"RICHARD III." AT KENNINGTON.

On Monday, Sept. 11th, at the Princess of Wales's, Kennington, Revival of Shakespeare's Tragedy, "KING RICHARD III."

King Edward IV.	Mr Edward Lennox
Edward, Prince of Wales	Miss Bessie Hatton
Richard, Duke of York	Miss Muriel Stephenson
George, Duke of Clarence	Mr J. J. Bartlett
Richard, Duke of Gloucester	Mr Murray Carson
Henry, Earl of Richmond	Mr Luigi Lablache
Cardinal Bourchier	Mr Charles Terric
John Morton	Mr Franklyn Walford
Duke of Buckingham	Mr F. H. Macklin
Duke of Norfolk	Mr William Newbery
Earl of Surrey	Mr G. Williamson
Earl Rivers	Mr A. F. Mortimer
Marquis of Dorset	Mr Scott
Earl of Oxford	Mr A. E. C. Morton
Lord Hastings	Mr Matthew Brodie
Lord Stanley	Mr Gerald Henry
Lord Lovel	Mr F. James
Sir Richard Ratcliff	Mr Leslie Thompson
Sir William Catesby	Mr Gordon Hippisley
Sir James Tyrrel	Mr Eardley Turner
Sir James Blount	Mr A. French
Sir Walter Herbert	Mr Thomas
Sir Robert Brackenbury	Mr Arthur Leigh
Tressel	Mr J. A. Dun
Berkeley	Mr Hope
Lord Mayor of London	Mr E. J. Blumberg
First Murderer	Mr Gerald Du Maurier
Second Murderer	Mr John Willes
Margaret	Mrs Bernard Beere
Elizabeth	Mrs Murray Carson
Duchess of York	Mrs Julia Brutone
Lady Anne	Miss Grace Warner

All playgoers will wish Mr Murray Carson a successful six weeks' season at the theatre in the Kennington-road. He opened on Monday night with a revival of Shakespeare's *Richard III.*, and his programme, we understand, also includes a new modern comedy and a new play by Mr Louis N. Parker. Monday evening's audience gave Mr Carson and his carefully selected company an exceedingly cordial greeting, and the hope was very generally expressed that what is in the nature of an experiment will receive adequate support not, only from local playgoers, but from those who reside in the more fashionable districts. Mr Carson following the example of Henry Irving when he in 1877 revived *Richard III.* at the Lyceum, has adhered to the original version of the tragedy. It is well known that many famous actors have played Richard through a mangled, distorted, and untrue text. David Garrick, George Frederick Cooke, Edmund Kean, Lucius Junius Booth—all the greatest representatives of the character—clung persistently to Colley Cibber. Thrice only, before Irving's memorable revival, had the stage idol erected by Cibber been dashed to pieces by daring hands. On March 12th, 1821, at Covent garden, there was an attempt to restore the "original character and language of Shakespeare." Macready played Richard, Duke of Gloucester, and Egerton was much applauded for his rendering of Clarence's dream, but the whole thing was a failure because, as it was said at the time, the "revival was managed in a bungling manner." Genest very strongly hints that the public did not actually know that they had been applauding Cibber and not Shakespeare ever since the year 1700, and that if the newspapers had only treated them to the "puff preliminary" there might have been more hopes for the revival. The Shakespearian reform of 1821 was no doubt due to the good taste and high motive of Macready, whose principles have unquestionably influenced his descendants down to the present day. Samuel Phelps, assisted by Mr Greenwood, revived the unadulterated version of the tragedy in March, 1845, and in the autumn of 1870 Mr Charles Calvert followed suit at the Prince's Theatre, Manchester; *Richard III.*, "from the text," enjoying a run of fifty-two nights. In 1877 the play, with only such judicious alterations and inevitable transpositions as to make it intelligible, was revived at the Lyceum, with Henry Irving as the King. Physically Mr Murray Carson fails to realise the Richard the Third of history. There are in existence two portraits of the King painted during or immediately subsequent to his reign and "they may, therefore," says a Shakespearian commentator, "be presumed to convey a general idea of the style of person and dress, if not an absolute likeness. In both he is represented as a hard-featured man, with rather a forbidding countenance." Now, Mr Carson did not answer this description by any means. He was a bold, dashing, vigorous Richard, and this, coupled with the ardour of his love-making, made the sudden change of front on the part of the Lady Anne seem less improbable than if her wooer had been an ill-favoured, sinister-looking man. Mr Carson gave a sonorous delivery of the text, but the craftiness and duplicity of the tyrant's character were not made so apparent as they have been by some of his predecessors in the part. Mr Macklin was a fine, commanding Duke of Buckingham; Mr J. J. Bartlett favourably impressed the audience by his rendering of the dream speech; and Mr George Hippisley was an excellent Catesby. Mr Luigi Lablache deserves credit for a careful embodiment of Richmond; and Mr Matthew Brodie distinguished himself in the part of Lord Hastings. Mr Eardley Turner was satisfactory as Tyrrel; and very effective character sketches were the Murderer of Mr Gerald Du Maurier and the Second Murderer of Mr John Willes. Mr Edward Lennox did very well as King Edward IV., and commendable work was done by Mr Charles Terric as Cardinal Bourchier, Mr Franklyn Walford as the Bishop of Ely, Mr William Newbery as Norfolk, and Mr E. J. Blumberg as the Lord Mayor of London. Mrs Bernard Beere as Queen Margaret spoke her lines with much spirit, and her acting in the palace scene, where the widow curses Richard, was specially noteworthy. Her performance, indeed, reached a high level of excellence. Miss Grace Warner was a young and attractive Lady Anne, but she was on Monday night apparently suffering from a cold and hoarseness. Miss Bessie Hatton and Miss Muriel Stephenson as the young Princes were pleasing and natural; Mrs Murray Carson was a stately Elizabeth; and Mrs Julia Brutone was well placed as the Duchess of York. The incidental music was specially composed for this production by Mr John Crook, who conducted the orchestra at the first performance. The staging and dressing of the revival deserves favourable mention, the scenery being by Mr W. T. Hemsley. In the fourth act Mr Murray Carson made his entrance seated upon a white charger; and the general stage arrangements were satisfactory. At the conclusion of the performance, in response to loud and persistent cries of "Speech." Mr Murray Carson came forward, and in thanking the audience said he was merely the mouthpiece of Mr Arthur, to whose encouragement and enterprise the present undertaking was entirely due. Mr Carson's remarks were received with loud applause.

