

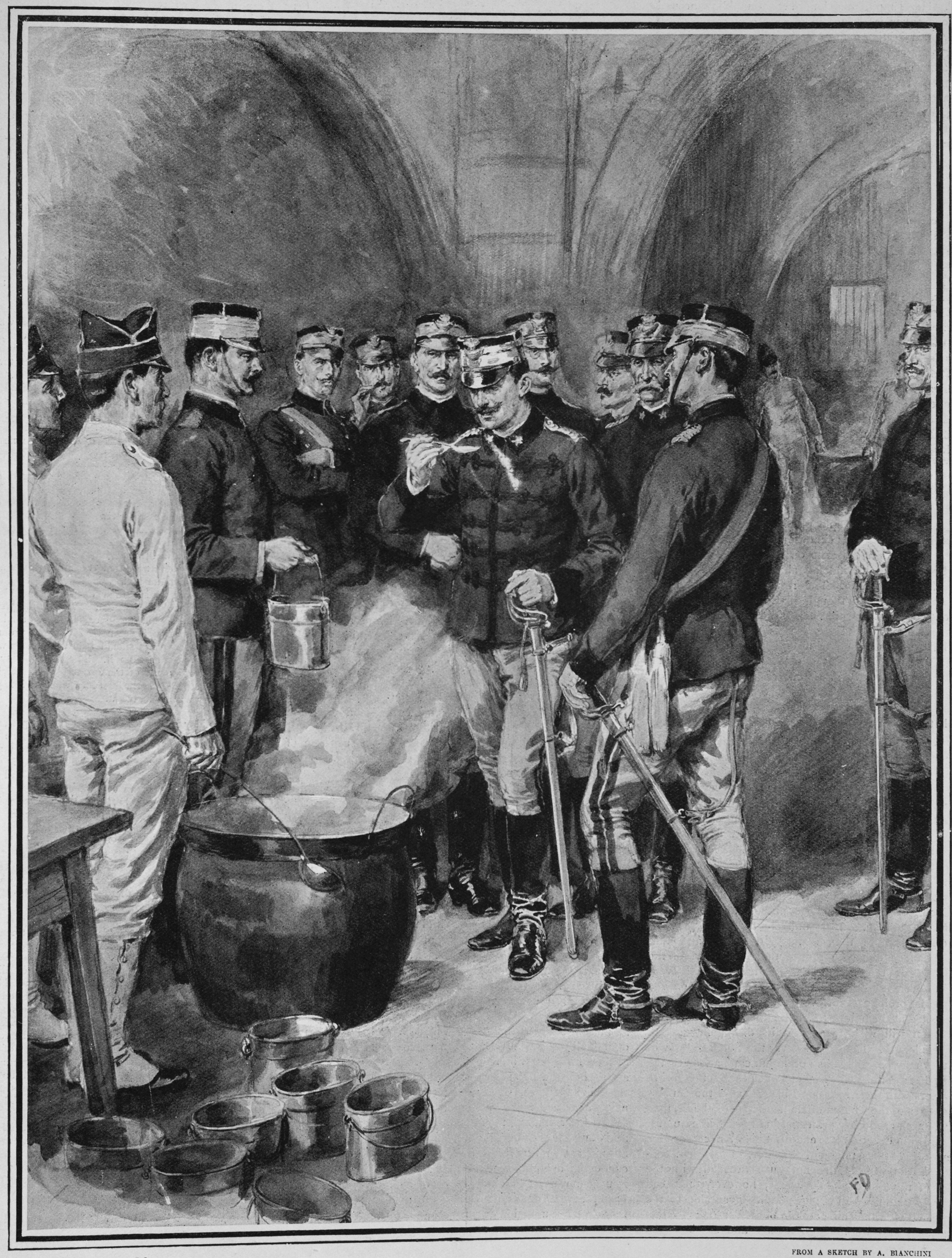
AN ILLUSTRATED WEEKLY NEWSPAPER
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SATURDAY, APRIL 28, 1906

WITH EXTRA SUPPLEMENT "Portrait of a Lady, by Kubens."

PRICE SIXPENCE
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DRAWN BY FRANK DADD, R.I.

With characteristic devotion and self-sacrifice the King and Queen of Italy hastened to the scene of the disaster as soon as they heard the news, and spent several days succouring and encouraging their afflicted people. They made a tour of inspection in a motor-car through the stricken district,

visited the sick and wounded, and superintended the distribution of relief to the destitute refugees, many of whom were lodged in the barracks. His Majesty is here shown tasting the soup that is about to be served out.

