</u>	CHARLES I	"
10/31/83	"	"	"	"
11/1/83	"	"	"	"
11/2/83	"	"	"	"
11/3/83	"	(M) "	"	"
		(E) -	THE BELLS	
SUNDAY, NOVEMBER 4, 1883, DARK.				
11/5/83	NEW YORK	-	LOUIS XI	"
11/6/83	"	<u>PORTIA</u>	MERCHANT OF VENICE	"
11/7/83	"	"	"	"
11/8/83	"	"	"	"
11/9/83	"	"	"	"
11/10/83	"	(M) "	"	"
		(E) -	LOUIS XI	"
SUNDAY, NOVEMBER 11, 1883, DARK.				
11/12/83	NEW YORK	<u>JANETTE</u>	LYONS MAIL	"
11/13/83	"	"	"	"
11/14/83	"	<u>PORTIA</u>	MERCHANT OF VENICE	"
11/15/83	"	"	"	"
11/16/83	"	"	"	"
11/17/83	"	(M) -	LOUIS XI	"
		(E) <u>PORTIA</u>	MERCHANT OF VENICE	"
SUNDAY, NOVEMBER 18, 1883, DARK.				
11/19/83	NEW YORK	-	THE BELLS	"
		<u>LETITIA HARDY</u>	BELLE'S STRATAGEM	
11/20/83	"	(M) -	LOUIS XI	"
		(E) -	THE BELLS	
		<u>LETITIA</u>	BELLE'S STRATAGEM	
11/21/83	"	-	LOUIS XI	"
11/22/83	"	<u>JANETTE</u>	LYONS MAIL	"
11/23/83	"	<u>PORTIA</u>	MERCHANT OF VENICE	"

<u>DATE</u>	<u>CITY</u>	<u>ROLE</u>	<u>PLAY</u>	<u>THEATRE</u>
11/24/83	NEW YORK	(M) <u>LETITIA</u> - (E) - <u>LETITIA</u> -	BELLE'S STRATAGEM THE BELLS RICHARD III (ACT I) BELLE'S STRATAGEM DREAM OF EUGENE ARAM (RECITED BY HENRY IRVING)	STAR
SUNDAY, NOVEMBER 25, 1883, DARK.				
11/26/83	PHILADELPHIA	-	LOUIS XI	CHEST-
11/27/83	"	-	"	NUT
11/28/83	"	<u>PORTIA</u>	MERCHANT OF VENICE	STREET
11/29/83	"	"	"	OPERA
11/30/83	"	"	"	HOUSE
12/1/83	"	(M) " (E) -	THE BELLS	"
SUNDAY, DECEMBER 2, 1883, DARK.				
12/3/83	PHILADELPHIA	<u>QUEEN HENRIETTA</u>	CHARLES I	"
12/4/83	"	<u>OPHELIA</u>	HAMLET	"
12/5/83	"	"	"	"
12/6/83	"	"	"	"
12/7/83	"	<u>QUEEN HENRIETTA</u>	CHARLES I	"
12/8/83	"	(M) - <u>LETITIA</u> (E) - <u>LETITIA</u>	THE BELLS BELLE'S STRATAGEM THE BELLS BELLE'S STRATAGEM	"
SUNDAY, DECEMBER 9, 1883, DARK.				
12/10/83	BOSTON	-	LOUIS XI	BOSTON
12/11/83	"	-	"	"
12/12/83	"	<u>PORTIA</u>	MERCHANT OF VENICE	"
12/13/83	"	"	"	"
12/14/83	"	"	"	"
12/15/83	"	(M) <u>PORTIA</u> (E) - -	MERCHANT OF VENICE CAPT. OF THE WATCH THE BELLS	"
SUNDAY, DECEMBER 16, 1883, DARK.				
12/17/83	BOSTON	<u>QUEEN HENRIETTA</u>	CHARLES I	"
12/18/83	"	<u>JANETTE</u>	LYONS MAIL	"
12/19/83	"	<u>OPHELIA</u>	HAMLET	"
12/20/83	"	"	"	"
12/21/83	"	<u>JANETTE</u>	LYONS MAIL	"
12/22/83	"	(M) <u>QUEEN</u> <u>HENRIETTA</u> (E) <u>LETITIA</u> -	CHARLES I BELLE'S STRATAGEM THE BELLS	"

<u>DATE</u>	<u>CITY</u>	<u>ROLE</u>	<u>PLAY</u>	<u>THEATRE</u>
SUNDAY, DECEMBER 23, 1883, DARK.				
12/24/83	(TRAVELLING)	-	LOUIS XI	ACAD-
12/25/83	BALTIMORE	-	MERCHANT OF VENICE	EMY
12/26/83	"	<u>PORTIA</u>	HAMLET	OF
12/27/83	"	<u>OPHELIA</u>	BELLE'S STRATAGEM	MUSIC
12/28/83	"	<u>LETITIA</u>	THE BELLS	"
12/29/83	"	(M) <u>QUEEN</u>	CHARLES I	"
		<u>HENRIETTA</u>	BELLE'S STRATAGEM	"
		(E) <u>LETITIA</u>	THE BELLS	"
SUNDAY, DECEMBER 30, 1883, DARK.				
12/31/83	BROOKLYN	-	LOUIS XI	HAVERLY'S
1/1/84	"	-	"	BROOKLYN
1/2/84	"	<u>PORTIA</u>	MERCHANT OF VENICE	"
1/3/84	"	"	"	"
1/4/84	"	<u>LETITIA</u>	BELLE'S STRATAGEM	"
		-	THE BELLS	"
1/5/84	"	(M) <u>QUEEN</u>	CHARLES I	"
		<u>HENRIETTA</u>	BELLE'S STRATAGEM	"
		(E) <u>LETITIA</u>	THE BELLS	"
SUNDAY, JANUARY 6, 1884, DARK.				
1/7/84	CHICAGO	-	LOUIS XI	HAVERLY'S
1/8/84	"	-	"	"
1/9/84	"	<u>PORTIA</u>	MERCHANT OF VENICE	"
1/10/84	"	"	"	"
1/11/84	"	"	"	"
1/12/84	"	(M) <u>PORTIA</u>	MERCHANT OF VENICE	"
		(E) -	CAPT. OF THE WATCH	"
		-	THE BELLS	"
SUNDAY, JANUARY 13, 1884, DARK.				
1/14/84	CHICAGO	<u>JANETTE</u>	LYONS MAIL	"
1/15/84	"	"	"	"
1/16/84	"	"	"	"
1/17/84	"	-	LOUIS XI	"
		<u>LETITIA</u>	(ACTS II, IV, V)	"
1/18/84	"	-	BELLE'S STRATAGEM	"
		<u>LETITIA</u>	THE BELLS	"
1/19/84	"	(M) <u>QUEEN</u>	BELLE'S STRATAGEM	"
		<u>HENRIETTA</u>	CHARLES I	"
		(E) -	THE BELLS	"
		<u>LETITIA</u>	BELLE'S STRATAGEM	"

<u>DATE</u>	<u>CITY</u>	<u>ROLE</u>	<u>PLAY</u>	<u>THEATRE</u>
SUNDAY, JANUARY 20, 1884,	DARK.			
1/21/84	ST. LOUIS	-	LOUIS XI	OLYMPIC
1/22/84	"	<u>PORTIA</u>	MERCHANT OF VENICE	"
1/23/84	"	"	"	"
1/24/84	"	<u>JANETTE</u>	LYONS MAIL	"
1/25/84	"	-	THE BELLS	"
		<u>LETITIA</u>	BELLE'S STRATAGEM	
1/26/84	"	(M) <u>QUEEN</u>	CHARLES I	"
		<u>HENRIETTA</u>		
		(E) -	THE BELLS	
		<u>LETITIA</u>	BELLE'S STRATAGEM	
SUNDAY, JANUARY 27, 1884,	DARK.			
1/28/84	CINCINNATI	-	LOUIS XI	GRAND
1/29/84	"	<u>PORTIA</u>	MERCHANT OF VENICE	OPERA-
1/30/84	"	"	"	HOUSE
1/31/84	"	<u>JANETTE</u>	LYONS MAIL	"
2/1/84	"	<u>LETITIA</u>	BELLE'S STRATAGEM	"
		-	THE BELLS	
2/2/84	"	(M) <u>QUEEN</u>	CHARLES I	"
		<u>HENRIETTA</u>		
		(E) <u>LETITIA</u>	BELLE'S STRATAGEM	
		-	THE BELLS	
SUNDAY, FEBRUARY 3, 1884,	DARK.			
2/4/84	COLUMBUS	<u>LETITIA</u>	BELLE'S STRATAGEM	COMSTOCK'S
		-	THE BELLS	OPERA
2/5/84	"	<u>LETITIA</u>	BELLE'S STRATAGEM	HOUSE
		-	LOUIS XI	
2/6/84	INDIANAPOLIS	<u>LETITIA</u>	BELLE'S STRATAGEM	ENGLISH'S
		-	THE BELLS	OPERA
2/7/84	"	<u>LETITIA</u>	BELLE'S STRATAGEM	HOUSE
		-	LOUIS XI	
2/8/84	"	<u>PORTIA</u>	MERCHANT OF VENICE	"
2/9/84	"	(M) <u>QUEEN</u>	CHARLES I	"
		<u>HENRIETTA</u>		
		(E) <u>LETITIA</u>	BELLE'S STRATAGEM	
		-	CAPT. OF THE WATCH	
		-	THE BELLS	
SUNDAY, FEBRUARY 10, 1884,	DARK.			
2/11/84	CHICAGO	<u>LETITIA</u>	BELLE'S STRATAGEM	HAVERLY'S
		-	THE BELLS	
2/12/84	"	<u>LETITIA</u>	BELLE'S STRATAGEM	"
		-	LOUIS XI	
2/13/84	"	<u>OPHELIA</u>	HAMLET	"
2/14/84	"	"	"	"
2/15/84	"	<u>BEATRICE</u>	MUCH ADO	"

<u>DATE</u>	<u>CITY</u>	<u>ROLE</u>	<u>PLAY</u>	<u>THEATRE</u>
2/16/84	CHICAGO	(M) <u>BEATRICE</u> (E) "	MUCH ADO "	HAVERLY'S
		-	DREAM OF EUGENE ARAM (RECITED BY HENRY IRVING)	
SUNDAY, FEBRUARY 17, 1884, DARK.				
2/18/84	DETROIT	<u>LETITIA</u> -	BELLE'S STRATAGEM THE BELLS	WHITNEY'S OPERA
2/19/84	"	<u>LETITIA</u> -	BELLE'S STRATAGEM LOUIS XI	HOUSE
2/20/84 (HOLIDAY AT NIAGARA FALLS)				
2/21-23/84	TORONTO			
SUNDAY, FEBRUARY 24, 1884, DARK.				
2/25/84	BOSTON	- <u>LETITIA</u>	LOUIS XI BELLE'S STRATAGEM	BOSTON
2/26/84	"	" -	" THE BELLS	"
2/27/84	"	<u>BEATRICE</u> "	MUCH ADO	"
2/28/84	"	"	"	"
2/29/84	"	<u>PORTIA</u>	MERCHANT OF VENICE	"
3/1/84	"	(M) <u>BEATRICE</u> (E) "	MUCH ADO "	"
SUNDAY, MARCH 2, 1884, DARK.				
3/3/84	WASHINGTON	-	LOUIS XI	NATIONAL
3/4/84	"	<u>LETITIA</u> -	BELLE'S STRATAGEM THE BELLS	"
3/5/84	"	<u>OPHELIA</u>	HAMLET	"
3/6/84	"	<u>PORTIA</u>	MERCHANT OF VENICE	"
3/7/84	"	<u>BEATRICE</u>	MUCH ADO	"
3/8/84	"	(M) " (E) <u>LETITIA</u> -	BELLE'S STRATAGEM LOUIS XI	"
SUNDAY, MARCH 9, 1884, DARK.				
3/10/84	NEW HAVEN	-	LOUIS XI	CARLL'S
3/11/84	WORCESTER	-	"	OPERA HOUSE
3/12/84	SPRINGFIELD	-	"	WORCESTER
3/13/84	HARTFORD	-	"	OPERA HOUSE
				ROBERT'S
3/14/84	PROVIDENCE	-	"	OPERA HOUSE
				LOW'S
3/15/84	"	-	"	OPERA HOUSE

<u>DATE</u>	<u>CITY</u>	<u>ROLE</u>	<u>PLAY</u>	<u>THEATRE</u>
SUNDAY, MARCH 16, 1884, DARK.				
3/17/84	PHILADELPHIA	<u>LETITIA</u>	BELLE'S STRATAGEM	CHEST-
		-	LOUIS XI	NUT
3/18/84	"	<u>BEATRICE</u>	MUCH ADO	STREET
3/19/84	"	"	"	OPERA
3/20/84	"	"	"	HOUSE
3/21/84	"	<u>PORTIA</u>	MERCHANT OF VENICE	"
3/22/84	"	(M) <u>BEATRICE</u>	MUCH ADO	"
		(E) -	THE BELLS	
		<u>PORTIA</u>	MERCHANT OF VENICE	
			(TRIAL SCENE)	
SUNDAY, MARCH 23, 1884, DARK.				
3/24/84	BROOKLYN	<u>PORTIA</u>	MERCHANT OF VENICE	HAVERLY'S
3/25/84	"	"	"	BROOKLYN
3/26/84	"	<u>LETITIA</u>	BELLE'S STRATAGEM	"
		-	THE BELLS	
3/27/84	"	<u>JANETTE</u>	LYONS MAIL	"
3/28/84	"	"	"	"
3/29/84	"	(M) <u>PORTIA</u>	MERCHANT OF VENICE	"
		(E) -	LOUIS XI	
SUNDAY, MARCH 30, 1884, DARK.				
3/31/84	NEW YORK	<u>BEATRICE</u>	MUCH ADO	STAR
4/1/84	"	"	"	"
4/2/84	"	"	"	"
4/3/84	"	"	"	"
4/4/84	"	"	"	"
4/5/84	"	(M) <u>BEATRICE</u>	MUCH ADO	"
		(E) -	LYONS MAIL	"
SUNDAY, APRIL 6, 1884, DARK.				
4/7/84	NEW YORK	<u>BEATRICE</u>	MUCH ADO	"
4/8/84	"	"	"	"
4/9/84	"	"	"	"
4/10/84	"	"	"	"
4/11/84	"	"	"	"
4/12/84	"	(M) "	"	"
		(E) -	LOUIS XI	
SUNDAY, APRIL 13, 1884, DARK.				
4/14/84	NEW YORK	<u>BEATRICE</u>	MUCH ADO	"
4/15/84	"	"	"	"
4/16/84	"	"	"	"
4/17/84	"	"	"	"
4/18/84	"	"	"	"
4/19/84	"	(M) "	"	"
		(E) -	CAPT. OF THE WATCH	
		-	THE BELLS	

<u>DATE</u>	<u>CITY</u>	<u>ROLE</u>	<u>PLAY</u>	<u>THEATRE</u>
SUNDAY, APRIL 20, 1884,		DARK.		
4/21/84	NEW YORK	<u>BEATRICE</u>	MUCH ADO	STAR
4/22/84	"	-	LOUIS XI	"
4/23/84	"	<u>PORTIA</u>	MERCHANT OF VENICE	"
4/24/84	"	"	"	"
4/25/84	"	<u>QUEEN HENRIETTA</u>	CHARLES I	"
4/26/84	"	(M) -	LOUIS XI	"
		(E) <u>PORTIA</u>	MERCHANT OF VENICE	
		-	(TRIAL SCENE)	
		-	LOUIS XI (ACT IV)	
		<u>QUEEN</u>	CHARLES I (ACT III)	
		<u>HENRIETTA</u>		
		<u>BEATRICE</u>	MUCH ADO (ACT IV)	

SECOND TOUR: SEPTEMBER 30, 1884-APRIL 4, 1885

9/30/84 THROUGH 10/11/84: QUEBEC, MONTREAL, LONDON, HAMILTON, TORONTO.

