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Autobiographical Sketch  
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Mrs. John Drew













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AUTOBIOGRAPHICAL  
SKETCH OF  
MRS. JOHN DREW

WITH AN INTRODUCTION  
BY HER SON

JOHN DREW

WITH BIOGRAPHICAL NOTES BY  
DOUGLAS TAYLOR

ILLUSTRATED

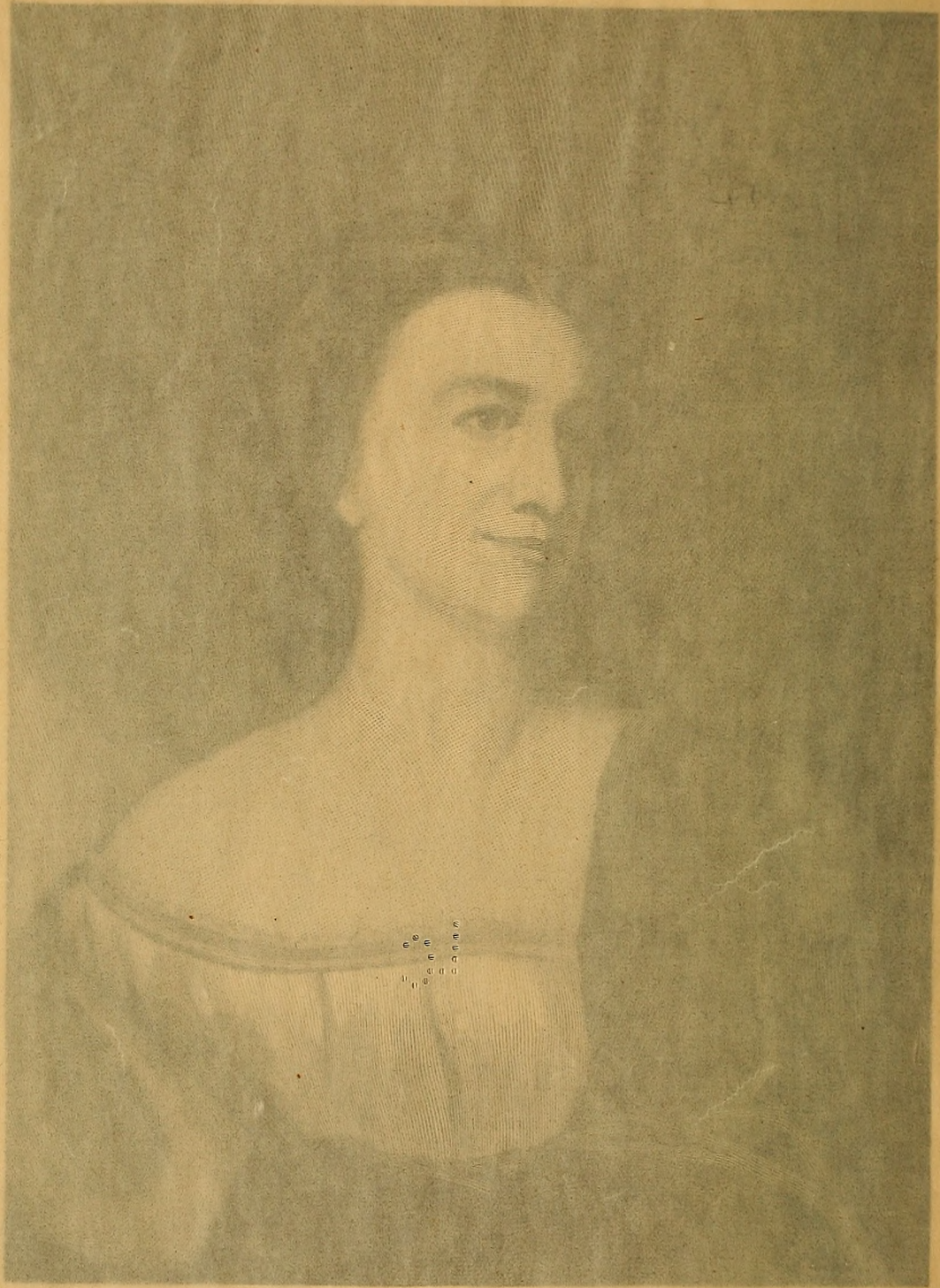


NEW YORK  
CHARLES SCRIBNER'S SONS  
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MRS. JOHN DREW  
Engraved by Henry Wolf after a  
painting by Sully in 1864  
Now in possession of John Drew, Esq.





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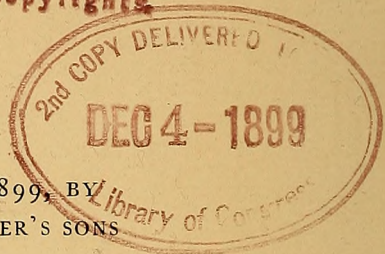
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## Mrs. John Drew

