

THE ERA ALMANACK, 1868.

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Bishop, Sir Henry	..	April.	Donizetti	April.
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Blondin	..	June.	Dunn, William	March.
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Bradwell, William	..	August.	Ellar, Thomas	April.
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Faucit, Miss Helen	..	August.	Lee, Alexander	..	October.
Fechter, Mr.	..	October.	Leotard	..	May.
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Haines, J. T.	..	May.	Nightingale, W. H.	..	October.
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Kean, Edmund	..	May.	Rede, Lemar	..	April.
Keeley, Robert	..	August.	Rees, David	..	December.
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Kemble, Harry	..	June.	Reynolds, Frederick	..	April.
Kemble, John Philip	..	June.	Rhodes, John	..	August.
Kemble, Mrs. Charles	..	September.	Richardson, John	..	October.
Kemble, Charles	..	November.	Robson, F.	..	March.
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Smith, O.	..	February.	Widdicombe	..	November.
Soane, George	..	July.	Wieland, George	..	November.
Sparkes, Mrs.	..	February.	Wigan, Alfred	..	August.
Stilt, Charles	..	May.	Wild, George	..	March.
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PLAYS SUBMITTED FOR LICENSE FROM 1852 TO 1865.

	Licensed.	Refused.		Theatres.
1852	225	2	" Hebrew Son, or Child of Babylon " (Joseph and his Brethren) ..	Olympic.
1853	204	2	" Swell Mobsman " ..	Pavilion.
			" Camille " (" Dame aux Camélias ") ..	Drury Lane.
			" Wrath's Whirlwind ; or, The Degraded Man " ..	Britannia.
1854	219	3	" Spectre Dog " ..	Victoria.
			" Rotherhithe ; or, The Olden Time, or The Female Highwayman " ..	Pavilion.
			" Gallant Forty-First ; or, Ladies and Officers " ..	Grecian.
1855	162	none	" Triumph of Jewish Queen " ; taken from Esther ; at first refused, afterwards altered, and licensed.	
1856	176	1	" Myrrha," tragedia in 5 atti ..	Lyceum.
			Scene from " Dred " expunged ..	Britannia.
1857	183	1	" How is it to be done ? " ..	Strand.
1858	165	2	" The Bloodspot ; or, The Maiden, the Miser, and the Murderer " ..	Queen's.
			" The Discarded Son ; or, Gambler's Progress " ..	Victoria.
1859	202	2	" Le Torreador ; ou, l'Accord Parfait " ; opera buffa ..	St. James's.
			" Dame aux Camélias " ..	Ditto.
			Mem.—" Jack Sheppard " forbidden at all theatres.	
1860	242	3	" Le Demi Monde."	
			" La Seconde Jeunesse."	
			" Le Père Prodigue."	
1861	217	1	" Money Lender " (founded on Murray and Roberts' tragedy) ..	Standard.
1862	201	1	" Gipsy of Edgware ; or, The Crime in Gill's Hill Lane " (Murder by Thurtell).	Marylebone
1863	220	none		
1864	200	none		
1865	111	1	" The Last Slave " (Federals and Confederates) ..	Adelphi, Liverpool.
	2,797	19		
		2,816		

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BIOGRAPHICAL MEMORANDA OF LIVING DRAMATIC AUTHORS.

ADDISON, H. R., passed a considerable portion of his early life in India, of which country he has published some interesting reminiscences. Colonel Addison began writing for the stage in 1830, when he supplied Mrs. Waylett with a number of light pieces, that attained at the time considerable popularity. In 1834 he wrote *Tam o' Shanter* and *The King's Seal*, produced with marked success at Drury Lane, and the drama of *Lo Zingaro*, brought out at the Adelphi. Of late years Colonel Addison has devoted himself more assiduously to other forms of literature, and during the time of the French Exhibition of 1867 he was retained as special correspondent of one of the most influential London newspapers, for which responsible post his intimate knowledge of Parisian life, and his fluent style of writing, endowed him with peculiar advantages. Colonel Addison has written about sixty pieces for the London theatres, many of them *apropos* farces, most successfully illustrating the popular topic of the time.

BERNARD, WILLIAM BAYLE, son of an eminent English comedian and manager, was born in Pleasant-street, Boston, U.S., next door to the old house of Dr. Franklin, on the 27th of November, 1809, during his father's management of the Boston Theatre, and when he was on the eve of opening that of Albany and of Quebec and Montreal. Mr. Bayle Bernard came to England with his family in 1820, and finished his education at what was then called a "Latin Grammar Academy" at Uxbridge, an old proprietary school, kept by a Dissenting minister, Dr. Beaseley. He went to Boulogne with his family in 1823, and there at 16 commenced his literary labours as amanuensis to Charles Barthelemy, the son of the author of "The Travels of Anacharsis," who wrote a history of Boulogne in French, which the young assistant translated into English. In 1826 he obtained a clerkship in the "Army Accounts Office," through the interest of Mr. Canning, whose mother had been his father's leading tragedienne at Plymouth, an office that unluckily was soon after abolished by the Duke of Wellington. In 1827 he produced his first drama, which was at the old Olympic Theatre, when under the management of Mr. Scott, the first manager of the Adelphi. This was a nautical piece, after the fashion of *The Pilot*, and entitled, *Casco Bay*, for which he was paid the sum of *three pounds*, and on the 100th night of its run (it reached 140) he received two pounds more, to prompt him to further exertions. In 1828 he produced his first novel, "The Freebooter's Bride," in five volumes, one of the thousand publications of the old "Minerva Press," which prolonged the school of Mrs. Radcliffe till it slowly died out at the hands of Ann of Swansea, Francis Lathom, and others. In 1829 he wrote from memoranda which had been left by his father his "Retrospections of the Stage," and joined the metropolitan press, writing for the "Morning Post" and other papers on social and literary topics. In 1830 he commenced his toils as a professed dramatist, under the theatrical triumvirate of Lee, Melrose, and Chapman, at the Tottenham-street Theatre, producing a drama called *The Metempsychosis*, and a number of farces. In 1831 he wrote for the Strand Theatre, on its opening under Lee and Rayner, *The Four Sisters*, and other pieces for Mrs. Waylett. In 1832 he wrote, for Madame Vestris at the Olympic, *The Dumb Belle*, and other pieces, and also furnished the drama of *Rip van Winkle* to the Adelphi. In 1833 Mr. Bayle Bernard wrote several American dramas for Mr. Hackett, the chief of which were—*The Kentuckian*, produced that year at Covent Garden, and a new version of *Rip van Winkle*, which was acted at the Haymarket; together with *The Mummy*, for the English Opera House, and *The Nervous Man*, for Drury Lane. In 1836 he produced *Lucille* at the Lyceum, which was followed by *The Farmer's Story*, *the Middy Ashore*, and *The Man about Town*; and the same year he wrote some American farces for Mr. Hill, the comedian, the chief of which was *The Yankee Pedlar*, which was brought out at Drury Lane. In 1837 he furnished Madame Celeste with *St. Mary's Eve*, which was produced at the Adelphi, and was followed by *Marie Ducange*, played at the Haymarket; and in 1839 he wrote for Mr. Power *His Last Legs* and *The Irish Attorney*, which were acted at the same theatre. In 1841 *The Boarding School*, and in 1846 *The Round of Wrong*, were performed at the Haymarket; in 1845 the drama of *Blanche de Valmy*, at the Princess's Theatre; and in 1848 the play of *The Passing*

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Cloud, at Drury Lane. In 1854 and 1856 he wrote for the Haymarket *The Balance of Comfort* and the comedy of *The Evil Genius*, followed by that of *The Tide of Time*, and the drama of *A Life's Trial*. In 1857 Mr. Bernard became the theatrical critic of the "Weekly Dispatch," and after an eight years' cessation from his dramatic labours he returned to them in 1866, furnishing the adaptation of *Faust* to Drury Lane. He has written besides a couple of novels, a mass of magazine matter, and contributions of all kinds to the metropolitan press; whilst in respect to his dramas, many of which were written for America, and not half of them published, we may mention that his last production, *The Doge of Venice*, forms the 114th!

BLANCHARD, EDWARD L., born in London, December 11th, 1820, is the son of William Blanchard, the comedian, who for thirty-five years was a distinguished member of Covent Garden Theatre, under the management of the Kembles and their successors. On the decease of his father, in 1835, Mr. E. L. Blanchard became associated with literary pursuits, and from that time he has been an industrious contributor to newspapers and periodicals. In his seventeenth year he began writing for the stage, and some thirty dramas and farces produced before he was twenty, attest at least the fertility of a youthful imagination. In 1841 he was retained as the stock dramatist of the Olympic Theatre, where, among many other pieces, the farces of *Angels and Lucifers*, *The Artful Dodge*, *Pork Chops*, and the drama of *The Road of Life*, were peculiarly successful. Newspaper engagements appear to have soon after diverted the exercise of his pen in another direction, but besides supplying Mr. W. S. Woodin with "The Carpet Bag," and a series of similar protean entertainments, and furnishing Miss Emma Stanley with her popular "Seven Ages of Woman," Mr. E. L. Blanchard has contrived to illustrate the whole range of fairy mythology in a series of Christmas extravaganzas, which number nearly one hundred. As a somewhat remarkable circumstance in the career of a dramatic author, it may be recorded that he never adapted a piece from the French, and never dramatised a novel. A succession of pantomimes produced under the pseudonym of *Francisco Frost* gave him in early life a reputation for these eccentricities of authorship, and for the last seventeen years Mr. E. L. Blanchard has publicly identified his name with the Drury Lane comic annuals.

