

BIOGRAPHICAL MEMORANDA

OF

LIVING DRAMATIC AUTHORS.

[SECOND SERIES.]

BRADDON, MISS MARY ELIZABETH.—This popular novelist, daughter of the solicitor who contributed to "The Old Sporting Magazine" under the pseudonym of "Gilbert Forrester," was born in Soho-square in 1835. Although her numerous novels, which have acquired such well-deserved popularity, have furnished an abundance of material to adapters, the principal piece Miss Braddon has as yet contributed to the stage is a neat two-act comedy, called *Loves of Arcadia*, produced at the Strand Theatre, March 12, 1860, and which met with a most favourable reception. A slight comedietta from her pen, called *The Model Husband*, was revived at the Surrey, in October, 1868, and acted with success.

COLLINS, WILKIE, eldest son of the late well-known artist, W. Collins, R.A., was born in London in 1824. His earliest essay as a dramatist was a two-act drama called *The Lighthouse*, first played in private, and produced at the Olympic, August 10, 1857. It met with a decided success, and enjoyed a run of some weeks' duration. On January 6, 1857, *The Frozen Deep*, a drama in three acts, was represented by the literary amateurs, including Mr. Charles Dickens, Mr. Mark Lemon, and the author, with scenic illustrations by the late Clarkson Stanfield, Mr. Danson, and Mr. Telbin, at Tavistock House. It was afterwards brought out, with the same cast, at the "Gallery of Illustration," for the benefit of the Jerrold Fund, the Queen having previously witnessed a private representation at the same place, and on October 27, 1866, it was publicly performed at the Olympic Theatre. A remarkable drama, called *The Red Vial*, produced at the Olympic, October 11, 1858, and, in conjunction with Mr. Charles Dickens, a dramatic version of the story of *No Thoroughfare*, brought out at the Adelphi, December 26, 1867, will be remembered in evidence of the powers of Mr. Wilkie Collins as a dramatist. The last-named piece enjoyed a run of 151 consecutive nights, the final representation taking place June 20, 1868.

DALY, JOHN.—The clever young dramatist who adopted this pseudonym, was Mr. John Besemeres, the head of a commercial firm of long standing. His first piece was a charming sketch, called *Broken Toys*, produced at Sadler's Wells in 1850. This was followed by the capital two-act comedy of *Young Husbands*, performed at the same theatre in August, 1852. A singularly original drama, called *The Times*, was his next success, brought out at the Olympic in July, 1853. Commercial pursuits soon after withdrew Mr. "John Daly's" attention from the stage, but he has since furnished a cleverly written drama, called *Old Salt*, produced at the Strand Theatre in January, 1868. For some years past Mr. Besemeres has resided at Calcutta, where he occupies a high mercantile position.

DICKENS, CHARLES.—This distinguished novelist, the son of Mr. John Dickens, of the Navy Pay Department, was born at Portsmouth in 1812. A few years afterwards his father retired on a pension, and came to London as a Parliamentary reporter. At an early age Mr. Dickens was removed from school and placed in the office of a barrister of eminence—Mr. Chitty, we believe. In the year 1834, he began to contribute to the "Old Monthly Magazine," his first paper in that periodical being "Mrs. Joseph Porter over the way." This was followed by "Horatio Sparkins," and "The Boarding House," but it was not until the publication of the second paper under the last title that he assumed the pseudonym of "Boz," as may be found by reference to the "Old Monthly" for August, 1834. Engaged as a parliamentary reporter on the *Morning Chronicle*, then edited by Mr. John Black, he published in the evening edition of that paper a series of sketches—the first being "Meditations in Monmouth Street." These were republished in three volumes, with illustrations by Cruikshank, early in 1836. Immediately after, he commenced the popular "Pickwick Papers," completed in October, 1837, when the sale which originally was three thousand, had extended to thirty thousand copies. While writing the "sketches," a strong inclination towards the stage induced Mr. Charles Dickens to test his powers as a dramatist, and his first piece, a farce called *The Strange Gentleman*, was produced at the St. James's Theatre on the opening night of the season, September 29, 1836. The late Mr. Harley was the hero of the farce, which was received with great favour. This was followed by an opera, called *The Village Coquettes*, for which Mr. Hullah composed the music, and which was brought out at the same establishment, Tues-

day, December 6, 1836. The quaint humour, unaffected pathos, and graceful lyrics of this production found prompt recognition, and the piece enjoyed a prosperous run. *The Village Coquettes* took its title from two village girls, Lucy and Rose, led away by vanity, coquetting with men above them in station, and discarding their humble, though worthy, lovers. Before, however, it is too late they see their error, and the piece terminates happily. Miss Rainforth and Miss Julia Smith were the heroines, and Mr. Bennett and Mr. Gardner were their betrothed lovers. Braham was the Lord of the Manor, who would have led astray the fair Lucy. There was a capital scene where he was detected by Lucy's father, played by Strickland, urging an elopement. Harley had a trifling part in the piece, rendered highly amusing by his admirable acting. On March 6, 1837, was brought out at the St. James's Theatre a farce, called *Is She His Wife; or, Something Singular*, in which Harley played the principal character, Felix Tapkins, a flirting bachelor, and sang a song in the character of Pickwick, "written expressly for him by Boz." The name of the author was not given in the playbill. The celebrity so rapidly acquired by Mr. Charles Dickens in other departments of literature, kept his pen from this time too constantly in request to enable him to follow up his early dramatic ventures, but the vivid portraiture of characters in his numerous novels have supplied adapters with a rich store of material for the stage.