THE KING OF ITALY INSPECTING FOOD FOR DISTRIBUTION AMONGST THE VICTIMS OF THE VESUVIUS DISASTER

THE STAGE YEARS ON

AN APPRECIATION OF MISS ELLEN TERRY \mathbf{BY} BRAM STOKER

When in 1878 Henry Irving took over from Mrs. Bateman the management of the Lyceum Theatre, his most important act was to engage Ellen Terry. He had, I believe, not seen her play since the days of the Queen's Theatre, Long Acre, in 1867-8. He had there played with her in The Taming of the Shrew-Petruchio to her Katharine—but, as he told me afterwards, he had not been much impressed with her acting. As he put it:—

"She was always bright and lively and full of fun. She had a distinct charm, but as an artist was rather on the hoydenish side!"

That those years devoted to the stage out of the ten which had elapsed had been well used in the cultivation of her art was apparent, when on the evening of Monday, December 30, 1878, she stepped upon the Lyceum stage. In fact, these years were the finishing of her art studentship. She had, of course, been well grounded, having been taught at the Princess's Theatre personally by Mrs. Charles Kean, as well as by her own parents. From 1856, when she made her first appearance as an actress, being then eight years

never been given. He did not then know Ellen Terry, but he did know Ophelia; and he felt, with that instinct of character which is so large a part of an actor's equipment, that she could bring to Shakespeare's divine creation all that its rendering required. The realisation, however, was, in very truth, more than the expectation. On the third night of *Hamlet* Irving took supper with us in our rooms in Southampton Street, Bloomsbury. He was full of talk about Ellen Terry's wonderful performance. Amongst other things he said:—

"Fancy how Shakespeare must have dreamed when he was able to write a part like Ophelia, knowing that it would have to be played by a boy! Fancy his delight and gratitude if he could but

have seen Ellen Terry in it!"

So it was with each and all of the new creations which she gave at the Lyceum; always a wonder, always a fresh growth of admiration. As Ophelia was the incarnation of sweetness and tender pathos, so Pauline, which part she played next, was a dream of love and passion—of pride, and the dignity which is its outcome.

I suppose that never in the history of the stage has there been any artistic comradeship like that of Ellen Terry and Henry Irving. It began on 30th December, 1878, and lasted officially up to 13th December, 1902, when on the last night of the tour they played The Merchant of Venice together at the Prince's Theatre, Bristol. Once again they played together—unofficially this time, for she was no longer under his management. This was at the matinée given for the benefit of the Actors' Association at Drury Lane on 14th July, 1903. This performance has a memorable place in stage history: it was the last time that Henry Irving and Ellen Terry played together.

The comradeship which was personal between these two great players lasted till the hour of Irving's death. It had always been one of brotherhood, and nothing ever came to mar it. I am glad of this opportunity to emphasize this, for since Irving's death rumours have flown that there was some quarrel between them, resulting in their separation. This is merely the chatter of



SHAKESPEARE'S PLAY OF

SHAKESPEARE has constructed the charming drama of The Winter's Tule from Robert Green's " History of Dorastus and Fawma," and while he has sought to heighten and vary the interest of the story by the introduction of new characters, he has left the incidents of the play (as in the novel) alternating between Sicily and Bohemia, without assigning any specific date to the Time of action. Chronological contradictions abound throughout the five acts; inasmuch as reference is made to the Delphic oracle, Christian burial, an Emperor of Russia, and an Italian painter of the sixteenth century. It is evident that when an attempt is made to combine truth with history, conflicting epochs cannot all be illustrated, and I have therefore thought it permissible to select a period which, while it accords with the spirit of the play, may be considered the most interesting, as well as the most instructive.

The pivot on which the story revolves, is in fact the decision pronounced by the oracle of Delphi, and taking this incident as the corner-stone of the whole fabric, I have adopted a period when Syracuse, according to Thucydides, had, from a mere Dorie colony, increased in magnificence to a position in no way inferior to that of Athens herself, when at the summit of her political prosperity. An opportunity is thus afforded of reproducing a classical era, and placing before the eyes of the spectator, tableaux vivants of the private and public life of the ancient Greeks, at a time when the arts flourished to a perfection, the scattered vestiges of which still delight and instruct the world. Assuming that the civilization of Athens was reflected by Syracuse, I feel that no period could have been selected more interesting and suggestive, or more likely to give additional zest to those who wish to contemplate the manners and habits of a country once "the centre of ancient civilization, and the fruitful mother of so many illustrious sous," but which can now, alas! boast of nothing beyond its

history and its ruins. To connect the country known as "Bohemia" with an age so remote, would be impossible . I have therefore followed the suggestion of Sir Thomas Hannier, in his annotations on Shakespeare, by the substitution of Bithyma. The difference of name in no way affects the incidents or metre of the play, while it enables me to represent the costume of the inhabitants of Asia Minor at a corresponding period, associated so intimately with Greece, and acquiring additional interest from close proximity to the Homeric kingdom of Troy.