BOUCICAULT, DION, was born in Dublin, December 26th, 1820, and was educated under the care of his guardian, Dr. Lardner, and at the London University. After some slighter experiments in dramatic literature he established his name by the production of *London Assurance* at Covent Garden Theatre, March 4th, 1841, and this notable success was speedily followed by the comedies and dramas of *The Irish Heiress*, *Alma Mater*, *Old Heads and Young Hearts*, *Love in a Maze*, *Used Up*, *The Willow Copse*, *Janet Pride*, *Louis the Eleventh*, *The Corsican Brothers*, *The Vampire*, and *Faust and Marguerite*, furnished to the Haymarket, the Adelphi, and the Princess's Theatres. In January, 1853, Mr. Boucicault married Miss Agnes Robertson, then an esteemed member of Mr. Charles Kean's company at the Princess's Theatre, and soon after went to America, appearing with his clever wife at Burton's Chambers-street Theatre. At the opening of the Winter Garden Theatre, New York, for the season of 1859—1860, Mr. Boucicault was engaged as dramatist to the establishment. On the 18th of July, 1860, Mr. and Mrs. Boucicault returned to England and appeared at the Adelphi Theatre (September 10th) in *The Colleen Bawn*, which achieved such remarkable popularity. *The Colleen Bawn* attained its 231st representation on its first uninterrupted run, but it was played for many nights after at the Adelphi, in conjunction with *The Octoroon*. Mr. Boucicault is the author of about 150 dramas, in all of which he has displayed considerable literary power, associated with remarkable constructive skill. Among the most prominent of Mr. Boucicault's dramas produced since *The Colleen Bawn* may be mentioned *The Fox Chase*, a five-act comedy (St. James's, May 11th, 1864); *The Streets of London*, drama (Princess's, August 1st, 1864); *Omoo; or, The Sea of Ice*, drama (Royal Amphitheatre, Liverpool, Oct. 30th, 1864); *Arrah na Pogue; or, The Wicklow Wedding*, four acts (originally brought out at the Theatre Royal, Dublin, and produced at the Princess's, March 22d, 1865); *The Long Strike*, four-act drama (Lyceum, September 15th, 1866); *Flying Scud*, four-act drama (New Holborn Theatre, October 6th, 1866); and *Hunted Down; or, The Two Lives of Mary Leigh*, three-act drama (St. James's Theatre, November 5th, 1866).

BROOKS, SHIRLEY.—This brilliant and versatile writer was born April 29th, 1816, and originally intended for the law, but preferred literature. During the Keeley management of the Lyceum (1844—1847), Mr. Shirley Brooks produced *Our New Governess*, a clever two-act comedy; *Honours and Tricks*, a witty and well-constructed comedy in three acts; and the drama of *The Creole*, a piece of strong interest, based on a story of

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slavery in Mauritius. As a journalist, novelist, and most important contributor to "Punch," Mr. Shirley Brooks has apparently had no leisure lately to extend his fame as a dramatist, for which his keen perception of character and power of writing humorous dialogue so pre-eminently qualify him.

BROUGH, WILLIAM, was born in London on the 28th April, 1826. His first appearance as a dramatic author was in the early part of the year 1848, when, in conjunction with his late brother Robert, he brought out the *Enchanted Isle* at the Amphitheatre, Liverpool, then under the management of Mr. W. R. Copeland, recently deceased. It happened that Mr. Benjamin Webster, manager of the Adelphi Theatre, London, visited Liverpool at the time, and saw the *Enchanted Isle* there. He at once entered into negotiations for its reproduction upon the Adelphi boards, where it was brought out November 20, 1848. The great success of this, their first attempt, at once established the "Brothers Brough" as comic dramatists in London, and for some years they wrote the Christmas and Easter pieces not only for the Adelphi but likewise for the Haymarket, that theatre being at the time also under Mr. Webster's management. The "Brothers," however, dissolved their literary partnership, and we find the subject of our memoir first appearing single-handed as an author of original fairy extravaganza on the stage of the Lyceum (under Madame Vestris's management) at Christmas, 1854. We need not follow Mr. William Brough step by step, nor indeed would our space permit our giving here a list of his productions were we so inclined. Enough to say he has achieved dramatic successes upon nearly every important London stage. He also wrote the first of those "Entertainments" with which Mr. and Mrs. German Reed have so long charmed the town; and many others of the series, since the first, have also been written for Mr. and Mrs. Reed and Mr. John Parry from time to time by William Brough. Early in the year 1851, Mr. William Brough married Miss Anne Romer, the celebrated English Opera *prima donna*. The lady, however, did not long enjoy her married happiness, but died directly after the birth of her first child. Mr. Brough has since married again, his present wife being entirely unconnected with the dramatic profession.

BROUGHAM, JOHN, born in Dublin, May 9, 1814, was educated at the Preparatory Collegiate Institute of the Rev. Dean Hamilton, and passed his examination at Trinity College, Dublin. Mr. John Brougham was originally intended for the medical profession, but his tastes led him to the stage, and he made his first appearance at the Tottenham-street Theatre, London (now the Prince of Wales's), in July, 1830, sustaining the several parts of a countryman, costermonger, sweep, gentleman, sailor, and jockey—the whole in one night—in *Tom and Jerry*. When Madame Vestris took the Olympic he became a member of her company, and was the stock Irishman of that theatre. In 1840 he became lessee of the Lyceum Theatre, where he first appeared as an author, producing a lively mythological extravaganza called *Life in the Clouds*. In 1842 he sailed for America, and made his *début* at the Park Theatre, New York, as Tim Moore in *The Irish Lion*. On the 15th of October, 1850, he opened the new theatre on Broadway called Brougham's Lyceum (afterwards "Wallack's Theatre"), and then took a lease of the Old Bowery for a short time, opening there July 7, 1856. In September, 1860, Mr. Brougham returned to England, and appeared at the Lyceum under Mr. Fechiter's management, which he had already aided by his skilful adaptation of *The Duke's Motto*. His comedy of *Playing with Fire*, brought out at the Princess's, is a favourable example of his powers as a dramatist. With a thorough knowledge of stage effect, his dialogue is distinguished by a vein of rich humour, and occasionally by deep pathos. In 1866 Mr. Brougham returned to the United States, where, as in this country, he is personally as well as professionally held in the highest estimation.

BUCKSTONE, JOHN BALDWIN, born near London in 1802, and having acquired popularity as an actor at the Surrey Theatre, turned his attention to dramatic writing at the Adelphi, where he produced in 1828 his interesting drama of *Luke the Labourer*, and appeared as Bobby Trot. From this period Mr. Buckstone furnished to that theatre a series of highly successful pieces, including *John-street, Adelphi*; *The Wreck Ashore* (October 21, 1830); *Victorine*; *The King of the Alps*; *The Rake and His Pupil*; *The May Queen*; *Henrietta the Forsaken*; *Isabelle, or Woman's Life*; *The Dream at Sea*, &c. In the meantime Mr. Buckstone's busy pen had supplied the Haymarket with *A Husband at Sight*; *John Jones*; *Uncle John*; *Second Thoughts*; *Married Life*; *Single Life*; *A Lesson for Ladies*; *Rural Felicity*; *Weak Points*; *The Irish Lion*; *Leap Year*; *An Alarming Sacrifice*; and *Good for Nothing*. *The Green Bushes* (January 27, 1845) and *The Flowers of the Forest* (March 11, 1847) were two dramas that proved immensely popular at the Adelphi when under Madame Celeste's direction. Equally popular as author, actor, and manager, no one has more liberally enriched the

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stage by his talents than Mr. J. B. Buckstone, who has written some 150 comedies, dramas, and farces, several of which retain a permanent place on the boards.