DILLEY, JOSEPH.—In association with Mr. Albery, the adapter of a neat comedietta from the French, called *Doctor Davy*, Mr. Joseph Dilley has written a nautical drama, entitled *The Mate of the Mountjoy*, for which the T. P. Cooke prize, in connection with the Dramatic College, was awarded in April, 1867. A farce, called *Alexander the Great*, is another joint production of these gentlemen, who are understood to hold appointments in the Civil Service.

GILBERT, WILLIAM SCHWENCK, B.A., born in London, 18th November, 1836. Called to the Bar of the Inner Temple, November, 1864. Author of *Dulcamara; or, the Little Duck and the Great Quack*, produced at St. James's Theatre, 29th December, 1866; *Allow Me to Explain*, produced at Prince of Wales's Theatre, November 5th, 1867; *Highly Improbable*, produced at New Royalty Theatre, 6th December, 1867; *Harlequin Cock Robin*, produced at the Lyceum, Christmas, 1867; *La Vivandiere; or, True to the Corps*, produced at the New Queen's Theatre, 23rd January, 1868; *The Merry Zingara; or, the Tipty Gipsy and the Pipsy Wipsy*, produced at the New Royalty, 21st March, 1868. A contributor to periodical literature since 1862, dramatic critic of the "Illustrated Times," a member of the Northern Circuit, and a captain in the Royal Aberdeenshire Highlanders (Militia), &c.

GORDON, WALTER.—Born at Norwich, the son of a medical gentleman of that city, was intended for that profession, and entered as a student at St. Bartholomew's Hospital. Medicine, however, being distasteful to him, he resolved to throw physic to the dogs, and pursue the bent of his inclinations in following an art which he had always loved and watched with so much interest. His dramatic taste became fostered by his intimacy with some of the leading actors and authors, and after some contributions to the Press, he resolved to make his appearance as an actor and author. As the former, his debut was made at Drury Lane Theatre, under the fostering care of his old friend, Charles Mathews. As an author, he made his first attempt in an adaptation from the French, entitled *Dearest Mamma*; this enjoyed a long run, and was speedily followed by several other one-act pieces, but an original drama, *Through Fire and Water*, produced at the Adelphi Theatre, with great success (June, 1865), and acted throughout the provinces by Mr. Toole, has considerably added to Mr. Walter Gordon's reputation.

HAZLEWOOD, COLIN HENRY, first turned his attention to authorship in 1850, producing a farce at the City of London Theatre, entitled *Who's the Victim*, which, received with favour, prompted him to further efforts. He had been for some time previously the low comedian in the Lincoln, York, and Western Circuits. In 1851 he was engaged at the Surrey Theatre, appearing as Bobby Blackberry, in *The Rover's Bride*, and was next engaged by Messrs. Nelson Lee and Johnson for the City of London Theatre as low comedian. Here he remained ten years, producing dramas, farces, burlesques, &c., in rapid succession. A farce, called *The Bonnet Builders' Tea Party*, was brought out at the Strand Theatre, then under the management of the late J. H. Tully, and its success stimulated him to continue writing. *Jenny Foster* and *The Return of the Wanderer* were then written for the Britannia Theatre, and had a long run. These were followed by *Waiting for the Verdict*, produced at the City of London Theatre, and which drew crowded houses for many weeks. The New Britannia Theatre has brought out the greatest number of Mr. Hazlewood's dramas: the most noticeable are *Our Lot in Life*, *Cast on the Mercy of the World*, *The Downfall of Pride*, *Rescue of the Orphans*, *The Castaway*,

The Life of a Weaver, &c., &c. His son, Mr. Hazlewood, junior, is also known as the author of various burlesques, chiefly produced at the Alexandra Theatre.

HOLLINGSHEAD, JOHN.—This energetic writer is the son of Mr. Henry R. Hollingshead, of the Irish Chamber, whose family had long been connected with commerce in the city of London. He was born within the sound of the "Bow Bells" he has so graphically illustrated in various volumes, on the 9th of September, 1827. His only contribution to the stage, an admirable farce called *The Birthplace of Podgers*, which furnished Mr. J. L. Toole with one of his most popular personations, was produced for Mr. Toole's benefit at the Lyceum, when under Mr. Charles Dillon's management, March, 1858. Mr. Hollingshead is a frank, outspoken dramatic critic, and his vigorous, trenchant pen has been actively employed in all the best magazines and periodicals of the last dozen years.

