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BOOTH, Junius Brutus, the elder, actor, was born in St. Pancras, a suburb of London, Eng., May 1, 1796. His father was Richard Booth, an attorney, who designed his son to follow the same profession, and sent him to Eton, where the boy became proficient in the classics. He showed remarkable aptitude for learning anything to which he applied his mind, and became an accomplished linguist, speaking French, Spanish, Italian, German and Flemish fluently. He also wrote poetry, painted in oils, was something of a sculptor, but finally determined to enter the navy. He had actually obtained a commission as a midshipman, but his father,



J.B. Booth

learning that he was about to be ordered to fight against the Americans—as the war of 1812 was just beginning—induced young Junius to give up his plan. The fact was that Richard Booth strongly favored the Americans, even at the time of the outbreak of the revolution. The young man next became interested in the theatre. He joined an amateur "Thespian" society, and made his first appearance at a car-house in Pancras street, Tottenham Court Road, in the part of Frank Rochdale in "John Bull." He was now convinced that he had found his vocation, and, despite the entreaties of his father and friends, joined a strolling company, and made his first appearance as a professional actor, at Peckham, Sept. 13, 1813, as Campillo, in "The Honeymoon." During the next three years Mr. Booth played in the small towns around London, and with remarkable success. In the autumn of 1817 Mr. Booth made a great hit in the part of Sir Giles Overreach, in "A New Way to Pay Old Debts," having taken the part as a substitute for the great Edmund Kean. The news of this success speedily prepared the way for him in London, and he secured an engagement at Covent Garden theatre, and opened with "Richard III.," Feb. 17, 1817. Booth was so successful that the town soon became divided into two parties, the one for Booth, the other for Kean, and after Booth's engagement had closed at Covent garden he made a triumphant tour through the provinces, playing Richard, and Sir Giles Overreach. Early in 1820 Mr. Booth played Lear at Covent garden, for the first time, and produced a marked effect. In January, 1821, Mr. Booth married Mary Anne Holmes, and sailed for the United States, stopping at Madeira, and arriving in Norfolk, Va., June 30, 1821. On July 13th he made his first appearance in the United States, in Richmond, in the part of Richard, and became at once popular. After playing in other southern cities, he went to New York, where he appeared Oct. 5th, at the Park theatre, as Richard. In 1823 Mr. Booth bought a place in Maryland, to which he soon after brought his father, and there the Englishman, who loved America, passed the rest of his days. Booth visited London in 1825, and there met with the loss of his entire wardrobe by the burning of the Royalty theatre. He returned to the United States, and in March, 1827, appeared again at the Park theatre, New York, playing Selim in "The Bride of Abydos," Pescara, in "The Apostle," and other characters. In 1828 Mr. Booth was in New Orleans, where he learned the French language with such success that he appeared in that city in French parts. In 1831 Mr. Booth took a theatre in Baltimore and played a round of leading characters. In 1832 he appeared in Philadelphia, in a play writ-

ten for him by David Paul Brown of that city. Mr. Booth now met with a sad misfortune in the loss of two of his children, an event which for a time deprived him of his reason. In fact, from this time forward, Mr. Booth was subject to fits of insanity, and also began to give himself up to intemperance. In 1836 Mr. Booth made another trip to Europe, and while there had the misfortune to lose another son, by small-pox, a blow which completely prostrated him. Returning to America he played at the Olympic theatre, New York, and then made a southern tour, during which he attempted to commit suicide, and also met with a serious injury to his face, which for a time threatened to put an end to his acting. He recovered however, and thereafter played only whenever he felt like it, as he was always welcome in any city where he chose to appear. It was said of this period of Mr. Booth's life, that when most deeply under the influence of liquor, he played with the most power and appreciation. It was said that his acting, at such times, reached a point of positive grandeur, never before approached in this country. Mr. Booth made his last appearance in New York on Sept. 19, 1851. He also played in Philadelphia in that year, and in 1852 went to San Francisco, where he played in company with his son Edwin. On his trip East, Mr. Booth played an engagement in New Orleans, and started up the Mississippi. He was suffering from a severe cold, and this developed into a fever, of which he died Nov. 3, 1852.