BURNAND, FRANCIS C.—This popular writer was born in 1836, on the 29th of November. His first piece was written when he was a boy at Eton (as Frank Talfourd's *Macbeth* was, by the way), and was played publicly at the Worthing Theatre, Sussex, about 1851. The next pieces he wrote were two farces, *Romance under Difficulties*, and *In for a Holiday*, and a burlesque called *Villikins and his Dinah*. The burlesque was first played Nov. 8th, 1855, at the little theatre in the University Amateur Dramatic Club, which he founded when an undergraduate of Trinity College, Cambridge. This club, it may be mentioned, has since become a fixed institution among the University amusements, and numbers among its members H.R.H. the Prince of Wales. *Villikins and his Dinah* was played professionally for thirty nights at the Theatre Royal, Manchester. His next piece was *Lord Lovel*, played at Cambridge, November, 1856. Then followed *Alonzo the Brave; or, Faust and the Fair Imogene*, played first at Cambridge A. D. C. rooms in 1857, and becoming very popular, was played again in 1859 and 1861. This piece was played also with great success by Mr. Nye Chart's company at the Brighton Theatre, by Mr. Sidney's companies, and by Mr. Sefton Parry's when he opened the New Theatre at Greenwich. The first piece of his produced in London was the burlesque of *Dido* at the St. James's Theatre, Feb. 11th, 1860, under the management of Mr. Chatterton, when Mr. Charles Young played Dido, Clara St. Casse Æneas, and Miss Wyndham Anna. It ran for sixty nights, and was afterwards revived at the New Royalty in 1865. The next piece was a joint production with Mr. Montagu Williams, entitled, *B. B.*, and produced at the Olympic Theatre, March 22d, 1860. This was a farce in which the late Mr. Robson played, inimitably, the part of Benjamin Bobbin, mistaken for the great "Benicia Boy." In December, 1861, he produced at the Olympic an extravaganza, with Mr. Palgrave Simpson, entitled, *The King of the Merrows*. Previous to this a farce, entitled *Deerfoot*, with Mr. Robson in the chief character, Dec. 16, 1861. Then followed *Fair Rosamond*, another Robsonian burlesque, by F. C. Burnand, Easter, 1862, Olympic Theatre; *Robin Hood*, Christmas, 1862, Olympic (management—Robson and Emden). There were several pieces of his in the interval at different theatres before *Ixion; or, The Man at the Wheel*, was produced at the New Royalty Theatre, Sept. 28th, 1863, which ran up to the following Easter, when *Rumplestiltskin; or, The Woman at the Wheel*, was produced at the same theatre. At Christmas, 1863, was played his comic drama of *Madame Berliot's Ball*. After this may be mentioned *The Deal Boatman*, a drama in two acts, at Drury Lane, Sept. 21st, 1863. *Snowdrop*, another "New Royalty" success, 1864. Farces with Mr. Montagu Williams:—*Turkish Bath* (Adelphi), *Easy Shaving* (Haymarket), *Volunteer Ball* (Strand), *Carte de Visite* (St. James), and the drama of *The Isle of St. Tropez*, in which Mr. Alf. Wigan and Miss Herbert played at the St. James's. Among the most successful have been *Windsor Castle*, *L'Africaine* (opera burlesques), (at the Strand), *Patient Penelope* (Strand), *Paris* (a Strand success, 1866), *Helen* (adaptation of *La Belle Hélène*, with M. Offenbach's music, Adelphi), *The Latest Edition of Black-Eyed Susan; or, The Little Bill that was Taken Up*, first played at the New Royalty under Miss Oliver's management, November, 1866, and still running (without an interruption since the commencement) in December, 1867. Mr. F. C. Burnand played the part of Captain Crosstree himself at Liverpool, Manchester, Brighton, Portsmouth, Ryde, Nottingham, Greenwich, &c. A comic operetta, entitled *Cox and Box; or, The Long Lost Brothers*, music by Arthur Sullivan, was played with the greatest success at the Adelphi on the occasion of the "Bennett" benefit in May, 1867. Mr. Burnand is one of the most prominent writers on the staff of "Punch."

BYRON, HENRY JAMES, is the son of Henry Byron, Esq., the British Consul at Port au Prince, Hayti, and was born at Manchester in January, 1834. To the fertility of Mr. Byron's pen the town is indebted for a long series of those most amusing burlesques which date from the first season of Miss Swanborough at the Strand, in 1858. His comedies of *War to the Knife* and *A Hundred Thousand Pounds*, produced at the Prince of Wales's Theatre, 1865 and 1866, show the possession of talents of a far higher order, and his novels have attained a wide and deserved popularity. To give a list of Mr. Byron's burlesques would be impossible within reasonable limits, but nearly every theatre in London has profited by their production. Since the autumn of 1866 Mr. Byron has undertaken the management of the Theatre Royal, and the Amphitheatre, Liverpool, where he produced, in November, 1867, a very effective drama of the sensation kind, under the title of *The Lancashire Lass*.

CARPENTER, JOSEPH EDWARDS, born in London, November 2, 1813, though chiefly known as a song-writer and lecturer, has contributed successfully to the stage. In 1854

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Mr. J. E. Carpenter produced a musical drama in two acts called *The Sanctuary*, and another drama in three acts, entitled *Love and Honour*, at the Surrey Theatre. In 1862 another three-act drama, called *Adam Bede*, adapted from the novel, was brought out at the same establishment. Mr. Carpenter has published upwards of 2,500 songs and duets, and his editorship of ten volumes of "Penny Readings in Prose and Verse" will attest the excellence of his literary taste and critical judgment.

CHELTNAM, CHARLES SMITH, born February 12, 1823.—Mr. C. S. Cheltnam adopted the profession of wood-engraving at the age of fifteen, and for many years was largely employed on the "Illustrated London News." During the whole of this period he contributed to various periodicals reviews and miscellaneous papers in prose and verse. Encouraged by success in his literary pursuits he finally adopted journalism as his vocation in 1857, and in the following year was engaged on the "Leader," writing for a considerable period the weekly political and general summary. In 1860 he was appointed general manager of the "Spectator," and in 1861 became general manager and fine art critic of the "Morning Chronicle." Afterwards was theatrical critic of the "Reader" from April, 1863, to the autumn of 1864, when that paper ceased to be edited by Professor Masson. Mr. Cheltnam, who has produced eleven dramatic works, is at the present time the working editor of "Belgravia."

COYNE, JOSEPH STIRLING, born in 1805 at Birr, King's County, Ireland, is the son of an officer in the Irish Commissariat, and, educated for the law, gave early evidence of his preference for literature. His first farce, called *The Phrenologist*, was brought out at the Theatre Royal, Dublin, in 1835, and further contributions to the Irish stage followed. In 1837 Mr. Stirling Coyne brought out at the Adelphi a capital farce called *The Queer Subject*, in which Mr. John Reeve played the principal part, and from that time he settled in England and became rapidly acknowledged as a dramatist of increasing repute. The dramatic works of an author who has furnished such a number of pieces supplied to all the principal theatres of London, but chiefly the Haymarket and the Adelphi, can only be here briefly indicated. Among Mr. Coyne's most popular comedies may be mentioned *Presented at Court*, *The Hope of the Family*, *The Secret Agent*, *Man of Many Friends*, and *Black Sheep*. His admirable farce, *How to Settle Accounts with your Laundress*, has been translated both into French and German. Mr. Stirling Coyne has been for many years a very active contributor to magazines, newspapers, and periodicals, and since 1856 has been the Secretary of the Dramatic Authors' Society, a position in which he has shown the very highest qualifications for a most responsible office.

CRAVEN, HENRY T., born in London February 26, 1821, received when a youth a letter of encouragement from Mr. Macready in reference to a submitted tragedy, and the fostered idea of uniting the callings of dramatist and actor was realised in 1840 by his obtaining an engagement with Mr. Hooper at York. After numerous other provincial removes Mr. Craven appeared as a youthful tragedian at Drury Lane (1850), playing Orlando to the Rosalind of Mrs. Nesbitt, Azael, &c. The following year he wrote and performed in a very successful operetta produced at the Strand called *The Village Nightingale*, in which the heroine was represented by Miss Eliza Nelson, a daughter of the composer. This lady, in May, 1852, became Mrs. Craven, and they resolved to try their united fortunes in Australia, where they arrived in October, 1854. After a professional visit to New Zealand in 1856, Mr. Craven returned to Sydney and became a partner in the Lyceum Theatre, but disposing of his interest in the property he returned, after visiting Melbourne and the Gold Fields, to England, where he appeared as a light comedian at the St. James's Theatre in 1859. In 1860 he retired from the stage, but the death of Mr. Robson, for whom he had prepared the character of "Milky White," induced him to accept an engagement at the Strand Theatre in 1864 to realize his own conception of the eccentric milkman. As an author Mr. H. T. Craven has been distinguished by his originality, his pieces being to all intents creations. Amongst the number may be mentioned *Our Nelly* (Surrey, 1853), *The Post Boy* (Strand, Oct. 31, 1860), *The Chimney Corner* (Olympic, Feb. 21, 1861), *Miriam's Crime* (Strand, Oct. 9, 1863), *Milky White* (Strand, Sept. 28, 1864), *One Tree Hill* (April 17, 1865), and *Meg's Diversion* (New Royalty, Oct. 17, 1866), which enjoyed an uninterrupted run of 330 nights. The last representation, without the comedy having been once removed from the bills, took place Tuesday, Nov. 12, 1867.

FALCONER, EDMUND.—As actor, manager, and dramatist Mr. Falconer, by which name he is professionally known, began his career in the provinces in 1837. Being a native of Ireland he found Hibernian comedy best suited to his theatrical predilections, and when he became a country manager he quickly applied his literary ability to dramatic

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writing. Mr. Falconer's first drama of any pretension, brought out in London, was a five-act play called *The Cagot, or Heart for Heart*, produced at the Lyceum under Mr. Charles Dillon's management in November, 1856. This was followed by *A Husband for an Hour* (Haymarket, June 1, 1857), the comedy of *Extremes* (Lyceum, August 26, 1858), the play of *Francesca* (Lyceum, March 31, 1859), *The Master Passion* (Princess's, Nov. 2, 1859), the comedy of *Woman, or Love Against the World* (Lyceum, August 19, 1861), and the Irish drama *Peep o' Day* (Lyceum, Nov. 9, 1861). This piece proved a remarkable success, and its run extended to December, 1862. Mr. Falconer then joined Mr. Chatterton as lessee of Drury Lane, and here he produced *Bonnie Dundee* (Feb. 23, 1863), *Nature's Above Art* (Sept. 12, 1863), *Night and Morn* (Jan. 9, 1864), and *Love's Ordeal, or the Old and New Regime* (May 4, 1865). In 1866 Mr. Falconer seceded from the management of Drury Lane Theatre, and on the 19th of November, 1866, opened Her Majesty's Theatre with a five-act Irish drama called *Oonah, or the Lovers of Lisnamona*. The piece was not successful, the season suddenly terminated on the 30th of November, and Mr. Falconer shortly after went on a professional tour to America.

