

BOOKS ABOUT THE BOOTHS.

The subjoined communication has been received:

NEW YORK, July 4, 1890.

To the Editor of the *Dramatic Mirror*:

SIR:—Although not belonging to the profession, I am a constant reader of THE MIRROR and want to express my appreciation of your excellent paper. In my humble opinion it is far more refined and elevated in tone; more just and true in criticism than the other dramatic "weeklies." I take pleasure in speaking well of it to my friends, as it is a paper instructive and entertaining, not only to the players, but to those who form the audience as well.

I am greatly interested in anything pertaining to the drama, and as I have no other means of procuring the knowledge, will you kindly tell me if there are sketches of the life, personal and professional, of Junius Brutus Booth, other than those found in "The Tragedian," "The Elder and Younger Booth," and "Actors and Actresses of Great Britain and the United States." Also the same of Edwin Booth.

If you will answer these questions through the medium of your paper you will greatly oblige,

M. L. C.

The earliest works relating to Junius Brutus Booth are quite ancient and scarce. The first of these is the volume, "Memoirs of Junius Brutus Booth, from his birth to the present time; with an appendix, containing original letters from persons of rank and celebrity, and copious extracts from the journal kept by Mr. Booth during his theatrical tour on the Continent." This book, an octavo, was published in London in 1817, at which time the tragedian although but twenty-one years of age, had succeeded in creating a stir in the theatrical world.

The same year there appeared also in London the "Memoirs of the Life of Mr. Booth, containing a true statement of all the circumstances attending his engagements at the rival theatres (Covent Garden and Drury Lane), with a few remarks upon his conduct, by An Old Actor."

The "Booth Memorials," by his daughter, Asia Booth-Clarke, was issued in New York in 1866. Mrs. Clarke was the author of "The Elder and the Younger Booth," issued in 1882 as one of the American Actors' Series, edited by Laurence Hutton and published by Osgood and Company, Boston.

Sketches of the Booths, father and son, may be found in Genest's "History of the Stage," Appleton's "Cyclopædia of American Biography" (Vol. 1), Phelps' "Players of a Century," and Berg's "The Drama, Painting, Poetry and Song."

Apart from these sketches, our correspondent is referred for critical and biographical matter respecting Edwin to "Mr. Edwin Booth in His Various Dramatic Characters," by William Winter, illustrated by W. J. Hennessy. This was published by Osgood and Company in 1872.

CHARLESTON, Dec. 7.

MR. BOOTH continues to attract crowded houses. His success with the audience, in "Sir Giles Overreach" on Wednesday evening, was complete; indeed, the whole play (more particularly *Marcell* by Mr. Brown) was performed with great spirit and effect. As Mr. Booth is to appear this evening in *Hamlet* for his benefit, and as the box books promise a *rush*, we hope it will not be his last night. The public wish to see more of him, and a repetition of his *Richard* would prove an acceptable, and we doubt not a well-rewarded treat.

TRAGEDIAN'S GREAT GRIEF.

Death of Another Sister of Mr. Edwin Booth.

Twice Within a Year He Stands at the Grave of a Dear One, and Pays the Last Tribute of His Love—His Wreath of White Roses in the Tomb with Rosalie.

SPECIAL DISPATCH TO THE BOSTON HERALD.

BALTIMORE, Md., Jan. 18, 1889. For the second time in a single year Edwin Booth stood in the shadow of the Booth monument in Greenmount cemetery today, and witnessed the last rites over the remains of his sister Rosalie. Six months ago he and Sleeper Clarke, the great comedian, stood on the same spot, he mourning a sister, the latter a wife. After the last prayer had been said by the Episcopal clergyman, Mr. Booth laid a bouquet of white roses on the graves of each of his sisters. His niece, Marion, had strewn with flowers the casket containing the remains of Rosalie before it was lowered into the tomb. Mr. Lawrence Barrett stood near Mr. Booth at the grave, and laid a beautiful floral tribute on the casket. Mrs. Anderson, an intimate friend of the deceased lady, leaned upon Mr. Booth's arm, and he led the little funeral cortege from the carriages to the tomb. John W. Albanch, Arthur B. Chase and George Graham and wife were among the mourners.

HE SAVED ROBERT LINCOLN'S LIFE.

The following incident was related to a gentleman by Mr. Booth some time ago, and has never been published: In the summer of 1877, Mr. Booth was standing on a railroad platform waiting for a train. He noticed a gentleman standing near him, apparently with the same object, and saw that he seemed engrossed in his own meditation.

