

powers he became a recognized interpreter of such characters as Richard III., Shylock, Lear, Iago, Othello, Brutus, etc., but he never appeared to better advantage than in Hamlet. His ability was as fully recognized abroad as at home. He expended \$175,000 in establishing the Players' House and Club in New York.

Charlotte S. Cushman (b. July 23, 1816; d. February 18, 1876) first won her histrionic honors in opera. Her voice failed, and then she began her memorable career as actress, her most famous personations being Lady Macbeth, Bianca, Julia, Beatrice, Lady Teazle, Queen Katharine, and Meg Merrilies. She readily ranked with the great dramatic artists of the century, and her skill, native and acquired, divided with her own splendid character the admiration of the general public.

Tommaso Salvini (b. January, 1830) demonstrates that now very rare and severely tragic school of the stage in which the actor appeals to the public through his genius and art, rather than through his environments and accessories. He thus belongs to an apparently closing era in the history of the stage. Powerful, passionate yet self-controlled, magnificent in physique, in elocution, in reading and in deportment, as an actor he really belongs to the world, although Italian in both spirit and training.

Sir Henry Irving (or really John Henry Broadrib), of England, was born in 1838, and is the leader of that modern school of actors, who depend not so much on good reading, acting and general elocution as upon careful attention to details in stage-setting and presentation. As an epoch-maker in the history of the modern drama, he marks that point where the actor begins to look away from his own personal art to that displayed in his surroundings and accessories.

LYRIC DRAMATISTS.—Ludwig van Beethoven, of Germany (b. December 17, 1770; d. March 26, 1827), is widely held to be the most colossal of musical geniuses, in breadth and grasp of intellect, in vastness and boldness of imagination, and in depth and tenderness of emotion. His one opera, "Fidelio," is by many considered to be unrivaled in the realm of pure dramatic music. His sonatas and chamber music are generally conceded easily to lead in those two departments, while his symphonies are universally believed to have reached the utmost limit of development which is possible in the field of orchestral composition.

Charles F. Gounod, of France (b. June 17, 1818; d. October 18, 1893), is an instance of a composer whose permanent fame must rest on but one work, the opera of "Faust," in which he reached the utmost height of his powers and success. No opera has ever had such instant, universal, and constant popularity. Eclectic in style, and faithful and enthusiastic in his art, he did much to advance the progress of religious and operatic music in France.

Robert Schumann, of Saxony (b. June 8, 1810; d. July 29, 1856) was one of the creators of the romantic school of music. He was not a piano player, but a teacher and composer. His symphonies have been accorded a rank next to those of Beethoven, and for their deep pathos, fine, intense passion and wild, mournful beauty many of his compositions are almost peerless.

Felix Mendelssohn-Bartholdy (b. February 5, 1809; d. November 4, 1847) was as lovely in character as in works. In symphony, song, piano-forte, organ, or oratorio, he showed himself worthy of being classed with the great