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Magazine of the

JEFFERSON COUNTY HISTORICAL SOCIETY



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"No man is fit to be entrusted with the control of the present who is ignorant of the past, and no people who are indifferent to their past need hope to make their future great."

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JEFFERSON COUNTY HISTORICAL SOCIETY

Organized May 21, 1927
Post Office Box 485
Charles Town, West Virginia 25414

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PUBLICATIONS

One copy of the Magazine is mailed to each person holding a paid membership. Until the publication of next year's Magazine, members may purchase additional copies for $4.00 each; order these from William H. Wilson, Box 716, Charles Town. Original volumes or facsimile reproductions are available to all persons at $5.00 per Magazine; quantity discounts are allowed. Mr. Wilson also has available copies of Prominent Men of Shepherdstown for $10.00 each, mailed, *Old Norborne Parish (1744-1816)* for $5.00 each, mailed, *The Washington Homes of Jefferson County* for $10.00 each, mailed, Michael D. Thompson, *Calendar and Index to Recorded Plats in the Jefferson County, West Virginia (Virginia), Courthouse, 1801-1901* for $25.00 each, mailed, and *Between The Shenandoah And The Potomac: Historic Homes of Jefferson County, West Virginia* for $45.00 each, mailed.

Rezin Davis Shepherd, III (R.D. MacLean): He Loved His Shakespeare As His Life

Jack Peyrouse

Rezin Davis Shepherd III was born during a turbulent time in the United States, March 7, 1859. On December 2 that year John Brown was hanged in Charles Town, West Virginia, close to R. D.'s ancestral home, Shepherdstown, West Virginia. Two years later, on March 4th, Abraham Lincoln became president and, on April 12th, the Civil War began.

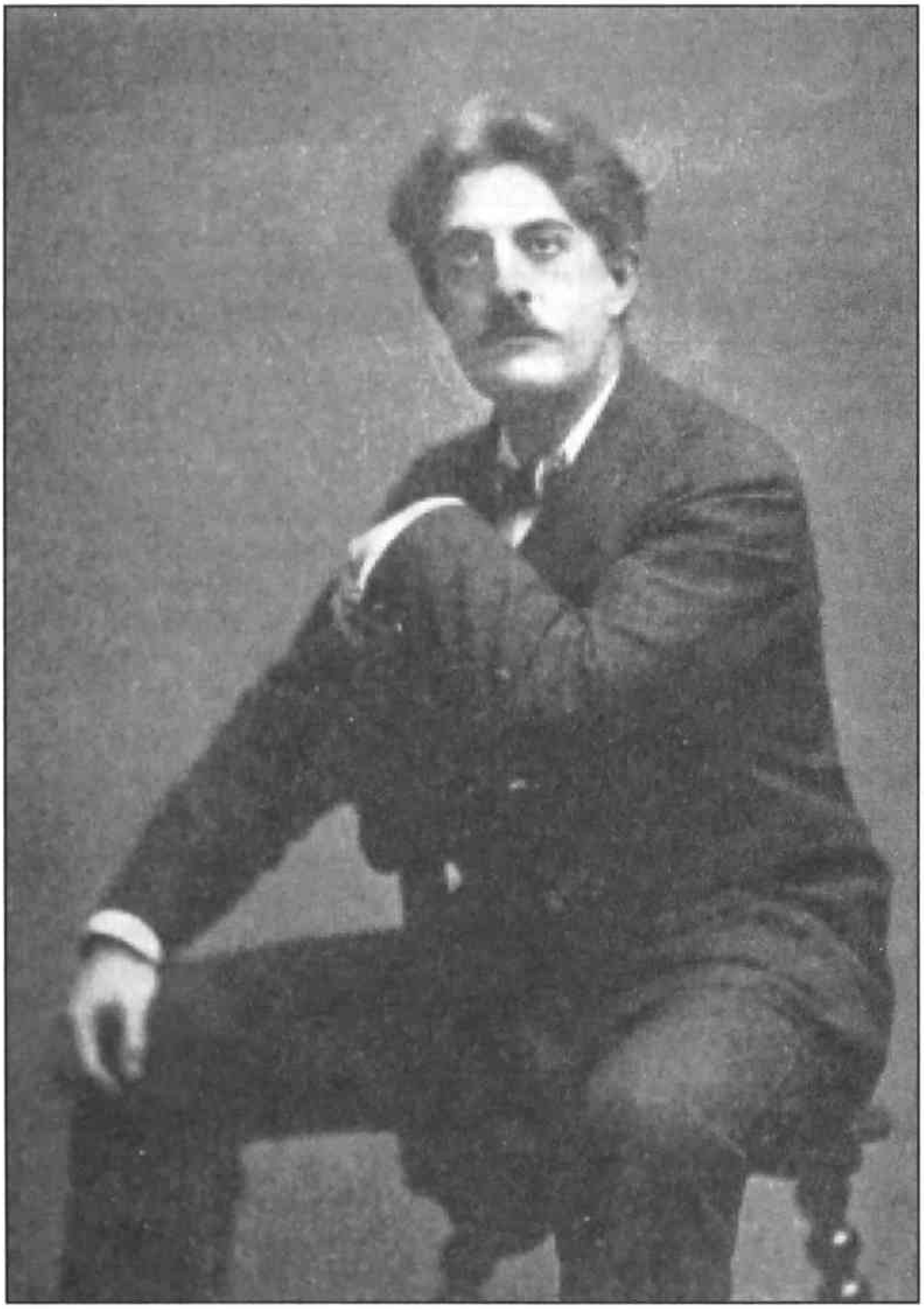
It seems natural that President Lincoln's preference for Shakespeare would be reflected in the tastes of Americans. So it was not unnatural for this young man to prefer the works of Shakespeare when he pursued his theatrical career as R. D. MacLean. By the time he died in Hollywood on June 28, 1948, he had made quite a national reputation for himself as an interpreter of Shakespeare's plays.