LEWES, GEORGE H.—This accomplished author was born in London, April 18th, 1817, and was educated partly abroad and partly by the late Dr. Burney, at Greenwich. His first play was *The Noble Heart*, a five-act tragedy, produced at the Olympic in 1850. His second piece was *The Game of Speculation*, brought out with much success at the Lyceum, Oct. 2nd, 1851. This was followed by *The Chain of Events*, a drama in eight acts; *Taking by Storm*, *The Lawyers*, *A Strange History*, in nine acts; *Wanted, a She-Wolf*, *Give a Dog an Ill-Name*, *Sunshine Through the Clouds*, *Stay at Home*, and *The Cosy Couple*, all produced at the Lyceum, and acknowledged as adaptations from the French originals. The dramatic works of Mr. G. H. Lewes thus produced have not been identified with his own name, but are associated with the pseudonyms of Slingsby Lawrence and Frank Churchill. The brilliant dramatic criticisms signed "Vivian," which appeared some fourteen years ago in a newspaper called "The Leader," were from the same pen.

LOVELL, GEORGE W.—This gentleman, who has cultivated with so much success the higher region of the drama, has, fortunately for himself, always enjoyed a position which has rendered him independent of literary pursuits for a subsistence, but as his pen might otherwise have been more industriously employed, we may, perhaps, regret the circumstance for the sake of the stage. Mr. Lovell's first play was *The Avenger*, produced at the Surrey Theatre, under the management of Mr. Davidge, in 1835, when Mr. Butler sustained the principal character. This was followed by the *Provost of Bruges*, brought out, with Mr. Macready as the hero, at Drury Lane, under Bunn's management, February 10th, 1836. The plot was founded on the story of "The Serf," related in Leitch Ritchie's "Romance of History," and the piece attained a great success. A novel, called "The Trustee," published by Colburn, further advanced Mr. Lovell's literary fame, and this was succeeded by another five-act play, *Love's Sacrifice*, brought out at Covent Garden during the management of Mr. Charles Kemble (12th September, 1842), with Mr. Vandenhoff. Then followed the comedy, *Look Before You Leap*, produced by Mr. Webster at the Haymarket, 29th October, 1846, and the famous play of *The Wife's Secret*, purchased by Mr. Charles Kean, who fully relied on the talent of the author, for four hundred pounds, before a line was written, originally acted in America, and brought out at the Haymarket, 17th January, 1848. *The Wife's Secret* ran thirty-six nights with undiminished effect, and the engagement of the Keans, originally for thirty nights, was consequently extended to sixty. Mr. Lovell's latest production was *The Trial of Love*, produced at the Princess's, January 7th, 1852, which ran for twenty-three nights, with Mr. and Mrs. Kean in the principal characters. Mrs. Lovell, formerly Miss Lacy, an esteemed tragic actress of Covent Garden Theatre, is also known to the public as the authoress of *Ingomar* (Drury Lane, 1851), and *The Beginning and the End* (Haymarket, 1854).

PAUL, HOWARD, born at Philadelphia, U.S., America, December, 1830. Was designed as a journalist, and visited England, as a correspondent of the *New York Times*, in 1851. His first piece was a three-act drama, founded on incidents of the American revolutionary war, and it had a great run in his native city. He was then sixteen years of age. Mr. Paul of late years has been so actively and profitably employed with his popular entertainment (being author, actor, and his own manager), that he has done little with his pen in the dramatic way. His best known plays are *Thrice Married*, which ran one hundred nights at the Princess's, *The Mob Cap*, played at Drury Lane in 1863, *Opposite Neighbours* (Strand), *Rappings and Table-Movings* (Haymarket), *A Lucky Hit* (Princess's), and the *Old Folks*, produced at the Strand, 1867. Mr. Paul has written a short piece for Mr. Toole, entitled *A Row in the Family*, and he is the author of many popular songs and scenes which have served as vehicles for the united talents of himself and his wife in their entertainments.