The Phrygian dress presents a marked distinction between the two races that constitute the chief ectors in the drama, while at the same time scope is afforded for the introduction of customs common to both. A leading instance is furnished in the pastoral scene of the fourth act, where the festivities applicable to the season of sheep-shearing take place, and in which Shakespeare brings in, for the purpose of a dance, twelve rustice, " who have made themselves all men of hair, and call themselves Satyra." I have here ventured to introduce one of those festivals in honour of Bucches known under the title of "Dionysia," wherein similar disguises were used, while the actors indulged in mad

enthusiasm and extravagant merriment. For the purpose of presenting with closer accuracy the domestic manners of the period, Leontes and his Queen Hermione, together with their Kingly guest, are first discovered towards the termination of a Feast, on the evening before the intended departure of Polixenes. As dancing and music invariably formed a portion of such entertainments, a representation of the celebrated Pyrrhie Dance. so popular throughout the principal states of Greece for its martial character, has been attempted.

Later in the play, "TIME, as CHORUS," has been restored, in accordance with the poet's conception. By this restoration, the lapse of sixteen years, supposed to have taken place from the birth of Perdita until she is seen as the shepherdess in the fourth act, is rendered more intelligible. To carry out the idea, a classical figure, more in harmony with the character of the play as now represented. has been preferred to the ordinary old man with his scythe and hour glass, who was unknown in classic ages Cronos, the ancient representative of Time, has been chosen, and I have ventured to associate him with an allegorical tableau of Luna and the Stars (personified), sinking before the Car of Phoebus, which rises with all its attributes of splendour. Each figure is suken from an antique, or from the works of Flaxman.

The Theatre at Syracuse has been selected for the ceremony of the trial of Queen Hermione, as it is known that in Greece such edifices were frequently used for legislative or judicial proceedings; and an opportunity is thus afforded for the introduction of a scenic display, equally novel and interesting. o give completeness to the whole, an endervour has been made to assimilate the music to the action. As all writers on the subject afford but meagre information, the difficulty here becomes very great; nevertheless, using such authorities as we possess, including the "Hymn to Apollo," which many consider genuine Greek, and the descriptions given by Dr. Burney, and other eminent Professors, Mr. J. L. Hatton has composed the overture, entre-actes, and incidental airs, with the exception of the "Hymn" which is played at the opening of the second scene of the first act, during the progress of the Banquet

I should not omit to state that the text of Shukespeare has been carefully preserved throughout; the omission of an occasional sentence or line sufficing to remove all prominent incongruities, without interfering with the natural course of the action.

The architectural portions of the play have, as on many former occasions, been kindly superintended by George Godwin, Esq., F.R.S., who has taken an ardent interest in my work, for which I feel most grateful; and my thanks are peculiarly due to George Scharf, Esq., Jun., F.S.A. (author of the Handbook to the Greek and Pompeian Courts at the Crystal Palace), from whom I have received the greatest possible assistance and information, and whose pictorial mind has suggested many important details. The vegetation peculiar to Bithynia is adopted from his private drawings, taken on

I also owe my acknowledgements to James A. Davies, Esq., Lecturer on Ancient Music, for his valuable aid in the department which he has made his particular study Thus, one of Shakespeare's finest productions is now submitted to the judgment of the public, with many new accompaniments, which I trust will not be considered inappropriate.

The favour extended to my former Shakespearian revivals, encourages me to hope that my present attempt will be equally fortunate; and I may, perhaps, be here permitted to remark, that although spectacular effects have been introduced, it has only been where such are in accordance with the subject and incidents of the play. I have endeavoured, and I hope not altogether in vain, by the united accessories of painting,

music, and architecture, in conjunction with the rapid movements and multiplied life which belong to the stage alone, to re-embody the past, trusting that the combination may be considered less an exhibition of pageantry appealing to the eye, than an illustration of history addressed to the understanding.