SUNDAY, OCTOBER 12, 1884, DARK.

10/13/84	BUFFALO	-	LOUIS XI	ACAM-
10/14/84	"	<u>BEATRICE</u>	MUCH ADO	EMY
10/15/84	"	<u>PORTIA</u>	MERCHANT OF VENICE	OF MUSIC
10/16/84	SYRACUSE	-	LOUIS XI	WIETING
10/17/84	"	<u>PORTIA</u>	MERCHANT OF VENICE	OPERA
10/18/84	"	<u>BEATRICE</u>	MUCH ADO	HOUSE

SUNDAY, OCTOBER 19, 1884, DARK.

10/20/84	BOSTON	<u>OPHELIA</u>	HAMLET	GLOBE
10/21/84	"	"	"	"
10/22/84	"	"	"	"
10/23/84	"	<u>PORTIA</u>	MERCHANT OF VENICE	"
10/24/84	"	"	"	"
10/25/84	"	(M) <u>OPHELIA</u>	HAMLET	"
		(E) -	LOUIS XI	"

SUNDAY, OCTOBER 26, 1884, DARK.

10/27/84	BOSTON	<u>PORTIA</u>	MERCHANT OF VENICE	"
10/28/84	"	<u>BEATRICE</u>	MUCH ADO	"
10/29/84	"	"	"	"
10/30/84	"	"	"	"
10/31/84	"	"	"	"
11/1/84	"	(M) <u>PORTIA</u>	MERCHANT OF VENICE	"
		(E) -	THE LYONS MAIL	"



<u>DATE</u>	<u>CITY</u>	<u>ROLE</u>	<u>PLAY</u>	<u>THEATRE</u>
SUNDAY, NOVEMBER 2, 1884, DARK.				
11/3/84	BOSTON	<u>BEATRICE</u>	MUCH ADO	GLOBE
11/4/84	"	-	LOUIS XI	"
11/5/84	"	<u>VIOLA</u>	TWELFTH NIGHT	"
11/6/84	"	"	"	"
11/7/84	"	"	"	"
11/8/84	"	(M) <u>VIOLA</u> (E) -	"	"
			CRAMOND BRIG THE BELLS	
SUNDAY, NOVEMBER 9, 1884, DARK.				
11/10/84	NEW YORK	<u>PORTIA</u>	MERCHANT OF VENICE	STAR
11/11/84	"	"	"	"
11/12/84	"	"	"	"
11/13/84	"	<u>BEATRICE</u>	MUCH ADO	"
11/14/84	"	"	"	"
11/15/84	"	(M) <u>PORTIA</u> (E) -	MERCHANT OF VENICE LOUIS XI	" "
SUNDAY, NOVEMBER 16, 1884, DARK.				
11/17/84	NEW YORK	<u>JANETTE*</u> (WINIFRED EMERY)	THE LYONS MAIL	"
11/18/84	"	<u>VIOLA</u>	TWELFTH NIGHT	"
11/19/84	"	"	"	"
11/20/84	"	"	"	"
11/21/84	"	<u>PORTIA</u>	MERCHANT OF VENICE	"
11/22/84	"	(M) <u>VIOLA</u> (E) -	TWELFTH NIGHT LYONS MAIL	" "
SUNDAY, NOVEMBER 23, 1884, DARK.				
11/24/84	NEW YORK	<u>VIOLA</u>	TWELFTH NIGHT	"
11/25/84	"	"	"	"
11/26/84	"	<u>OPHELIA</u>	HAMLET	"
11/27/84	"	"	"	"
11/28/84	"	"	"	"
11/29/84	"	(M) <u>OPHELIA</u> (E) -	HAMLET LOUIS XI	" "
SUNDAY, NOVEMBER 30, 1884, DARK.				
12/1/84	NEW YORK	<u>PORTIA</u>	MERCHANT OF VENICE	"
12/2/84	"	<u>OPHELIA</u>	HAMLET	"
12/3/84	"	<u>BEATRICE</u>	MUCH ADO	"
12/4/84	"	<u>VIOLA</u>	TWELFTH NIGHT	"
12/5/84	"	<u>QUEEN HENRIETTA</u>	CHARLES I	"
12/6/84	"	(M) <u>VIOLA</u> (E) -	TWELFTH NIGHT THE BELLS	" "

<u>DATE</u>	<u>CITY</u>	<u>ROLE</u>	<u>PLAY</u>	<u>THEATRE</u>
SUNDAY, DECEMBER 7, 1884, DARK.				
12/8/84	PHILADELPHIA	<u>PORTIA</u>	MERCHANT OF VENICE	CHEST-NUT
12/9/84	"	"	"	"
12/10/84	"	<u>OPHELIA</u>	HAMLET	STREET
12/11/84	"	<u>BEATRICE</u>	MUCH ADO	OPERA
12/12/84	"	"	"	HOUSE
12/13/84	"	(M) <u>PORTIA</u> (E) -	MERCHANT OF VENICE LOUIS XI	"
SUNDAY, DECEMBER 14, 1884, DARK.				
12/15/84	PHILADELPHIA	-	LYONS MAIL	"
12/16/84	"	<u>VIOLA</u>	TWELFTH NIGHT	"
12/17/84	"	"	"	"
12/18/84	"	<u>OPHELIA</u>	HAMLET	"
12/19/84	"	<u>PORTIA</u>	MERCHANT OF VENICE	"
12/20/84	"	(M) <u>VIOLA</u> (E) -	TWELFTH NIGHT THE BELLS	"
SUNDAY, DECEMBER 21, 1884, DARK.				
12/22/84	PITTSBURGH	-		OPERA
12/23/84	"	<u>PORTIA</u>	MERCHANT OF VENICE	HOUSE
12/24/84	"	"		"
12/25/84	"	"		"
12/26/84	"	<u>BEATRICE</u>	MUCH ADO	"
12/27/84	"	(M) (E)		"
SUNDAY, DECEMBER 28, 1884, DARK.				
12/29/84	CLEVELAND	-	LOUIS XI	EUCLID
12/30/84	"	<u>PORTIA</u>	MERCHANT OF VENICE	AVENUE
12/31/84	"	<u>BEATRICE</u>	MUCH ADO	OPERA HOUSE
1/1/85	(TRAVELLING)			
1/2/85	DETROIT	<u>PORTIA</u>	MERCHANT OF VENICE	WHITNEY'S
1/3/85	"	(M) <u>BEATRICE</u> (E) -	MUCH ADO LOUIS XI	GRAND OPERA HOUSE
SUNDAY, JANUARY 4, 1885, DARK.				
1/5/85	CHICAGO	<u>PORTIA</u>	MERCHANT OF VENICE	HAVERLY
1/6/85	"	"	"	"
1/7/85	"	<u>OPHELIA</u>	HAMLET	"
1/8/85	"	"	"	"
1/9/85	"	<u>QUEEN HENRIETTA</u>	CHARLES I	"
1/10/85	"	(M) <u>PORTIA</u> (E) -	MERCHANT OF VENICE LYONS MAIL	"

<u>DATE</u>	<u>CITY</u>	<u>ROLE</u>	<u>PLAY</u>	<u>THEATRE</u>
SUNDAY, JANUARY 11, 1885, DARK.				
1/12/85	CHICAGO	<u>VIOLA</u>	TWELFTH NIGHT	HAVERLY
1/13/85	"	-	CRAMOND BRIG	"
		-	THE BELLS	"
1/14/85	"	<u>RUTH MEADOWS</u>	EUGENE ARAM	"
1/15/85	"	<u>BEATRICE</u>	MUCH ADO	"
1/16/85	"	<u>VIOLA</u>	TWELFTH NIGHT	"
1/17/85	"	(M) <u>VIOLA</u>	"	"
		(E) -	CRAMOND BRIG	
		-	THE BELLS	
SUNDAY, JANUARY 18, 1885, DARK.				
1/19/85	CHICAGO	<u>BEATRICE</u>	MUCH ADO	"
1/20/85	"	-	RICHELIEU	"
1/21/85	"	-	"	"
1/22/85	"	<u>QUEEN HENRIETTA</u>	CHARLES I	"
1/23/85	"	-	CRAMOND BRIG	"
		<u>RUTH</u>	EUGENE ARAM	"
1/24/85	"	(M) -	RICHELIEU	"
		(E) -	CRAMOND BRIG	
		<u>RUTH</u>	EUGENE ARAM	
SUNDAY, JANUARY 25, 1885, DARK.				
1/26/85	CHICAGO	<u>PORTIA</u>	MERCHANT OF VENICE	"
1/27/85	"	<u>OPHELIA</u>	HAMLET	"
1/28/85	"	<u>BEATRICE</u>	MUCH ADO	"
1/29/85	"	-	LOUIS XI	"
1/30/85	"	<u>RUTH</u>	EUGENE ARAM	"
1/31/85	"	(M) <u>BEATRICE</u>	MUCH ADO	"
		(E) -	LOUIS XI (ACT II)	
		<u>QUEEN HENRIETTA</u>	CHARLES I (ACT III)	
		<u>PORTIA</u>	MERCHANT OF VENICE (ACT IV)	
		-	THE BELLS (LAST ACT)	
SUNDAY, FEBRUARY 1, 1885, DARK.				
2/2/85	WASHINGTON	-	THE KING AND THE MILLER	ALBAUGH'S OPERA HOUSE
		-	THE BELLS	"
2/3/85	"	<u>PORTIA</u>	MERCHANT OF VENICE	"
2/4/85	"	<u>QUEEN HENRIETTA</u>	CHARLES I	"
2/5/85	"	<u>RUTH</u>	EUGENE ARAM	"
2/6/85	"	<u>BEATRICE</u>	MUCH ADO	"
2/7/85	"	(M) <u>PORTIA</u>	MERCHANT OF VENICE	"
		(E) -	LOUIS XI	

<u>DATE</u>	<u>CITY</u>	<u>ROLE</u>	<u>PLAY</u>	<u>THEATRE</u>
SUNDAY, FEBRUARY 8, 1885, DARK.				
2/9/85	PHILADELPHIA	<u>RUTH</u>	EUGENE ARAM	CHEST-
2/10/85	"	<u>PORTIA</u>	MERCHANT OF VENICE	NUT
2/11/85	"	<u>BEATRICE</u>	MUCH ADO	STREET
2/12/85	"	<u>VIOLA</u>	TWELFTH NIGHT	OPERA
2/13/85	"	<u>QUEEN HENRIETTA</u>	CHARLES I	HOUSE
2/14/85	"	(M) <u>BEATRICE</u>	MUCH ADO	"
		(E) -	LOUIS XI (Act IV)	
		-	THE BELLS	
SUNDAY, FEBRUARY 15, 1885, DARK.				
2/16/85	BOSTON	<u>RUTH</u>	EUGENE ARAM	GLOBE
2/17/85	"	<u>PORTIA</u>	MERCHANT OF VENICE	"
2/18/85	"	<u>BEATRICE</u>	MUCH ADO	"
2/19/85	"	<u>QUEEN HENRIETTA</u>	CHARLES I	"
2/20/85	"	<u>VIOLA</u>	TWELFTH NIGHT	"
2/21/85	"	(M) <u>VIOLA</u>	"	"
		(E) -	LOUIS XI	
SUNDAY, FEBRUARY 22, 1885, DARK.				
2/23/85	BOSTON	<u>PORTIA</u>	MERCHANT OF VENICE	"
2/24/85	"	<u>RUTH</u>	EUGENE ARAM	"
2/25/85 <sup>1</sup>	"	<u>BEATRICE</u>	MUCH ADO	"
2/26/85	"	<u>PORTIA</u>	MERCHANT OF VENICE	"
2/27/85	"	"	"	"
2/28/85	"	(M) <u>BEATRICE</u>	MUCH ADO	"
		(E) -	LOUIS XI	"
SUNDAY, MARCH 1, 1885, DARK.				
3/2/85	BROOKLYN	<u>PORTIA</u>	MERCHANT OF VENICE	BROOKLYN
3/3/85	"	-	LYONS MAIL	"
3/4/85	"	<u>QUEEN HENRIETTA</u>	CHARLES I	"
3/5/85	"	<u>BEATRICE</u>	MUCH ADO	"
3/6/85	"	<u>PORTIA</u>	MERCHANT OF VENICE	"
3/7/85	"	(M) -	-	"
		(E) <u>BEATRICE</u>	MUCH ADO	
SUNDAY, MARCH 8, 1885, DARK.				
3/9/85	NEW YORK	<u>RUTH</u>	EUGENE ARAM	STAR
3/10/85	"	"	"	"
3/11/85	"	<u>BEATRICE</u>	MUCH ADO	"
3/12/85	"	<u>PORTIA</u>	MERCHANT OF VENICE	"

<sup>1</sup>BOSTON GLOBE, MORNING ED., FEBRUARY 27 AND 28, 1885, P. 3:  
 IRVING DID NOT APPEAR 2/25 THROUGH MATINEE OF 2/28/85 DUE TO ILLNESS.  
 MR. T. MEAD PLAYED SHYLOCK, AND MR. GEORGE ALEXANDER PLAYED BENEDICK.

