

HOME CIRCLE

SATURDAY NIGHT.

Placing the little hats all in a row, Ready the Holy Mass to-morrow, you know; Washing the faces and little black fists, Getting them ready and fit to be kissed, Putting them into clean garments and white— That is what mothers are doing to-night.

invigorating influence of a pure atmosphere. The attitude, too, for proper walking is perfect, animated erectness with shoulders held down and pushed well back. While the stomach is held in, the head erect, the chin squared and drawn in toward the chest, the stride should be made from the hip, and the heel should meet the turf before the toe. This, the best and only style of proper walking can be easily acquired, and the resultant benefits of its adoption both in the improved air, health and physical symmetry of its supporters are more readily experienced than in any other known exercise.

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PAPERS FROM C.Y.I. LA.

V.—SIR HENRY IRVING.

Sir Henry Irving was one of the distinguished English actor whose real name was John Henry Brodribb. He was born at Kenton, Somersetshire, on Feb. 6th, 1838, and educated in the city of London. From his earliest years he showed a decided inclination for the stage, much to the disgust of his parents, especially his mother.

Ellen Terry, he gave the "Merchant of Venice" in Elizabethan dress and without scenery of any kind. In proof of American appreciation of Sir Henry Irving we need no other fact than that although New York was blizzard-bound for one week and all the theatres were closed, where Sir Henry was playing not only remained open, but he had a very crowded house during the whole week. On his return to England he again played in "Faust." We find him also laying the cornerstone of the new theatre at Bolton. On Nov. 28th he was publicly banqueted at Birmingham. During the winter he again gave Macbeth at the Lyceum with Ellen Terry as Lady Macbeth. In 1889 Henry Irving visited Germany, where he played "Julius Caesar" and "Merchant of Venice." On his return home he and Ellen Terry delighted Queen Victoria with a display of their art. Most of the year 1890 was spent in giving Shakespearean recitals. In 1890 he produced "Havens Wood" and in 1891 he revived "Much Ado About Nothing," "Irons Mail" and the "Corsican Brothers."

Henry Irving has for the despairing world persists in believing the adage that celebrities are born, not made. Henry Irving has proven that they are born and made. None of the great men ever met with poorer luck in the beginning than did the famous actor. He had to struggle against the greatest odds, chief of which was his extreme self-consciousness. This, at times, affected his eyes, his voice and even his limbs. It is said that in his second appearance as "Cleopatra" in "A Winter's Tale," he was so nervous that he could not speak his lines. Failure, however, instead of breaking his spirit, aroused it. He loved the stage not as a means of making a living but as an art of the highest order and perfection in this art was his aim.

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"Hunted Down." This led to a London engagement, when he came out as "Doricourt" in the Belle's straggle. He subsequently played at the Haymarket, Drury Lane and the Gaiety theatres. He transferred his service to Vaudeville Theatre in 1870, playing Digby Giant in "Two Roses." This play ran for three hundred nights. His representation of "Hamlet" at the Lyceum theatre in 1874 produced a great sensation among the play-going public, and opinion was at first divided as to the merits of his performance, but it is now generally acknowledged that by his rendering of this and other Shakespearean parts, Henry Irving placed himself at the head of English tragedians. In 1879 "Macbeth" and "Othello" were added to his list and likewise the part of Philip in Tennysen's drama of Queen Mary. The same year he made a tour of the provinces and of Scotland and Ireland. In Dublin he played Hamlet at the request of the University and was honored by an address in the dining hall of Trinity College. On his return to England he added to his Shakespearean repertory by playing Richard III. at the Lyceum.

He had been specially written for him and from his old Lyceum admirers he received an unprecedented welcome. The last years of Sir Henry's life were full of sorrow. No one in the profession ever earned more money than he did, and no one could have died poorer. The history of Sir Henry Irving for the last fifty years is the history of the English stage. Before his time acting was looked upon as rather a low occupation. Sir Henry has raised it to an honorable profession and the debt to him is therefore very large. Of his powers of acting I need not speak. Every one remembers them. His greatest revolution perhaps was in the rendering of Shylock. He has done most to immortalize Shakespeare's Jew. Sir Henry took a different conception of him from that taken by other actors. He allows Shylock to remain as much the villain as the martyr of the play. The searching test of his ability was the fact that he successfully attempted so many tests of acting. Sir Henry was justly considered worthy of a grave in Westminster Abbey, and the fresh flowers so often seen on his grave are said to be placed there by the hand of Ellen Terry.

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