FITZBALL, EDWARD.—Mr. Fitzball, according to his own statement published in an autobiography called "Thirty-five Years of a Dramatic Author's Life," was born at the village of Burwell, in Cambridgeshire. His mother's maiden name was Fitz, and this he added in the course of his career as a dramatic author to his original patronymic of Ball. Family misfortunes deprived him of the prospect of an inheritance, and he entered a printing-office at an early age, during which time he formed a happy matrimonial alliance. After a vain attempt to establish a printing-office of his own at Norwich, and with greater effect having produced a drama on the boards of the Norwich Theatre, he came to London, where he commenced writing for the stage, encouraged by the success of a melodrama called *Edda* which he had sent to the Surrey Theatre, then under the management of Tom Dibdin. Then followed *The Innkeeper of Abbeville*, *The Floating Beacon*, *The Inchcape Bell*, *The Flying Dutchman*, *The Pilot*, and a number of dramas which have maintained their position on the stage. As a librettist Mr. Fitzball has been remarkably successful, and most of our popular composers have in that capacity been glad to engage his services. All the books of the early operas composed by Balfe were written by Mr. Fitzball.

HALLIDAY, ANDREW, born in Banffshire, Scotland, in 1831. Educated at Marischal College and University, Aberdeen. Began his literary career as a journalist on the "Morning Chronicle." In 1861 became a member of Mr. Dickens's staff on "All the Year Round," and wrote for that journal numerous essays, which have since been collected in volumes under the titles of "Every-day Papers," "Sunny-side Papers," and "Town and Country." He contributed at the same time to the "Cornhill Magazine," "Temple Bar," and other serials. Mr. Halliday's first dramatic piece was the now celebrated extravaganza of *Kenilworth*, produced at the Strand Theatre under the management of Miss Swanborough on the 26th December, 1858. The burlesque ran for 100 nights on its first production, and has since been frequently revived. A travestie of *Romeo and Juliet* followed at the same house, and his latest, and we understand last, effort of this kind was *Mountain Dhu*, a travestie of *The Lady of the Lake*, produced at the Adelphi last Christmas. With Mr. William Brough he wrote a number of original farces—*The Census*, *The Pretty Horsebreaker*, *The Shilling Day at the Exhibition*, *The Area Belle*, *Actors' Retreat*, *A Valentine*, *Colleen Bawn Settled*, *An April Fool*, *Going to the Dogs*, *Upstairs and Downstairs*, *Doing Banting*, *Mudborough Election*, and a domestic drama in one act, entitled *The Wooden Spoonmaker*. His latest and most important work was *The Great City*, produced on Easter Monday last at the Theatre Royal, Drury Lane, achieving a run, unprecedented at this house, of 102 nights. *The Great City* has since been played with extraordinary success in most of the large theatres of the provinces.

HERAUD, JOHN A., born in London 1799, was known as an epic poet and magazine writer in 1820. His tragedy of *Videna* was acted at the Marylebone Theatre with success in 1854, and *Wife or No Wife* and a version of M. Legouvé's *Medea* have been since produced with equal favour. Mr. J. A. Heraud, whose numerous works in other departments of literature have obtained for him an acknowledged reputation, is the father of Miss Edith Heraud, the accomplished actress.

JOHNSTONE, JOHN BEER.—This very industrious writer for the stage, whose practical knowledge of the art of construction has rendered many of his productions highly popular with transpontine playgoers, is the author of about eighty pieces, produced chiefly at the Surrey and at the East-end theatres. His first piece was the *Gipsy Farmer*,

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brought out at the Surrey in 1844. This was followed by *The Old Mint*, and the next year by *Gale Breezely* and *Rats of Rat's Castle*. For the Surrey Theatre Mr. J. B. Johnstone also wrote *How we Live in the World of London*, *The Seven Poor Travellers*, and *Brother Bob*, whilst the Strand, the Victoria, and other theatres have been constantly supplied by him with dramas peculiarly suitable to audiences requiring strength of situation rather than neatness of dialogue.

LEE, NELSON, was born at Kew on the 8th of January, 1806. His father, Lieutenant-Colonel Lee, was on the above day doing duty at Nelson's funeral, and thus he acquired his distinguishing name. He was originally intended for the naval profession, but accident turned his attention to the stage, and he soon began to figure as an amateur. When Ramo Samee appeared at the old Coburg before the glass curtain Mr. Nelson Lee was so delighted with the juggler's tricks that he strove hard to rival him, and at last acquired such proficiency that he was enabled to join the great conjuror Gyngell, and perform through England all the balancing and juggling of the nimble-handed Indian. Richardson's Show was then the great attraction of our country fairs, and Mr. Nelson Lee became a member of the celebrated itinerant company. Afterwards he gave entertainments on his own account, and in 1828 he played Harlequin in the Christmas Pantomime at the Surrey Theatre, where he was engaged by Elliston for general utility. For seven years he remained at this theatre, and then Yates engaged him for the Adelphi, where in 1834 he played Harlequin in a pantomime of his own writing. In 1837 he managed Sadler's Wells for Mr. Osbaldiston, and this giving him a taste for theatrical speculations he joined the late Mr. Johnson, and they became the proprietors of Richardson's Travelling Theatre, whilst for a season they tried their fortunes also at the Marylebone. Messrs. Lee and Johnson in 1845 took a lease of the New Standard, and then became lessees of the City of London Theatre, which they prosperously conducted for some fifteen years. After the death of his partner, Mr. Johnson, which occurred about four years ago, Mr. Nelson Lee continued for three seasons the management on his own account, but he has recently retired from the theatre, and has confined himself to the direction of the Crystal Palace and other holiday fêtes, for the arrangement of which he has singular tact. Besides many pieces which he has furnished to the minor theatres, Mr. Nelson Lee has written above two hundred pantomimes, all displaying considerable fertility of invention.

LEMON, MARK, now more especially known as Editor of "Punch," was at one time a very industrious dramatist. Born in London, November 30th, 1809, Mr. Mark Lemon brought out his first drama, *Arnold of Winkelried*, at the Surrey Theatre, in 1835. This was followed by a succession of pieces, chiefly produced at the Lyceum, Adelphi, and Olympic, and amongst the sixty associated with his name may be mentioned, *Camp at Chobham*, *Domestic Economy*, *the Ladies' Club*, *School for Tigers*, and a five-act comedy, produced at Covent Garden in October, 1841, and called, *What Will the World Say?*

LESLIE, HENRY, was born at Wisbech, Cambridgeshire, on the 6th of January, 1830; made his first appearance on the stage at Ipswich, in August, 1847; underwent the usual vicissitudes of a country actor's life, visiting in the course of two years, Durham, North Shields, Newcastle-on-Tyne, Plymouth, Birmingham, Worcester, and Edinburgh, of the Theatre Royal of which city he was lessee for one season, 1852 and 1853. Made his first appearance in London as Roderigo, at Drury Lane, in September, 1853. Was immediately engaged by Mr. Alfred Wigan for the Olympic, in which establishment he played a varied line of business for five years. Then temporarily retired from the stage, and became a contributor to various magazines and periodicals. His first drama, *Adrienne*, was produced at the Lyceum, in November, 1860; *The Family Secret*, a two-act domestic drama, at Theatre Royal, Manchester, in March, 1861; *The Trail of Sin*, at the Victoria Theatre, in September, 1863; *The Orange Girl*, at the Surrey, October, 1864; *The Mariner's Compass*, at Astley's, March, 1865; *Sin and Sorrow*, at the Grecian, 1866; *Time and Tide*, at the Surrey, March 9th, 1867. Mr. Leslie has now returned to the stage, and is starring in the provinces with his various pieces, which are all entirely original, and display remarkable skill in construction.

LOVER, SAMUEL, born in Dublin, 1797, is the son of a member of the Stock Exchange of that city, where he first distinguished himself as an artist. In 1837 Mr. Samuel Lover furnished the lamented Tyrone Power with three of his best Irish parts in *Rory O'Moore*, *The Happy Man*, and *The White Horse of the Peppers*. The songs and prose tales of Mr. Samuel Lover have long won for him the firm favour of the public.

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LYTTON, LORD BULWER.—As a statesman, orator, poet, and novelist Lord Lytton has attained high distinction, but it will be here specially remembered that it was chiefly owing to his untiring advocacy that the Act was obtained conferring a copyright on dramatic authors. Lord Lytton is the third and youngest son of the late General William Erle Bulwer, and was born in May, 1805. His first dramatic work, produced at Covent Garden in 1836, was *The Duchess de la Vallière*, in five acts. In 1838 was brought out, at the same theatre, his most successful play of *The Lady of Lyons; or, Love and Pride*. This was followed by the historical drama of *Richelieu; or, The Conspiracy* (1839); *The Sea-Captain; or, The Birthright* (1839); the comedy of *Money* (1840); and *Not so Bad as we Seem; or, Many Sides to a Character*. The last-named play was written in 1851, and first represented in that year before the Queen and Prince Albert, in a temporary theatre constructed in the late Duke of Devonshire's town house, in Piccadilly, in aid of "The Guild of Literature and Art."