<u>DATE</u>	<u>CITY</u>	<u>ROLE</u>	<u>PLAY</u>	<u>THEATRE</u>
3/13/85	NEW YORK	<u>VIOLA</u>	TWELFTH NIGHT	STAR
3/14/85	"	(M) "	"	"
		(E) -	LOUIS XI	
SUNDAY, MARCH 15, 1885, DARK.				
3/16/85	NEW YORK	<u>BEATRICE</u>	MUCH ADO	"
3/17/85	"	<u>PORTIA</u>	MERCHANT OF VENICE	"
3/18/85	"	<u>VIOLA</u>	TWELFTH NIGHT	"
3/19/85	"	<u>QUEEN HENRIETTA</u>	CHARLES I	"
3/20/85	"	<u>PORTIA</u>	MERCHANT OF VENICE	"
3/21/85	"	(M) <u>BEATRICE</u>	MUCH ADO	"
		(E) -	LYONS MAIL	
SUNDAY, MARCH 22, 1885, DARK.				
3/23/85	NEW YORK	<u>PORTIA</u>	MERCHANT OF VENICE	"
3/24/85	"	<u>BEATRICE</u>	MUCH ADO	"
3/25/85	"	<u>VIOLA</u>	TWELFTH NIGHT	"
3/26/85	"	<u>OPHELIA</u>	HAMLET	"
3/27/85	"	<u>BEATRICE</u>	MUCH ADO	"
3/28/85	"	(M) <u>PORTIA</u>	MERCHANT OF VENICE	"
		(E) -	THE BELLS	"
SUNDAY, MARCH 29, 1885, DARK.				
3/30/85	NEW YORK	<u>VIOLA</u>	TWELFTH NIGHT	"
3/31/85	"	<u>BEATRICE</u>	MUCH ADO	"
4/1/85	"	(M) "	"	"
		(E) -	THE BELLS	"
4/2/85	"	<u>QUEEN HENRIETTA</u>	CHARLES I	"
4/3/85	"	<u>BEATRICE</u>	MUCH ADO	"
4/4/85	"	(M) -	LOUIS XI	"
		(E) <u>PORTIA</u>	MERCHANT OF VENICE	"

THIRD TOUR: NOVEMBER 7, 1887-MARCH 24, 1888

11/7/87	NEW YORK	<u>MARGARET</u>	FAUST	STAR
11/8/87	"	"	"	"
11/9/87	"	"	"	"
11/10/87	"	"	"	"
11/11/87	"	"	"	"
11/12/87	"	(M) <u>MARGARET</u>	FAUST	"
		(E) -	THE BELLS	"
		-	JINGLE	"
SUNDAY, NOVEMBER 13, 1887, DARK.				
11/14/87	NEW YORK	<u>MARGARET</u>	FAUST	"
11/15/87	"	"	"	"

<u>DATE</u>	<u>CITY</u>	<u>ROLE</u>	<u>PLAY</u>	<u>THEATRE</u>
11/16/87	NEW YORK	<u>MARGARET</u>	FAUST	STAR
11/17/87	"	"	"	"
11/18/87	"	"	"	"
11/19/87	"	(M) "	"	"
		(E) -	LOUIS XI	"
SUNDAY, NOVEMBER 20, 1887, DARK.				
11/21/87	NEW YORK	<u>MARGARET</u>	FAUST	"
11/22/87	"	"	"	"
11/23/87	"	"	"	"
11/24/87	"	"	"	"
11/25/87	"	"	"	"
11/26/87	"	(M) "	"	"
		(E) -	JINGLE	
		-	THE BELLS	
SUNDAY, NOVEMBER 27, 1887, DARK.				
11/28/87	NEW YORK	<u>MARGARET</u>	FAUST	"
11/29/87	"	(M) "	"	"
		(E) "	"	"
11/30/87	"	"	"	"
12/1/87	"	"	"	"
12/2/87	"	"	"	"
12/3/87	"	(M) "	"	"
		(E) -	LOUIS XI	
SUNDAY, DECEMBER 4, 1887, DARK.				
12/5/87	NEW YORK	<u>MARGARET</u>	FAUST	"
12/6/87	"	<u>PORTIA</u>	MERCHANT OF VENICE	"
12/7/87	"	"	"	"
12/8/87	"	"	"	"
12/9/87	"	"	"	"
12/10/87	"	(M) <u>PORTIA</u>	MERCHANT OF VENICE	"
		(E) -	LOUIS XI (BEGINNING WITH ACT II)	
		-	JINGLE	
SUNDAY, DECEMBER 11, 1887, DARK.				
12/12/87	PHILADELPHIA	<u>MARGARET</u>	FAUST	CHEST-
12/13/87	"	"	"	NUT
12/14/87	"	"	"	STREET
12/15/87	"	"	"	OPERA
12/16/87	"	"	"	HOUSE
12/17/87	"	(M) "	"	"
		(E) -	THE BELLS	
		-	JINGLE	

<u>DATE</u>	<u>CITY</u>	<u>ROLE</u>	<u>PLAY</u>	<u>THEATRE</u>
SUNDAY, DECEMBER 18, 1887, DARK.				
12/19/87	PHILADELPHIA	<u>OLIVIA</u>	OLIVIA	CHEST-
12/20/87	"	"	"	NUT
12/21/87	"	(M)"	"	STREET
		(E) -	LOUIS XI	OPERA
		-	(FOUR ACTS)	HOUSE
			DREAM OF EUGENE ARAM	
			(RECITED BY HENRY IRVING)	
12/22/87	"	<u>OLIVIA</u>	OLIVIA	"
12/23/87	"	<u>PORTIA</u>	MERCHANT OF VENICE	"
12/24/87	(TRAVELLING)			
SUNDAY, DECEMBER 25, 1887, DARK.				
12/26/87	CHICAGO	<u>MARGARET</u>	FAUST	McVICKERS
12/27/87	"	"	"	"
12/28/87	"	"	"	"
12/29/87	"	"	"	"
12/30/87	"	"	"	"
12/31/87	"	(M)"	"	"
		(E) -	THE BELLS	
		-	JINGLE	
SUNDAY, JANUARY 1, 1888, DARK.				
1/2/88	CHICAGO	<u>MARGARET</u>	FAUST	"
1/3/88	"	"	"	"
1/4/88	"	"	"	"
1/5/88	"	"	"	"
1/6/88	"	"	"	"
1/7/88	"	(M)"	"	"
		(E) -	LOUIS XI	
SUNDAY, JANUARY 8, 1888, DARK.				
1/9/88	CHICAGO	<u>PORTIA</u>	MERCHANT OF VENICE	"
1/10/88	"	<u>MARGARET</u>	FAUST	"
1/11/88	"	"	"	"
1/12/88	"	"	"	"
1/13/88	"	<u>PORTIA</u>	MERCHANT OF VENICE	"
1/14/88	"	(M)"	"	"
		(E) -	THE BELLS	
		-	JINGLE	
SUNDAY, JANUARY 15, 1888, DARK.				
1/16/88	CHICAGO	<u>OLIVIA</u>	OLIVIA	"
1/17/88	"	"	"	"
1/18/88	"	"	"	"
1/19/88	"	-	LOUIS XI	"

<u>DATE</u>	<u>CITY</u>	<u>ROLE</u>	<u>PLAY</u>	<u>THEATRE</u>
1/20/88	CHICAGO	<u>PORTIA</u>	MERCHANT OF VENICE (ACT IV)	McVICKERS
		-	LOUIS XI (ACT II)	
		-	THE BELLS (ACT III)	
1/21/88	"	<u>OLIVIA</u>	OLIVIA (ACT III)	"
	(TRAVELLING)	(M) <u>OLIVIA</u> (E) -	OLIVIA	
SUNDAY, JANUARY 22, 1888, DARK.				
1/23/88	BOSTON	<u>MARGARET</u>	FAUST	BOSTON
1/24/88	"	"	"	"
1/25/88	"	"	"	"
1/26/88	"	"	"	"
1/27/88	"	"	"	"
1/28/88	"	(M) " (E) -	"	"
		-	THE BELLS JINGLE	
SUNDAY, JANUARY 29, 1888, DARK.				
1/30/88	BOSTON	<u>MARGARET</u>	FAUST	"
1/31/88	"	"	"	"
2/1/88	"	"	"	"
2/2/88	"	"	"	"
2/3/88	"	"	"	"
2/4/88	"	(M) " (E) -	"	"
		-	LOUIS XI	
SUNDAY, FEBRUARY 5, 1888, DARK.				
2/6/88	BOSTON	<u>MARGARET</u>	FAUST	"
2/7/88	"	<u>OLIVIA</u>	OLIVIA	"
2/8/88	"	"	"	"
2/9/88	"	"	"	"
2/10/88	"	-	LYONS MAIL	"
2/11/88	"	(M) <u>OLIVIA</u> (E) -	OLIVIA	"
		-	LYONS MAIL	
SUNDAY, FEBRUARY 12, 1888, DARK.				
2/13/88	BOSTON	<u>MARGARET</u>	FAUST	"
2/14/88	"	"	"	"
2/15/88	"	<u>PORTIA</u>	MERCHANT OF VENICE	"
2/16/88	"	(M) <u>MARGARET</u> (E) -	FAUST	"
		-	LOUIS XI	
2/17/88	"	-	LYONS MAIL	"
2/18/88	"	(M) - (E) <u>PORTIA</u>	LOUIS XI	"
		-	MERCHANT OF VENICE	



DATE	CITY	ROLE	PLAY	THEATRE
SUNDAY, FEBRUARY 19, 1888, DARK.				
2/20/88	NEW YORK	<u>OLIVIA</u>	OLIVIA	STAR
2/21/88	"	"	"	"
2/22/88	"	"	"	"
2/23/88	"	"	"	"
2/24/88	"	"	"	"
2/25/88	"	(M) <u>OLIVIA</u> (E) * <u>JANETTE</u> (LINDA DIETZ)	LYONS MAIL	"
SUNDAY, FEBRUARY 26, 1888, DARK.				
2/27/88	NEW YORK	-	LYONS MAIL	"
2/28/88	"	<u>OLIVIA</u>	OLIVIA	"
2/29/88	"	"	"	"
3/1/88	"	"	"	"
3/2/88	"	"	"	"
3/3/88	"	(M) " (E) -	LYONS MAIL	"
SUNDAY, MARCH 4, 1888, DARK.				
3/5/88	NEW YORK	<u>MARGARET</u>	FAUST	"
3/6/88	"	"	"	"
3/7/88	"	"	"	"
3/8/88	"	"	"	"
3/9/88	"	"	"	"
3/10/88	"	(M) <u>MARGARET</u> (E) -	FAUST LOUIS XI	"
SUNDAY, MARCH 11, 1888, DARK.				
3/12/88	NEW YORK	<u>MARGARET</u>	FAUST	"
3/13/88	"	"	"	"
3/14/88	"	"	"	"
3/15/88	"	"	"	"
3/16/88	"	"	"	"
3/17/88	"	(M) " (E) -	THE BELLS JINGLE	"
SUNDAY, MARCH 18, 1888, DARK.				
3/19/88	WEST POINT MILITARY ACADEMY	<u>PORTIA</u>	MERCHANT OF VENICE	MILITARY ACADEMY
3/20/88	NEW YORK	<u>MARGARET</u>	FAUST	STAR
3/21/88	"	<u>PORTIA</u>	MERCHANT OF VENICE	"
3/22/88	"	<u>OLIVIA</u>	OLIVIA	"
3/23/88	"	<u>PORTIA</u>	MERCHANT OF VENICE	"
3/24/88	"	(M) - (E) <u>OLIVIA</u>	LOUIS XI OLIVIA	"

FOURTH TOUR: SEPTEMBER 4, 1893-MARCH 17, 1894

<u>DATE</u>	<u>CITY</u>	<u>ROLE</u>	<u>PLAY</u>	<u>THEATRE</u>
9/4/93	SAN FRANCISCO	<u>MRS. ANNE OLDFIELD</u>	NANCE OLDFIELD	GRAND
		-	THE BELLS	OPERA
9/5/93	"	<u>PORTIA</u>	MERCHANT OF VENICE	HOUSE
9/6/93	"	<u>ROSAMUND DE</u>	BECKET	"
		<u>CLIFFORD</u>	"	"
9/7/93	"	"	"	"
9/8/93	"	"	"	"
9/9/93	"	(M) "	"	"
		(E) -	LYONS MAIL	
SUNDAY, SEPTEMBER 10, 1893, DARK.				
9/11/93	SAN FRANCISCO	<u>OLIVIA</u>	OLIVIA	"
9/12/93	"	<u>QUEEN HENRIETTA</u>	CHARLES I	"
9/13/93	"	<u>PORTIA</u>	MERCHANT OF VENICE	"
9/14/93	"	"	"	"
9/15/93	"	<u>ROSAMUND</u>	BECKET	"
9/16/93	"	(M) <u>PORTIA</u>	MERCHANT OF VENICE	"
		(E) -	LOUIS XI	
SUNDAY, SEPTEMBER 17, 1893, DARK.				
9/18/93	PORTLAND	<u>PORTIA</u>	MERCHANT OF VENICE	PORT-
9/19/93	"	<u>ANNE OLDFIELD</u>	NANCE OLDFIELD	LAND
		-	THE BELLS	
9/20/93	SEATTLE	<u>PORTIA</u>	MERCHANT OF VENICE	SEATTLE
9/21/93	TACOMA	"	"	TACOMA
9/22/93	(TRAVELLING)			
9/23/93	"			
SUNDAY, SEPTEMBER 24, 1893, DARK.				
9/25/93	(TRAVELLING)			
9/26/93	MINNEAPOLIS	<u>ANNE OLDFIELD</u>	NANCE-OLDFIELD	GRAND
		-	THE BELLS	
9/27/93	"	(M) <u>PORTIA</u>	MERCHANT OF VENICE	"
		(E) -	LOUIS XI	
9/28/93	ST. PAUL	<u>ROSAMUND</u>	BECKET	METRO-
9/29/93	"	-	THE BELLS	POLITAN
		<u>ANNE OLDFIELD</u>	NANCE OLDFIELD	OPERA
9/30/93	"	(M) <u>PORTIA</u>	MERCHANT OF VENICE	HOUSE
		(E) -	LOUIS XI	
SUNDAY, OCTOBER 1, 1893, DARK.				
10/2/93	CHICAGO	<u>PORTIA</u>	MERCHANT OF VENICE	COLUMBIA
10/3/93	"	"	"	"
10/4/93	"	"	"	"
10/5/93	"	"	"	"
10/6/93	"	"	"	"
10/7/93	"	(M) <u>PORTIA</u>	"	"
		(E) -	LOUIS XI	