POOLE, JOHN.—Born in 1792, Mr. John Poole at an early age distinguished himself in literature by the burlesque of "Hamlet Travestie," which was published in 1813. His first farce, entitled *Who's Who*, was represented at Drury Lane, in 1815. As a useful hint

to aspiring dramatists, it may be mentioned that this piece, as originally written, consisted of ninety pages. Its unconscionable length drew from the theatrical copyist who was doomed to the labour of transcribing it, this pathetic appeal—"Oh, sir, your two-act farce is as long as *The School for Scandal*. If you could but cut it beforehand and save me a little trouble." This hint the dramatist then declined taking, though to this necessity he was in the end reduced, more than half the dialogue being expunged. His next farce, *Deaf as a Post*, produced at Drury Lane in 1823, owes much of its original popularity to the humour of Liston, who made the character of Tristram Sappy his own. It was first of all in two acts, but was subsequently reduced to one. Among the pieces Mr. John Poole afterwards contributed to the stage, most of them being derived from French sources, there were produced at Covent Garden *A Short Reign and a Merry One*, *The Two Pages of Frederick the Great*, *The Scapegoat*, *A Nabob for an Hour*, and *The Wife's Stratagem*, a comedy altered from Shirley. At Drury Lane were brought out *Simpson and Co.*, *Intrigue*, *The Wealthy Widow*, *Past and Present*, *My Wife, What Wife*, *A Soldier's Courtship*, *Turning the Tables*, and *The Patrician and the Parvenu*. The Haymarket received from him *Match Making*, *Married and Single*, *Tribulation*, *Paul Pry*, *'Twould Puzzle a Conjuror*, *'Twixt the Cup and the Lip*, *Gudgeons and Sharks*, and *Lodgings for Single Gentlemen*. This list will be found to include some of our most popular pieces, and will sufficiently indicate the high position which Mr. Poole has held in the field of modern dramatic authorship. For many years past Mr. Poole has lived in retirement at Paris, from which city he had borrowed most of his plots.

RICHARDS, ALFRED BATE.—This gentleman, so well known as the earliest and chief promoter of the volunteer movement, is the eldest son of the late John Richards, Esq., M.P. for Knaresborough, and was born in 1820. He has written *Cræsus*, *King of Lydia*, a tragedy, originally published by Pickering, in 1845; and republished by Longman & Co., in 1861; *Cromwell*, published in 1847; *Vandyck, a Play of Genoa*, published 1850; and *The Prisoner of Toulon*, produced at Drury Lane Theatre, March 2nd, 1868, and which ran to the end of the season. Colonel Richards is besides a distinguished poet and a journalist of high position.

ROBERTS, GEORGE.—Robert Walters, who assumed this *nom de plume*, was born in London, April 9, 1832, and educated at Eton and Oxford, where he graduated B.A. in 1855, and M.A. in the following year. In 1857 he was called to the Bar of the Inner Temple, and for some time practised on the Oxford Circuit. In 1860, shortly before the outbreak of the American war, Mr. Walters made a lengthened tour through the United States, and on his return proclaimed his sympathies with the Confederate cause in a pamphlet which was favourably received, not only in England, but in many of the cities of the Union. His first dramatic venture, *Under the Rose*, a free adaptation of a popular Palais Royal vaudeville, was produced at the St. James's Theatre, during Mr. George Vining's management, March 24, 1862. This was followed, June 2, at the same theatre, by *Forty Winks*, a duologue comedietta, which ran the whole of the summer season, and, soon after, Mr. Walters, still under the pseudonym of George Roberts, was brought more prominently into public favour by his very effective adaptation of Miss Braddon's popular novel, "Lady Audley's Secret." This version, specially sanctioned by the authoress, brought out under Mr. Frank Matthews's management at the St. James's (February 28th, 1863), had a run of 104 nights at that theatre, was frequently reproduced, was translated into the French for Mlle. Duverger, and has become a favourite stock-piece on the provincial stage. Among Mr. Walters's later productions may be mentioned *Cousin Tom* (Princess's, June 8, 1863), *Ample Apology* (Princess's, March 13th, 1865)—this farce was on the bills for more than 150 consecutive nights,—*Three Furies* (St. James's, March 13, 1865), and *Idalia* (St. James's, April 22, 1867), a three-act drama, which, though partly founded on the novel of that name, was original in treatment of plot, situation, &c.

SERLE, THOMAS JAMES, was born in Gracechurch-street, October 28, 1798, and educated for the Bar. Between the age of sixteen and eighteen, Mr. Serle wrote four five-act plays which were presented to Drury Lane by Peter Moore, M.P. for Coventry, then one of the committee of the theatre, and of course refused; but the notice taken served for encouragement. At the age of eighteen he played Romeo at the Theatre Royal, Liverpool—Vandenhoff, Mercutio; and soon after (1820 and 1821) played Hamlet at Cambridge, Croydon, and seven times at the "Regency" Theatre, Tottenham-court-road—brought out a five-act play there, and acted the principal character, Rupert Duval, three nights. Mr. Serle next played a season at the Old Royalty, opening in Hamlet—C. Stanfield then painted the scenery there. In 1819, published a play, *Raffael Cimaro*, five acts, and wrote the paper on Ben Jonson, second article, in No. 2 of the "Retrospective Review." In 1823, published *Fulvius Valeus*, in five acts. Played in the country, bringing out *Walthoff the Saxon*, five acts, at Exeter, and *The Parricide*, five acts, at Dover—which