MARSTON, WESTLAND, LL.D., born at Boston, Lincolnshire, January 30th, 1820, was articled to his uncle, a solicitor in London, but, as with so many of our dramatic writers, speedily relinquished law for literature. His five-act play of *The Patrician's Daughter*, brought out by Mr. Macready, at Drury Lane (December 10th, 1842), first gained him an acknowledged position as a dramatic poet. *The Heart and the World*, a play; *Strathmore*, a tragedy; *Philip of France*, a tragedy; *Ann Blake*, a play; *A Life's Ransom*, a play; and a one-act drama, called *A Hard Struggle*, followed. His more recent productions are—*Pure Gold*, produced at Sadler's Wells (1865); *The Wife's Portrait*; *Donna Diana*, from the German (Princess's, 1864); and *The Favourite of Fortune*, written for Mr. Sothern, and brought out at the Haymarket, in April, 1866. Mr. Westland Marston has successfully shown that the conventionalities and the spirit of the age are available for the incidents and the passion of tragedy, and his dramatic works, full of fine poetic passages, are all of a noble and elevating character.

MATHEWS, CHARLES JAMES.—This popular comedian, son of that distinguished actor, Mr. Charles Mathews, was born Dec. 26th, 1803. Originally intended for the Church, and eventually brought up as an architect, Mr. C. J. Mathews ultimately adopted the stage as a profession, appearing for the first time in public at the Olympic Theatre, Dec. 7th, 1835. His career as an actor has been a series of successes in every character he has undertaken, but it does not fall within the scope of this article to follow him through the long list of his histrionic triumphs. Mr. Charles Mathews is the author of numerous amusing pieces which have attained great popularity. *My Wife's Mother*, first played at the Haymarket, in 1833, and a romantic drama, called *Truth; or, A Glass too Much*, brought out at the Adelphi, with a remarkably strong cast, March 10th, 1834, were the earliest of his contributions to the stage. Mr. C. J. Mathews has neatly adapted some of the most sparkling pieces of the Parisian dramatists to the English boards, and his clever adaptation of Foote's comedy of *The Liar* (Olympic, 1867), which ran upwards of 100 nights, attests the practical skill of a dramatist who is unrivalled as a comedian.

MAYHEW, HENRY, born in 1812, and educated at Westminster School, took a voyage to Calcutta, and on his return was articled for three years to his father, a solicitor in large practice. His first farce, called *The Wandering Minstrel*, afterwards made so popular by the acting of Mr. Robson, was brought out at the Fitzroy Theatre, in Tottenham-street (January, 1834), when Mr. Mitchell was the original Jem Baggs. Mr. Henry Mayhew was one of the original promoters of "Punch," and has written numerous works, of which perhaps the most important is "London Labour and the London Poor."

MORTON, JOHN MADDISON, youngest son of the celebrated dramatist, Thomas Morton, author of *Speed the Plough*, *Cure for the Heartache*, *School of Reform*, *Secrets worth Knowing*, *Way to get Married*, *Town and Country*, &c., &c., was born in 1811. His first piece was *My First Fit of the Gout*, produced at the Queen's Theatre, under the management of the Messrs. Bond, in 1835, when the principal parts were acted by Wrench, Morris Barnett, and Miss Mordaunt (afterwards Mrs. Nesbitt). The following list of his dramatic pieces, and where produced, will give an idea of this writer's remarkable industry:—COVENT GARDEN—*The Original*, *Chaos is Come Again*, *Brother Ben*, *Cousin Lambkin*, *Sayings and Doings*, *Guy Earl of Warwick* (pantomime). DRURY LANE—*The Attic Story*, *A Thumping Legacy*, *My Wife's Come*, *The Alabama*, *William Tell* (pantomime), *Valentine and Orson* (pantomime), *Gulliver* (pantomime), *St. George and the Dragon* (pantomime), *Hogarth* (pantomime). HAYMARKET—*Milliners' Holiday*, *Wedding Breakfast*, *Double-bedded Room*, *King and I*, *Young England*, *Who's the Composer? Woman I Adore*, *Three Cuckoos*, *Trumpeter's Wedding*, *Old Honesty*, *Irish Tiger*, *Whom do they take me for?* *Two Bonnycastles*, *Lend me 5s.*,

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To Paris and Back for 5l., Your Life's in Danger! Who's my Husband? A Capital Match, Take Care of Dowb, Fitzmythe of Fitzmythe Hall, On the Sly, Rights and Wrongs of Women, Grimshaw Bagshaw and Bradshaw, Writing on the Wall (with T. Morton), *Corporal's Wedding, My Precious Betsy, Going to the Derby, Slasher and Crashier, Whitebait at Greenwich, Desperate Game, Who Stole the Pocket-book? Waiting for an Omnibus, A Most Unwarrantable Intrusion, Aunt Charlotte's Maid, Love and Hunger, Margery Daw, Steeplechase, Slice of Luck.* PRINCESS'S—*Wife's Second Floor, Betsy Baker, Sent to the Tower, Away with Melancholy, How Stout you're Getting, From Village to Court, Muleteer of Toledo, Our Wife, Prince for an Hour, A Game of Romps, Don't Judge by Appearances, Thirty-three Next Birthday, An Englishman's Home is his Castle, Dying for Love, Blue Beard* (pantomime), *Aladdin* (pantomime), *Miller and his Men* (pantomime), *White Cat* (pantomime). LYCEUM—*The Spitfire, Box and Cox, Poor Pillicoddy, Done on Both Sides.* STRAND—*Where there's a Will there's a Way, A Hopeless Passion, John Dobbs, Friend Waggles, A Little Savage, Which of the Two, Catch a Weazel.* OLYMPIC—*All that Glitters is not Gold, Ticklish Times, A Regular Fix, Wooing one's Wife, A Husband to Order, My Wife's Bonnet.* ST. JAMES'S—*Pacha of Pimlico, He Would and She Wouldn't, Pouter's Wedding, Newington Butts, Woodcock's Little Game.* Mr. Morton is now engaged in giving public readings, which are as humorous and promise to be as popular as his pieces.

OXENFORD, JOHN, born in the year 1812, at Camberwell, was educated for the law, which he soon abandoned for dramatic literature. His earliest farces were, *My Fellow Clerk, I and my Double*, and *A Day Well Spent*, brought out at the Lyceum, in 1835, and since that period Mr. Oxenford has contributed about eighty pieces to the principal metropolitan theatres. There are few dramatists who have so cleverly adapted French subjects to the English stage, and amongst many others *The Porter's Knot* may be cited as a notable example of skilful manipulation in this respect. One of the best of his early original productions, *Twice Killed*, has been played both as a drama and as an opera, in various languages. Mr. Oxenford is a scholar of the very highest attainments, and is justly recognised as the best dramatic critic of his time. Besides having enriched the literature of this country with numerous works displaying great research, and an intimate knowledge of German, Spanish, and Italian authors, Mr. Oxenford is a singularly fluent and graceful lyrical writer, and numerous songs and operatic *libretti* attest the fertility of his fancy, and the extreme polish of his versification. In the autumn of 1867 Mr. Oxenford visited New York, the dramatic amusements of which city he described in a series of graphic articles contributed to the "Times."

PHILLIPS, WATTS, born in London towards the close of 1829. Mr. Watts Phillips was brought up as an artist, and after being the only pupil of George Cruikshank, was a student in Paris for many years. While residing in London was connected with several comic periodicals. When engaged upon "Diogenes" wrote, under the signature of "The Ragged Philosopher," a series of papers, entitled "Thoughts in Tatters," also another series of articles, called "The Wild Tribes of London." From this time Mr. Watts Phillips almost entirely dropped the pencil for the pen. An accident placed his first drama of *Joseph Chavigny* in the hands of Mr. Benjamin Webster, who immediately purchased the piece, and produced it at the Adelphi Theatre, in May, 1856. This drama was quickly followed by *The Poor Strollers*, *The Dead Heart*, and the comedy of *Paper Wings*. After the great success of *The Dead Heart*, Mr. Watts Phillips was specially engaged to write for Mr. Webster, and several unacted dramas and farces, written at that period, are still in that gentleman's possession. Mr. Phillips again appeared before the public at Drury Lane in the drama of *A Story of the Forty-five*, in which Mr. Webster sustained the principal rôle. This was followed by the production of *Camilla's Husband*, at the Olympic, under the management of Messrs. Emden and Robson; *A Ticket of Leave*, at the Adelphi; *His Last Victory*, at the St. James's; and the comedy of *Paul's Return*, in the first year of Mr. George Vining's management, at the Princess's; *The Woman in Mauve*, a burlesque drama, at the Haymarket; *Theodora*, a five-act play, at the Surrey; *The Huguenot Captain*, at the Princess's; *Lost in London*, at the Adelphi; *Nobody's Child*, at the Surrey, Sept. 14th, 1867; and *Maud's Peril*, a four-act play, with Miss Herbert and Garstin Belmore in the principal parts, produced at the Adelphi, in October, 1867. Mr. Phillips has also written several novels, both under his own name and a *nom de plume* which he has assumed in a well-known periodical.