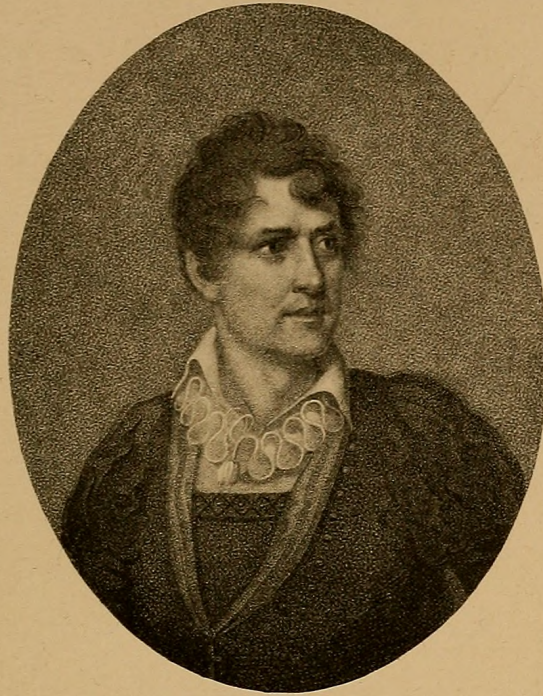
who had stolen him," and always succeeded after many hair-breadth escapes in the "imminent deadly breach!" We went to New Orleans in the good ship Star. On the ship were Clara Fisher, Mr. James Gaspard Maeder, to whom she had been married for about a year, and their beautiful little baby girl; Miss Charlotte Cushman (Mr. Maeder's pupil), Signor Croffi, a great trombone player; Signor Cadori, greatest of bass-violin players; Signor Burkia, great violoncello player, and some others whose names have escaped me, all bound for the new "St. Charles." As our ship entered the Belize another one laden with more recruits met



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us, containing Mrs. Gibbs, a lovely soprano; Mr. Latham, the comedian, and many others direct from England, and Mr. T. Bishop. Of course, there were great shaking of hands and affectionate greetings. Upon our arrival Mr. James H. Caldwell, the owner of the fine St. Charles Theatre, called upon us, and we began the season late in November. The company was a very large one, consisting of Mr. De Camp, Mr. J. Cowell, Mr. Barton, Mr. Latham, Mr. Henry Hunt, Mr. B. De Bar, Mr. Creveta, Mr. James E. Murdock, Mr. Tom Bishop, Mrs. J. G. Maeder, Mr. George Holland, Mrs. S. Conde, Mrs. Bannister, Miss Ver-





*Thomas Apthorpe Cooper*<sup>15</sup>

*From an engraving by Edwin. In the collection of Peter Gilsey, Esq.*







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ity, Miss C. Cushman, Mrs. Gibbs, Miss De Bar, mother and myself. The orchestra was a splendid one, all soloists. Mr. Maeder was music conductor and Mr. Willis the leader. We opened with "The School for Scandal." Mrs. Maeder's reception as *Lady Teazle* was memorable. I was *Maria*. In "The Spoiled Child," which concluded the performance, Miss De Bar played *Little Pickle* and made quite a hit. Mr. Caldwell wanted me to do it, but I begged off. In the March following I was married, at sixteen, to Mr. Henry Blaine Hunt, a very good singer, a nice actor, and a very handsome man of forty. In the summer we

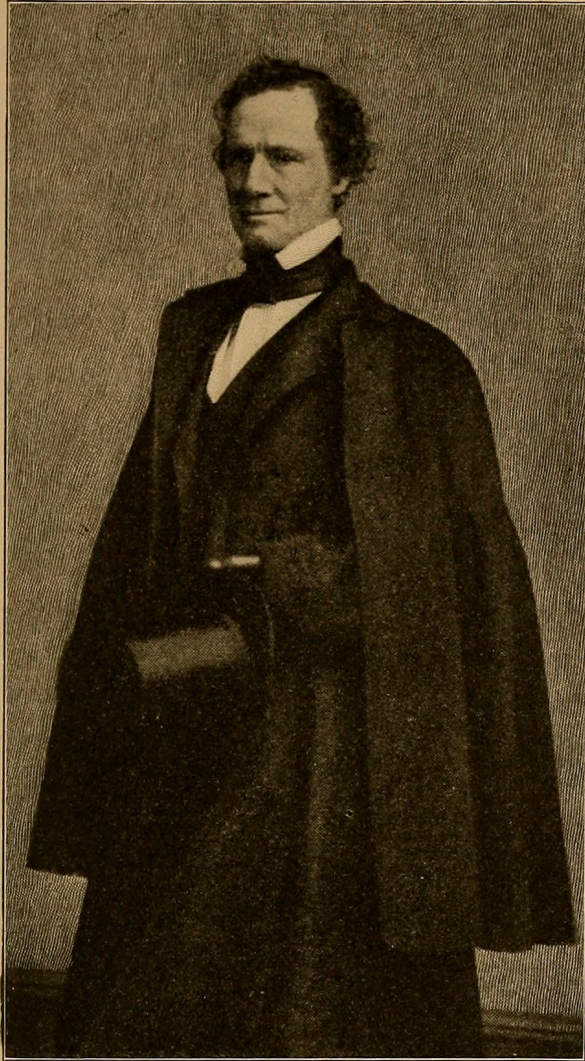


## Autobiographical Sketch

went to Louisville, and returned to New Orleans for the second season. During this season Madame Celeste produced "Le Dieu" and "Le Bayadère." Mr. George Holland went to Havana as agent, and engaged two dancers to alternate the second "Bayadère." At the end of the piece Celeste sent for me (we were all Bayadères) and said, "Louise, you must be the second Bayadère to-morrow; I will not have those coming from Havana. They are too dreadful!" She denied all remonstrances, and I danced the trial dance for twelve nights with considerable applause.