theatre he managed two seasons for the committee of the townspeople, playing at Boulogne in the summer of 1824. In the spring of 1825, he played at the Théâtre Royal du Parc, Brussels, Talma playing at the Théâtre de la Monnaie. Talma introduced himself to the young actor and author behind the scenes, and mentioned him at the British Embassy favourably, which introduced him to notice in London. The celebrated Mme. Tallien, "Goddess of Reason" in the French Revolution, then Princess de Chimaye, bespoke *Hamlet* the second time. Came over to England, played at Lincoln, &c., &c. Engaged at Covent Garden Theatre, and opened in *Hamlet*, November, 1825, and repeated it with *Jaffier*, *Othello*, &c.; remained three seasons, playing with Edmd. Kean, Young, C. Kemble, &c. Played at Norwich, and then at the Old Coburg, with E. Kean, &c.; translated and adapted *Dominique*, *Victim of St. Vincent*; and *Man in the Iron Mask*, playing the principal characters. When the attempt was made on the part of the great houses to close all the minor theatres, Mr. Serle took his full share in the resistance. There was a majority in the House of Commons for abolishing the monopoly, but the Lords threw out the Bill. Afterwards, however, a jury refused to convict in the case of Osbaldiston, then manager of the Surrey. Mr. Serle then wrote the *Merchant of London*, a play in five acts, produced at Drury Lane in the spring of 1832; *House of Colberg*, in five acts, autumn of same year, Mr. Macready acting in both. Mr. Serle about this time called together the Dramatic Authors, by advertisement signed by himself and Douglas Jerrold, and so helped to found the Dramatic Authors' Society, of which he was Honorary Secretary for some years. His next production was *The Yeoman's Daughter*, a domestic drama, in two acts, in which, with the Lyceum Company, at the Adelphi, he played the principal character. In 1833 was produced *The Ghost Story*, two acts, under Bond's management at the Adelphi. Mr. Serle became in 1834 stage-manager at the English Opera, Lyceum Theatre, and opened it with an address written and spoken by himself, *The Yeoman's Daughter* being the first piece. In this year he wrote and spoke the Prologue to Miss Mitford's tragedy of *Charles II.*, produced at the Victoria, under Abbott and Egerton. In 1835 he produced and acted in *The Shadow on the Wall*, at the Lyceum, two acts; and *Widow Queen*, comedy, two acts. In 1836, spoke the Prologue to the tragedy of *Ion*, on its first representation at Covent Garden, for Macready's benefit, and wrote *The Witch's Son*, two acts. Lectured on the plays of Shakspeare and dramatic subjects at almost all the Institutions in London, at Liverpool, and Manchester, till he had exhausted the repertory. About this period Mr. Serle married Cecilia, daughter of Vincent Novello, the composer, and sister of Mrs. Cowden Clarke and Clara Novello, now Countess Gigliucci. Joined the Covent Garden company under Mr. Macready in the autumn of 1837. Produced *Afrancesado*, two acts; *Parole of Honour*, two acts; and *Joan of Arc*, two acts; was acting manager, season 1838-9. Produced *Agnes Bernauer*, two acts. Altered, arranged, &c., as acting-manager and reader. Read through every MS., above 200 in the season, that were not palpably unfit. In 1838 and 1839 went over all the parts of France connected with the history of Joan of Arc, and wrote a novel and a romance, published by Colburn, called "The Players" and "Joan of Arc." In 1840, brought out *Master Clarke*, a play in five acts, on the subject of Richard Cromwell, at the Haymarket—Richard Cromwell, Mr. Macready. In autumn of 1840, wrote four plays on the History of France, to be read as lectures, and read them at almost all the London Institutions—*The Proscribed*, *The Jacquerie*, *The Queen and the Minister*, and *Gaston de Foix*, each in five acts, occupying about an hour and a half in reading. In autumn of 1841, resumed acting management with Mr. Macready, at Drury Lane; translated and adapted *Sappho*, opera from the Italian, and remained acting-manager to the close of the season 1842-3, when Mr. Macready's tenure expired. After this time other avocations began to take up the greater part of his attention, which finally was engrossed by them. Mr. Serle managed for Mitchell the English Company in Paris, 1844-5, when Mr. Macready and Miss Helen Faucit played there, and wrote the opening address for Sadler's Wells (the Warner and Phelps management); produced there *The Priest's Daughter*, tragedy, in five acts. Adapted Beaumont and Fletcher's *Scornful Lady*, and *Double Marriage*, for Mrs. Warner's management at the Marylebone Theatre. A three-act domestic drama, at the Surrey, *A Village Story*, and a one-act comedy, *Tender Precautions*, at the Princess's, which was played at Windsor Castle the last time any theatrical performance was given there, may be said to include all the works of this prolific dramatist.