PLANCHÉ, JAMES ROBINSON, born in Old Burlington-street, London, Feb. 27th, 1796, is descended from a French family, who sought refuge in England after the revocation of the Edict of Nantes. His first contribution to the stage was a clever burlesque,

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LYTTON, LORD BULWER.—As a statesman, orator, poet, and novelist Lord Lytton has attained high distinction, but it will be here specially remembered that it was chiefly owing to his untiring advocacy that the Act was obtained conferring a copyright on dramatic authors. Lord Lytton is the third and youngest son of the late General William Erle Bulwer, and was born in May, 1805. His first dramatic work, produced at Covent Garden in 1836, was *The Duchess de la Vallière*, in five acts. In 1838 was brought out, at the same theatre, his most successful play of *The Lady of Lyons; or, Love and Pride*. This was followed by the historical drama of *Richelieu; or, The Conspiracy* (1839); *The Sea-Captain; or, The Birthright* (1839); the comedy of *Money* (1840); and *Not so Bad as we Seem; or, Many Sides to a Character*. The last-named play was written in 1851, and first represented in that year before the Queen and Prince Albert, in a temporary theatre constructed in the late Duke of Devonshire's town house, in Piccadilly, in aid of "The Guild of Literature and Art."

MARSTON, WESTLAND, LL.D., born at Boston, Lincolnshire, January 30th, 1820, was articled to his uncle, a solicitor in London, but, as with so many of our dramatic writers, speedily relinquished law for literature. His five-act play of *The Patrician's Daughter*, brought out by Mr. Macready, at Drury Lane (December 10th, 1842), first gained him an acknowledged position as a dramatic poet. *The Heart and the World*, a play; *Strathmore*, a tragedy; *Philip of France*, a tragedy; *Ann Blake*, a play; *A Life's Ransom*, a play; and a one-act drama, called *A Hard Struggle*, followed. His more recent productions are—*Pure Gold*, produced at Sadler's Wells (1865); *The Wife's Portrait*; *Donna Diana*, from the German (Princess's, 1864); and *The Favourite of Fortune*, written for Mr. Sothern, and brought out at the Haymarket, in April, 1866. Mr. Westland Marston has successfully shown that the conventionalities and the spirit of the age are available for the incidents and the passion of tragedy, and his dramatic works, full of fine poetic passages, are all of a noble and elevating character.

MATHEWS, CHARLES JAMES.—This popular comedian, son of that distinguished actor, Mr. Charles Mathews, was born Dec. 26th, 1803. Originally intended for the Church, and eventually brought up as an architect, Mr. C. J. Mathews ultimately adopted the stage as a profession, appearing for the first time in public at the Olympic Theatre, Dec. 7th, 1835. His career as an actor has been a series of successes in every character he has undertaken, but it does not fall within the scope of this article to follow him through the long list of his histrionic triumphs. Mr. Charles Mathews is the author of numerous amusing pieces which have attained great popularity. *My Wife's Mother*, first played at the Haymarket, in 1833, and a romantic drama, called *Truth; or, A Glass too Much*, brought out at the Adelphi, with a remarkably strong cast, March 10th, 1834, were the earliest of his contributions to the stage. Mr. C. J. Mathews has neatly adapted some of the most sparkling pieces of the Parisian dramatists to the English boards, and his clever adaptation of Foote's comedy of *The Liar* (Olympic, 1867), which ran upwards of 100 nights, attests the practical skill of a dramatist who is unrivalled as a comedian.

MAYHEW, HENRY, born in 1812, and educated at Westminster School, took a voyage to Calcutta, and on his return was articled for three years to his father, a solicitor in large practice. His first farce, called *The Wandering Minstrel*, afterwards made so popular by the acting of Mr. Robson, was brought out at the Fitzroy Theatre, in Tottenham-street (January, 1834), when Mr. Mitchell was the original Jem Baggs. Mr. Henry Mayhew was one of the original promoters of "Punch," and has written numerous works, of which perhaps the most important is "London Labour and the London Poor."

MORTON, JOHN MADDISON, youngest son of the celebrated dramatist, Thomas Morton, author of *Speed the Plough*, *Cure for the Heartache*, *School of Reform*, *Secrets worth Knowing*, *Way to get Married*, *Town and Country*, &c., &c., was born in 1811. His first piece was *My First Fit of the Gout*, produced at the Queen's Theatre, under the management of the Messrs. Bond, in 1835, when the principal parts were acted by Wrench, Morris Barnett, and Miss Mordaunt (afterwards Mrs. Nesbitt). The following list of his dramatic pieces, and where produced, will give an idea of this writer's remarkable industry:—COVENT GARDEN—*The Original, Chaos is Come Again*, *Brother Ben*, *Cousin Lambkin*, *Sayings and Doings*, *Guy Earl of Warwick* (pantomime). DRURY LANE—*The Attic Story*, *A Thumping Legacy*, *My Wife's Come*, *The Alabama*, *William Tell* (pantomime), *Valentine and Orson* (pantomime), *Gulliver* (pantomime), *St. George and the Dragon* (pantomime), *Hogarth* (pantomime). HAYMARKET—*Milliners' Holiday*, *Wedding Breakfast*, *Double-bedded Room*, *King and I*, *Young England*, *Who's the Composer? Woman I Adore*, *Three Cuckoos*, *Trumpeter's Wedding*, *Old Honesty*, *Irish Tiger*, *Whom do they take me for?* *Two Bonnycastles*, *Lend me 5s.*,

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To Paris and Back for 5l., Your Life's in Danger! Who's my Husband? A Capital Match, Take Care of Dowb, Fitzmythe of Fitzmythe Hall, On the Sly, Rights and Wrongs of Women, Grimsay Bagshaw and Bradshaw, Writing on the Wall (with T. Morton), *Corporal's Wedding, My Precious Betsy, Going to the Derby, Slasher and Crashier, Whitebait at Greenwich, Desperate Game, Who Stole the Pocket-book? Waiting for an Omnibus, A Most Unwarrantable Intrusion, Aunt Charlotte's Maid, Love and Hunger, Margery Daw, Steeplechase, Slice of Luck.* PRINCESS'S—*Wife's Second Floor, Betsy Baker, Sent to the Tower, Away with Melancholy, How Stout you're Getting, From Village to Court, Muleteer of Toledo, Our Wife, Prince for an Hour, A Game of Romps, Don't Judge by Appearances, Thirty-three Next Birthday, An Englishman's Home is his Castle, Dying for Love, Blue Beard* (pantomime), *Aladdin* (pantomime), *Miller and his Men* (pantomime), *White Cat* (pantomime). LYCEUM—*The Spitfire, Box and Cox, Poor Pillicoddy, Done on Both Sides.* STRAND—*Where there's a Will there's a Way, A Hopeless Passion, John Dobbs, Friend Waggles, A Little Savage, Which of the Two, Catch a Weazel.* OLYMPIC—*All that Glitters is not Gold, Ticklish Times, A Regular Fix, Wooing one's Wife, A Husband to Order, My Wife's Bonnet.* ST. JAMES'S—*Pacha of Pimlico, He Would and She Wouldn't, Pouter's Wedding, Newington Butts, Woodcock's Little Game.* Mr. Morton is now engaged in giving public readings, which are as humorous and promise to be as popular as his pieces.

OXENFORD, JOHN, born in the year 1812, at Camberwell, was educated for the law, which he soon abandoned for dramatic literature. His earliest farces were, *My Fellow Clerk, I and my Double*, and *A Day Well Spent*, brought out at the Lyceum, in 1835, and since that period Mr. Oxenford has contributed about eighty pieces to the principal metropolitan theatres. There are few dramatists who have so cleverly adapted French subjects to the English stage, and amongst many others *The Porter's Knot* may be cited as a notable example of skilful manipulation in this respect. One of the best of his early original productions, *Twice Killed*, has been played both as a drama and as an opera, in various languages. Mr. Oxenford is a scholar of the very highest attainments, and is justly recognised as the best dramatic critic of his time. Besides having enriched the literature of this country with numerous works displaying great research, and an intimate knowledge of German, Spanish, and Italian authors, Mr. Oxenford is a singularly fluent and graceful lyrical writer, and numerous songs and operatic *libretti* attest the fertility of his fancy, and the extreme polish of his versification. In the autumn of 1867 Mr. Oxenford visited New York, the dramatic amusements of which city he described in a series of graphic articles contributed to the "Times."

PHILLIPS, WATTS, born in London towards the close of 1829. Mr. Watts Phillips was brought up as an artist, and after being the only pupil of George Cruikshank, was a student in Paris for many years. While residing in London was connected with several comic periodicals. When engaged upon "Diogenes" wrote, under the signature of "The Ragged Philosopher," a series of papers, entitled "Thoughts in Tatters," also another series of articles, called "The Wild Tribes of London." From this time Mr. Watts Phillips almost entirely dropped the pencil for the pen. An accident placed his first drama of *Joseph Chavigny* in the hands of Mr. Benjamin Webster, who immediately purchased the piece, and produced it at the Adelphi Theatre, in May, 1856. This drama was quickly followed by *The Poor Strollers, The Dead Heart*, and the comedy of *Paper Wings*. After the great success of *The Dead Heart*, Mr. Watts Phillips was specially engaged to write for Mr. Webster, and several unacted dramas and farces, written at that period, are still in that gentleman's possession. Mr. Phillips again appeared before the public at Drury Lane in the drama of *A Story of the Forty-five*, in which Mr. Webster sustained the principal rôle. This was followed by the production of *Camilla's Husband*, at the Olympic, under the management of Messrs. Emden and Robson; *A Ticket of Leave*, at the Adelphi; *His Last Victory*, at the St. James's; and the comedy of *Paul's Return*, in the first year of Mr. George Vining's management, at the Princess's; *The Woman in Mauve*, a burlesque drama, at the Haymarket; *Theodora*, a five-act play, at the Surrey; *The Huguenot Captain*, at the Princess's; *Lost in London*, at the Adelphi; *Nobody's Child*, at the Surrey, Sept. 14th, 1867; and *Maud's Peril*, a four-act play, with Miss Herbert and Garstin Belmore in the principal parts, produced at the Adelphi, in October, 1867. Mr. Phillips has also written several novels, both under his own name and a *nom de plume* which he has assumed in a well-known periodical.