<u>DATE</u>	<u>CITY</u>	<u>ROLE</u>	<u>PLAY</u>	<u>THEATRE</u>
SUNDAY, OCTOBER 8, 1893, DARK.				
10/9/93	CHICAGO	<u>PORTIA</u>	MERCHANT OF VENICE	COLUMBIA
10/10/93	"	"	"	"
10/11/93	"	"	"	"
10/12/93	"	"	"	"
10/13/93	"	"	"	"
10/14/93	"	(M) <u>PORTIA</u> (E) -	" THE BELLS A REGULAR FIX	"
SUNDAY, OCTOBER 15, 1893, DARK.				
10/16/93	CHICAGO	<u>ROSAMUND</u>	BECKET	"
10/17/93	"	"	"	"
10/18/93	"	"	"	"
10/19/93	"	"	"	"
10/20/93	"	"	"	"
10/21/93	"	(M) <u>ROSAMUND</u> (E) -	" LOUIS XI	"
SUNDAY, OCTOBER 22, 1893, DARK.				
10/23/93	CHICAGO	<u>ROSAMUND</u>	BECKET	"
10/24/93	"	"	"	"
10/25/93	"	(M) " (E) <u>ANNE OLDFIELD</u>	" NANCE OLDFIELD THE BELLS	"
10/26/93	"	<u>ROSAMUND</u>	BECKET	"
10/27/93	"	"	"	"
10/28/93	"	(M) " (E) <u>ANNE OLDFIELD</u>	" NANCE OLDFIELD THE BELLS	"
SUNDAY, MARCH 29, 1893, DARK.				
10/30/93	CHICAGO	<u>PORTIA</u>	MERCHANT OF VENICE	"
10/31/93	"	"	"	"
11/1/93	"	"	"	"
11/2/93	"	<u>ROSAMUND</u>	BECKET	"
11/3/93	"	"	"	"
11/4/93	"	(M) <u>PORTIA</u> (E) -	MERCHANT OF VENICE LOUIS XI THE BELLS (DREAM SCENE)	"
SUNDAY, NOVEMBER 5, 1893, DARK.				
11/6/93	NEW YORK	-	-	ABBAY'S
11/7/93	"	-	-	"
11/8/93	"	<u>ROSAMUND</u>	BECKET	"
11/9/93	"	"	"	"

<u>DATE</u>	<u>CITY</u>	<u>ROLE</u>	<u>PLAY</u>	<u>THEATRE</u>
11/10/93	NEW YORK	<u>ROSAMUND</u>	BECKET	ABBEY'S
11/11/93	"	(M) "	"	"
		(E) -	LOUIS XI	
SUNDAY, NOVEMBER 12, 1893, DARK.				
11/13/93	NEW YORK	<u>ROSAMUND</u>	BECKET	"
11/14/93	"	"	"	"
11/15/93	"	"	"	"
11/16/93	"	"	"	"
11/17/93	"	"	"	"
11/18/93	"	(M) "	"	"
		(E) -	A REGULAR FIX THE BELLS	
SUNDAY, NOVEMBER 19, 1893, DARK.				
11/20/93	NEW YORK	<u>ROSAMUND</u>	BECKET	"
11/21/93	"	"	"	"
11/22/93	"	"	"	"
11/23/93	"	"	"	"
11/24/93	"	"	"	"
11/25/93	"	(M) "	"	"
		(E) -	LOUIS XI	
SUNDAY, NOVEMBER 26, 1893, DARK.				
11/27/93	NEW YORK	<u>PORTIA</u>	MERCHANT OF VENICE	"
11/28/93	"	"	"	"
11/29/93	"	"	"	"
11/30/93	"	"	"	"
12/1/93	"	"	"	"
12/2/93	"	(M) "	"	"
		(E) -	A REGULAR FIX THE BELLS	
SUNDAY, DECEMBER 3, 1893, DARK.				
12/4/93	NEW YORK	<u>QUEEN KATHARINE</u>	KING HENRY VIII	"
12/5/93	"	"	"	"
12/6/93	"	"	"	"
12/7/93	"	"	"	"
12/8/93	"	"	"	"
12/9/93	"	(M) "	"	"
		(E) -	LYONS MAIL	
SUNDAY, DECEMBER 10, 1893, DARK.				
12/11/93	NEW YORK	<u>QUEEN KATHARINE</u>	KING HENRY VIII	"
12/12/93	"	"	"	"
12/13/93	"	"	"	"
12/14/93	"	"	"	"

<u>DATE</u>	<u>CITY</u>	<u>ROLE</u>	<u>PLAY</u>	<u>THEATRE</u>
12/15/93	NEW YORK	QUEEN KATHARINE	KING HENRY VIII	ABBNEY'S
12/16/93	"	(M) "	"	"
		(E) -	LYONS MAIL	
SUNDAY, DECEMBER 17, 1893, DARK.				
12/18/93	NEW YORK	QUEEN KATHARINE	KING HENRY VIII	"
12/19/93	"	PORTIA	MERCHANT OF VENICE	"
12/20/93	"	"	"	"
12/21/93	"	ROSAMUND	BECKET	"
12/22/93	"	"	"	"
12/23/93	"	(M) "	"	"
		(E) -	LOUIS XI	
SUNDAY, DECEMBER 24, 1893, DARK.				
12/25/93	NEW YORK	PORTIA	MERCHANT OF VENICE	"
12/26/93	"	-	THE BELLS	"
		ANNE OLDFIELD	NANCE OLDFIELD	"
12/27/93	"	-	THE BELLS	"
		ANNE OLDFIELD	NANCE OLDFIELD	"
12/28/93	"	OLIVIA	OLIVIA	"
12/29/93	"	PORTIA	MERCHANT OF VENICE	"
12/30/93	"	(M) -	LOUIS XI	"
		(E) OLIVIA	OLIVIA	
SUNDAY, DECEMBER 31, 1893, DARK.				
1/1/94	BOSTON	ROSAMUND	BECKET	TREMONT
1/2/94	"	"	"	"
1/3/94	"	"	"	"
1/4/94	"	"	"	"
1/5/94	"	"	"	"
1/6/94	"	(M) "	"	"
		(E) -	LOUIS XI	
SUNDAY, JANUARY 7, 1894, DARK.				
1/8/94	BOSTON	QUEEN KATHARINE	KING HENRY VIII	"
1/9/94	"	"	"	"
1/10/94	"	"	"	"
1/11/94	"	"	"	"
1/12/94	"	"	"	"
1/13/94	"	(M) "	"	"
		(E) -	A REGULAR FIX	
		-	THE BELLS	
SUNDAY, JANUARY 14, 1894, DARK.				
1/15/94	BOSTON	QUEEN KATHARINE	KING HENRY VIII	"
1/16/94	"	QUEEN HENRIETTA	CHARLES I	"
1/17/94	"	PORTIA	MERCHANT OF VENICE	"
1/18/94	"	"	"	"

<u>DATE</u>	<u>CITY</u>	<u>ROLE</u>	<u>PLAY</u>	<u>THEATRE</u>
1/19/94	BOSTON	PORTIA	MERCHANT OF VENICE	TREMONT
1/20/94	"	(M) "	"	"
		(E) -	LYONS MAIL	
SUNDAY, JANUARY 21, 1894, DARK.				
1/22/94	BOSTON	ROSAMUND	BECKET	"
1/23/94	"	OLIVIA	OLIVIA	"
1/24/94	"	"	"	"
1/25/94	"	ANNE OLDFIELD	NANCE OLDFIELD	"
		-	THE BELLS	
1/26/94	"	PORTIA	MERCHANT OF VENICE	"
1/27/94	"	(M) -	LOUIS XI	"
		(E) ANNE OLDFIELD	NANCE OLDFIELD	
		PORTIA	MERCHANT OF VENICE (ACT IV)	
		OLIVIA	OLIVIA (ACT III)	
		-	DREAM OF EUGENE ARAM	
			(RECITED BY HENRY IRVING)	
SUNDAY, JANUARY 28, 1894, DARK.				
1/29/94	PHILADELPHIA	ROSAMUND	BECKET	CHEST-
1/30/94	"	"	"	NUT
1/31/94	"	"	"	STREET
2/1/94	"	OLIVIA	OLIVIA	OPERA
2/2/94	"	PORTIA	MERCHANT OF VENICE	HOUSE
2/3/94	"	(M) ROSAMUND	BECKET	"
		(E) -	LYONS MAIL	
SUNDAY, FEBRUARY 4, 1894, DARK.				
2/5/94	PHILADELPHIA	BEATRICE	MUCH ADO	"
2/6/94	"	"	"	"
2/7/94	"	ROSAMUND	BECKET	"
2/8/94	"	ANNE OLDFIELD	NANCE OLDFIELD	"
		-	THE BELLS	
2/9/94	"	PORTIA	MERCHANT OF VENICE	"
2/10/94	"	(M) -	LOUIS XI	"
		(E) QUEEN	CHARLES I	
		HENRIETTA		
SUNDAY, FEBRUARY 11, 1894, DARK.				
2/12/94	WASHINGTON	ROSAMUND	BECKET	ALBAUGH'S
2/13/94	"	"	"	GRAND
2/14/94	"	PORTIA	MERCHANT OF VENICE	OPERA
2/15/94	"	OLIVIA	OLIVIA	HOUSE
2/16/94	"	ANNE OLDFIELD	NANCE OLDFIELD	"
		-	THE BELLS	
2/17/94	"	(M) PORTIA	MERCHANT OF VENICE	"
		(E) -	LOUIS XI	
SUNDAY, FEBRUARY 18, 1894, DARK.				
MONDAY, FEBRUARY 19-SATURDAY, FEBRUARY 24, 1894, TORONTO AND MONTREAL.				

<u>DATE</u>	<u>CITY</u>	<u>ROLE</u>	<u>PLAY</u>	<u>THEATRE</u>
SUNDAY, FEBRUARY 25, 1894,		DARK.		
2/26/94	NEW YORK	<u>ROSAMUND</u>	BECKET	ABBEY'S
2/27/94	"	"	"	"
2/28/94	"	<u>OLIVIA</u>	OLIVIA	"
3/1/94	"	<u>QUEEN HENRIETTA</u>	CHARLES I	"
3/2/94	"	<u>BEATRICE</u>	MUCH ADO	"
3/3/94	"	(M) <u>BEATRICE</u>	"	"
		(E) -	LYONS MAIL	
SUNDAY, MARCH 4, 1894,		DARK.		
3/5/94	NEW YORK	<u>PORTIA</u>	MERCHANT OF VENICE	"
3/6/94	"	<u>ROSAMUND</u>	BECKET	"
3/7/94	"	(M) <u>OLIVIA</u>	OLIVIA	"
		(E) -	LOUIS XI	"
3/8/94	"	<u>BEATRICE</u>	MUCH ADO	"
3/9/94	"	<u>OLIVIA</u>	OLIVIA	"
3/10/94	"	(M) <u>ANNE OLDFIELD</u>	NANCE OLDFIELD	"
		-	THE BELLS	
		(E) <u>PORTIA</u>	MERCHANT OF VENICE	
SUNDAY, MARCH 11, 1894,		DARK.		
3/12/94	BOSTON	<u>ROSAMUND</u>	BECKET	TREMONT
3/13/94	"	<u>BEATRICE</u>	MUCH ADO	"
3/14/94	"	(M) <u>BEATRICE</u>	MUCH ADO	"
		(E) -	LYONS MAIL	"
3/15/94	"	<u>ANNE OLDFIELD</u>	NANCE OLDFIELD	"
		-	THE BELLS	
3/16/94	"	<u>OLIVIA</u>	OLIVIA	"
3/17/94	"	(M) <u>ANNE OLDFIELD</u>	NANCE OLDFIELD	"
		-	THE BELLS	
		(E) <u>PORTIA</u>	MERCHANT OF VENICE	

#### FIFTH TOUR: SEPTEMBER 16, 1895-MAY 15, 1896

MONDAY, SEPTEMBER 16-SATURDAY, SEPTEMBER 28, 1895, MONTREAL AND TORONTO.