SOUTAR, ROBERT, eldest son of the late Mr. Robert Soutar, for many years a prominent member of the literary profession, and long associated with the critical department of "The Morning Advertiser" and "Literary Gazette." At an early period of his life turned his attention to the stage, on which he has since gained an established position as a comedian. His first piece was a farce, called *The Fast Coach*, produced at the Olympic Theatre, June 9th, 1851. This was followed by another farce, entitled *A Deed without a Name*, brought out on the same boards; *Never Taste Wine at the Docks*—Strand;

Quicksands and Whirlpools—Victoria; and *The Chinese Giant*—Marylebone. Mr. Robert Soutar is also the author of several pantomimes, produced with success at the Brighton, Marylebone, and Victoria Theatres.

TRAVERS, WILLIAM.—Mr. W. Travers, after some years' probation in the provinces as an actor, made a successful appearance in London, at Sadler's Wells Theatre, under Mr. Phelps's management. He subsequently joined Messrs. Johnson and Nelson Lee, at the City of London Theatre, and remained there for ten years. It was at this theatre he first turned his attention to dramatic authorship: his introductory drama, entitled *A Poor Girl's Temptations; or, a Voice from the Streets*, was a decided success in 1857, and enjoyed a lengthened run. Stimulated to further efforts, *Il Trovatore* and *Dinorah* followed; the latter produced at the Marylebone, under the management of Mr. J. A. Cave. *Cartouche*, and the Irish drama of *Kathleen Mavourneen*, established Mr. Travers' position at the East End of London. During the last ten years more than a hundred dramas emanating from his pen have been produced in London and the Provinces; and the day should not be far distant when some of his productions reach the West End.

TROUGHTON, ADOLPHUS CHARLES, is the second son of Richard Touch Troughton, of Chiswick, and grandson of the late Richard Troughton, who held the ancient and well-known family seat and estates of Lady Place, Berks, which formerly belonged to the Lovelace family. After having seen a great deal of military, naval, and cathedral church life in the neighbourhood of Rochester and Chatham, where he resided for fourteen years, his first dramatic attempt was made, *Living too Fast; or, a Twelvemonth's Honeymoon*, and it may be mentioned, *pour encourager les autres*, that this piece for three or four years was in succession kicked out of nearly every first-class theatre in London, and treated with the utmost contempt by the managers, with the exception of the late Mr. William Farren (at that time manager of the Olympic), who wrote a letter in a trembling hand to express his admiration of the performance. Mr. Charles Kean, however, took a different view of his capacities as a dramatist to the majority of his brother managers, and produced the little comedy at the Princess's, on the 9th of October, 1854. The piece was well received, and after a long run, extending over three or four seasons in London, was played all over the provinces. The next to take him by the hand was that excellent actress, the late Mrs. Fitzwilliam, who warmly espoused his cause at the Haymarket, where *Leading Strings* was rehearsed, and announced up to the very eve of its production, when its career was unfortunately cut short by that lady's sudden death from cholera, in 1854; his comedy being found under her pillow after her death. The comedy afterwards found a friend in Mrs. Stirling, and was produced at the Olympic, under the Robson and Emden management, on the 19th of October, 1857. The dates of production of Mr. Troughton's dramas are as follows:—*Wooring in Jest and Loving in Earnest*, November 1st, 1858—Strand. *Vandyke Brown*, March 24th, 1859—Strand. *Shameful Behaviour*, November 28th, 1859—Strand. *Short and Sweet*, October 10th, 1861—Strand. *Unlimited Confidence*, February 1st, 1864—Strand. *The Fly and the Web*, February 5th, 1866—Strand.

WILLS, W. G.—As the author of several novels which have been favourably received by the literary world, Mr. W. G. Wills has become well known to the reading public, but his dramatic reputation at present rests upon the success of a four-act drama, called *The Man o' Airlie*, brought out during a summer season at the Princess's Theatre, July 20th, 1867. The leading idea of the piece was derived from a German play, entitled *Lorbeerbaum und Bettelstab* (the laurel tree and beggar-staff), written by Carl Von Holtei, but the treatment of the subject differed considerably from that of the foreign author, and the literary merits of the play were sufficiently great to justify a high expectation of the service which Mr. W. G. Wills would render the stage by continuing to apply his talents in this direction.

WILSON, JOHN CRAWFORD, born 1826, at Mallow, in the county of Cork, Ireland. First appeared before the world in a literary capacity, as occasional contributor to some of the leading London journals. Coming to reside in London, he, in 1852, published his first volume, a poem, under the title of "The Village Pearl." This was speedily followed by a serial story in "Bentley's Miscellany," reissued, on completion, by Messrs. Bentley, under the title of "Jonathan Oldaker." In 1855 he contributed his "Flights to Fairyland," poetic legends in the style of Ingoldsby, to the "Dublin University Magazine." Also several papers to the earlier numbers of the "Welcome Guest," when that journal was under the editorship of the late Mr. Robert Brough. His first drama, *Gitanilla; or, the Children of the Zircali*, was produced with great success at the Surrey Theatre, in 1860. *The Knuckle Duster*, a farce, in which the late Mr. James Rogers sustained the principal character, was, in 1863, brought out at the Strand Theatre. In 1865 Messrs. Moxon and Co. published a collection of Mr. Wilson's poems, under the title of "Elsie."