THE funeral of Mr Benjamin Wells, the late veteran flautist, whose death we recorded last week, took place on Saturday afternoon at Kensal-green Cemetery. The deceased was interred in the grave which already contains the remains of his wife. The coffin, which was of oak and was covered with floral tributes of affection and esteem, bore the following inscription:—"Benjamin Wells, A.R.A.M., born June 1st, 1826; died Sept. 6th, 1899." The chief mourners included:—Mr Arthur Wells (son), Mrs Kate Miller (daughter), Mrs Janet King (daughter), Mrs Ada Cockshot (daughter), Miss Eva Wells (daughter), Miss Elizabeth Wells, Mr Harry Wells (grandson), and Mrs Blanche Wells (daughter-in-law). Wreaths, &c., were sent by the relatives, and Messrs Alfred Zimmerman, J. Broad, Mr and Mrs C. J. Marrian, Mrs C. Lander, Mr and Mrs Kitto, "In loving memory of dear father," from George, Janet, Ellie, and Daisy; "To dear dad, from his affectionate children, Harry, Eva, and Elizabeth." There was also a wreath from "Aggie, Maggie, and Blanche." The funeral service was performed by the Rev. Walter B. Corfield. The scene at the graveside was rendered all the more distressing by the sudden illness of one of the lady mourners, who had to be assisted to the nearest carriage, restoratives being then applied by her friends.

A MARRIAGE has been arranged and will shortly take place between Baron De Bush, of Preshaw, Hants, and Miss Pauline Joran, the American soprano and violinist. Miss Joran has appeared successfully in opera in this country in *L'Amico Fritz* and other works.

THE NEW RICHMOND THEATRE.

The new Theatre Royal and Opera House which has been erected for Mr F. C. Mouflet, of the Castle and Greyhound Hotels, Richmond, was formally opened on Thursday evening by the Mayor of Richmond (Councillor C. B. Edgar, J.P.). It was Mr Mouflet's first intention to alter the Assembly Rooms into a theatre, but acting on the advice of his architect, Mr Frank Matcham, he purchased a very important site adjoining the Free Library, and instructed Mr Matcham to prepare plans. The result is one of the best arranged and most artistic and substantial theatres in or out of London.