Acting on Sunday came into fashion this season, and as at that





*E. S. Conner*<sup>16</sup>

*From a photograph by Fredricks, New York. In  
the collection of Peter Gilsey, Esq.*







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time I was too good a Christian to do that, and as I acted in everything, there was a great trouble to get my parts studied for one night. My engagement closed with the season. The next season was spent in Vicksburg, Miss., under the management of Scott & Thorne. Mr. Scott was known as "Long Tom Coffin" Scott, and Mr. James Thorne was an English barytone who had come over to the Old Park, and had drifted into low comedy, and was a very good actor. Here I played chamber-maids and all the like business. The next season Mr. Thorne went to Natchez, Miss., and we went with him. This was my first recognized



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position as leading lady ; we played " The Lady of Lyons " for the first time. Mr. C. Horn (?) was the *Claude Melnotte*; it was very successful. Here I first acted *Lady Macbeth* with Mr. Forrest ; sang *Cinderella* and *Rosina* in the stock, and at the close of the season went to Philadelphia. There I was engaged by Mr. Mayer for the Walnut Street Theatre for leading lady at the highest salary known there, \$20 per week. How did we do it ? Of course, we didn't dress as we do now, and I am inclined to think acted all the better. The next two seasons were passed at the old Chestnut Street Theatre. Mr. Tyrone Power acted there for three





*Charlotte Cushman*<sup>17</sup>

*as Romeo*

*From a photograph by Chase & Getchell, Boston.  
In the collection of Peter Gilsey, Esq.*







## Mrs. John Drew

weeks ; and as he had specified all the company were to play in his pieces, I was in every one except "The Irish Tutor" and "O'Flannigan and the Fairies." He was a truly great actor in his line, and chose to be very agreeable during his last engagement. During the latter part of the second season the payments became so infrequent that I was obliged to stop playing, and went to Pittsburg with Mr. Dinneford of the Walnut. Here we produced "London Assurance" with a degree of excellence unheard of in that vicinity—a fountain of real water, and entirely new carpet and furniture, mirrors, and new costumes.

Then we drifted into Cincinnati



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and Louisville, where we were in dire straits ; and I played *Richard the Third* to get us out of town, and it did ! Next, I was offered an engagement at the Park Theatre, New York. That was the goal of my ambition. I went there, and during the season played every variety of character ; but *Fortunio* was a big success. The Park had a right, from time beyond computation, to close for two months from the first of July if they desired ; well, they did desire it, and did it. Some few of us went to Baltimore to play at the Front Street Theatre, but they did not want us there. Mr. E. N. Thayer, who was managing Peele's Mu-





*Charlotte Cushman*

*as Mrs. Haller*

*From a lithograph by G. B. Black of the painting  
by Wm. Henry Watkins. In the collection of Peter  
Gilsey, Esq.*



## Appendix

(6) Madame Celeste, who came here under the name of Mademoiselle Celeste, in June, 1827, and bounded at once into the affections of young New York, claimed to be but fourteen years of age when she appeared at the Bowery, then called the American Theatre. The next year the precocious beauty became the wife of Henry Elliott, of Baltimore, but remained on the stage the only première danseuse and pantomimist in the country.

After two years of immense success in our cities she returned home to Paris, then to London, and became a star on the English stage. Every few years she would make her "last appearance in America," and her farewell benefits outnumbered Miss Cushman's. Much as she played in English-speaking lands she was unable to learn the language until late in her career, and her attractions were confined to her wonder-



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fully expressive pantomime and her exquisite dancing; she created *Mathilde* in the "French Spy," *Miami* in the "Green Bushes," *Fenella* in "Masaniello," *Miriam* in "The Woman in Red," and the *Bayadere* in Auber's beautiful ballet-opera.

(7) Alexina Fisher, born in Frankfort, Ky., in 1822, inherited her brilliant talents from her popular father and mother, Mr. and Mrs. Palmer Fisher, the latter best known to fame and Philadelphia audiences as Mrs. Edward N. Thayer. Alexina, who appeared in infancy on the stage, made her first success as *Young Norval* at the New York Bowery in 1831, although she had previously appeared at the Park as *Clara* in the "Maid of Milan," and she became, like her relative and predecessor, the celebrated Clara Fisher, a starring "infant prodigy," even performing *Juliet* to George Jones's *Romeo* for her



# WHEATLEY'S ARCH ST. THEATRE

SOLE LESSEE,  
ACTING AND STAGE MANAGER,

W. WHEATLEY  
W. S. FREDERICKS

THURSDAY EVENING, MAY 14th, '57

Will be presented, after many months of preparation, and for the

**FIFTH TIME,**

The Celebrated Scenic and Beautifully Poetic and Legendary Play, entitled The

## NAIADS & NERVEN

OR, THE NYMPHS OF THE RHINE!

PRODUCED IN A STYLE OF UNEQUALED

### GRANDEUR AND DAZZLING BEAUTY!

And with that general attention to detail peculiar to this Establishment. The

Gorgeous Scenery, by the Talented Artists, Mr. John Wiser and Mr. Thos. Glessing.

Mechanism, by Mr. Jos. Strahan; Costumes, by Mr. Frank Johnson; Appointments, by Mr. Charles Long.