THE PLAYGOER'S PORTFOLIO.

Bill of the Bowery Theatre, New York, 1832.

AMERICAN THEATRE, BOWERY.

First night of the New Domestic Drama of
OLD JONATHAN AND HIS APPRENTICES.

Wednesday Evening, Sept 12, 1832, will be performed the new Local Drama in Four Acts, written expressly for this Theatre, to be brought forward with entirely New Scenery (taken from Views on the spot), Extensive Machinery, appropriate Costumes and Decorations, to be called

OLD JONATHAN AND HIS APPRENTICES!!

The Music composed, selected, and arranged, by Mr. St. Luke. The Scenery, painted expressly for this Piece, by Duke White. The Machinery, by Mr. Danes. The Piece produced under the Direction of Mr. Barrymore.

Synopsis of Scenery and Characters!!

Act I.—Scene 1.—Jonathan Doogood's Store.

Old Jonathan....Mr. Blanchard.

Henry Aimwell } His Apprentices { Mr. G. Jones.

Benjamin Hardy } { Mr. Tuthill.

Emily....(Doogood's Daughter)....Miss Waring.

Nigger John.....Mr. Hadaway.

Scene 2.—Chamber in Doogood's House.

Scene 3.—Well-known Spot.

Capt. Rattler (of the U.S. Frigate Vixen).....Mr. McKinney.

Bowling (Boatswain of the U.S. Frigate Vixen)....Mr. Farren.

Jem Tafrail.....Mr. Taylor | Will Block.....Mr. Tapnel.

Mr. Prettyman.....(A newly imported Painter and Glazier from London).....Mr. Gates.

Master Augustus Prettyman.....(his Son).....Mr. Sowerby.

Mrs. Julia Prettyman....(Prettyman's Wife)....Mrs. Mangeon.

Navy Yard and Launch, with all the animated bustle of so enlivening a scene.

Act II.—Scene 1.—Quarter Deck of the Vixen,

In which will be introduced the Mariner's Song and Chorus.

Scene 2.—Below Deck.

Common Sailors—Henry, Mr. G. Jones; Benjamin, Mr. Tuthill

Scene 3.—Terrific Storm; Wreck and Loss of the Vixen.

Act III.—Scene 1.—View near Vauxhall.

Mr. Hardy, Mr. Johnson; Mrs. Hardy, Mrs. Stephenson; Mary Mayflower, Miss Johnson.

Scene 2.—York Bay; The Sailor's Return.

In this Scene will be introduced a New Nautical Emblematic Dance, composed by Mrs.

Barrymore, Solos by Mr. Rasami, Miss Johnson, &c.

Act IV.—Scene 1.—Jonathan Doogood's Parlour.

Mr. Henry Aimwell.....(Midshipman).....Mr. G. Jones.

Scene 2.—Inside of Tavern.

Mr. Prettyman.....(Landlord of the Sailor's Retreat).....Mr. Gates.

Scene 3.—View in the Bowery.

1st Watchman, Mr. Hanson; 2d Watchman, Mr. Welden; Police Officer, Mr. Lutz;

Mariner, Mr. Finnon.

Scene 4.—Deck of the Wasp, Prepared for Punishment.

TO THE PUBLIC.

In introducing the new Local Drama of "Old Jonathan and His Apprentices" to the notice of a New York audience, the Management deem it fit to point out the intention of the author, lest, in his anxiety to please, he may have too highly coloured some of his characters, and too feebly pencilled others; now this, though it should make the unskilful laugh, cannot but make the judicious grieve.

CHARACTERS.

Old Jonathan Doogood—An upright, worthy, wealthy citizen of New York, Alderman of the 6th Ward, and member of Congress to boot. His whole life occupied in trade, his sole enjoyment the exercise of charity and benevolence.

Henry—An apprentice, industrious, honest, sober, and kind to his poor parents.

Benjamin—A fellow apprentice, uneducated, neglected in his youth; addicted to gambling and drinking, but honest withal; conscious of his errors, but lacking fortitude to resist the allurements of vice.

Emily—Old Jonathan's daughter; idolized by a fond parent, a sample of an affectionate child.

Nigger John—An honest, trusty help, a *rara avis*, having lived in the family thirty years, illustrating the old saying, "Good masters make good servants."

Captain Rattler—What a naval officer should be.

Bowser, Tafrail—Hardy tars, but ashore fish out of water.

Mr. and Mrs. Hardy—Parents of Benjamin, early settlers, old people, but very young.

Mary Mayflower—A poor confiding girl, with a heart prone to love, but deceived & betrayed!

Prettyman—a painter and glazier, from the old country, a sample of English vulgarity.