Presently the gentleman stepped from the platform to a track and began walking upon it, entirely oblivious to his surroundings. Just at this moment an engine which had been getting water from a tank near at hand began backing up the track. Mr. Booth, turning round, saw it only when it was within a few feet of his absent-minded companion.

On the impulse of the moment, without attempting to rouse the man to a sense of his danger—there was not time for this—Mr. Booth stepped forward, and, clutching him by the arm, lifted him almost bodily upon the platform. So near was the engine that it struck the man's heels as they left the track.

The rescued gentleman was so overcome when he realized his danger that he could only bow his thanks and give his hand to his preserver. It happened that Mr. Ford, in whose theatre at Washington President Lincoln was assassinated by Mr. Booth's brother, witnessed the scene described above.

Stepping forward, he said excitedly: "Mr. Booth, do you know who that man was?" "No," was the reply. "It was," said Mr. Ford, "Robert Lincoln—President Lincoln's son." Mr. Booth afterward said that this act of his gave him more satisfaction than could be represented in any other way.

In relating this Booth mentioned the fact that the only vote which he ever cast was for Mr. Lincoln when he ran for President the second time.

Edwin Booth's Gift to His Nephew.

Edwin Booth is well known to be a very generous man, though his donations are never made ostentatiously. He has recently presented to his nephew, Creston Clarke, a gift that must be appreciated. It consists of a numerous array of costumes for Shakspearian and other legitimate characters, the dresses for Hamlet, Othello, Iago, Macbeth, Richelleu, Ruy Blas, Claude Melnotte, Don Caesar, and some other leading parts being particularly fine. With them were sent all the appurtenances of the complete wardrobe, such as jewels, swords, daggers, armor, hose, shoes, etc., and a rem-studded snuff box, presented to Mr. Booth by Charlotte Cushman, the golden interior of which bears the names of its original donor and recipient. The letter accompanying the gift of Mr. Booth is said to have expressed the hope of the elder tragedian that his young relative may worthily wear the garb of the most illustrious types of the dramatic art. Creston Clarke is the son of John S. Clarke, the well-known actor, now touring in this country, and of Asia Booth Clarke. Mrs. Clarke, who remains in England, has not visited her native land since her departure, more than twenty years ago, having a nervous dread of the ocean.

The Last of the Booth Family

Dr. Joseph A. Booth, the only surviving brother of Edwin Booth and John Wilkes Booth, died in New York Wednesday. He had been spending the winter with his brother-in-law, Mr. A. C. Mitchell, proprietor of the Hotel Gleason, at Charlottesville, Va., and only returned to the city two weeks ago.

Dr. Joseph Addison Booth was the youngest of the ten children of Junius Brutus Booth. The ten children, in the order of their birth, were Junius Brutus, Jr., Rosalie Anne, Henry Byron, Mary, Frederick, Elizabeth, Edwin Thomas, Asia Sydney, John Wilkes and Joseph Addison. It is to be noted in this connection that the middle name of Edwin Booth was Thomas, and not Forrest, as is so generally supposed. Of this large family only three members attained distinction on the stage—Junius Brutus, Edwin, and John Wilkes—while the daughter of Asia became the wife of John Sleeper Clarke, the celebrated comedian, but never attempted to act.

Joseph Addison Booth, the youngest of the family, also went upon the stage, but only pursued his father's calling long enough to satisfy himself and his friends that he had no vocation in that direction. He then turned his attention to medicine, and was studying for that profession at Charleston when the Rebellion broke out. He was thoroughly loyal, and made his escape to the North, coming first to Philadelphia, where he resided for some years, and then removing to New York, where the greater part of his life had been passed. He has never figured before the public, and but little is known of his career, his very existence being probably a surprise to most of those who followed the brilliant career of his brother Edwin.

Part of a Talk with Edwin Booth.

From the *Ulster Observer*.

"Did anybody ever tell you you looked like Edgar A. Poe?" I asked.

"No," replied Booth; "but the other day, in passing up Broadway, I was attracted by a portrait in a window which I took for mine, but which was Mr. Poe's. I am a great admirer of him. By the by, do you know that he was a grandson of Benedict Arnold?"

"No."

"Well, he was; or at least he claimed to be. In a conversation between Poe and Tom Placide, an old actor, Poe asserted that his mother, whose maiden name was Arnold, was the illegitimate daughter of Benedict."

"But Poe was greatly given to romancing about himself," I explained.

"But would a man romance in that way about himself?"

"Most men would not; but Mr. Poe would."