THE FREE LIST IS ENTIRELY SUSPENDED. THIS PRESENT MONDAY, April 28th, 1856, MR. AND MRS. CHARLES KEAN'S BENEFIT, The Performances will constitute with (21st lime) a New Contediction, in One Act, by C. DANCE. Esq., called VICTOR VANQUISHED (Under the assumed Name of Mr. FRANK MATTHEWS King of Sweden Baron de Goris. (lus Secretary) Mr. HARLEY Acryant. Miss CARLOTTA LECLERCO (Nivee of the Baron, a Tartar Princess) After which, will be produced SHAKESPEARE's Play of The

The Scenery under the Direction of Mr. GMIEVE, And Painted by Mr. GRIEVE, Mr W. GORDON, Mr. P. LLOYDS, Mr. CUTERERS. " Mr. DATES, Mr MORGAN Mr G. GORDON, and numerous Assistants. The Overture and Music, composed for the secusion. - by Mr. J. L. HATTON. The Dances and Action by Mr. OSCAR BYRM.

The Decerations and Appointments . by - Mr. E: W. BRADWELL. The Dresses by Mrs and Miss HOGGIMS Mr G. HODSDOM. The Machinery by .

Mr. ANPLIN, of No. 13, New Bond Street For Authorities for Costumes, see End of the Book, Published & Sold in the Theatre. (King of Siriffa) Leontes. Mr. OHARLES KEAN MIN BILEN TERRY (his Sun) Camillo, Wr. GRAHAM

Antigonus, Mr. COOPER (Sicilian Lords) Mr. J. F. CATHCART Cleomener. Mr. G. EVERETT Dion. Two other Sicilian Lords. Mr. BARSBY and Mr. RAYMOND Bider of the Council, Mr. ROLLESTON Officer of the Court of Judicature. Mr. TERRY

An Attendant on the Joung Prince Manifillus, Mr. BRAZIER Polizence, King of Bittynia Mr. RYDER (his son) Miss HEATH Archidamus, (a Rithynian Lord) Mr. H. MELLON A Mariaer, Mr. PALIA () Recper of the Prison. Mr. COLLETT An Old Shepherd, (reputed father of Perdita) Mr. MEADOWS __ Clown. (his Son) Mr. H. SAKER

Servant to the Old Shepherd, MISS KATE TERRY Autolycus, (a Rogue) Mr. HARLEY Time, as Chorus. Mr. F. COOKE Hermione, (Que n to Lenales) Mrs. CHARLES MEAN Perdita, (Baughter to Leunies and Reimione) Bles CARLOTTA LECEBBEQ Paultue, (Wife to Antigonus) Mrs. TERNAN

Emilia, (* Lady) Miss CLIFFORD Two other { Miss EGLINTON (Allenging on the Queen) Ladies. MISS M. TERNAN Mopes, Miss I. BROUGHAR (Shepherd: .ses) Dorcas. Miss E. BROUGHAM Lords, Ladles, and Altendants. Satyrs for a Bance. Shepherds. Shepherdesses. Guards, &c.

Scene.—SOMETIMES in SICILIA, SOMETIMES in BITHYNIA. ACT 1.-Scene t.-SICILIA

VIEW OF THE TEMPLE = MINERVA = SYRACUSE (Restored). In the foreground the Fountain of Arethusa (Restored). Time-Sunset. BANQUETING ROOM in Palace IN WEICH WILL BE INTRODUCED THE

PYRHIC DANCE.

ACTR - Acena t. COURT of the GYNÆCONITIS OR WOMEN'S APARTMENTS. APRISON. One of the Latomize, or Prisons of Syracuse, excavated out of the Rock, and known us the Ear of Dionysius. ROOM IN THE PALACE, WITH VIEW OF PART OF THE CITY OF SYRACUSE. (The Designs of the Tapestries in this Scene are taken from some of the richest compositions on Veses discovered in the South of Italy), ACT 3.-Scene, The

SYRACUSE PREPARED FOR The Trial of Queen Hermione. ACT 4.-Scene 1.

BITHYNIA. A DESERT COUNTRY NEAR THE SEA Representing the Course of Time

Accompanied by the Stars (Personified). Sinking before The APPROACH of PHEBUS.

CRONOS. Surmounting the Globe, describes the Events of the Sixteen Years supposed to have clapsed.

CHARIOT OF THE SUN *ceac A ROOM in the PALACE of POLIKENES. A ROAD NEAR THE SHEPHERD'S FARM. "." A Pastoral Scene in Bithynia

With a Distant View of the City of Nicas, on the Lake Ascania; together with the Chain of Lofty Mountains, known as the Mysian Olympus.

DANCE OF SHEPHERDS & SHEPHERDESSES. BACCHUS).

ACT 5.-Scene L.-SICILIA. GARDEN OF THE PALACE OF LEONTES. .This Scene is adapted from a Brawing found at Herculaneum). ""THE TOMBS of SYRACUSE The Peristyle of Paulina's House WITH PART OF THE SCULPTURE GALLERY. NIGHT.