#### MORTALS.

Sir Rupert, the Fearnought..... Mr. DOLMAN  
Rinaldo, the Honorable..... Mr. STEARNS  
Rudolph, the Wise, (his first appearance)..... Mr. WALLACE  
Mafredo, the Ready..... Mr. KELLY  
Rolando, the Disconsolate..... Mr. MORROW  
Baron of Leuchhausen..... Mr. BRADLEY  
Schnapps, Squire to Sir Rupert..... Mr. J. S. CLARKE  
Lady Elm..... Mrs. H. A. PERRY  
Bridget..... Mrs. THAYER

#### IMMORTALS.

Lurline, Queen of the Naiads..... Mrs. JOHN DREW  
Idex..... Miss ANNA CRUISE  
Tulvia..... Miss H. BAKER  
Sparkle, (her first appearance at this Theatre)..... Miss ELLA WARREN  
Spray..... Miss C. LUDLAM

Corrille..... Miss C. REED  
Brilliant..... Miss A. ATKINS  
Dewdrop..... Miss A. COOPER  
Sprinkle..... Miss L. COOPER  
Limpid..... Miss J. MILLER

#### DEMONS OF THE RHINE.

Naiads, Syrens, &c., &c.  
Amphibea, (his first appearance in several years)..... Mr. H. CALLADINE  
Black Fin..... Mr. ANDREWS  
Goggle Eye..... Mr. WEST  
Phantom Face..... Mr. MOORE  
Scaly Skin..... Mr. WILSON  
Sorel Top..... Mr. PARKER  
Carbuncle..... Mr. JONES  
Fin Back..... Mr. MORTON  
Attendant Demons, &c.

In the course of the Romance, the following Music will be sung:

SONG & CHORUS—"To-morrow and To-morrow," Sir Rupert and Chorus. INVISIBLE CHORUS—"In our Coral Caves!" SONG—"Where the Fee Buds!" Idex.  
DUET—"Come O'er the Moonlit Sea," Idex and Tulvia. DUET & CHORUS—"See, Sister, See!" Idex, Schnapps and Chorus. SONG—"Give me back my Arab Steed!"  
Idex. FINALE—"On the Banks of the Rhine." In the Second Act.

**GRAND PAS DE DEUX—"Las Naiads,"** Miss C. Ludlam and Miss Ella Warren

*Play Bill of the Arch Street Theatre, May 14, 1857*

*In the collection of Peter Gilsey, Esq.*







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benefit at the Bowery. From 1835 to 1850 Miss Fisher was attached for seven years to the Chestnut and eight years to the Walnut's regular companies in Philadelphia, dividing the honors, as a comedienne, with her mother.

In 1851 she married John Lewis Baker and went with him to California for three years, performing there and subsequently at the various theatres he managed in Cincinnati, Louisville, and lastly the Grand Opera House, New York, all the leading characters in genteel comedy and lighter tragedy with unvarying success. Her last appearance in New York was in support of Edwin Booth during his famous Winter Garden engagement of 1862. She died in Philadelphia, March 27, 1887.

(8) Charles, youngest of the Kemble family, was born the year his sister, Mrs. Siddons, made her first appearance at Drury Lane, 1775. This graceful,



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elegant actor, after awkward beginnings, became the incomparable *Mercutio*, *Falconbridge*, *Mirabel*, *Cassio*, *Orlando*, *Captain Absolute*, *Charles Surface*, *Romeo* and *Benedick* of the English stage for nearly a quarter of a century—most of it passed with his talented family at Drury Lane, Haymarket, and Covent Garden Theatres; of the last named he became manager, to his infinite loss and vexation.

Saved from ruin by his daughter's talents, he brought her to America in 1832 to reap a golden harvest. His fame and her beauty, with their combined brilliant acting, filled the leading theatres of the country till 1834, when she married and in 1835 he returned to England to remain. Although he fairly performed leading parts in tragedies such as *Hamlet*, *Pierre*, *Richard III.*, and *Othello*, his gay, gallant, and effective personation of high comedy carried the intelligent audiences by storm.



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From 1835 to 1840 he occasionally acted in England, but preferred giving readings of Shakespeare, which he did frequently by royal command, though his increasing deafness interfered greatly with his stage performances. He held the position of Examiner of Plays, to which he had been appointed by the Lord Chamberlain, until his death on November 11, 1854.

(9) Frances Anne Kemble, authoress, poetess, and actress, beautiful and gifted, was born in London, November 27, 1809. To save her father, Charles Kemble, from bankruptcy, she went on the stage in 1829 and at once took her place on the top of the ladder, disdain- ing, however (as did an eminent American actress), the steps which led to re- nown, and made friends, fame, and fortune. For nearly three years she filled Covent Garden and replenished its exhausted treasury with her wonder-



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ful impersonation of *Juliet* (her first part), and in *Lady Teazle*, *Portia*, *Beatrice*, *Bianca*, as well as her aunt's (Mrs. Siddons) great characters, *Isabella*, *Euphrasia*, *Calista* and *Belvidera*. Equal to her *Juliet* was her original part of *Julia* in the "Hunchback," and when she came with her father to America in September, 1832, her reception and continued support by the best elements of society were unprecedented. In the full tide of triumphant success she left the stage in 1834 to make an unhappy alliance with Pierce Butler of Philadelphia, who took her—an ardent abolitionist—to his plantation in Georgia. In 1845 she became divorced from Mr. Butler. The following year she spent with her talented sister, Adelaide Kemble Sartoris, in Continental travel, and in 1847 commenced her famous readings, with unvarying success both in America and England. The last of these in



**WHEATLEY & CLARKE'S**  
**ARCH ST. THEATRE**

**ACTING AND STAGE MANAGER, - - - - - W. S. FREDERICKS**

**SECOND WEEK**

OF THE  
**GLORIOUSLY SUCCESSFUL COMEDY,**

Taken from a Play entitled "ROCHESTER" by the celebrated MOSCARRI, which has achieved a most Triumphant Success of over 50 NIGHTS AT WALLACK'S THEATRE, NEW YORK, and still attracting CROWDED HOUSES at that Establishment. It has been carefully revised, altered, and adapted to the requirements of the present Stage, and called

**FAST MEN**  
 OF THE  
**OLDEN TIME!**

This side-splitting Comedy nightly increases in attraction, and is now stamped in the estimation of the CROWDS who have witnessed the Fun upon Fun with which it abounds, will be presented, for the Ninth Time, this

**TUESDAY EVENING, NOV. 29, '59,**

WITH

Entirely New Scenery, by J. WISER; New and Characteristic Costumes, by F. JOHNSON; New Appointments, by T. BARRETT; New Dances, by W. WOOD; and Music Arranged by CHAS. R. DODWORTH.