BOOTH, Edwin, tragedian, was born at Bel Air, Harford county, near Baltimore, Md., Nov. 13, 1833, the son of Junius Brutus Booth the elder. He was named Edwin Thomas as a compliment to his father's friends, Edwin Forrest and Thomas Flynn. Young Edwin's opportunities for education were few, but being naturally a studious boy, he took advantage of every chance he had for acquiring knowledge, with the result that he grew to be well informed while but a lad. There was always a deep sympathy between the elder Booth and his son, perhaps mainly on account of the peculiar disposition of the latter; young Edwin being reticent, sensitive and profound, to a degree remarkable for one so young. While Edwin was a mere boy, his father was in the habit of taking him with him during his professional journeys, with the advantage that when his father was in one of his moody, passionate states, Edwin was the only one who could control him. Edwin Booth's first appearance on the stage in any part occurred in 1849, at the Boston museum, when he played the minor part of Tressil, in "Richard III." It has been said that the elder Booth at first objected to his son's going on the stage, but he certainly afterward withdrew his opposition. Edwin was now devoted to his profession, and worked hard to succeed in it. He appeared at Providence, at Philadelphia, and in other places, as Cassio in "Othello," and Wilford in "The Iron Chest," his performance of the latter character being even at that time highly commended. For two years Edwin continued with his father, making his first appearance in New York on Sept. 27, 1850, at the National theatre, Chatham street, in the character of Wilford. In 1851 at the same theatre, the elder Booth being cast for Richard, and falling ill, Edwin took his place and played the part of the crook-backed tyrant for the first time in his life. The performance is said to have been a most creditable



one. At this time the elder brother of Edwin, Junius Brutus Booth, Jr., was established in San Francisco, as a manager, and thither went the elder Booth, and the three played there together. It was in 1852 that Edwin parted from his father for the last time. The latter was on his way from New Orleans to Cincinnati, and was taken ill; he died on Nov. 30th, as was said, for want of proper medical treatment. Edwin continued to travel through the state of California, playing whenever opportunity offered, but suffering from poverty and many hardships. He had now added to his repertoire the characters of Shylock, Macbeth, Hamlet, and his great part of Sir Edwin Mortimer, in "The Iron Chest." During the year 1854, he was in Australia, playing in a company with Laura Keane. The following year he returned to California, and played in Sacramento, where he presented the original representation in America of Raphael in "The Marble Heart"; also in San Francisco. It was at this time that Mr. Booth made his first appearance in "Richelieu." By this time his name and fame had reached the East, and the great Atlantic cities were desirous of seeing the new star that was rising in such glory in the wrong quarter of the heavens. Accordingly, in 1857, Mr. Booth went to Baltimore, where he played at the Front street theatre, and then visited the principal Southern cities, playing in each with the greatest success. In April, 1857, Mr. Booth played, in Boston, Sir Giles Overreach in "A New Way to Pay Old Debts," and created a furor. In the following month he appeared at Burton's Metropolitan theatre, New York, and aroused the greatest enthusiasm by his splendid impersonations. In the spring of 1858, Mr. Booth played at Wallack's theatre, New York, at a benefit, taking the part of Iago, to E. L. Davenport's Othello, and Mrs. Hoey's Desdemona. July 7, 1860, Mr. Booth married Mary Devlin, of Troy, N. Y., an actress, whose acquaintance he had made in Richmond, Va., three years before. They took a trip to England, where their only child, who was named Edwina, was born, Dec. 9, 1861. While in London Mr. Booth played at the Haymarket theatre in his principal characters, but without making a profound impression, as was stated, because of inadequate support and poor properties and scenery. In Liverpool and Manchester, however, he was very successful. Soon after Mr. Booth's return to America, his wife fell sick, and died Feb. 21, 1863. Mr. Booth now assumed the control of the Winter Garden theatre, New York, which he continued to manage during the next five years. During this period, on Nov. 25, 1864, a most extraordinary performance was given, the three brothers appearing together in "Julius Cæsar," Edwin playing Brutus, Junius Brutus playing Cassius, and John Wilkes, Mark Antony. During his management of the Winter Garden theatre Mr. Booth surprised New York by the completeness and the magnificence with which he produced "Hamlet," "Othello," "The Merchant of Venice," "Richelieu," and other great plays. It was the wonder of the period that he was able to run "Hamlet" 100 consecutive nights. In honor of this event Mr. Booth was presented with a gold medal. From the summer of 1863 till the spring of 1870, Mr. Booth was associated with his brother-in-law, John S. Clarke, in the management of both the Winter garden theatre, in New York, and the Walnut street theatre, Philadelphia. On March 23, 1867, the Winter garden theatre was burned to the ground. The appalling tragedy of the assassination of Abraham Lincoln occurred on April 14, 1865, and, together with his brother's death, crushed Booth to the earth. At first Mr. Booth designed to give up the stage altogether, and he did retire from it for a year. He made his reappearance Jan. 3, 1866, and his re-