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called *Amoroso, King of Little Britain*, produced at Drury Lane Theatre, in May, 1818. Since then Mr. J. R. Planché has produced nearly two hundred pieces. He wrote the libretto of the opera of *Oberon* for Weber, completely re-organised the decorative department of Covent Garden Theatre by securing correctness of costume and propriety of archaeological illustration on the occasion of Shaksperian and other revivals, and furnished a long series of the wittiest fairy extravaganzas which the playgoing world had then enjoyed, for the Olympic and the Lyceum, under the Vestris managements. In 1854 Mr. Planché was created Rouge Croix Pursuivant at Arms in connexion with the Herald's College. The history of "British Costume," originally published in 1834, remains a standard authority.

READE, CHARLES, D.C.L., is the youngest son of the late John Reade, Esq., of Ipsden House, Oxfordshire. Mr. Charles Reade was born in 1814, educated at Magdalen College, Oxford, where he graduated B.A. in 1835, and in 1843 was called to the bar at Lincoln's-inn. Mr. Charles Reade has written many successful pieces, including *Masks and Faces*, in conjunction with Mr. Tom Taylor (Haymarket, Nov., 1852), *Never Too Late to Mend* (Princess's, Oct. 4, 1865), and *Dora* (Adelphi, 1867). His latest drama of *The Double Marriage* inaugurated the first season of the New Queen's Theatre under Mr. Alfred Wigan's management.

REECE, ROBERT, born in Barbadoes, West Indies, May 2, 1838. Educated at Balliol College, Oxford; B.A. 1860, M.A. 1863. Clerk in the Colonial-office (Emigration Branch); Member of the Dramatic Authors' Society; author of "Tale of a Moderator," Leamington, March, 1862; *Castle Grim* (opera), New Royalty, London, Sept. 2, 1865; *Prometheus* (burlesque), *ibid.*, Dec. 23, 1865; *Love's Limit* (opera), *ibid.*, Jan. 5, 1866; *Ulf the Minstrel* (burlesque), *ibid.*, March 31, 1866; *Lady of the Lake* (burlesque), *ibid.*, Sept. 8, 1866; *Guy Mannering* (burlesque), Edinburgh, Dec., 1866; *A Game of Dominoes*, Ryde, Aug., 1867; *A Wild Cherry* (opera), Reigate, Sept. 2, 1867; *Honeydove's Troubles* (farce), Theatre Royal, Manchester, Sept. 19, 1867; *Farewell of the Fairies* (pantomime), Edinburgh, Dec., 1867; and of *Knights of the Cross* (cantata); *Wicklow Rose*; *Gulliver in Lilliput*, &c., &c.

ROBERTSON, THOMAS WILLIAM, was born June 9, 1829, at Newark-upon-Trent in Nottinghamshire. Of entirely theatrical parentage and antecedents he first adopted the stage, which he finally abandoned for the career of literature, in 1860. His first original production was a drama called *A Night's Adventure*, at the Olympic, when under the management of Mr. Farren, in 1851. In 1861 he produced an original farce called *The Cantab* at the Strand. In 1864 he produced *David Garrick* at the Haymarket. In 1865 he produced *Society* (which had been previously acted in Liverpool) at the Prince of Wales's, and he this year also wrote the libretto of an opera called *Constance* for Covent Garden. In 1866 Mr. Robertson produced *Ours* at the Prince of Wales's, previously brought out at Liverpool. In 1867 he produced *Shadow Tree Shaft* at the Princess's, *A Rapid Thaw* at the St. James's, and *Caste* at the Prince of Wales's. He the same year also wrote an entertainment for Mr. German Reed called *A Dream in Venice*, and *For Love* at the Holborn Theatre. Mr. Robertson has been active as a journalist on several daily and weekly papers, a contributor to "Fun," and a writer of numerous articles, stories, and essays for magazines.

SAWYER, WILLIAM, born at Brighton in 1828, began writing for the stage in his twenty-fifth year, when two farces called *Wanted to Marry* and *Eight Hours at the Seaside* were produced at the Brighton Theatre. A very successful drama from his pen, entitled *Jessie Ashton*, was brought out at the Surrey Theatre, Christmas, 1862. Mr. William Sawyer is an active contributor to the various magazines and periodicals, and is the author of a volume of poems published under the title of "Ten Miles from Town," bearing evidence of high poetic talents.

SIMPSON, JOHN PALGRAVE, is a native of the county of Norfolk. In early years he was destined for the Church, was entered at Corpus Christi College, Cambridge, and at that University took his Bachelor's, and subsequently his Master's, degree. He never, however, accepted the vocation for which he was intended, and for many years was a traveller on the Continent, residing at different foreign courts, and flitting from one country to another without occupation. The failure of a bank, by which he suddenly found himself deprived of his fortune, aroused him to adopt literature as a profession. He soon became a constant contributor to Blackwood's, Fraser's, and Bentley's Magazines, wrote tales and novels, and other miscellaneous works, the most notable of which were his "Letters from the Danube" and "Pictures from Revolutionary Paris." An intense love of the stage afterwards urged him to try his fortune at the theatres. His first effort was a little drama, called *Poor Cousin Walter*, produced at the Strand Theatre, then

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under the management of the late Mr. William Farren, on the 8th of April, 1850, with Mrs. Stirling and Mr. Leigh Murray in its principal characters. His success on this occasion induced him to add further dramatic efforts to his other literary occupations. Since that time he has been one of the most prolific of our dramatic authors, and his productions have been played at almost every West-end theatre in London. Of his original pieces the most successful have been *Second Love*, produced at the Haymarket Theatre, subsequently a favourite stock piece in the United States, and translated into several foreign languages for the continental theatres; *The World and the Stage*, also produced at the Haymarket Theatre, and *Sybilla, or Step by Step*, played by Mr. and Mrs. Charles Mathews at St. James's Theatre, under the brief management of Mr. Benjamin Webster. Mr. Palgrave Simpson has produced, moreover, several other original works, as well as opera-books for Balfe and other composers. Of his numerous adaptations from foreign sources the best remembered will probably be *Daddy Hardacre*, in which the lamented Robson made so profound a sensation, and *A Scrap of Paper*, written for those accomplished artistes, Mr. and Mrs. Alfred Wigan.

SKETCHLEY, ARTHUR.—Mr. George Rose, who adopted this name when he commenced a literary career, has obtained extensive celebrity as the originator of "Mrs. Brown," of whose adventures and domestic experiences the world has, since 1863, acquired an intimate knowledge through the pages of "Fun" and other periodicals, to which Mr. Arthur Sketchley has been an active contributor. In February, 1864, he commenced as an "Entertainer" at the Egyptian Hall, giving a monologue called *Paris*, and repeating, to the great delight of his audiences, the memorable adventures of "Mrs. Brown at the Play." Mr. Arthur Sketchley is also the author of some successful dramas, of which the principal are *The Dark Cloud* (St. James's, January 3, 1863), and *How will they Get out of It*, a lively comedy, brought out also at the St. James's, August 12, 1864. In the summer of 1867 Mr. Arthur Sketchley took "Mrs. Brown" to America, and of her misadventures in New York some diverting accounts have been since published. Mr. George Rose was educated at Magdalen College, Oxford, where he took a high degree, and was educated for the Church.

SLOUS, A. R.—This dramatist has the special distinction of being the author of the first drama which gained the prize of one hundred pounds awarded according to the following conditions specified in the will of the late Mr. T. P. Cooke:—"Now I give the sum of two thousand pounds New Three Pounds per Cent. Annuities, part of a larger amount of such annuities standing in my name in the Bank books, to the Master, Deputy-Master, and Wardens of the Royal Dramatic College, to be held by them and their successors for the time being in perpetuity, for giving a prize for the best drama on a nautical or national subject, to be called 'T. P. Cooke's Nautical or National Dramatic Prize,' and to be competed for on the terms and conditions hereinafter mentioned; and I hereby direct that the terms and conditions upon which the said prize shall be competed for shall be as follows:—Each candidate or author shall, on or before the 1st of January in each year in which a prize shall be given, send in to the Master of the Royal Dramatic College his work or drama, under a sealed cover, which cover shall bear some motto or inscription, and his name and address under another sealed cover, bearing the same motto or inscription, and no cover containing a name and address shall be opened except the one bearing the same motto or inscription as the cover of the work or drama to which the prize shall have been adjudged; the successful candidate or author shall assign and make over to the College all his interest in the copyright of his prize work or drama; and for the purpose of determining the work or drama to which the prize shall be adjudged some disinterested person, of competent taste and judgment, shall be chosen by the Master, Deputy-Master, and Wardens of the said College to select the six best pieces offered for competition, and those six selected pieces shall be read to a Committee of the College, to be chosen by the said Master, Deputy-Master, and Wardens, and such Committee shall determine and award the prize." The prize was awarded at Maybury, on the 23d of April, 1866, to Mr. A. R. Slous, as the author of *True to the Core*, and on the 8th of September, 1866, that drama was produced with great success at the Surrey Theatre, under the management of Messrs. Shepherd and Creswick. Mr. Slous is also the author of *The Borgia King*, *The Duke's Wager*, *Hamilton of Bothwellhaugh*, *Light and Shadow*, and *The Templar*, dramas which have been received with great favour by the public, and which testify to the highly refined taste of the author.