The new house is within a minute's walk of two railway stations, and conveniently situated to the omnibus termini, and stands immediately opposite an open space known as the Little Green, to which it presents a highly ornamental front of red brick and terra cotta. On either side, the building is surmounted by a turret, each of which has been ingeniously utilised for ventilating purposes. In the centre, above the principal entrance, stands a figure representing Music, immediately beneath which the broadly-smiling face of Comedy looks out. At night the front of the building will be brilliantly illuminated by three hanging arc lights and two standard lamps placed on either side of the broad flight of steps leading to the entrance to boxes, stalls, and dress circle. The elegant appearance of the whole structure is heightened by windows of stained glass, and a balcony, accessible to boxes, stalls, and dress-circle, extends along the entire front.

The entrances to all parts of the house (with the exception of the gallery) are in the front. The main doors in the centre, which, with the framework, are of massive mahogany, open into a small vestibule, which, in its turn, opens into a larger one (22ft. by 14ft.), both having marbled floors, and being panelled in mahogany. On the right of the larger vestibule (which is lighted by a large brass electrolier, and has a beautifully-painted ceiling), is the pay-box, constructed of mahogany and cut glass. The main staircase, facing the entrance, is of marble, with a marble scroll pattern balustrade on either side. In the centre is a plaster medallion portrait of Edmund Kean. On the right these stairs lead to the stalls, on the left to the dress-circle. The doors giving admission to pit stalls, amphitheatre, and pit are on either side of the main entrance. A special feature in this connection is that each corridor leading from the street has a double door, thus ensuring the audience immunity from draughts. It may further be noted that all external and exit doors are fitted with Briggs' panic bolts, which, impervious to pressure from without, easily give way to a push from within.

Another special feature is the semi-archway and surrounding forming the entrance to the orchestra stalls, while at the opposite side is a recess fitted up with rockery and ferns, and lighted with small coloured electric lamps. The walls of the stalls are all covered with fumigated panelled oak, giving an appearance of quiet richness which is very striking.

The upper circle over the dress circle is furnished with comfortable seating, which is continued along the two sides, and at the back of this the architect has introduced very handsome arcading with pilasters and arches, and coffered ceilings leading back to the main walls. The whole has the most unique and artistic appearance, being beautifully decorated.

The stalls, pit stalls, and pit are on the floor, which has a generous rake to it; there are two boxes on each side of the proscenium, the other two being at the back of the dress circle. Stretching away in a broad sweep from the latter are the amphitheatre and the gallery, and, the house being constructed on the cantilever system, there is no seat in any part of it from which an absolutely uninterrupted view of the stage cannot be obtained. In front of the gallery a larged coved ceiling springing away from the ceiling proper (an arrangement not found in many other theatres) is designed with an panels representing scenes from *Hamlet*, *A Midsummer Night's Dream*, *King Lear*, and *Romeo and Juliet*. In the centre is a large sun burner fitted with gas, but designed for ventilating rather than lighting purposes, inasmuch as it is covered by a large thirty-light brass electrolier of ornamental design. The four spandrils left by the plan of the ceiling have decorated panels incribed respectively with the names of Shakespeare, Goldsmith, Congreve, and Sheridan.

The proscenium opening is of marble, having on either side a draped column springing directly from an oak-panelled base, which forms the sides of the stalls. These columns have at the top figures representing Comedy and Tragedy, each being surmounted by a highly ornamental canopied head. At the top of the proscenium is an extended key-panel, having on it the inscription from Pope, "To wake the soul by tender stroke of art," this being surmounted by the arms of the borough of Richmond. Above is a 4ft. gold frieze with white figures in relief. The spandrils on either side are adorned with recumbent classical figures. The stage is veiled with an act-drop representing a view of Richmond-bridge looking up the river, and tableau curtains of crimson plush. There is also an asbestos curtain, with water sprinkler attached, which, with wall in cement under, entirely separates the stage from the auditorium. The whole of the material used in construction, in fact, is fireproof, there are no hiding places, every door, and access to the street is immediate and perfect. The heating will be accomplished throughout by radiators and steam pipes.