SUNDAY, SEPTEMBER 29, 1895,		DARK.		
9/30/95	BOSTON	<u>ANNE OLDFIELD</u>	NANCE OLDFIELD	TREMONT
		-	THE BELLS	
10/1/95	"	<u>GUINEVERE</u>	KING ARTHUR	"
10/2/95	"	"	"	"
10/3/95	"	"	"	"
10/4/95	"	"	"	"
10/5/95	"	(M) "	"	"
		(E) <u>ROSAMUND*</u>	BECKET	
		(JULIA ARTHUR)		

<u>DATE</u>	<u>CITY</u>	<u>ROLE</u>	<u>PLAY</u>	<u>THEATRE</u>
SUNDAY, OCTOBER 6, 1895, DARK.				
10/7/95	BOSTON	<u>GUINEVERE</u>	KING ARTHUR	TREMONT
10/8/95	"	"	"	"
10/9/95	"	"	"	"
10/10/95	"	"	"	"
10/11/95	"	"	"	"
10/12/95	"	(M) "	"	"
		(E) -	STORY OF WATERLOO	
		-	CORSICAN BROTHERS	
SUNDAY, OCTOBER 13, 1895, DARK.				
10/14/95	BOSTON	<u>ANNE OLDFIELD</u>	NANCE OLDFIELD	"
		-	CORSICAN BROTHERS	"
10/15/95	"	<u>PORTIA</u>	MERCHANT OF VENICE	"
10/16/95	"	"	"	"
10/17/95	"	<u>MARGARET</u>	FAUST	"
10/18/95	"	"	"	"
10/19/95	"	(M) <u>PORTIA</u>	MERCHANT OF VENICE	"
		(E) -	LOUIS XI	
SUNDAY, OCTOBER 20, 1895, DARK.				
10/21/95	BOSTON	<u>MARGARET</u>	FAUST	"
10/22/95	"	<u>BEATRICE</u>	MUCH ADO	"
10/23/95	"	"	"	"
10/24/95	"	<u>GUINEVERE</u>	KING ARTHUR	"
10/25/95	"	<u>PORTIA</u>	MERCHANT OF VENICE	"
10/26/95	"	(M) <u>ROSAMUND</u>	BECKET	"
		(E) <u>LADY SOUPIRE</u>	JOURNEYS END IN	
		-	LOVERS MEETING	
		<u>PORTIA</u>	STORY OF WATERLOO	
			MERCHANT OF VENICE	
			(ACT IV)	
		<u>BEATRICE</u>	MUCH ADO. (CHURCH SCENE)	
SUNDAY, OCTOBER 27, 1895, DARK.				
10/28/95	DARK			
10/29/95	NEW YORK	<u>LADY MACBETH</u>	MACBETH	ABBEY'S
10/30/95	"	"	"	"
10/31/95	"	"	"	"
11/1/95	"	"	"	"
11/2/95	"	(M) "	"	"
		(E) -	LYONS MAIL	
SUNDAY, NOVEMBER 3, 1895, DARK.				
11/4/95	NEW YORK	<u>GUINEVERE</u>	KING ARTHUR	"
11/5/95	"	"	"	"
11/6/95	"	"	"	"
11/7/95	"	"	"	"



<u>DATE</u>	<u>CITY</u>	<u>ROLE</u>	<u>PLAY</u>	<u>THEATRE</u>
11/8/95	NEW YORK	<u>GUINEVERE</u>	KING ARTHUR	ABBEY'S
11/9/95	"	(M) "	"	"
		(E) -	LOUIS XI	"
SUNDAY, NOVEMBER 10, 1895, DARK.				
11/11/95	NEW YORK	<u>GUINEVERE</u>	KING ARTHUR	"
11/12/95	"	"	"	"
11/13/95	"	"	"	"
11/14/95	"	"	"	"
11/15/95	"	"	"	"
11/16/95	"	(M) "	"	"
		(E) <u>ROSAMUND</u>	BECKET	"
SUNDAY, NOVEMBER 17, 1895, DARK.				
11/18/95	NEW YORK	<u>GUINEVERE</u>	KING ARTHUR	"
11/19/95	"	"	"	"
11/20/95	"	"	"	"
11/21/95	"	"	"	"
11/22/95	"	"	"	"
11/23/95	"	(M) "	"	"
		(E) <u>ROSAMUND</u>	BECKET	"
SUNDAY, NOVEMBER 24, 1895, DARK.				
11/25/95	NEW YORK	<u>MARGARET</u>	FAUST	ABBEY'S
11/26/95	"	"	"	"
11/27/95	"	<u>PORTIA</u>	MERCHANT OF VENICE	"
11/28/95	"	"	"	"
11/29/95	"	"	"	"
11/30/95	"	(M) <u>PORTIA</u>	MERCHANT OF VENICE	"
		(E) -	LOUIS XI	"
SUNDAY, DECEMBER 1, 1895, DARK.				
12/2/95	NEW YORK	<u>MARGARET</u>	FAUST	"
12/3/95	"	"	"	"
12/4/95	"	<u>BEATRICE</u>	MUCH ADO	"
12/5/95	"	"	"	"
12/6/95	"	"	"	"
12/7/95	"	(M) "	"	"
		(E) -	A CHRISTMAS STORY	"
		-	THE BELLS	"
SUNDAY, DECEMBER 8, 1895, DARK.				
12/9/95	NEW YORK	<u>PORTIA</u>	MERCHANT OF VENICE	"
12/10/95	"	"	"	"
12/11/95	"	-	DON QUIXOTE	"
		<u>LADY SOUPIRE</u>	JOURNEYS END	"
		-	STORY OF WATERLOO	"

<u>DATE</u>	<u>CITY</u>	<u>ROLE</u>	<u>PLAY</u>	<u>THEATRE</u>
12/12/95	NEW YORK	- <u>LADY SOUPIRE</u>	DON QUIXOTE JOURNEYS END	ABBAY'S
12/13/95	"	- <u>LADY SOUPIRE</u>	STORY OF WATERLOO DON QUIXOTE JOURNEYS END	"
12/14/95	"	(M) - <u>LADY SOUPIRE</u>	STORY OF WATERLOO DON QUIXOTE JOURNEYS END	"
		(E) - <u>LADY SOUPIRE</u>	STORY OF WATERLOO DON QUIXOTE JOURNEYS END STORY OF WATERLOO	
SUNDAY, DECEMBER 15, 1895, DARK.				
12/16/95	NEW YORK	<u>LADY MACBETH</u>	MACBETH	"
12/17/95	"	"	"	"
12/18/95	"	<u>ANNE OLDFIELD</u>	NANCE OLDFIELD	"
12/19/95	"	- <u>LADY SOUPIRE</u>	THE BELLS JOURNEYS END	"
12/20/95	"	<u>QUEEN HENRIETTA</u>	LYONS MAIL CHARLES I	
12/21/95	"	(M) <u>ROSAMUND</u> (E) - <u>LADY SOUPIRE</u>	BECKET A CHRISTMAS STORY JOURNEYS END	"
		- <u>GUINEVERE</u> <u>BEATRICE</u>	STORY OF WATERLOO KING ARTHUR (ACT III) MUCH ADO (CHURCH SCENE)	
SUNDAY, DECEMBER 22, 1895, DARK.				
12/23/95	PHILADELPHIA	<u>PORTIA</u>	MERCHANT OF VENICE	CHEST-
12/24/95	"	<u>MARGARET</u>	FAUST	NUT
12/25/95	"	"	"	STREET
12/26/95	"	- <u>ANNE OLDFIELD</u>	DON QUIXOTE NANCE OLDFIELD	OPERA'S HOUSE
12/27/95	"	- <u>LADY SOUPIRE</u>	STORY OF WATERLOO DON QUIXOTE JOURNEYS END	"
12/28/95	"	(M) <u>PORTIA</u> (E) -	STORY OF WATERLOO MERCHANT OF VENICE A CHRISTMAS STORY LYONS MAIL	"
SUNDAY, DECEMBER 29, 1895, DARK.				
12/30/95	PHILADELPHIA	<u>GUINEVERE</u>	KING ARTHUR	"
12/31/95	"	"	"	"
1/1/96	"	"	"	"
1/2/96	"	(M) - <u>LADY SOUPIRE</u> (E) <u>ANNE OLDFIELD</u>	STORY OF WATERLOO JOURNEYS END NANCE OLDFIELD THE BELLS	"

<u>DATE</u>	<u>CITY</u>	<u>ROLE</u>	<u>PLAY</u>	<u>THEATRE</u>
1/3/96	PHILADELPHIA	<u>PORTIA</u>	MERCHANT OF VENICE	CHESTNUT
1/4/96	"	(M) <u>GUINEVERE</u>	KING ARTHUR	STREET
		(E) -	LOUIS XI	OPERA HOUSE
SUNDAY, JANUARY 5, 1896, DARK.				
1/6/96	BALTIMORE	<u>PORTIA</u>	MERCHANT OF VENICE	HARRIS'
1/7/96	"	<u>ANNE OLDFIELD</u>	NANCE OLDFIELD	ACAD-
		-	THE BELLS	EMY
1/8/96	"	<u>LADY SOUPIRE</u>	JOURNEYS END	OF
		-	LYONS MAIL	MUSIC
1/9/96	"	<u>GUINEVERE</u>	KING ARTHUR	"
1/10/96	"	"	"	"
1/11/96	"	(M) <u>PORTIA</u>	MERCHANT OF VENICE	"
		(E) -	LOUIS XI	
SUNDAY, JANUARY 12, 1896, DARK.				
1/13/96	WASHINGTON	<u>PORTIA</u>	MERCHANT OF VENICE	ALLEN'S
1/14/96	"	<u>LADY SOUPIRE</u>	JOURNEYS END	GRAND
		-	LYONS MAIL	OPERA
1/15/96	"	<u>GUINEVERE</u>	KING ARTHUR	HOUSE
1/16/96	"	(M) <u>ROSAMUND</u>	BECKET	"
		(E) <u>GUINEVERE</u>	KING ARTHUR	"
1/17/96	"	"	"	"
1/18/96	"	(M) <u>PORTIA</u>	MERCHANT OF VENICE	"
		(E) -	STORY OF WATERLOO	
		-	THE BELLS	
SUNDAY, JANUARY 19, 1896, DARK.				
1/20/96	RICHMOND	<u>PORTIA</u>	MERCHANT OF VENICE	ACAD-
1/21/96	"	(M) <u>ANNE OLDFIELD</u>	NANCE OLDFIELD	EMY OF
		-	THE BELLS	MUSIC
	(TRAVELLING)	(E)		
1/22/96	CHARLESTON	<u>PORTIA</u>	MERCHANT OF VENICE	OWEN'S ACAD-
				EMY OF MUSIC
1/23/96	SAVANNAH	<u>ANNE OLDFIELD</u>	NANCE OLDFIELD	SAVANNAH
		-	THE BELLS	
1/24/96	ATLANTA	<u>PORTIA</u>	MERCHANT OF VENICE	GRAND
1/25/96	"	(M) <u>ROSAMUND*</u>	BECKET	
		(JULIA ARTHUR)		
		(E) <u>ANNE OLDFIELD</u>	NANCE OLDFIELD	
		-	THE BELLS	
SUNDAY, JANUARY 26, 1896, DARK.				
1/27/96	NEW ORLEANS	<u>PORTIA</u>	MERCHANT OF VENICE	GRAND
1/28/96	"	<u>LADY SOUPIRE</u>	JOURNEYS END	OPERA
		-	LYONS MAIL	HOUSE
1/29/96	"	<u>ANNE OLDFIELD</u>	NANCE OLDFIELD	"
		-	THE BELLS	
1/30/96	"	<u>GUINEVERE</u>	KING ARTHUR	"

<u>DATE</u>	<u>CITY</u>	<u>ROLE</u>	<u>PLAY</u>	<u>THEATRE</u>
1/31/96	NEW ORLEANS	GUINEVERE	KING ARTHUR	GRAND
2/1/96	"	(M) <u>PORTIA</u>	MERCHANT OF VENICE	OPERA
		(E) -	LOUIS XI	HOUSE
SUNDAY, FEBRUARY 2, 1896, DARK.				
2/3/96	MEMPHIS	<u>PORTIA</u>	MERCHANT OF VENICE	GRAND
2/4/96	"	(M) <u>ANNE OLDFIELD</u>	NANCE OLDFIELD	OPERA HOUSE
	(TRAVELLING)	-	THE BELLS	
		(E)		
2/5/96	NASHVILLE	<u>PORTIA</u>	MERCHANT OF VENICE	VENDOME
2/6/96	"	<u>ANNE OLDFIELD</u>	NANCE OLDFIELD	"
		-	THE BELLS	
2/7/96	LOUISVILLE	<u>PORTIA</u>	MERCHANT OF VENICE	AUDI-
2/8/96	"	(M) -	-	TORIUM
		(E) <u>ANNE OLDFIELD</u>	NANCE OLDFIELD	
		-	THE BELLS	
SUNDAY, FEBRUARY 9, 1896, DARK.				
2/10/96	ST. LOUIS	<u>PORTIA</u>	MERCHANT OF VENICE	GRAND
2/11/96	"	<u>ANNE OLDFIELD</u>	NANCE OLDFIELD	OPERA
		-	THE BELLS	HOUSE
2/12/96	"	<u>GUINEVERE</u>	KING ARTHUR	"
2/13/96	"	"	"	"
2/14/96	"	"	"	"
2/15/96	"	(M) <u>PORTIA</u>	MERCHANT OF VENICE	"
		(E) <u>ROSAMUND</u>	BECKET	
SUNDAY, FEBRUARY 16, 1896, DARK.				
2/17/96	CINCINNATI	<u>PORTIA</u>	MERCHANT OF VENICE	GRAND
2/18/96	"	<u>ANNE OLDFIELD</u>	NANCE OLDFIELD	OPERA
		-	THE BELLS	HOUSE
2/19/96	"	<u>GUINEVERE</u>	KING ARTHUR	"
2/20/96	"	"	"	"
2/21/96	"	"	"	"
2/22/96	"	(M) <u>PORTIA</u>	MERCHANT OF VENICE	"
		(E) -	STORY OF WATERLOO	
		-	THE BELLS	
SUNDAY, FEBRUARY 23, 1896, DARK.				
2/24/96	CHICAGO	<u>GUINEVERE</u>	KING ARTHUR	COLUM-
2/25/96	"	"	"	BIA
2/26/96	"	"	"	"
2/27/96	"	"	"	"
2/28/96	"	"	"	"
2/29/96	"	(M) "	"	"
		(E) -	LOUIS XI	

<u>DATE</u>	<u>CITY</u>	<u>ROLE</u>	<u>PLAY</u>	<u>THEATRE</u>
SUNDAY, MARCH 1, 1896,		DARK.		
3/2/96	CHICAGO	<u>GUINEVERE</u>	KING ARTHUR	COLUM-
3/3/96	"	"	"	BIA
3/4/96	"	<u>ANNE OLDFIELD</u>	NANCE OLDFIELD	"
		-	THE BELLS	
3/5/96	"	<u>PORTIA</u>	MERCHANT OF VENICE	"
3/6/96	"	"	"	"
3/7/96	"	(M) <u>PORTIA</u>	MERCHANT OF VENICE	"
		(E) -	LYONS MAIL	
SUNDAY, MARCH 8, 1896,		DARK.		
3/9/96	CHICAGO	<u>LADY MACBETH</u>	MACBETH	COLUM-
3/10/96	"	"	"	BIA
3/11/96	"	"	"	"
3/12/96	"	"	"	"
3/13/96	"	-	DON QUIXOTE	"
		<u>YOLANDE</u>	GODEFROI & YOLANDE	"
		-	STORY OF WATERLOO	
3/14/96	"	(M) -	DON QUIXOTE	"
		<u>YOLANDE</u>	GODEFROI & YOLANDE	
		-	STORY OF WATERLOO	
		(E) <u>ROSAMUND</u>	BECKET	
SUNDAY, MARCH 15, 1896,		DARK.		
3/16/96	CHICAGO	<u>GUINEVERE</u>	KING ARTHUR	"
3/17/96	"	"	STORY OF WATERLOO	"
		-	THE BELLS	
3/18/96	"	<u>PORTIA</u>	MERCHANT OF VENICE	"
3/19/96	"	<u>YOLANDE</u>	GODEFROI & YOLANDE	"
		-	LYONS MAIL	
3/20/96	"	<u>ANNE OLDFIELD</u>	NANCE OLDFIELD	"
		-	THE BELLS	
3/21/96	"	(M) <u>ROSAMUND*</u>	BECKET	
		(JULIA ARTHUR)		
		(E) <u>PORTIA</u>	MERCHANT OF VENICE	
		-	(ENDING WITH ACT IV)	
		-	STORY OF WATERLOO	
SUNDAY, MARCH 22, 1896,		DARK.		
3/23/96	INDIANAPOLIS	<u>ANNE OLDFIELD</u>	NANCE OLDFIELD	ENGLISH'S
		-	THE BELLS	OPERA
3/24/96	"	<u>GUINEVERE</u>	KING ARTHUR	HOUSE
3/25/96	"	(M) <u>PORTIA</u>	MERCHANT OF VENICE	"
	(TRAVELLING)	(E)		
3/26/96	DETROIT	<u>ANNE OLDFIELD</u>	NANCE OLDFIELD	DETROIT
		-	THE BELLS	OPERA
		-		HOUSE

