hall, and occasionally before aristocratic company, and here also she began to develop a capacity for sculpture which was sub­sequently developed (between 1789 and 1790), and of which she provided samples in busts of herself and of her son. The necessary consent to her union with Siddons was at last obtained, and the marriage took place at Trinity Church, Coventry, on the 26th of November 1773. It was while playing at Cheltenham in the following year that Mrs Siddons met with the earliest decided recognition of her powers as an actress, when by her representation of Belvidera in Otway’s *Venice Preserved* she moved to tears a party of “ people of quality ” who had come to scoff. Her merits were made known by them to Garrick, who sent his deputy to Cheltenham to see her as Calista in Rowe’s *Fair Penitent,* the result being that she was engaged to appear at Drury Lane at a salary of £5 a week. Owing to inex­perience as well as other circumstances, her first appearances as Portia and in other parts were unfortunate, and when, after playing with success in Birmingham, she was about to return to town she received a note from the manager of Drury Lane stating that her services would not be required. Thus, in her own words, "banished from Drury Lane as a worthless candidate for fame and fortune,” she again in the beginning of 1777 went on “ the circuit ” in the provinces. After a very successful engagement at Bath, beginning in 1778 and lasting five years, she again accepted an offer from Drury Lane, when her appearance as Isabella in Garrick’s version of Southerne’s *Fatal Marriage*, on the 10th of October 1782, was a triumph, only equalled in the history of the English stage by that of Garrick’s first night at Drury Lane in 1741 and that of Edmund Kean’s in 1814. In her earlier years it was in scenes of a tender and melting character that she exercised the strongest sway over an audience; but in the performance of Lady Macbeth, in which she appeared on the 2nd of February 1785 for the first time in London, it was the grandeur of her exhibition of the more terrible passions as related to one awful purpose that held them spellbound. In Lady Macbeth she found the highest and best scope for her gifts. It fitted her as no other character did, and as perhaps it will never fit another actress. Her extraordinary and peculiar physical endowments—tall and striking figure, brilliant beauty, power­fully expressive eyes, and solemn dignity of demeanour—en­abled her to confer a weird majesty on the character which in­expressibly heightened the tragic awe surrounding her fate. After Lady Macbeth she played Desdemona, Rosalind and Ophelia, all with great success; but it was in Queen Catherine —which she first played on the occasion of her brother John Kemble’s spectacular revival of *Henry VIII.* in 1788—that she discovered a part almost as well adapted to her peculiar powers as that of Lady Macbeth. As Volumnia in Kemble’s version of *Coriolanus* she also secured a triumph. In her early life she had attempted comedy, but her gifts in this respect were very limited. It was of course inevitable that comparisons should be made between her and her only peer, Rachel, who undoubtedly excelled her in intensity and the portrayal of fierce passion, but was a less finished artist and lacked Mrs Siddons’ dignity and pathos. Though Mrs Siddons’ minute and systematic study perhaps gave a certain amount of stiffness to her representations, it conferred on them a symmetry and proportion to which Rachel never attained. Mrs Siddons formally retired from the stage in 1812, but occasionally appeared on special occasions even when advanced in years. Her last appearance was on the 9th of June 1819 as Lady Randolph in Home’s *Douglas,* for the benefit of Mr and Mrs Charles Kemble. Her most striking impersona­tions, besides the rôles already mentioned, were those of Zara in Congreve’s *Mourning Bride,* Constance in *King John,* Mrs Haller in *The Stranger,* and Elvira in *Pizarro.* In private life Mrs Siddons enjoyed the friendship and respect of many of the most eminent persons of her time. Horace Walpole at first refused to join the fashionable chorus of her praise, but he was ultimately won over. Dr Johnson wrote his name on the hem of her garment in the famous picture of the actress as the Tragic Muse by Reynolds (now in the Dulwich Gallery). “ I would not lose,” he said, “ the honour this opportunity afforded to me for my name going down to posterity on the hem of your garment.” Mrs Siddons died in London on the 8th of June 1831, and was buried in Paddington churchyard.