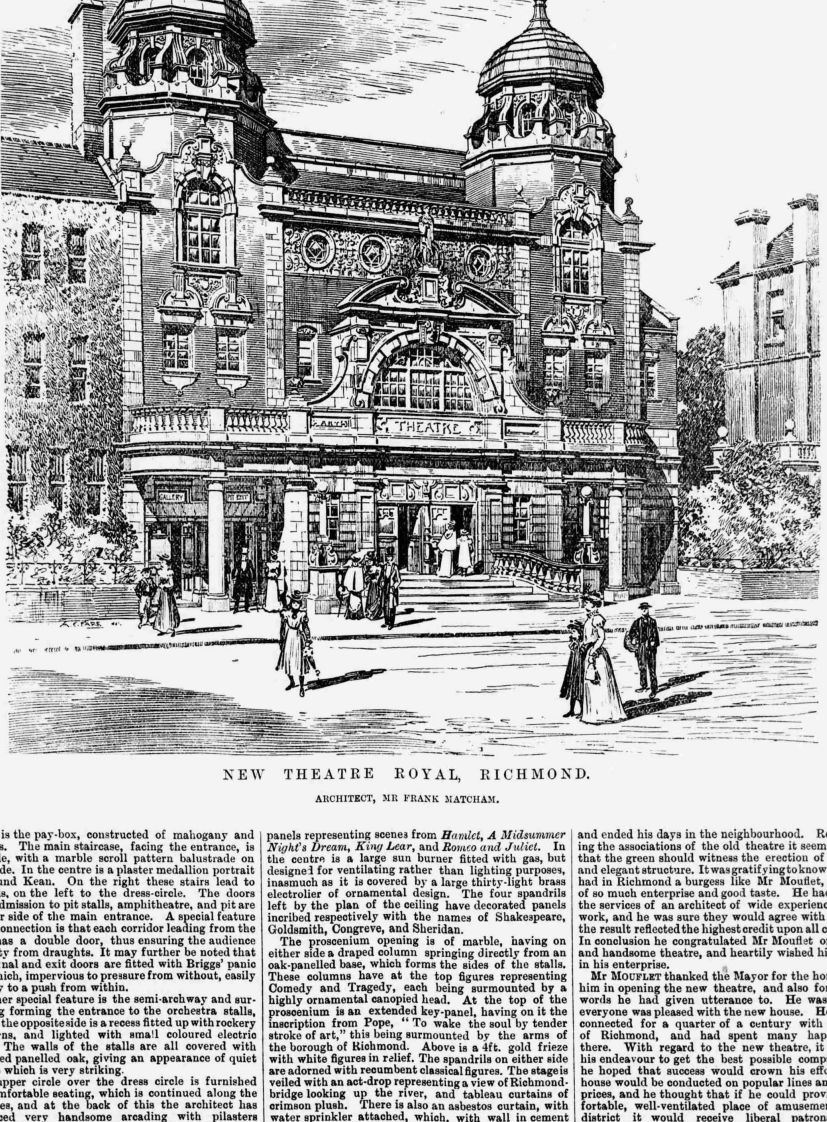
The width of the proscenium opening is 27ft., and the stage, which has been constructed under the supervision of a well-known stage carpenter, measures 34ft. from back to front, 52ft. across the full width, and 50ft. in height to the grid, above which there is room for men to work. In the flies there is well-lighted accommodation for scene-painting. Beneath the stage, which is fitted with an excellent system of trap-doors, are rooms for the supers and the members of the orchestra, which will be controlled by Herr Mistowski, of Richmond. On the prompt side is an elaborate arrangement of valves and switches, whereby the whole of the lighting arrangements can be easily controlled. On the other side is the manager's room, conveniently situated both to the stage and to the front of the house. The stock scenery has been painted by Mr W. Drury, of Brighton, at a cost of some hundreds of pounds. The performers themselves have been liberally cared for. The eight dressing-rooms, of varying size, on three floors at the back of the stage, are fitted with electric lights, hot and cold water is laid on, and the necessary warmth is secured by hot-water pipes.

The entire building, with decorations included, was designed by Mr Frank Matcham. The manager of the Theatre Royal and Opera House will be Mr Charles E. Hardy, who won his spurs at the other Theatre Royal in Whittaker-avenue.

At the opening ceremony on Thursday night there were present, in addition to the Mayor and Mayoress, several members of the Richmond Corporation, Alderman Sir James Szlrimper, Messrs T. Skewes Cox, M.P., A. F. Henderson, of the Fulham Theatre, Newman Maurice, of the Teddington Bijou Theatre, C. St. John Denton, C. E. Hardy (manager), E. Ledger, and others. The visitors made a tour of inspection of the new theatre, the appearance of which met with general approval and admiration. Brilliantly illuminated by the electric light, the interior of the house presented a very bright and animated aspect, while the taste shown in the scheme of decoration was evident. The MAYOR and members of the Corporation having taken their places on the stage his worship, in the course of a brief address, referred to the old Richmond Theatre facing the green, and remarked that David Garrick took a personal interest in its erection, the date being, he believed, 1776. The elder Mathews made his appearance there, and George the Third was a frequent visitor. In later years Charles Kean became the lessee of the theatre and ended his days in the neighbourhood. Remembering the associations of the old theatre it seemed proper that the green should witness the erection of this new and elegant structure. It was gratifying to know that they had in Richmond a burgess like Mr Mouflet, possessed of so much enterprise and good taste. He had engaged the services of an architect of wide experience in such work, and he was sure they would agree with him that the result reflected the highest credit upon all concerned. In conclusion he congratulated Mr Mouflet on his new and handsome theatre, and heartily wished him success in his enterprise.