ception showed that his personal popularity had not been impaired by the awful crime of his brother. Mr. Booth now played Hamlet, and Richelieu, and Shylock, and the next year Brutus in John Howard Payne's "Fall of Tarquin." Some time in 1867 Mr. Booth sent a friend to Washington, to request permission to remove the remains of J. Wilkes Booth to the family burial-ground in Baltimore, Md. The permission was granted by President Johnson, and the body of the assassin was secretly transferred to its final resting-place. Mr. Booth had now determined to attempt management on a truly magnificent scale, and accordingly the corner-stone of the splendid structure which was to become famous as Booth's theatre, was laid on Apr. 8, 1868, at the south-east corner of Sixth avenue and Twenty-third street, N. Y., and the new building was opened on Feb. 8, 1869, with "Romeo and Juliet." On June 7, 1869, Mr. Booth was married, for the second time, to Mary McVicker, the step-daughter and adopted daughter of Manager James H. McVicker. She died in 1881, leaving no children. For thirteen years Booth's theatre ran a splendid career, presenting in the most superb manner ever known in America all the great plays in his repertoire. These revivals were the most popular theatrical representations of tragic plays ever witnessed in New York. They included: "Romeo and Juliet," "Othello," "Hamlet," "Richelieu," "The Winter's Tale," "Julius Cæsar," "Macbeth," "Much Ado About



Nothing," "The Merchant of Venice," and "Brutus." Among those who played with Mr. Booth were Edwin Adams, Junius Brutus Booth, Jr., Lawrence Barrett, F. C. Bangs, William Creswick, E. L. Davenport, J. W. Wallack, Jr., Mark Smith, Miss Emma Waller, Miss Bella Pateman, and others. Besides Mr. Booth's own performances, his theatre was notable for the number and prominence of the stars who appeared in it. These included Joseph Jefferson, James H. Hackett, Charlotte Cushman, John S. Clarke, John E. Owens, and Adelaide Neilson, who made her first appearance in America under Mr. Booth's management. His management was so successful that out of the profits he was enabled to pay off a mortgage of \$100,000, to reduce a large floating debt, and was warranted in buying out his partner's interests. At the end of five years Mr. Booth rented the theatre proper to his brother, reserving the equally profitable business part of the property, and closed his last season on June 14, 1873. The panic of September, with its complications, made the situation possible for Mr. Booth to be forced into bankruptcy. The final performance in the building was that of Juliet, by Mme. Modjeska, in May, 1882. After the panic subsided, Mr. Booth set himself to retrieve his shattered fortunes, and with such success that, beginning in 1876, in fifty-six weeks he earned by his performances nearly \$200,000, receiving in San Francisco, alone, in eight weeks, more than \$96,000.

Mr. Booth made his second visit to Europe in 1880, and went again in 1882. His reputation, long since secured, had preceded him, and he was received in England and on the Continent with the greatest favor. He appeared in London with such success, playing with Henry Irving, that he was personally congratulated by the Prince of Wales; while in Germany he was highly praised by Emperor William I. Returning home in 1883, Mr. Booth resumed his starring tours, which continued to be as popular and as lucrative as ever. He finally joined Lawrence Barrett, and these two great actors traveled and appeared together, until the death of Mr. Barrett, early in 1891, dissolved this remarkable intellectual partnership. With Mr. Barrett, Mr. Booth played, often alternating, besides the round of characters already enumerated, King Lear, Richard II., Benedick, Ruy Blas, Petruchio, and Don Caesar de Bazan. In 1889 Mme. Modjeska played with Mr. Booth in the "Merchant of Venice," "The Fool's Revenge," "Much Ado About Nothing," and other plays. While thus leading a career full of exhausting demands for earnest study and reflection, Mr. Booth nevertheless found time to perform not a few graceful acts which discovered the kindly side of a nature that was often described as moody and unsympathetic. One of these was the restoration in 1889, of the monument to the great actor, George Frederick Cooke, in St. Paul's churchyard, London, which had become defaced and time-worn, although previously twice restored since its first erection in 1821. But a more important act, illustrative of the real generosity and kindness of Mr. Booth's nature, was his provision, for the use of actors, of a fine club-house, in Gramercy park, New York city. This thoughtful and beautiful gift was presented to the actors and friends of the drama, and formally opened under the name of "The Players," on New Year's eve, 1888. The building was supplied with every convenience requisite in a gentleman's club. The generosity of this gift will be appreciated when it is understood that Mr. Booth purchased the land and building, and paid for both its remodeling and furnishing. In 1891, after the death of Mr. Barrett, Mr. Booth gave up acting for a time, and during the following summer remained in retirement. Mr. Booth may justly be ranked among the best actors of modern times. While possessing a method that was, more than anything else, scholarly, this fact has not in the least prevented him from presenting impersonations filled with passion, and rising in some instances to the sublimest heights of imaginative effort. His greatest characters were those in which his father also shone; as in Richard III., Iago, Lear, Othello, and Sir Giles Overreach. It is doubtful if any other actor ever played Iago as well as Edwin Booth played it. His Hamlet, while essentially a most artistic performance, has at times suffered at the hands of the critics, by comparison with its performance by other actors; but this cannot be said of his other characters. He died in New York city, June 7, 1893.