<u>DATE</u>	<u>CITY</u>	<u>ROLE</u>	<u>PLAY</u>	<u>THEATRE</u>
3/27/96	DETROIT	GUINEVERE	KING ARTHUR	DETROIT
3/28/96	"	(M) <u>PORTIA</u>	MERCHANT OF VENICE	OPERA
		(E) -	LOUIS XI	HOUSE
SUNDAY, MARCH 29, 1896, DARK.				
3/30/96	CLEVELAND	<u>ANNE OLDFIELD</u>	NANCE OLDFIELD	EUCLID
		-	THE BELLS	AVENUE
3/31/96	"	GUINEVERE	KING ARTHUR	OPERA
4/1/96	"	(M) <u>PORTIA</u>	MERCHANT OF VENICE	HOUSE
	(TRAVELLING)	(E) -		
4/2/96	BUFFALO	<u>PORTIA</u>	MERCHANT OF VENICE	STAR
4/3/96	"	GUINEVERE	KING ARTHUR	"
4/4/96	"	(M) <u>GUINEVERE</u>	"	"
		(E) -	STORY OF WATERLOO	
		-	THE BELLS	
SUNDAY, APRIL 5, 1896, DARK.				
4/6/96	PITTSBURGH	<u>PORTIA</u>	MERCHANT OF VENICE	ALVIN
4/7/96	"	GUINEVERE	KING ARTHUR	"
4/8/96	"	"	"	"
4/9/96	"	<u>ANNE OLDFIELD</u>	NANCE OLDFIELD	"
		-	THE BELLS	
4/10/96	"	<u>PORTIA</u>	MERCHANT OF VENICE	"
4/11/96	"	(M) <u>GUINEVERE</u>	KING ARTHUR	"
		(E) -	LOUIS XI	
SUNDAY, APRIL 12, 1896, DARK.				
4/13/96	PHILADELPHIA	<u>PORTIA</u>	MERCHANT OF VENICE	CHEST-
4/14/96	"	<u>LADY MACBETH</u>	MACBETH	NUT
4/15/96	"	"	"	STREET
4/16/96	"	"	"	OPERA
4/17/96	"	GUINEVERE	KING ARTHUR	HOUSE
4/18/96	"	(M) "	"	"
		(E) <u>ROSAMUND</u>	BECKET (LAST ACT)	
		<u>YOLANDE</u>	GODEFROI & YOLANDE	
		-	THE BELLS (LAST ACT)	
		-	LYONS MAIL (LAST ACT)	
		-	LOUIS XI (ACT IV)	
SUNDAY, APRIL 19, 1896, DARK.				
4/20/96 <sup>2</sup>	BOSTON			TREMONT
4/21/96	"	<u>LADY MACBETH</u>	MACBETH	"
4/22/96	"	"	"	"

<sup>2</sup> BOSTON GLOBE, MORNING ED., APRIL 21, 1896, P. 7: NO PERFORMANCE; COSTUMES AND SCENERY FAILED TO ARRIVE IN TIME BY TRAIN.

<u>DATE</u>	<u>CITY</u>	<u>ROLE</u>	<u>PLAY</u>	<u>THEATRE</u>
4/23/96	BOSTON	<u>LADY MACBETH</u>	MACBETH	TREMONT
4/24/96	"	-	STORY OF WATERLOO	"
		<u>YOLANDE</u>	GODEFROI & YOLANDE	
		-	DON QUIXOTE	
4/25/96	"	(M) <u>GUINEVERE</u>	KING ARTHUR	"
		(E) <u>PORTIA</u>	MERCHANT OF VENICE	"
SUNDAY, APRIL 26, 1896, DARK.				
4/27/96	PROVIDENCE	<u>PORTIA</u>	MERCHANT OF VENICE	PRO-
4/28/96	"	<u>GUINEVERE</u>	KING ARTHUR	VIDENCE
4/29/96	"	<u>ANNE OLDFIELD</u>	NANCE OLDFIELD	OPERA
		-	THE BELLS	HOUSE
4/30/96	SPRINGFIELD	<u>PORTIA</u>	MERCHANT OF VENICE	COURT SQUARE
5/1/96	HARTFORD	"	"	PROCTOR'S
				OPERA HOUSE
5/2/96	NEW HAVEN	"	"	HYPERION
SUNDAY, MAY 3, 1896, DARK.				
5/4/96	NEW YORK	<u>YOLANDE</u>	GODEFROI & YOLANDE	ABBAY'S
		-	LYONS MAIL	
5/5/96	"	<u>LADY MACBETH</u>	MACBETH	"
5/6/96	"	"	"	"
5/7/96	"	"	"	"
5/8/96	"	<u>PORTIA</u>	MERCHANT OF VENICE	"
5/9/96	"	(M) <u>LADY MACBETH</u>	MACBETH	"
		(E) -	LOUIS XI	
SUNDAY, MAY 10, 1896, DARK.				
5/11/96	NEW YORK	<u>GUINEVERE</u>	KING ARTHUR	"
5/12/96	"	"	"	"
5/13/96	"	(M) <u>PORTIA</u>	MERCHANT OF VENICE	"
		(E) -	STORY OF WATERLOO	
		-	THE BELLS	
5/14/96	"	(M) <u>PORTIA</u>	MERCHANT OF VENICE	"
5/15/96	"	(E) <u>LADY SOUPIRE</u>	DON QUIXOTE	
		-	JOURNEYS END	
			DREAM OF EUGENE ARAM	
			(RECITED BY HENRY IRVING)	

SIXTH TOUR: OCTOBER 30, 1899-MAY 18, 1900

10/30/99	NEW YORK	CLARISSE DE MALUGON	ROBESPIERRE	KNICKER- BOCKER
10/31/99	"	"	"	"
11/1/99	"	"	"	"
11/2/99	"	"	"	"

<u>DATE</u>	<u>CITY</u>	<u>ROLE</u>	<u>PLAY</u>	<u>THEATRE</u>
11/3/99	NEW YORK	CLARISSE	ROBESPIERRE	KNICKER- BOCKER
11/4/99	"	(M) <u>ANNE OLDFIELD</u>	NANCE OLDFIELD	
		ELLALINE	AMBER HEART	
		(E) -	STORY OF WATERLOO	
		-	THE BELLS	
SUNDAY, NOVEMBER 5, 1899, DARK.				
11/6/99	NEW YORK	CLARISSE	ROBESPIERRE	"
11/7/99	"	"	"	"
11/8/99	"	"	"	"
11/9/99	"	"	"	"
11/10/99	"	"	"	"
11/11/99	"	(M) <u>ANNE OLDFIELD</u>	NANCE OLDFIELD	"
		ELLALINE	AMBER HEART	
		(E) -	STORY OF WATERLOO	
		-	THE BELLS	
SUNDAY, NOVEMBER 12, 1899, DARK.				
11/13/99	NEW YORK	CLARISSE	ROBESPIERRE	"
11/14/99	"	"	"	"
11/15/99	"	<u>PORTIA</u>	MERCHANT OF VENICE	"
11/16/99	"	"	"	"
11/17/99	"	"	"	"
11/18/99	"	(M) <u>PORTIA</u>	"	"
		(E) <u>ANNE OLDFIELD</u>	NANCE OLDFIELD	
		-	THE BELLS	
SUNDAY, NOVEMBER 19, 1899, DARK.				
11/20/99	BOSTON	CLARISSE	ROBESPIERRE	HOLLIS STREET
11/21/99	"	"	"	
11/22/99	"	(M) "	"	
		(E) "	"	
		"	"	
11/23/99	"	"	"	"
11/24/99	"	"	"	"
11/25/99	"	(M) <u>ANNE OLDFIELD</u>	NANCE OLDFIELD	"
		ELLALINE	AMBER HEART	
		(E) -	STORY OF WATERLOO	
		-	THE BELLS	
SUNDAY, NOVEMBER 26, 1899, DARK.				
11/27/99	BOSTON	CLARISSE	ROBESPIERRE	"
11/28/99	"	"	"	"
11/29/99	"	"	"	"
11/30/99	"	(M) "	"	"
		(E) "	"	"
		"	"	"
12/1/99	"	"	"	"
12/2/99	"	(M) <u>CLARISSE</u>	"	"
		(E) -	STORY OF WATERLOO	
		-	THE BELLS	



<u>DATE</u>	<u>CITY</u>	<u>ROLE</u>	<u>PLAY</u>	<u>THEATRE</u>
SUNDAY, DECEMBER 3, 1899, DARK.				
12/4/99	BOSTON	<u>CLARISSE</u>	ROBESPIERRE	HOLLIS STREET
12/5/99	"	"	"	"
12/6/99	"	"	"	"
12/7/99	"	<u>PORTIA</u>	MERCHANT OF VENICE	"
12/8/99	"	"	"	"
12/9/99	"	(M) <u>PORTIA</u> (E) -	"	"
		<u>ANNE OLDFIELD</u>	STORY OF WATERLOO	
		<u>CLARISSE</u>	NANCE OLDFIELD	
		<u>PORTIA</u>	ROBESPIERRE (ACT III)	
			MERCHANT OF VENICE (ACT IV)	
SUNDAY, DECEMBER 10, 1899, DARK.				
12/11/99	PHILADELPHIA	<u>CLARISSE</u>	ROBESPIERRE	CHEST-NUT STREET
12/12/99	"	"	"	HOUSE
12/13/99	"	"	"	"
12/14/99	"	"	"	"
12/15/99	"	"	"	"
12/16/99	"	(M) " (E) "	"	"
SUNDAY, DECEMBER 17, 1899, DARK.				
12/18/99	PHILADELPHIA	<u>CLARISSE</u>	ROBESPIERRE	"
12/19/99	"	"	"	"
12/20/99	"	(M) <u>ELLALINE</u> <u>ANNE OLDFIELD</u>	AMBER HEART	"
12/21/99	"	(E) -	NANCE OLDFIELD	"
12/22/99	"	"	STORY OF WATERLOO	"
12/23/99	"	"	THE BELLS	"
12/24/99	"	<u>PORTIA</u>	MERCHANT OF VENICE	"
12/25/99	"	"	"	"
12/26/99	"	"	"	"
12/27/99	"	"	"	"
12/28/99	"	"	"	"
12/29/99	"	<u>PORTIA</u>	MERCHANT OF VENICE	"
12/30/99	"	(M) <u>ANNE OLDFIELD</u> <u>ELLALINE</u> (E) -	NANCE OLDFIELD	"
			AMBER HEART	
			STORY OF WATERLOO	
			THE BELLS	
SUNDAY, DECEMBER 24, 1899, DARK.				
12/25/99	WASHINGTON	<u>CLARISSE</u>	ROBESPIERRE	NATIONAL
12/26/99	"	"	"	"
12/27/99	"	"	"	"
12/28/99	"	"	"	"
12/29/99	"	"	"	"
12/30/99	"	<u>PORTIA</u>	MERCHANT OF VENICE	"
		(M) <u>ANNE OLDFIELD</u> <u>ELLALINE</u> (E) -	NANCE OLDFIELD	"
			AMBER HEART	
			STORY OF WATERLOO	
			THE BELLS	

<u>DATE</u>	<u>CITY</u>	<u>ROLE</u>	<u>PLAY</u>	<u>THEATRE</u>
SUNDAY, DECEMBER 31, 1899, DARK.				
1/1/00	BALTIMORE	<u>CLARISSE</u>	ROBESPIERRE	NIXON
1/2/00	"	"	"	AND
1/3/00	"	"	"	ZIMMER-
1/4/00	"	"	"	MAN'S
1/5/00	"	<u>PORTIA</u>	MERCHANT OF VENICE	ACAD-
1/6/00	"	(M) <u>ANNE OLDFIELD</u>	NANCE OLDFIELD	EMY
		<u>ELLALINE</u>	AMBER HEART	OF
		(E) -	STORY OF WATERLOO	MUSIC
		-	THE BELLS	
SUNDAY, JANUARY 7, 1900, DARK.				
1/8/00	BROOKLYN	<u>CLARISSE</u>	ROBESPIERRE	COLUM-
1/9/00	"	"	"	BIA
1/10/00	"	"	"	"
1/11/00	"	"	"	"
1/12/00	"	<u>PORTIA</u>	MERCHANT OF VENICE	"
1/13/00	"	(M) -	STORY OF WATERLOO	"
		<u>ELLALINE</u>	AMBER HEART	
		(E) -	THE BELLS	
		<u>ANNE OLDFIELD</u>	NANCE OLDFIELD	
SUNDAY, JANUARY 14, 1900, DARK.				
1/15/00	PITTSBURGH	<u>CLARISSE</u>	ROBESPIERRE	ALVIN
1/16/00	"	"	"	"
1/17/00	"	"	"	"
1/18/00	"	"	"	"
1/19/00	"	"	"	"
1/20/00	"	(M)		
		(E)		
SUNDAY, JANUARY 21, 1900, DARK.				
1/22/00	CLEVELAND	<u>CLARISSE</u>	ROBESPIERRE	EUCLID
1/23/00	"	"	"	AVENUE
1/24/00	"	<u>PORTIA</u>	MERCHANT OF VENICE	OPERA HOUSE
1/25/00	DETROIT	<u>CLARISSE</u>	ROBESPIERRE	DETROIT
1/26/00	"	"	"	OPERA
1/27/00	"	(M) <u>PORTIA</u>	MERCHANT OF VENICE	HOUSE
		(E) <u>ANNE OLDFIELD</u>	NANCE OLDFIELD	
		-	THE BELLS	
SUNDAY, JANUARY 28, 1900, DARK.				
1/29/00	TOLEDO	<u>PORTIA</u>	MERCHANT OF VENICE	VALENTINE
1/30/00	COLUMBUS	"	"	GREAT SOUTHERN
1/31/00	DAYTON	"	"	VICTORIA
2/1/00	INDIANAPOLIS	"	"	ENGLISH'S
				OPERA HOUSE