EVERY ARTIST IN THE THEATRE will be included in the Complete and Powerful Cast.

John Wilnot, Earl of Rochester.....	Mr WHEATLEY	Gruff Barney.....	Mr BRADLEY
George Villiers, Duke of Buckingham.....	Mr DOLMAN	First Courtier.....	Mr SAPHIRE
Lycurgus Muddle, a specimen of the Genus Dogberry.....	Mr JOHN GILBERT	Second Courtier.....	Mr LESLIE
Amen Squeak, a Parish Beadle.....	Mr S. D. JOHNSON	Countess of Lovelough.....	Mrs JOHN DREW
Charles II, King of England.....	Mr McCULLOUGH	Lady Grey.....	Miss EMMA TAYLOR
Starerhouse, a Miser.....	Mr WALLIS	Sylvia Golden, an Heiress, ward to Starerhouse.....	Mrs G.F.O. STODDART
Jeremiah Thio, his man.....	Mr STEARNS	Aunt Rebecca.....	Mrs JOHN GILBERT
Balsam, Valet to Rochester.....	Mr REILLY	Bell, Bar Maid at the Home Inn.....	Miss K. NAGLE
Dunstable, a Strolling Actor.....	Mr G. STODDART	Peasants, Dancers, Courtiers.....	
Joskin.....	Mr LITTLE		

*Play Bill of the Arch Street Theatre,  
 November 29, 1859*

*In the collection of Peter Gilsey, Esq.*







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New York was given to crowded and cultured audiences in Steinway Hall, October, 1868. She died at her daughter's residence in London, January 16, 1893.

(10) Junius Brutus Booth was restless and erratic even in youth. After absorbing a fine classical education he attempted to learn the printing-trade, then studied law, which he soon left to enter the navy; finally, at seventeen, he became a strolling actor with Penley's Circuit, and after two years of provincial playing, reached a small stock position in Covent Garden Theatre in 1815 and 1816.

An injudicious attempt of his friends to place him in competition with Edmund Kean, who at times assumed to be his friend, resulted in angry rivalry and riot, and ended in his leaving England in April, 1821, for America.

Having already achieved a success



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with all but Kean's supporters in "Richard III.," he chose that for his principal part in the New World, and soon established his reputation as a star of the first magnitude throughout the Union, especially in *Richard*, *Pescara*, *Iago*, *Hamlet*, *Sir Giles*, *Shylock*, *Sir Edward Mortimer* and *Brutus* in John Howard Payne's tragedy. His eccentricity was exhibited in occasionally performing *John Lump* in the "Review," or *Ferry Sneak* in the "Mayor of Garrett" (clownish, comic afterpieces on his benefit nights), and his acquirements were shown by his performance at Bristol of *Shylock* in a strange Hebrew dialect and of *Orestes* in the original French at New Orleans.

From 1822 to 1838 his starring tours (including two visits to England, where his splendid abilities were finally acknowledged), brought him increasing fame and fortune, but both were sadly interfered with by his unfortunate in-



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temperance, approaching at times to insanity. After 1838, when an accidental blow of his friend, Tom Flynn, broke his nose, defacing his handsome visage and spoiling a splendid voice, he played but seldom, passing his days on his farm in Maryland. His last years, clouded by his growing infirmity, ended with his performances in New Orleans in November, 1852, and he died on the boat, on his way home, on the 22d of that month.

(11) Josephine Clifton was never great, but her beauty, romantic career and association with Hamblin and Forrest, placed her more prominently before the public than better actresses, and her splendid presence and fine voice proved attractive from her first appearance in 1831 at the Bowery until she retired as the wife of Robert L. Place, the New Orleans manager, in 1846. She was the first American actress to star in



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England, appearing at Drury Lane in 1835 in her favorite characters of *Belvidera*, *Imogene*, *Bianca* and *Juliet*. In 1837 she made *Gusto* a success in the play written for her by N. P. Willis, entitled "Bianca Violante," in which she played the title rôle. Her subsequent performances in her native city of New York and throughout the States were mainly with Forrest, and in his especial pieces. She died in New Orleans, November 22, 1847.

(12) Thomas Sowerby Hamblin was born in London in 1800, and after performing for six years in England, rising from small business in the provinces to a prominent place at Drury Lane, came here, in 1825, and on November 1st appeared at the Park Theatre as *Hamlet*. After starring through the United States for four years as a tragedian, he became the lessee of the Bowery Theatre, New York, "Baron" James H. Hackett



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being associated with him for the first year (1830). Five years of careful management made Hamblin sole owner, when in September, 1836, the theatre burned down after the performance of Miss Medina's successful play of "Lafitte," causing a total loss. Undismayed, Hamblin secured a lease of the rebuilt Bowery, which was burned in 1838 and again in 1845.