Mrs. Prettyman—His wife. "Sure such a pair was never seen."

Master Augustus—Their son and heir. "Innocence personified."

Watchmen—Guardians of the night. *Gardez a vous.*

Police officers, citizens, sailors, responsible, worthy characters, but all so varied, so differing in manner, action, sentiment, and feeling, they can only be notified as auxiliaries, through a variety of **NEW LOCAL SCENERY**, accompanying the principal characters through a succession

of every-day incidents, having one great aim in view, viz., the contrasting of industry and idleness, virtue and vice; these enlivened by anecdotal illustrations, picturesque views, national characteristics, pageantry, music and dancing, will, it is hoped, contribute to the formation of an entertainment at once novel, amusing, and instructive.

To conclude with the interesting Melo-dramatic Spectacle, with Songs, Chorus, Combats, New Scenery, Dresses, and Decorations, called

THE SISTERS; OR, THE HEROINES OF SWITZERLAND.

Swiss.

Leopold....(Count of Carlsheim)....Mr. G. Jones. Ludolph....Taylor.
Werner...(an Independent Farmer)...Farren. Eric...(a Simple Peasant)...Sowerby.
Patriot Leaders.—Henric, Lewis; Gealer, Lutz; Michelle, Fennon.
Munster, Mr. Sarzedas.

Carella.....Miss Waring.

Ida.....Mrs. Barrymore.

As originally performed by her in London.

Margaret.....(an Old Villager).....Mr. Gates. Minna.....Mrs. Mangeon.

Edith.....(Wife of Munster).....Mrs. Wray.

Austrians.

Count Ravenstein.....Mr. McKinney. Waldemar.....Johnson.

Vassals of the Count.—Rodolph, Mr. Hanson; Rufus, Sowerby; Conrad, Welden.

In the course of the Piece, an entirely new SWISS BALLET, composed by Mrs. Barrymore.

The Solos to be danced by Mrs. Barrymore and Miss Johnson.

Notice, the Performances at this Theatre, for the remainder of the Season, will commence at Seven o'clock precisely.

The interest attached to the American stage needs no excuse for an attempt to briefly record a few circumstances connected with its past history which may agreeably help to revive a few pleasant memories. At the period to which this Playbill refers, the voyage between Liverpool and New York was by no means the rapid trip which it has since become. Steam navigation across the Atlantic was not then conceived a possibility, and London "stars" on their way to shine in the western hemisphere found themselves sometimes moving in very uncertain orbits. Those who were tempted by the offers of New York managers to undertake the "excursion" were not unfrequently rolling for months on the broad Atlantic billows. Nevertheless, the strong inducements put forth by American agents, and the very unfavourable position of theatrical affairs in this country at the time, caused some of the most popular members of the London theatres to accept engagements in America, and even a rapid glance at the result of these changes of histrionic location will bring to view a host of familiar names.

At the PARK THEATRE, at this time under the Barry and Simpson management, there was great attraction. James Wallack had just returned to America after an absence of three years, and was playing Rolla (*Pizarro*), Dick Dashall (*My Aunt*), Martin Heywood (*Rent Day*), and other popular characters. Miss Hughes, previously of Covent Garden, an exceedingly accomplished vocalist, had delighted the New York public in the operas of *Cinderella*, *Masaniello*, &c. Wilkinson, of Adelphi renown, was also here as a London star, and the stock company was excellent. Peter Richings, then in his thirty-fifth year, of English birth and parentage, and singularly versatile in his acting, was playing alike admirably in tragedy, comedy, opera, and farce. Here was John Povey, who died very recently, acting small parts capitally. Mrs. Sharpe, daughter of Lee Sugg, the famous ventriloquist, was the leading lady. She afterwards returned to England, her native country, appeared at Drury Lane, April 14th, 1836, as Lady Macbeth, then went back to America, took a farewell of the stage at the Chestnut-street Theatre, Philadelphia (May 5th, 1840), as Miss Dorillon in *Wives as They Were*, and soon after married Captain Brevoort, of the United States Marines. Mrs. Vernon (maiden name Jane Marchant Fisher), a sister of the once celebrated juvenile prodigy, Clara Fisher, now Mrs. Maeder, was also at the Park, then playing fashionable comedy, and afterwards gaining a yet greater reputation in the line of "old women." Here also was John Jones (born in London, 1796), and who was the original Jemmy Green in *Tom and Jerry* when first brought out at Astley's. John Jones was then called the American Braham. He had a good tenor voice, was the principal singer in the operas here, and, after retiring from the stage for some ten years, died at New York, Nov. 1st, 1861. For leading comedy there was that accomplished actor Henry Placide (born in Charleston, South Carolina, 1799), whose Sir Peter Teazle was deservedly admired at the Haymarket Theatre when he paid a visit to this country in 1838. His brother, Thomas Placide, very good in humorous character parts,