<u>DATE</u>	<u>CITY</u>	<u>ROLE</u>	<u>PLAY</u>	<u>THEATRE</u>
2/2/00	LOUISVILLE	CLARISSE	ROBESPIERRE	MACAULEY'S
2/3/00	"	(M) PORTIA	MERCHANT OF VENICE	"
		(E) -	THE BELLS	
		<u>ANNE OLDFIELD</u>	NANCE OLDFIELD	
SUNDAY, FEBRUARY 4, 1900, DARK.				
2/5/00	ST. LOUIS	CLARISSE	ROBESPIERRE	OLYMPIC
2/6/00	"	"	"	"
2/7/00	"	"	"	"
2/8/00	"	"	"	"
2/9/00	"	PORTIA	MERCHANT OF VENICE	"
2/10/00	"	(M) PORTIA	(IN 4 ACTS) "	"
		(E) <u>ANNE OLDFIELD</u>	NANCE OLDFIELD	
SUNDAY, FEBRUARY 11, 1900, DARK.				
2/12/00	CHICAGO	CLARISSE	ROBESPIERRE	COLUM-
2/13/00	"	"	"	BIA
2/14/00	"	"	"	"
2/15/00	"	"	"	"
2/16/00	"	"	"	"
2/17/00	"	(M) "	"	"
		(E) "	"	"
SUNDAY, FEBRUARY 18, 1900, DARK.				
2/19/00	CHICAGO	CLARISSE	ROBESPIERRE	"
2/20/00	"	"	"	"
2/21/00	"	"	"	"
2/22/00	"	"	"	"
2/23/00	"	"	"	"
2/24/00	"	(M) "	"	"
		(E) "	"	"
SUNDAY, FEBRUARY 25, 1900, DARK.				
2/26/00	CHICAGO	PORTIA	MERCHANT OF VENICE	"
2/27/00	"	"	"	"
2/28/00	"	(M) <u>ELLALINE</u>	AMBER HEART	"
		-	STORY OF WATERLOO	
		(E) <u>ANNE OLDFIELD</u>	NANCE OLDFIELD	
		-	THE BELLS	
3/1/00	"	- *	MERCHANT OF VENICE	"

<sup>3</sup>CHICAGO TRIBUNE, MARCH 4, 1900, P. 44: MISS TERRY OUT OF CAST SEVERAL DAYS DUE TO ILLNESS.

<u>3/DATE</u>	<u>CITY</u>	<u>ROLE</u>	<u>PLAY</u>	<u>THEATRE</u>
3/2/00	CHICAGO	-*	MERCHANT OF VENICE	COLUM-
3/3/00	"	(M) <u>ELLALINE</u>	AMBER HEART	BIA
		-	STORY OF WATERLOO	
		(E) -	"	
		-	THE BELLS	

SUNDAY, MARCH 4, 1900, DARK.

MONDAY, MARCH 5-SATURDAY, MARCH 10, 1900, TORONTO AND MONTREAL.

SUNDAY, MARCH 11, 1900, DARK.

3/12/00	NEW YORK	<u>CLARISSE*</u> (MAUD MILTON)	ROBESPIERRE	KNICKER- BOCKER
3/13/00	"	<u>CLARISSE*</u>	"	"
3/14/00	"	"	"	"
3/15/00	"	"	"	"
3/16/00	"	"	"	"
3/17/00	"	(M) "	"	"
		(E) "	"	"

SUNDAY, MARCH 18, 1900, DARK.

3/19/00	NEW YORK	<u>CLARISSE</u>	ROBESPIERRE	"
3/20/00	"	"	"	"
3/21/00	"	<u>PORTIA</u>	MERCHANT OF VENICE	"
3/22/00	"	"	"	"
3/23/00	"	"	"	"
3/24/00	"	(M) <u>ELLALINE</u>	AMBER HEART	"
		-	STORY OF WATERLOO	
		(E) <u>ANNE OLDFIELD</u>	NANCE OLDFIELD	
		-	THE BELLS	

SUNDAY, MARCH 25, 1900, DARK.

3/26/00	PROVIDENCE	<u>CLARISSE</u>	ROBESPIERRE	PROV- IDENCE
3/27/00	"	"	"	
3/28/00	"	<u>PORTIA</u>	MERCHANT OF VENICE	OPERA HOUSE
3/29/00	SPRINGFIELD, MASSACHUSETTS	<u>ANNE OLDFIELD</u>	NANCE OLDFIELD	GILMORE'S
		-	THE BELLS	COURT SQUARE
3/30/00	HARTFORD	<u>ANNE OLDFIELD</u>	NANCE OLDFIELD	PARSON'S
		-	THE BELLS	
3/31/00	NEW HAVEN	<u>ANNE OLDFIELD</u>	NANCE OLDFIELD	HYPERION
		-	THE BELLS	

SUNDAY, APRIL 1, 1900, DARK.

4/2/00	ALBANY	<u>PORTIA</u>	MERCHANT OF VENICE	H. R. JACOB'S LYCEUM
4/3/00	SYRACUSE	"	"	WIETING
4/4/00	ROCHESTER	"	"	OPERA HOUSE LYCEUM

<u>DATE</u>	<u>CITY</u>	<u>ROLE</u>	<u>PLAY</u>	<u>THEATRE</u>
4/5/00	BUFFALO	<u>CLARISSE</u>	ROBESPIERRE	STAR
4/6/00	"	"	"	"
4/7/00	"	<u>PORTIA</u> (UNKNOWN WHETHER MATINEE OR EVENING)	MERCHANT OF VENICE	"
SUNDAY, APRIL 8, 1900, DARK.				
4/9/00	CINCINNATI	<u>CLARISSE</u>	ROBESPIERRE	GRAND
4/10/00	"	"	"	OPERA
4/11/00	"	"	"	HOUSE
4/12/00	"	"	"	"
4/13/00	"	<u>ANNE OLDFIELD</u>	NANCE OLDFIELD	"
		-	THE BELLS	
4/14/00	"	(M) <u>PORTIA</u>	MERCHANT OF VENICE	"
	(TRAVELLING)	(E)		
SUNDAY, APRIL 15, 1900, DARK.				
4/16/00	KANSAS CITY	<u>PORTIA</u>	MERCHANT OF VENICE	COATE'S
4/17/00	"	<u>CLARISSE</u>	ROBESPIERRE	OPERA
4/18/00	"	<u>ANNE OLDFIELD</u>	NANCE OLDFIELD	HOUSE
		-	THE BELLS	
4/19/00	ST. JOSEPH	<u>PORTIA</u>	MERCHANT OF VENICE	TOOTLE
4/20/00	OMAHA	"	"	BOYD
4/21/00	"	(M) -	-	
		(E) <u>ANNE OLDFIELD</u>	NANCE OLDFIELD	"
		-	THE BELLS	
SUNDAY, APRIL 22, 1900, DARK.				
4/23/00	CHICAGO	<u>PORTIA</u>	MERCHANT OF VENICE	POWERS
4/24/00	"	<u>CLARISSE</u>	ROBESPIERRE	"
4/25/00	"	"	"	"
4/26/00	"	"	"	"
4/27/00	"	<u>ANNE OLDFIELD</u>	NANCE OLDFIELD	"
		-	THE BELLS	
4/28/00	"	(M) -	-	"
		(E) <u>PORTIA</u>	MERCHANT OF VENICE	
SUNDAY, APRIL 29, 1900, DARK.				
4/30/00	ST. PAUL	<u>CLARISSE</u>	ROBESPIERRE	METRO-
5/1/00	"	<u>ANNE OLDFIELD</u>	NANCE OLDFIELD	POLI-
		-	THE BELLS	TAN
5/2/00	"	<u>PORTIA</u>	MERCHANT OF VENICE	OPERA HOUSE
5/3/00	MINNEAPOLIS	<u>CLARISSE</u>	ROBESPIERRE	METRO-
5/4/00	"	<u>ANNE OLDFIELD</u>	NANCE OLDFIELD	POLI-
		-	THE BELLS	TAN
5/5/00	"	<u>PORTIA</u>	MERCHANT OF VENICE	"

<u>DATE</u>	<u>CITY</u>	<u>ROLE</u>	<u>PLAY</u>	<u>THEATRE</u>
SUNDAY, MAY 6, 1900, DARK.				
5/7/00	MILWAUKEE	<u>PORTIA</u>	MERCHANT OF VENICE	DAVID-SON
5/8/00	"	<u>ANNE OLDFIELD</u>	NANCE OLDFIELD	
		-	THE BELLS	
5/9/00	(TRAVELLING)			
5/10/00	PHILADELPHIA	<u>CLARISSE</u>	ROBESPIERRE	CHEST-NUT
5/11/00	"	<u>ANNE OLDFIELD</u>	NANCE OLDFIELD	
		-	THE BELLS	STREET
5/12/00	"	(M) -		OPERA
		(E) <u>PORTIA</u>	MERCHANT OF VENICE	HOUSE
SUNDAY, MAY 13, 1900, DARK.				
5/14/00	HARLEM	<u>CLARISSE</u>	ROBESPIERRE	HARLEM
5/15/00	"	"	"	OPERA
5/16/00	"	"	"	HOUSE
5/17/00	"	<u>ANNE OLDFIELD</u>	NANCE OLDFIELD	"
		-	THE BELLS	
5/18/00	"	<u>PORTIA</u>	MERCHANT OF VENICE	"

SEVENTH TOUR: OCTOBER 21, 1901-MARCH 21, 1902

10/21/01	NEW YORK	<u>QUEEN HENRIETTA</u>	CHARLES I	KNICKER-BOCKER
10/22/01	"	"	"	"
10/23/01	"	"	"	"
10/24/01	"	"	"	"
10/25/01	"	<u>PORTIA</u>	MERCHANT OF VENICE	"
10/26/01	"	(M) <u>QUEEN HENRIETTA</u>	CHARLES I	"
		(E) -	LOUIS XI	
SUNDAY, OCTOBER 27, 1901, DARK.				
10/28/01	NEW YORK	MADAME SANS-GENE	MADAME SANS-GENE	"
10/29/01	"	"	"	"
10/30/01	"	"	"	"
10/31/01	"	<u>PORTIA</u>	MERCHANT OF VENICE	"
11/1/01	"	<u>ANNE OLDFIELD</u>	NANCE OLDFIELD	"
		-	THE BELLS	
11/2/01	"	(M) <u>PORTIA</u>	MERCHANT OF VENICE	"
		(E) -	LYONS MAIL	
SUNDAY, NOVEMBER 3, 1901, DARK.				
11/4/01	NEW YORK	<u>PORTIA</u>	MERCHANT OF VENICE	"
11/5/01	"	<u>ANNE OLDFIELD</u>	NANCE OLDFIELD	"
		-	THE BELLS	
11/6/01	"	<u>PORTIA</u>	MERCHANT OF VENICE	"
11/7/01	"	-	LOUIS XI	"
11/8/01	"	<u>QUEEN HENRIETTA</u>	CHARLES I	"

<u>DATE</u>	<u>CITY</u>	<u>ROLE</u>	<u>PLAY</u>	<u>THEATRE</u>
11/9/01	NEW YORK	(M) <u>PORTIA</u> (E) -	MERCHANT OF VENICE STORY OF WATERLOO THE BELLS	KNICKER- BOCKER
SUNDAY, NOVEMBER 10, 1901, DARK.				
11/11/01	BROOKLYN	<u>PORTIA</u>	MERCHANT OF VENICE	MON-
11/12/01	"	<u>QUEEN HENRIETTA</u>	CHARLES I	TAUK
11/13/01	"	<u>ANNE OLDFIELD</u>	NANCE OLDFIELD	
		-	THE BELLS	
11/14/01	"	<u>PORTIA</u>	MERCHANT OF VENICE	"
11/15/01	"	"	LOUIS XI	"
11/16/01	"	(M) <u>PORTIA</u> (E) -	MERCHANT OF VENICE STORY OF WATERLOO LYONS MAIL	"
SUNDAY, NOVEMBER 17, 1901, DARK.				
11/18/01	PHILADELPHIA	<u>PORTIA</u>	MERCHANT OF VENICE	CHEST-
11/19/01	"	<u>QUEEN HENRIETTA</u>	CHARLES I	NUT
11/20/01	"	<u>ANNE OLDFIELD</u>	NANCE OLDFIELD	STREET
		-	THE BELLS	OPERA
11/21/01	"	MADAME SANS-GÈNE	MADAME SANS-GÈNE	HOUSE
11/22/01	"	-	LOUIS XI	"
11/23/01	"	(M) <u>PORTIA</u> (E) -	MERCHANT OF VENICE STORY OF WATERLOO LYONS MAIL	"
SUNDAY, NOVEMBER 24, 1901, DARK.				
11/25/01	PHILADELPHIA	<u>QUEEN HENRIETTA</u>	CHARLES I	"
11/26/01	"	<u>PORTIA</u>	MERCHANT OF VENICE	"
11/27/01	"	<u>ANNE OLDFIELD</u>	NANCE OLDFIELD	"
		-	LYONS MAIL	
11/28/01	"	<u>ANNE OLDFIELD</u>	NANCE OLDFIELD	"
		-	THE BELLS	
11/29/01	"	MADAME SANS-GÈNE	MADAME SANS-GÈNE	"
11/30/01	"	(M) " (E) -	" STORY OF WATERLOO THE BELLS	"
SUNDAY, DECEMBER 1, 1901, DARK.				
12/2/01	CHICAGO	<u>PORTIA</u>	MERCHANT OF VENICE	ILLI-
12/3/01	"	"	"	NOIS
12/4/01	"	"	"	"
12/5/01	"	<u>ANNE OLDFIELD</u>	NANCE OLDFIELD	"
		-	THE BELLS	
12/6/01	"	MADAME SANS-GÈNE	MADAME SANS-GÈNE	"
12/7/01	"	(M) <u>PORTIA</u> (E) -	MERCHANT OF VENICE LOUIS XI	"