In 1848 he procured and refitted the Old Park Theatre, which opened on September 4th, and was burned down on December 16th, closing the career of "Old Drury" and of Hamblin as manager at the same time. No man was better known in the thirties and forties in New York than Tom Hamblin, and his fine Roman head and strongly marked face were familiar at Windust's, Florence's, the Astor and all such places where men loved to congregate. He was a strong melodramatic



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actor, but troubled with a severe asthma which frequently affected his speech. He died at his residence in Broom Street, January 8, 1853.

(13) Mrs. Shaw, née Eliza Marion Teewar, fourth and last wife of Tom Hamblin, came here from England when twenty-five and made her first appearance at the Park as *Marviana* in "The Wife," February 28, 1836; she also appeared successfully before becoming a fixture at the old "Bowery," in *Juliet*, *Christine*, *Evadne*, *Julia*, and the lighter characters of tragedy, although her beauty and talents were better adapted to high comedy, and as the heroine of Knowles' plays and in *Beatrice*, *Violante*, *Juliana*, *Lady Teazle*, and *Rosalind* she charmed the playgoers. Her fine tall figure showed to rare advantage in "breeches parts," and she included *Hamlet*, *Ion*, *Romeo*, *Young Norval*, and *Jack Sheppard* in her repertory. From



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1839, with the exception of brief starring trips through the country, she remained with Hamblin and the "Bowery" as leading lady, unsurpassed in the general excellence of her very varied personations. She retired from the stage on account of her increasing stoutness before 1860, and died July 4, 1873.

(14) George Horton Barrett ("Gentleman George") came here as an infant from England, where he was born June 9, 1794, and appeared, when but thirteen years old, as *Young Norval* at the Park Theatre. He afterwards became one of the best known light comedians on our stage, performing with great success, *Charles Surface*, *Puff* in the "Critic," *Captain Absolute*, *Doricourt*, and similar characters from 1822 to 1855, when he took his farewell testimonial benefit at the New York Academy of Music. Mr. Barrett was especially celebrated as a stage manager



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through a long part of his fifty years of professional life, first with Gilfert of the Bowery Theatre, then with Tom Barry at the Tremont Theatre in Boston: afterward with Caldwell of the New Orleans Theatre.

He was the best known in this city as the manager of Colonel Mann's Broadway Theatre from its opening in 1847. He was a tall and graceful actor, with a refined manner which secured his well-known appellation. He died in New York City, September 5, 1860.

(15) Thomas Apthorpe Cooper left unappreciative London in his twentieth year to try his fortune with Manager Thomas Wignell at the Chestnut Street Theatre in Philadelphia in 1796. There, as afterward in New York, his handsome face and figure, fine voice, and unquestioned ability made him the popular favorite in leading parts both of tragedy and genteel comedy.



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During the first quarter of the century he was the acknowledged leader of the profession, and both on and off the stage courted and admired. In 1806 he became, first with Dunlap then with Stephen Price, the manager of the Park Theatre until 1814. In 1803 he had visited England and again in 1810 with only moderate success. At the latter visit he induced George Frederick Cooke to come to America with him; during Cooper's last visit to England in 1828 he was coldly treated as an American, but welcomed home warmly when, with J. H. Hackett as *Iago*, he produced "Othello" on his return. Both these parts, with *Hamlet*, *Macbeth*, *Leon*, *Pierre*, *Mark Anthony*, *Beverly*, *Hotspur*, *Petruchio*, *Doricourt* and *Charles Surface*, were ranked among the best of the one hundred and fifty characters he frequently appeared in. He practically left the stage in 1835, although he played



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occasionally until 1838. Through the influence of his son-in-law, Robert Tyler, he was appointed a New York Custom House officer, a position he held until his death at Bristol, Pa., in his seventy-third year, April 21, 1849.

(16) Edmon Sheppard Conner, born in Philadelphia, September 9, 1809, at twenty left the tailoring board to do small parts at the Arch and Walnut Street Theatres, thence to Cincinnati and the West. He was a fine-looking, tall and versatile actor; he played all sorts of business with Wemyss from 1834 to 1838 in Pittsburg and Philadelphia. In the latter year he became leading juvenile at Wallack's National Theatre in New York, and for several years thereafter performed mainly in New York and his native city lighter parts in both tragedy and comedy, with occasional dashes into melodrama, which was his best forte. His favorite parts



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were *Claude Melnotte, Wallace, Rob Roy*, etc. He also, with moderate success, managed the Arch Street Theatre from 1850 to 1852, and the Albany Theatre in 1853 and 1854. For twenty years he made starring tours through this country (visiting England in 1875), where his commanding presence and remarkable versatility were fairly acceptable. He died at Rutherford, N. J., on December 15, 1891.

(17) Charlotte Saunders Cushman, descendant of the Puritan Cushmans of Mayflower days, fought down the ill-success attending her first essay in opera, and after years of struggling as a poorly paid stock actress at the Bowery and Park Theatres, by sheer merit rose to the position of the Queen of Tragedy, and maintained it for twenty years. From 1845 to 1849, and again from 1852 to 1857, she was so recognized in England and divided the applause with



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Macready at the Princess's Theatre in London on her first visit. Her forcible and almost masculine manner and face prevented success in comedy, but made her *Meg Merrilies*, *Nancy Sykes*, and *Helen McGregor*, as well as *Lady Macbeth*, *Alicia*, *Queen Catherine*, and *Bianca*, world-renowned. In heavy tragedy and melodrama no one has filled her place. She was acceptable as *Romeo*, which she often played, and passable as *Hamlet*, *Wolsey*, and even *Claude Melnotte*. During the war she performed several times for the sanitary commissions, and gave liberally of her large fortune. She contented herself with giving readings, which were uniformly successful, from 1870 to 1875, and died, in her native city of Boston, February 18, 1876, in her sixtieth year.