To-Morrow (TUESDAY-Under Approval), & DURING THE WEEK, WILL BE REPEATED, preceded by THE VICTOR VANQUISHED.

BOOKS of Shakespeare's Play of THE WINTER'S TALE, As Arranged for Representation at the Royal Princess's Theatre, with MISTORICAL & EXPLANATORY NOTES, by CHARLES BEAM, May be had at the Box-Office of the Theatre, Price One Shilling.

Stage Ranager. Mr. GEORGE ELLIS. Treasurer, Er. S. LAMSERT. Dox Book-Keeper, Mr. MASSINGHAM Second Price-DRESS CIRCLE, 2s. 6d. BOXES, 2s. PIT, 1s. GAL, 6d. Orchestra Stalls, 6s. Private Boxes, £2 12s. 6d. £2 2s. & £1 11s. 6d. Box-Office Open from it till 5 o'Clock. Boors Open at Half-past 6. The Performances to Commence at 7. Private Boxes and Stalls may be obtained at the Libraries, and of Mr. MASSINGHAM, at the Box-Office of the Theatre

Oxford Street. Any Person wishing to secure Places, can do so by paying One Shilling for every Party not exceeding Six, which Places will be retained until 9 o'Clock in the Boxes, and in the Stalls the Whole Evening. Gallery Door in Castle Street. Children in Arms will not be admitted Half-Price will commence as near Nine o'Clock as is consistent with the Non-Interruption of the Performance. The Saloons under the Direction of M. EPITE VIX, of the Opera Caloniale. W Applications respecting the Bills to be made to Mr. TREADAWAY, at the Stars Bear

APPEARANCE, APRIL TERRY'S FIRST 1856: THE BILL OF

of age, she had also played at the following theatres: Royalty, Haymarket, and Queen's, in London, and the Prince's, Bristol-these in addition to prolonged travel, playing with her elder sister Kate in drawing-room entertainments.

It is one of the finest qualities of an artist in any medium to be able to utilise to the full whatever matériel is available. Nature had given this woman bountifully from her store things good for an actress—temperament, brains, adaptability, determination, charm. The union of these, as gathered in her enchanting personality, has never to my mind been equalled by any woman on the stage.

But if her new manager had not seen her, he had heard of her. Her Wandering Heir was by popular report a dream of perfection, her Olivia a reality of touching pathos. Irving knew from common report that she was the woman of all women to supplement his own power, and so to further his stage ambition—which was to achieve perfection. When I joined forces with him in 1878 he told me his plans and hopes; the latter were largely based on Ellen Terry's powers. He was to open with Hamlet, and he said confidently that the world would see such an Ophelia as had

Queen Henrietta Maria was full of heartbreaking pathos. Indeed, Ellen Terry has what Irving always called "the gift of pathos." It would be impossible in the space available to give even the names of Ellen Terry's great creations. A range of characters from Ruth Meadows (in Eugene Aram) to Lady Macbeth is, one would think, impossible to accept—granted that the demand was for a high measure of excellence. And yet, not once in sounding the whole gamut of human feeling has she been at fault. She made new life, new possibilities for the stage of her time. To-day, after fifty years of work, one cannot see a single play of any kind without noticing the impress of her hand. The memory of her touch can, in some measure, redeem in her followers the faults of immaturity, or weaknesses of age. In fact, Ellen Terry stands between the old world and the new. At the beginning she brought to her art youth and freshness, and whatever quality it is in woman which corresponds to "virility" in man. And as she was new in the days of the old art, so is she old in the dawn of the new. Old in the wisdom of experience; in the practice of artistic theory; in that power of convincing which comes with the consciousness of good work done.

those who wish to appear learned in such matters. There is not in it a word or shadow of truth!

To the last Irving took the greatest interest in herself and her prosperity. The very evening of his death he spoke to me in his dressingroom about her health and her work. He spoke feelingly and sympathetically, and with confidence and affection—just as he had always done during the long period of their working together. He had written to her himself in the same vein, and saying what a delight it would be to him to hear her lecture on the Letters in Shakespeare.

It is hard to believe that half a century has elapsed since Eller Terry went timidly through her first part on the stage. The slim child dragging the odd-looking go-cart which marks the crudeness of the fifties has been so long a force of womanly charm and radiant beauty—an actress of such incomparable excellence that in her art as in our memories she almost stands alone—great amongst the great.

Ellen Terry is a great actress—the greatest of her time; and she will have her niche in history. She is loved by every one who ever knew her. Her presence is a charm, her friendship a delight; her memory will be a national as well as a personal possession.