STIRLING, EDWARD, born at Oxford, in 1811. Made his first appearance as an actor at the Pavilion, in 1828, then under the management of Messrs. Cooke and Campbell. After undertaking a series of provincial engagements he went to Birmingham and Manchester, where he produced his first piece, *Sadak and Kalasrade*, a spectacular

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drama, for which Mr. William Beverley painted the scenery, and in which Mrs. Stirling and the author played the principal characters. In 1837 Mr. Stirling became installed stage-manager at the Adelphi, where he brought out a series of most attractive adaptations from the novels of Mr. Charles Dickens and Mr. Harrison Ainsworth. Since this period Mr. Stirling has written and adapted about 190 pieces, which have been produced at nearly every theatre in London. Mr. Edward Stirling is now the stage-manager at Drury Lane Theatre, a position which he has filled at various theatrical establishments with the greatest advantage to the lessees.

TAYLOR, TOM, born at Sunderland, in 1817, was educated at the Grange School there, afterwards went through two sessions at Glasgow University, and in 1837 proceeded to Trinity College, Cambridge, where he was subsequently elected a fellow. For two years Mr. Tom Taylor held the professorship of English Language and Literature at University College, London; he was then called to the Bar of the Inner Temple, in November, 1845, and went the Northern Circuit till appointed Assistant-Secretary of the Board of Health, in March, 1850. On the reconstruction of that Board, in 1854, Mr. Tom Taylor was appointed Secretary, with a salary of 1,000*l.* per annum. His first piece was *A Trip to Kissengen*, produced at the Lyceum (1846), and among his numerous popular pieces may be cited, *Still Waters Run Deep* (Olympic, May 14th, 1855); *An Unequal Match* (Haymarket, Nov. 7th, 1857); *The Fool's Revenge* (Sadler's Wells, Oct. 18th, 1859); *The Overland Route* (Haymarket, Feb. 23d, 1860); and *The Ticket-of-Leave Man* (Olympic, May 27th, 1863), which was represented uninterruptedly for 406 nights. Mr. Tom Taylor, who is the author of nearly 100 pieces, has since produced *Settling Day*, a comedy (Olympic, March 4th, 1865); *Henry Dunbar* (Olympic, Dec. 9th, 1865); and *A Sister's Penance*, in conjunction with Mr. A. W. Dubourg (Adelphi, Nov. 26th, 1866). It may here be convenient to record that Mr. Tom Taylor's drama of *Our American Cousin*, through the great success of Mr. Sothern's impersonation of Lord Dundreary, has had the longest run ever known. After being played in America over 800 nights, it was brought out at the Haymarket Theatre (11th of November, 1861), where, after being represented thirty-five times, it was unavoidably withdrawn in consequence of previous engagements. It was reproduced on the 27th of January, 1862, and it then reached, without further interruption, its 496th representation. In the autumn of 1867 the piece was again revived on the return to the Haymarket of Mr. Sothern, who had acted Lord Dundreary in Paris through the summer.

WEBSTER, BENJAMIN, born at Bath, September 3d, 1798, was educated for the Navy, but in preference to a sailor's life he first preferred that of a musician, and afterwards that of an actor, frequently in his early career combining both pursuits, and sometimes appearing as a dancer. His success on the stage of the Warwick Theatre induced him to come to London, where he appeared at several of the smaller theatres with great credit in slight parts. In 1825 he became a member of the Drury Lane company, and soon after this period prepared some pieces for the Coburg and the Surrey. Since the production of *The Golden Farmer* at the Coburg (Dec. 26th, 1832), Mr. Benjamin Webster has greatly distinguished himself as a dramatic author, and numerous dramas and light pieces, many of them founded on French plots, attest his literary ability and perfect command of the resources of the stage. Mr. Benjamin Webster, jun., has also adapted, with considerable tact, several pieces from the French stage successfully produced at the Adelphi.

WIGAN, ALFRED, born at Blackheath, Kent, on the 24th of March, 1818, is not only known as an excellent actor and an honourable manager, but as a successful dramatic author. He opened the Olympic Theatre, Oct. 17, 1853, and after four years of management retired from the stage on account of ill-health in July, 1857. Subsequently he resumed his professional engagements, and on the 29th of October, 1860, he became the manager of the St. James's Theatre, from which he seceded in 1863. In October, 1867, Mr. Alfred Wigan opened the New Queen's Theatre, Long Acre. *Five Hundred Pounds Reward*, *Luck's All*, *The Model of a Wife*, *Watch and Ward*, and *My Wife's Journal* may be enumerated among some fifty pieces, most of which are adaptations from the French. His brother, Mr. Horace Wigan, has also furnished about thirty comediettas and dramas to the stage, chiefly produced at the Olympic and the Strand.

WILLIAMS, THOMAS J., born July 19, 1824, at Hampton Court, Middlesex. The greater portion of his youth was spent on the Continent. At school he was always remarked for a singular love and aptitude for the study of languages, and before the age of eighteen he had not only achieved "honours" in the classics, but had thoroughly mastered the Italian, Spanish, French, and German languages. Indeed, the acquisition of a "new speech" had all his life long been a favourite recreation, and as a linguist Mr. T. J.

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Williams has always taken high ground. His first attempt at literary composition was a tale entitled "The Death of Darnley," written when he was sixteen, and published in the columns of the "Mirror." He had been anonymously connected with the stage as a dramatic author for some years before his name appeared in the "bills," but his first acknowledged contribution to dramatic literature was a farce entitled *I've Written to Brown*, produced at the Olympic in February, 1859. He is the author of two or three dramas and more than thirty farces, nearly all of which have "made their mark." Among the most successful have been *Turn Him Out* (Strand, 123 nights); *Nursery Chickweed* (Princess's); *Jack's Delight* (Strand, 100 nights); *Pipkin's Rustic Retreat* (Adelphi); *Ici on Parle Francais* (Adelphi, 300 times at that theatre); *An Ugly Customer* (Adelphi, 95 nights); *My Turn Next* (New Holborn, 146 consecutive nights); *On and Off* (Strand, 90 nights), &c., &c. As a statistical fact, it may be mentioned that his one-act pieces, taken collectively, have averaged longer "runs" than any other farces produced within the last ten years.

YATES, EDMUND HODGSON, son of the late eminent actor and manager, Frederick Yates, was born in July, 1831. Mr. Yates, who is now well known as a novelist of established repute, brought out, chiefly in connexion with Mr. Harrington, some popular farces at the Adelphi and Lyceum, in 1856 and 1857. Since that period he has devoted himself, with the greatest success, to other branches of authorship.



VARIOUS ENTERTAINMENTS LICENSED BY THE LORD CHAMBERLAIN, From 1628 to 1867.

(The List is by no means a List of all Licences, but only illustrates the different species of Entertainments licensed from time to time.)

1628	Comedyes, Historyes, Interludes, and other Stage Playes.
1635	French Comedians to act Interludes and Stage Playes.
1666	Rope vaulting on a Stage.
1672	Drolls and Interludes.
1695	Licence to Betterton and others for Tragedyes, Comedyes, Playes, Interludes, Opera, and all others theatrical and musical Entertainments whatever.
1731	Tragedyes, Comedyes, Playes, Opera, Music, Scenes, and all other Entertainments of the Stage.
1738	A Puppet Show.
1745	Pantomime Entertainments and Concerts.
1749	French and Italian Comedies and Comic Operas.
1755	Burlettas or Italian Comedies.
1759	Scotts' Musical Pastoral, "The Gentle Shepherd."
1760	Concert of Music at Mr. Cock's Great Room in Spring Gardens.
1773	Concerts and Assemblies.
1781	Masquerades.
1792	Dibdin's "Recitation, Singing, and Music," by himself alone.
1794	Astronomical Lectures.
1794	Public Music and Dancing.
1795	Readings and Music.
1799	Oratorios.
1805	Musical and Dramatic Interludes in German.
1805	Juvenile Entertainment of Burlettas, Operatic Ballets, Pantomime and Action Songs, by Children under 12.
1806	Dancing, Song, Recitations, Optical and Mechanical Exhibitions, at Adelphi.
1807	Music, Dancing, Pantomime, and Horsemanship.
1810	Mechanical Exhibitions, Hydraulic Experiment, and Artificial Fireworks.
1811	A Ballet Performance.
1815	Fantocini, with Music and Singing.
1816	Music, accompanying an Exhibition of Mechanical and Picturesque Views.
1818	Melodrama and Comic Pantomime.
1821	Ventriloquism, Music, Dancing, and Experimental Philosophy.
1822	Fancy Dress Ball.
1823	Horsemanship and Ropedancing.
1824	Extempore Recitations.
1825	Music, Dancing, and Assemblies.
1828	A Dramatic Concert.
1833	Monodramatic Entertainment.
1839	Promenade Concerts.
1840	Magical Experiments, and Legerdemain.
1842	Equestrian Performances, and Trained Animals.

(The word Spectacle is also used in some of the Licences.)