Mr MOUFLET thanked the Mayor for the honour done him in opening the new theatre, and also for the kind words he had given utterance to. He was sure that everyone was pleased with the new house. He had been connected for a quarter of a century with the town of Richmond, and had spent many happy hours there. With regard to the new theatre, it would be his endeavour to get the best possible companies, and he hoped that success would crown his efforts. The house would be conducted on popular lines and popular prices, and he thought that if he could provide a comfortable, well-ventilated place of amusement for the district it would receive liberal patronage. He regretted that the house was not quite finished, but he was told that the theatre was more advanced towards completion than were ninety-nine out of a hundred houses just on the point of opening. In conclusion, he said that Mrs Mouflet would have been present, but was prevented by a sudden attack of illness.

Mr FRANK MATCHAM, the architect, thanked the audience for their kind approval of the new theatre, and expressed a hope that it would be generously supported. Mr J. S. COX, M.P., proposed a vote of thanks to Mr Mouflet, which was duly carried. The National Anthem was then sung, and cheers were given for the Mayor and Mayoress, &c.



NEW THEATRE ROYAL, RICHMOND.

ARCHITECT, MR FRANK MATCHAM.

HENRY IRVING AND THE TRAVELLERS.

(FROM OUR OWN CORRESPONDENT.)

The commercial travellers of Birmingham are holding a bazaar at the Town Hall in aid of the Commercial Travellers' Benevolent Institution. On Tuesday the proceedings were opened by Miss Marie Corelli, who, in the course of her remarks, paid a graceful tribute to Sir Henry as our constant and ever conscientious exponent of Shakespeare. She noted, in passing, that Shakespeare seemed ignorant of the existence of the commercial traveller. Autolycus was the nearest approach to the type in the plays with his remark, "I am courtier cap-a-pie, and one that will either push on or pluck back thy business there." If Shakespeare had foreseen what an important factor in life the "Ambassador of Commerce" would be, he would certainly have devoted a soliloquy to him. It might have begun, "To buy, or not to buy; that is the question."

Sir Henry Irving opened the bazaar on Wednesday. Miss Ellen Terry was to have been present, but *The Amber Heart* was in rehearsal for this evening. Sir Henry was received with almost royal honours. The fanfare of trumpets which preludes the "Coburg March" was sounded from the orchestra, and a long procession of pretty and prettily-dressed stall-keepers preceded him up the hall and fell into two lines, between which Sir Henry (who was accompanied by Mr Bram Stoker), the chairman of the day (Mr J. Courtenay Lord), and the members of the bazaar committee marched to the platform. Mr Bernasconi, in mediæval costume and carrying a gold-tipped wand of office, performed again with great success the part of chamberlain, to the evident satisfaction of the well graced actor for whom he made way. Among those who took their seats in the orchestra were Mrs Courtenay Lord, Mr F. Coysh (general secretary of the Commercial Travellers' Association), while in the audience were to be seen Mr C. E. Mathews (Clerk of the Peace), and other well-known friends and admirers of Sir Henry Irving.

Mr COURTENAY LORD said that it was a great pleasure to him to be there that day, and especially to be supported by and to support his friend, Sir Henry Irving. They regretted that Miss Ellen Terry was not with them, too. They would have been delighted to see both Sir Henry Irving and Miss Terry there, and to have welcomed them—not only as the brightest ornaments of the English stage, but as philanthropists; for it was well known to most of them who had to do with philanthropic objects, that whenever any charitable work was to be done, the names of Sir Henry Irving and Miss Ellen Terry were never found wanting. The travellers had a magnificent institution, splendidly supported by themselves, and it was the duty as well as the pleasure of every honourable man and woman to assist this institution in every possible way. They could assist it materially by making that bazaar a success. His business was to introduce to them one who needed no introduction; for Sir Henry Irving's name, and not only his name but his face, was known throughout the habitable world.