BOOTH, John Wilkes, actor, and assassin of President Lincoln, was born at Bel Air, Md., in 1838, a son of Junius Brutus Booth, the noted actor. He made his *début* as an actor as Richmond in "Richard III." at the St. Charles theatre, Baltimore, and the following season was a member of the company playing at the Arch street theatre in Philadelphia. Later, he played in various cities, and then appeared as a star at Wallack's theatre, New York, March 31, 1862. During the year 1863 he withdrew from the stage to speculate in oil. On Nov. 23, 1864, he appeared with his brothers, Junius Brutus and Edwin, in a revival of "Julius Cæsar" at the Winter Garden theatre, New York, playing the part of Mark Antony, and proving himself to be an

actor of earnestness and great promise. His last appearance as an actor was as Pescara in "The Apostate," at Ford's theatre in Washington, the occasion being a benefit for John McCullough. A performance of "Our American Cousin" was given at the same theatre, on the night of Apr. 14, 1865, and was attended by President Lincoln, his wife, and two friends. During the play, Booth made his way into the president's box, and drawing a pistol, shot Mr. Lincoln from behind, then leaped onto the stage, brandishing a dagger and crying, "Sic semper tyrannis! The South is avenged!" His foot caught in the folds of a flag and he fell, breaking his leg, but regained his footing and escaped to mount a horse that had been kept saddled in a side alley, and fled from the city. His leg was set on the following day and he succeeded in getting to a farm about thirty-five miles from Washington, where he lay for six days in the woods. He succeeded in crossing the Potomac on Apr. 22d, and the Rappahannock on Apr. 24th, and reached a farm near Bowling Green, where he took refuge in a barn. This was set on fire by the troops that had tracked him, and Booth, while resisting arrest, was shot dead by a soldier named Boston Corbett. He was secretly buried under the flagstones of the arsenal warehouse at Washington, but two years later Edwin Booth received permission to remove the remains, and they were reinterred in the family plot in the cemetery at Baltimore. He was a gifted and handsome man, but was wayward and erratic. He died Apr. 26, 1865.

GILLIG, George, brewer, was born at Zeuln, on the river Main, Oberfranken, Bavaria, Germany, Oct. 9, 1809. In 1829 Mr. Gillig started on his travels as a brewery journeyman, and worked as such in different cities until the year 1836, when he entered the Bavarian army. On being honorably discharged in 1839 he sailed for America, and began the brewery business in New York city on a small scale in the following year. At that time his brewery was located on Fifth avenue and Fiftieth street, but he soon built a brewery at Thirtieth street and Lexington avenue, and later, one in Third street, between avenues A and B. At one time Mr. Gillig owned three breweries—one at Third street, one on Staten Island, and one in Williamsburgh. The Staten Island brewery was sold to the Bischoffs, the Williamsburgh brewery to Mr. Aamm, and the Third street brewery to Mr. Joseph Doelger in 1852, when Mr. Gillig moved into his newly erected brewery in Fortysixth street, between First and Second avenues, and remained in charge until his death in 1862. The beer brewed by the brewers of New York city was the so-called small beer, and Mr. Gillig was the first to brew lager beer, in the year 1846 at his brewery in Third street. Mr. Gillig married in 1841, and has four children, his son, John G. Gillig, being widely known through his business connections with his brother-in-law, Jacob Ruppert, the well-known brewer of New York city.