On the 14th of June 1897 Sir Henry Irving unveiled at Pad­dington Green a marble statue of her by Chavalliaud, after the portrait by Reynolds. There is also a large statue by Chantrey in Westminster Abbey. Portraits by Lawrence and Gains­borough arc in the National Gallery, and a portrait ascribed to Gainsborough is in the Garrick Club, London, which also possesses two pictures of the actress as Lady Macbeth by George Henry Harlow.

See Thomas Campbell, *Life of Mrs Siddons (2* vols., 1834); Fitz­gerald, *The Kembles (*3 vols., 1871); Frances Ann Kemble, *Records of a Girlhood* (3 vols., 1878).

**SIDE** (mod. *Eski Adalia),* an ancient city on the Pamphylian coast about 12 m. E. of the mouth of the Eurymedon. Possessing a good harbour in the days of small craft, it was the most im­portant place in Pamphylia. Alexander visited and occupied it, and there the Rhodian fleet defeated that of Antiochus the Great, and in the succeeding century the Cilician pirates established their chief seat. An inscription found on the site shows it to have had a considerable Jewish population in early Byzantine times. The great ruins, among the most notable in Asia Minor, have been re-occupied by some 200 families of Cretan Moslems. They cover a large promontory, fenced from the mainland by a ditch and wall which has been repaired in medieval times and is singularly perfect. Within this is a maze of structures out of which rises the colossal ruin of the theatre, built up on arches like a Roman amphitheatre for lack of a convenient hill-side to be hollowed out in the usual Greek fashion. The auditorium is little less perfect than that of Aspendus and very nearly as large; but the scena wall has collapsed over stage and proscenium in a cataract of loose blocks. The arches now afford shelter and stabling for the Cretans. Besides the theatres, three temples, an aqueduct and a nymphaeum are noticeable.

See C. Lanckorouski, *Les Villes de la Pamphylie et de la Pisidie,* i. (1890). (D. G. H.)

**SIDEBOARD,** a high oblong table fitted with drawers, cup­boards or pedestals, and used for the exposition or storage of articles required in the dining-room. Originally it was what its name implies—a side-table, to which the modern dinner- wagon very closely approximates. Then two- or three-tiered sideboards were in use in the Tudor period, and were perhaps the ancestors, or collaterals, of the court-cupboard, which in skeleton they much resembled. Early in the 18th century they began to be replaced by side-tables properly so called. They were one of the many revolutions in furniture produced by the introduction of mahogany, and those who could not afford the new and costly wood used a cheap substitute stained to resemble it. In the beginning these tables were entirely of wood and comparatively slight, but before long it became the fashion to use a marble slab instead of a wooden top, which necessitated a somewhat more robust construction; here again there was a field for imitation, and marble was sometimes replaced by scagliola. Many of the sideboard tables of this period were exceedingly handsome, with cabriole legs, claw or claw and bill feet, friezes of acanthus, much gadrooning and mask pendants. Many such tables came from Chippendale’s workshops, but although that great genius beautified the type he found, he had no influence upon the evolution of the sideboard. That evolution was brought about by the growth of domestic needs. Save upon its surface, the side- board-table offered no accommodation; it usually lacked even a drawer. Even, however, in the period of Chippendale’s zenith separate “ bottle cisterns ” and "lavatories ” for the convenience of the butler in washing the silver as the meals proceeded were, sparsely no doubt, in use. By degrees it became customary to place a pedestal, which was really a cellarette or a plate-warmer, at each end of the sideboard-table. One of them would contain ice and accommodation for bottles, the other would be a cistern. Sometimes a single pedestal would be surmounted by a wooden vase lined with metal and filled with water, and fitted with a tap. To whom is due the brilliant inspiration of attaching the