<u>DATE</u>	<u>CITY</u>	<u>ROLE</u>	<u>PLAY</u>	<u>THEATRE</u>
SUNDAY, DECEMBER 8, 1901, DARK.				
12/9/01	CHICAGO	<u>ANNE OLDFIELD</u>	NANCE OLDFIELD	ILLI-
12/10/01	"	-	THE BELLS	NOIS
12/11/01	"	<u>QUEEN HENRIETTA</u>	CHARLES I	"
12/12/01	"	"	"	"
12/13/01	"	<u>MADAME SANS-GÈNE</u>	MADAME SANS-GÈNE	"
12/14/01	"	<u>PORTIA</u>	MERCHANT OF VENICE	"
		(M) <u>QUEEN HENRIETTA</u>	CHARLES I	"
		(E) <u>HENRIETTA</u>	STORY OF WATERLOO	
		-	LYONS MAIL	
SUNDAY, DECEMBER 15, 1901, DARK.				
12/16/01	CHICAGO	<u>PORTIA</u>	MERCHANT OF VENICE	ILLI-
12/17/01	"	<u>ANNE OLDFIELD</u>	NANCE OLDFIELD	NOIS
		-	LYONS MAIL	
12/18/01	"	<u>PORTIA</u>	MERCHANT OF VENICE	"
12/19/01	"	<u>MADAME SANS-GÈNE</u>	MADAME SANS-GÈNE	"
12/20/01	"	<u>ANNE OLDFIELD</u>	NANCE OLDFIELD	"
		-	THE BELLS	
12/21/01	"	(M) <u>PORTIA</u>	MERCHANT OF VENICE	"
		(E) -	LOUIS XI	
SUNDAY, DECEMBER 22, 1901, DARK.				
12/23/01	ST. PAUL	<u>PORTIA</u>	MERCHANT OF VENICE	MET-
12/24/01	"	<u>QUEEN HENRIETTA</u>	CHARLES I	ROPOLI-
12/25/01	"	(M) -	STORY OF WATERLOO	TAN
		<u>MADAME SANS-GÈNE</u>	MADAME SANS-GÈNE	
		(E) -	LOUIS XI	
12/26/01	MINNEAPOLIS	<u>ANNE OLDFIELD</u>	NANCE OLDFIELD	METRO-
		-	THE BELLS	POLI-
12/27/01	"	-	STORY OF WATERLOO	TAN
		<u>MADAME SANS-GÈNE</u>	MADAME SANS-GÈNE	
12/28/01	"	(M) -	-	"
		(E) <u>PORTIA</u>	MERCHANT OF VENICE	"
SUNDAY, DECEMBER 29, 1901, DARK.				
12/30/01	OMAHA	<u>PORTIA</u>	MERCHANT OF VENICE	BOYD
12/31/01	"	-	STORY OF WATERLOO	
		<u>MADAME SANS-GÈNE</u>	MADAME SANS-GÈNE	
1/1/02	"	<u>ANNE OLDFIELD</u>	NANCE OLDFIELD	"
		-	THE BELLS	
1/2/02	KANSAS CITY	<u>ANNE OLDFIELD</u>	NANCE OLDFIELD	AUDI-
		-	THE BELLS	TORIUM
1/3/02	"	-	STORY OF WATERLOO	"
		<u>MADAME SANS-GÈNE</u>	MADAME SANS-GÈNE	



<u>DATE</u>	<u>CITY</u>	<u>ROLE</u>	<u>PLAY</u>	<u>THEATRE</u>
1/4/02	KANSAS CITY	(M) <u>PORTIA</u> (E) -	MERCHANT OF VENICE LOUIS XI	AUDI- TORIUM
SUNDAY, JANUARY 5, 1902, DARK.				
1/6/02	ST. LOUIS	<u>PORTIA</u>	MERCHANT OF VENICE	OLYMPIC
1/7/02	"	<u>QUEEN HENRIETTA</u>	CHARLES I	"
1/8/02	"	<u>ANNE OLDFIELD</u>	NANCE OLDFIELD	"
		-	THE BELLS	
1/9/02	"	-	STORY OF WATERLOO	"
		<u>MADAME SANS-GÈNE</u>	MADAME SANS-GÈNE	"
1/10/02	"	<u>ANNE OLDFIELD</u>	NANCE OLDFIELD	"
		-	LYONS MAIL	
1/11/02	"	(M) <u>PORTIA</u> (E) -	MERCHANT OF VENICE LOUIS XI	OLYMPIC "
SUNDAY, JANUARY 12, 1902, DARK.				
1/13/02	INDIANAPOLIS	<u>PORTIA</u>	MERCHANT OF VENICE	ENGLISH'S
		-	STORY OF WATERLOO	OPERA
1/14/02	"	<u>ANNE OLDFIELD</u>	NANCE OLDFIELD	HOUSE
		-	THE BELLS	"
1/15/02	COLUMBUS	<u>PORTIA</u>	MERCHANT OF VENICE	GREAT
1/16/02	"	<u>ANNE OLDFIELD</u>	NANCE OLDFIELD	SOUTHERN
		-	THE BELLS	
1/17/02	TOLEDO	<u>ANNE OLDFIELD</u>	NANCE OLDFIELD	VALEN-
		-	THE BELLS	TINE
1/18/02	"	(M) <u>PORTIA</u> (E) -	MERCHANT OF VENICE LOUIS XI	
SUNDAY, JANUARY 19, 1902, DARK.				
1/20/02	PITTSBURGH	<u>PORTIA</u>	MERCHANT OF VENICE	ALVIN
1/21/02	"	<u>ANNE OLDFIELD</u>	NANCE OLDFIELD	
1/22/02	"	-	STORY OF WATERLOO	"
		<u>MADAME SANS-GÈNE</u>	MADAME SANS-GÈNE	
1/23/02	"	<u>PORTIA</u>	MERCHANT OF VENICE	"
1/24/02	"	<u>ANNE OLDFIELD</u>	NANCE OLDFIELD	"
		-	LYONS MAIL	
1/25/02	"	(M) <u>PORTIA</u> (E) -	MERCHANT OF VENICE LOUIS XI	"
SUNDAY, JANUARY 26, 1902, DARK.				
1/27/02	CLEVELAND	<u>PORTIA</u>	MERCHANT OF VENICE	EUCLID
1/28/02	"	<u>ANNE OLDFIELD</u>	NANCE OLDFIELD	AVENUE
		-	THE BELLS	OPERA
1/29/02	"	-	STORY OF WATERLOO	HOUSE
		<u>MADAME SANS-GÈNE</u>	MADAME SANS-GÈNE	"
1/30/02	"	<u>PORTIA</u>	MERCHANT OF VENICE	"

DATE	CITY	ROLE	PLAY	THEATRE
1/31/02	CLEVELAND	<u>ANNE OLDFIELD</u>	NANCE OLDFIELD	EUCLID
2/1/02	"	(M) <u>PORTIA</u> (E) -	LYONS MAIL MERCHANT OF VENICE LOUIS XI	AVENUE OPERA HOUSE
SUNDAY, FEBRUARY 2, 1902, DARK.				
2/3/02	BUFFALO	<u>PORTIA</u>	MERCHANT OF VENICE	STAR
2/4/02	"	-	STORY OF WATERLOO	"
2/5/02	"	<u>MADAME SANS-GÈNE</u> <u>QUEEN HENRIETTA</u>	MADAME SANS-GÈNE CHARLES I	"
2/6/02	ROCHESTER	<u>ANNE OLDFIELD</u>	NANCE OLDFIELD	LYCEUM
2/7/02	"	-	THE BELLS	"
2/8/02	"	<u>MADAME SANS-GÈNE</u> (M) <u>PORTIA</u> (E) -	STORY OF WATERLOO MADAME SANS-GÈNE MERCHANT OF VENICE LOUIS XI	" " "
SUNDAY, FEBRUARY 9, 1902, DARK.				
2/10/02	SYRACUSE	- <u>ANNE OLDFIELD</u>	THE BELLS NANCE OLDFIELD	WIETING OPERA
2/11/02	"	<u>PORTIA</u>	MERCHANT OF VENICE	HOUSE
2/12/02	ALBANY	"	"	HARMANUS
2/13/02	"	<u>ANNE OLDFIELD</u>	NANCE OLDFIELD	BLEECKER
2/14/02	SPRINGFIELD, MASSACHUSETTS	- <u>ANNE OLDFIELD</u>	THE BELLS NANCE OLDFIELD	HALL GILMORE'S
2/15/02	"	(M) <u>PORTIA</u> (E) -	THE BELLS MERCHANT OF VENICE LOUIS XI	COURT SQUARE
SUNDAY, FEBRUARY 16, 1902, DARK.				
2/17/02	BOSTON	<u>QUEEN HENRIETTA</u>	CHARLES I	HOLLIS
2/18/02	"	<u>PORTIA</u>	MERCHANT OF VENICE	STREET
2/19/02	"	<u>MADAME SANS-GÈNE</u>	MADAME SANS-GÈNE	"
2/20/02	"	"	"	"
2/21/02	"	<u>PORTIA</u>	MERCHANT OF VENICE	"
2/22/02	"	(M) <u>MADAME SANS-GÈNE</u> (E) -	MADAME SANS-GÈNE LOUIS XI	"
SUNDAY, FEBRUARY 23, 1902, DARK.				
2/24/02	BOSTON	<u>ANNE OLDFIELD</u>	NANCE OLDFIELD	"
2/25/02	"	-	THE BELLS	"
2/26/02	"	<u>PORTIA</u> <u>ANNE OLDFIELD</u>	MERCHANT OF VENICE NANCE OLDFIELD	" "
2/27/02	"	- <u>QUEEN HENRIETTA</u>	LYONS MAIL CHARLES I STORY OF WATERLOO	" "

<u>DATE</u>	<u>CITY</u>	<u>ROLE</u>	<u>PLAY</u>	<u>THEATRE</u>
2/28/02	BOSTON	<u>PORTIA</u>	MERCHANT OF VENICE	HOLLIS
3/1/02	"	(M) <u>PORTIA</u>	"	STREET
		(E) -	LOUIS XI	
SUNDAY, MARCH 2, 1902,		DARK.		
3/3/02	BOSTON	<u>PORTIA</u>	MERCHANT OF VENICE	"
3/4/02	"	<u>MADAME SANS-GÈNE</u>	MADAME SANS-GÈNE	"
		<del>LOUIS XI</del>	DREAM OF EUGENE ARAM	
			(RECITED BY HENRY IRVING)	
3/5/02	"	<u>PORTIA</u>	MERCHANT OF VENICE	"
3/6/02	"	<u>QUEEN HENRIETTA</u>	CHARLES I	"
		-	STORY OF WATERLOO	
3/7/02	"	<u>PORTIA</u>	MERCHANT OF VENICE	"
3/8/02	"	(M) "	"	"
		(E) -	LOUIS XI	
SUNDAY, MARCH 9, 1902,		DARK.		
3/10/02	PROVIDENCE	<u>PORTIA</u>	MERCHANT OF VENICE	PROV-
3/11/02	"	<u>QUEEN HENRIETTA</u>	CHARLES I	IDENCE
		-	STORY OF WATERLOO	OPERA,
3/12/02	"	<u>ANNE OLDFIELD</u>	NANCE OLDFIELD	HOUSE
		-	THE BELLS	
3/13/02	HARTFORD	<u>QUEEN HENRIETTA</u>	CHARLES I	PARSON'S
3/14/02	"	<u>PORTIA</u>	MERCHANT OF VENICE	"
3/15/02	NEW HAVEN	(M) <u>QUEEN HENRIETTA</u>	CHARLES I	"
		<u>HENRIETTA</u>		
		(E) -	LOUIS XI	
SUNDAY, MARCH 16, 1902,		DARK.		
3/17/02	HARLEM	<u>PORTIA</u>	MERCHANT OF VENICE	HARLEM
3/18/02	"	<u>QUEEN HENRIETTA</u>	CHARLES I	OPERA
		-	STORY OF WATERLOO	HOUSE
3/19/02	"	-	THE BELLS	"
		<u>ANNE OLDFIELD</u>	NANCE OLDFIELD	
3/20/02	"	-	LOUIS XI	"
3/21/02	"	<u>PORTIA</u>	MERCHANT OF VENICE	"

## APPENDIX

### REPERTOIRE OF LYCEUM COMPANY IN AMERICA

<u>TITLE</u>	<u>DRAMATIST</u>
<u>THE AMBER HEART</u>	ALFRED C. CALMOUR
<u>BECKET</u>	ALFRED LORD TENNYSON
<u>THE BELLE'S STRATAGEM</u>	MRS. H. COWLEY
<u>THE BELLS</u>	LEOPOLD D. LEWIS
<u>THE CAPTAIN OF THE WATCH</u>	J. R. PLANCHÉ
<u>CHARLES I</u>	W. G. WILLS
<u>A CHRISTMAS STORY</u>	L. S. B. IRVING
<u>THE CORSICAN BROTHERS</u>	DION BOUCICAULT
<u>CRAMOND BRIG</u>	W. H. MURRAY
<u>DON QUIXOTE</u>	W. G. WILLS
<u>EUGENE ARAM</u>	W. G. WILLS
<u>FAUST</u>	W. G. WILLS
<u>GODEFROI AND YOLANDE</u>	L. S. B. IRVING
<u>HAMLET</u>	WILLIAM SHAKESPEARE
<u>JINGLE</u>	J. ALBERY
<u>JOURNEYS END IN LOVERS MEETING</u>	JOHN OLIVER HOBBS (MRS. PEARL CRAIGIE)
<u>KING ARTHUR</u>	J. W. COMYNS CARR
<u>KING HENRY VIII</u>	WILLIAM SHAKESPEARE
<u>LOUIS XI</u>	DION BOUCICAULT

<u>TITLE</u>	<u>DRAMATIST</u>
<u>THE LYONS MAIL</u>	CHARLES READE
<u>MACBETH</u>	WILLIAM SHAKESPEARE
<u>MADAME SANS-GENE</u>	J. W. COMYNS CARR
<u>THE MERCHANT OF VENICE</u>	WILLIAM SHAKESPEARE
<u>MUCH ADO ABOUT NOTHING</u>	WILLIAM SHAKESPEARE
<u>NANCE OLDFIELD</u>	CHARLES READE
<u>OLIVIA</u>	W. G. WILLS
<u>A REGULAR FIX</u>	J. M. MORTON
<u>RICHARD III</u>	WILLIAM SHAKESPEARE
<u>RICHELIEU</u>	LORD LYTTON
<u>ROBESPIERRE</u>	L. S. B. IRVING
<u>A STORY OF WATERLOO</u>	SIR A. C. DOYLE
<u>TWELFTH NIGHT</u>	WILLIAM SHAKESPEARE

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