(18) James Thorne, from the English Opera House, London, made his first appearance in America at the Park



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Theatre, New York, on the occasion of Miss Mary Rock's benefit, November 5, 1830, as *Count Belino*, and performed with various success in several operas, making a hit here, as he had in England, as *Figaro* in the "Barber of Seville." He gave up singing in 1834, and forming a partnership with James M. Scott managed the Cincinnati and Vicksburgh Theatres, where, as in other western cities, he acceptably played "old men's" characters in comedies. He died on his way home in 1843.

(19) Tyrone Power, the Waterford boy, tried the army and navy. Early in life he was sent to South Africa, but soon returned, and in his twentieth year, in 1815, became an actor, struggling in light comedy and as general utility man in small London and country theatres for ten or twelve years, with a brief retirement about 1819 and 1820. In



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1827, much to his disgust and against his remonstrances, he was cast for an Irish character which made such a hit he thereafter became exclusively an Irish comedian—dwarfing his predecessors, Irish Johnstone and Connor, and even obliterating Moody, the first stage Irishman. *Murtoch Delany*, *Bulgrudery*, *Dr. O'Toole*, and *Major O'Flaberty* became famous ; his own plays of "St. Patrick's Eve," "Rory O'More," and "Flannigan and the Fairies" added to his celebrity, and the Haymarket gladly paid him £150 a week in 1834, when a dozen years before he had received but three. He became immensely popular in America, which he visited in 1833, 1836, and 1839; and his well-known book, "Impressions of America," shows a hearty appreciation of the country and his many warm friends here. Besides being the best *Sir Lucius*, *Paddy O'Rafferty*, *Tim Moore*, and *Sir*



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*Patrick O'Plenipo* ever seen, his genial personal character and the talents he exhibited as playwright, poet, and novelist made his visits here reciprocally delightful, and the loss of the steamship *President* in March, in 1841, caused genuine mourning on both sides of the ocean, for the brilliant actor and gentleman who sank with her.

(20) John R. Scott, a talented, robust tragedian and melodramatic actor of the Forrest school, was born in the birthplace of many eminent American actors, Philadelphia, October 17, 1808. His early career was a series of struggles from his first appearance in 1827, until 1846, when he visited England, playing at the Princess Theatre in London in 1847, and returned to the Old Bowery, where he had been for years the favorite of the east side theatre-goers. He remained at the Bowery, with the exception of brief starring visits South and



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West, till 1852, then joined Purdy's National Theatre until his death, which occurred March 2, 1856, and which was hastened by his unfortunate social habits and indulgence.

In early life he had supported Forrest with great effect, and in later years performed many of Forrest's parts with power and vigor, especially *Pierre* in "Venice Preserved," *Damon*, *Virginius*, *Macbeth*, and *Carwin*.

(21) William Charles Macready, born March 3, 1793, was well educated in his native London and at Rugby, with a view to the practice of law, but his father's ill-success at management in the provinces drove him to the stage, and at the age of sixteen he essayed *Romeo* successfully in Birmingham. Three years after he performed *Orestes* at Covent Garden, and soon became the leading tragedian of England, filling, for over twenty years, the place held



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before by Edmund Kean and the Kembles, and after his retirement in 1851, by Phelps and Irving.

This acknowledged leader and pride of the British stage also won the admiration of the more cultured citizens during his three visits to America in 1826, 1843, and 1848. The last visit, however, closed with the unhappy quarrel with Forrest and consequent terrible riot in Astor Place. Full of mannerisms, with peculiar voice and homely visage, his genius, industry, and wonderful ability as an artist kept him in the front and defied all opposition, or even competition. He left the stage in the height of his power and popularity at the age of fifty-eight, living in quiet retirement with his books and studies and eminent friends until his death in 1873.

His range extended through the higher walks of tragedy and melodrama,



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his most appreciated parts being *Macbeth*, *Othello*, *Werner*, *Wallace*, *Richard II.*, *Rob Roy*, *Virginus*, and *Richelieu*. Of the last three he was the original performer, and also of *Gisippus*, *William Tell*, *Alfred Evelyn*, and *Claude Melnotte*.

His eccentricities of temper are best indicated by his published diary, a strange compound of piety, petulance, and penitence.

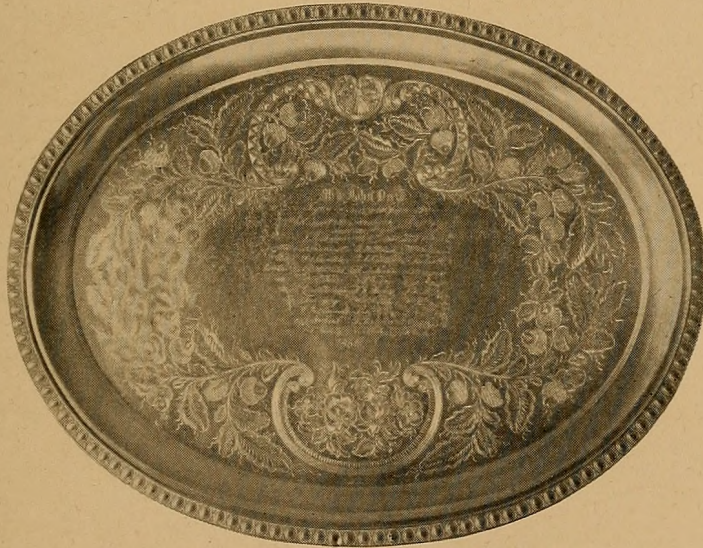
(22) John Drew, Sr., was not only a renowned personator of Irish characters, but an admirable actor of light eccentric comedy parts, which he often played in the early portion of his too brief career. In New York, Philadelphia, San Francisco, Albany and other cities where he was an especial favorite, he was more closely identified with "Handy Andy," *Dr. O'Toole*, *Sir Lucius O'Trigger*, "The Irish Emigrant," and other popular representations of