Sir HENRY IRVING, who was received with hearty cheering, said:—Mr Courtenay Lord, Ladies, and Gentlemen,—It is a very great privilege to me to be here to-day and to have the pleasure of furthering in any way the success of this most beautiful bazaar, inaugurated yesterday by Miss Marie Corelli, of world-wide fame, with such genial eloquence. I am very sorry to tell you that, very greatly to her regret, it will not be in Miss Terry's power to be present this afternoon. I have just left her very hard at work rehearsing the play to be presented on Saturday morning. She has been since 10·0 o'clock to-day—probably will be till 4·0 o'clock this afternoon—engaged upon her duties; and I almost fear it will be impossible for her to come to-day, though, if she possibly can, I am sure she will. She has desired me to convey to you her heartiest, most cordial, and best wishes; and I sincerely wish myself that she were here. I have always understood, for I myself have always felt, that it needs no common courage and self-devotion—for a man, certainly—to enter a bazaar, where the ordinary principles of exchange and barter are somewhat disturbed, and whence the visitor emerges very thoughtful, having paid the highest possible price for something he does not want. But just now I am cheered by the reflection that, as this is the second day of the bazaar, you must have partly feasted upon the life-blood of the public, and so I may possibly escape to-day without positive ruin. But I certainly can plead a most disinterested motive. The object of this bazaar, as Mr Courtenay Lord has told you—the institution it is designed to benefit—makes a peculiar appeal to the actor. I consider myself a bit of a commercial traveller, one of those abstract and brief chronicles of the time that Shakespeare talks of, and I take this opportunity of calling your attention to the goods I have the honour to travel in. I have no samples with me, but you will find them at the theatre should you have the curiosity at any time to go there—Shakespeare as fresh as ever, and a really excellent thing in Sardou. Then the actor, like the commercial traveller, knocks about the world, and picks up experience of all sorts; he meets all sorts and conditions of men. One of our most popular dramatists, I believe, once belonged to your brotherhood. I have no doubt that his keen eye for character was trained upon many a journey in hardware, or whatever useful commodity he earnestly pressed upon his clients, and I know that your powerful corporation has supplied the stage with some most admirable comedians whose talents were first appreciated in the commercial coffee-room. So, you see, we have tastes and ambitions in common, and it is a keen pleasure to me, as I know it would have been to Miss Terry, to come here and testify our interest in the institution for which you are working—one of the greatest benevolent institutions of its kind in the kingdom. To provide a home for the aged and infirm commercial traveller when he is compelled to give up the road, that is truly a purpose to kindle the keenest sympathy. I am sure those who benefit by your bounty and good fellowship will appreciate your generous efforts, in which I am glad to share by word and deed. In declaring open this most picturesque and beautiful bazaar—the design of which, I am told, is by Mr Bernasconi—I must congratulate you most sincerely. I declare this bazaar open for its second day, and I thank you with all my heart for your kind and most generous welcome.

Mr R. A. MATTHEWS, on behalf of the Bazaar Committee, presented to Sir Henry a beautiful silver cigar-case, as a mark of their appreciation of his kindness, and as a souvenir of the occasion.

Sir H. IRVING, in acknowledging the gift, said he should place that most beautiful souvenir among his heirlooms—the few that he valued—and he hoped that it would be no less appreciated by his children than it was by himself.

The usual tour of the bazaar was made, Sir Henry purchasing goods from each of the principal stalls, and also patronising liberally some of the minor adjuncts. The committee had prepared for Miss Ellen Terry a beautiful bouquet, and this was subsequently presented by a deputation from the committee at the Grand Hotel.

THE season for book sales which recently closed was a remarkable one. General literature included the First Folio Shakespeare, which fetched £1,700, and a Third Folio, with cancelled title, £260. In previous years First Folios, more or less perfect, have sold for £715 (1864), £98, £190, £205, £385, £415, £169, and £255; previous prices for the Third Folio were £107, £260, £190, £435, £203, £130, £280, and £350. The rare first edition of "The Troublesome Raigne of John, King of England," on which Shakespeare founded his play, brought £510. "Pickwick," in original parts, presentation copy, £105; Forster's "Life of Dickens," extended, with autographs, &c., £500; another copy £202; "Memoirs of David Garrick," extra illustrated, £200; Life of Edmund Kean, extra-illustrated, £299 15s.; and John Milton's "Comus," 1634, rare original edition, £150.

MR THOMAS SIDNEY, having obtained from the authors, Messrs Jerome K. Jerome and Eden Phillpotts, the provincial rights of *The M'Haggis*, will commence a tour with the piece on Monday, at the West Pier Pavilion, Brighton.

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