*Silver Ewer and Goblets*

*Presented to Mrs. John Drew on Accession to the Management of the Arch Street Theatre, 1861. In the possession of John Drew, Esq.*



*Silver Salver presented to Mrs. John Drew by the stockholders of the Arch Street Theatre, 1861. In the possession of John Drew, Esq.*







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Irishmen than any actor since the days of Tyrone Power. Philadelphia may be claimed as the home of John Drew, and the Arch Street Theatre saw its halcyon days under the excellent management of Mr. Drew and his partner, William Wheatley. Mr. Drew was born in Dublin, September 3, 1827, and died in Philadelphia, May 21, 1862.

(23) Edward Loomis Davenport, one of the most versatile and talented of our American actors, was a Boston boy, born in 1816. In the early forties he was a favorite stock actor at the Bowery, joining Mrs. Mowatt on her starring tour, commencing in 1845 and performing with her most of the time until 1854, mainly in England, where both were well received. He played leading and alternate business with Macready on the latter's farewell engagement at the Haymarket in 1851. His repertory included widely divergent parts, from



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*Hamlet, Othello, Sir Giles Overreach, Brutus, and Pescara, to William ("Black-Eyed Susan"), Bill Sykes, Hezekiah Pokeabout, Captain Hawksley, and Sir Harcourt Courtley.* In all he was equalled by few and in many excelled by none. A fondness for occasional management caused the loss of most of his hard earned and deserved gains, and in his later years he formed part of such combinations as the "Wallack-Davenport" and "Barrett, Davenport and Bangs" starring sets. This most worthy gentleman and admirable actor died on September 1, 1877, at his daughter Fanny's residence in Canton, Pa.

(24) Edwin Booth, named by his eccentric father after his then admiration—Forrest—changed afterward in temporary anger to Edwin Thomas, has filled too large a space to require more than passing mention. The *Bertuccio, Iago, Ruy Blas, Richelieu,* and



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*Don Cæsar*, of the stage and the ideal *Hamlet* of the cultured and intelligent lover of the drama, has been portrayed recently by Irving, Winter, Barrett, Hutton, Bispham, Young, Hill and a dozen other writers, and his sweet, simple manners, brilliant talents and genial generosity extolled by numberless admirers. His gentle spirit departed June 7, 1893.

(25) Joseph Jefferson (Our Joe), fourth of the Jeffersons and third of the Josephs, was born in Philadelphia, February 20, 1829. His first recorded appearance, witnessed by Mrs. John Drew, was when tumbled out of a bag at T. D. Rice's benefit in 1833 at the Washington Theatre, with the following couplet introduced in his famous song by the negro delineator: "Ladies and Gemmen, I'd have you for to know I've got a little darkie here to jump Jim Crow," which Joe did, imitating perfectly his sable carrier. His barn-storm-



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ing struggle in the West and South, and adventures in Mexico, as well as later triumphs in England, Australia, and through the Union, are familiar to all his myriad of admirers through his own charming autobiography. In this city his first comic part was at Chanfrau's National Theatre (the old Chatham) in September, 1849, with his step-brother, Charley Burke, and Mrs. Barney Williams, but his great success was not to come until October 10, 1858, when Laura Keene presented "Our American Cousin." After that enormous run he joined the new enterprise of Stuart and Boucicault called the Winter Garden Theatre (where the Grand Central Hotel now stands), and made a series of hits as *Caleb Plummer*, *Dr. Pangloss*, *Salem Scudder*, *Newman Noggs* and *Rip Van Winkle*, establishing his reputation as the first comedian of the age. In 1866 he adopted Boucicault's revised



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version of "Rip," making an immense success with it, first in England and then at home, and has adhered to it ever since, occasionally performing *Bob Acres* by way of variety.

(26) James Edward Murdoch, one of the finest elocutionists and light comedians of the American stage, born January 25, 1811, first became celebrated as leading juvenile at the Chestnut Street Theatre in his native city, where he supported Fanny Kemble in 1833. He afterward was stage manager of that theatre, and later, in 1841, of the National Theatre, Boston. Until 1858 he performed at intervals in the leading theatres of the United States, achieving an unsurpassed reputation in *Young Mirabel*, *Claude*, *Rover*, *Vapid*, *Benedick*, *Orlando*, *Evelyn*, and *Mercutio*, and in these especial characters he was fortunate enough to please the English critics on his visit in 1856.



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The breaking out of the Civil War in 1861 brought him from his Ohio farm, to which he had retired in 1858, and with patriotic zeal he devoted three years to reading and lecturing for the various sanitary commissions or entertaining the sick and wounded at the soldiers' hospitals. Mr. Murdoch's last performances were at the grand dramatic festival in Cincinnati in 1883, and he died in that city May 19, 1893.
















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**Autobiographical sketch of Mrs. John Drew; with an introduction  
by her son John Drew; with biographical notes by D. Taylor ...**

Drew, Louisa, 1820-1897.

New York, C. Scribner's Sons, 1899.

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