This paper will report on the career of R.D. who professionally used his real initials with his mother's maiden name. There was much speculation on what the "R." stood for. When Arthur Krows asked what the "R." stood for R.D. explained, "Some call me Bob and others Dick. But it's neither one nor the t'other. It stands for Rezin. I was named for my uncle." His wife and friends called him "R.D.," some of his colleagues called him "R. Dear," and his descendants now living in Shepherdstown, West Virginia, call him "Uncle Rez."

R.D.'s great-great-grandfather, Thomas Shepherd, founded the town in 1762. It was first called Meklenburg, then Shepherd's Town, and finally, in 1820, it became Shepherdstown.

The earliest recorded indication of theatrical interest in the Shepherd family was with Rezin Davis Shepherd I in New Orleans. When R.D. filled out a "Biographical Information" Sheet for Goldwyn Pictures Corporation around 1920 he wrote in the blank after "Famous Relatives," "Grand uncle, R.D. Shepherd was first teacher of Charlotte Cushman."[1]

R.D.'s father, Henry Shepherd II, went to New Orleans to work in the counting room for his uncle, Rezin I. While in New Orleans he met and married the socially prominent Azemia MacLean (1839-1915). Together they also had three sons, Rezin Davis III, the future Shakespearean actor R.D. MacLean, Henry III, whose grand-son Henry V and his wife Clair



R. D. MacLean.
Dramatic Notes, June 1, 1901, p. 140

Porter still live on part of the old Shepherd estate, and Augustus (Gustine) Montgomery.

R.D. had pleasant memories of New Orleans, his birthplace and hometown for the first twelve years of his life according to a story in *Items,* a flyer distributed by the "Management of the MacLean-Hanford-Tyler-Drofnah Company" of Washington, D.C.

> While in New Orleans some time ago, Mr. R.D. MacLean was seized with a sentimental yearning to visit the home of his boyhood. He confided his intention to a friend whom he begged accompany him. Together they went to the street and number whose memory the tragedian cherished as one of idyllic associations. Together they turned away without a word of poetic reminiscence. The structure which had long since passed out of the family possession had been turned into a palatial gambling house.

In 1871 Henry II bought the Wild Goose mansion from his Boston cousin, Shepherd Brooks, who had inherited the estate from his grandfather, Rezin I. The family made Wild Goose and Shepherdstown their home.

R.D. enjoyed his rural life. As his career progressed he retired there temporarily two times and frequently spent summers there. When reporter Arthur Krows asked him "'What would you take as second best to acting?' 'Tilling the soil,' he replies promptly. 'Producing something from something else.' "

This affection for rural living seems incongruous with his youthful claim when a student at the University of Virginia and in early career publicity that New Orleans was his home town. As he matured, his off-stage image changed to "Southern Gentleman Farmer" who was proud to be from Shepherdstown.

Wild Goose must have been quite a show place which impressed Marie Prescott, his first wife. In her article "R.D. MacLean" she describes it.

> I have never seen so large a place kept in such perfect order. 'Wild Goose Farm' has the most beautiful drives, woods, pastures, barns, and all that wealth can contribute to the home life of an aristocratic Virginian, and make Mr. Shepherd's Summers ideal for an actor. The hospitality of Mr. and Mrs. Shepherd are among the most pleasant recollections of my life.

Ten years later "Dramatic Notes" article also describes it.

> [It is a] superb place of over 2,000 acres. It is situated in the famous Shenandoah Valley, on the banks of the Potomac River. Wild Goose farm is the title of the place, which is laid out with beautiful gardens, lawns and drives, and is an ideal country home. It is fashioned on the plan of an English ancestral home.

R.D. attended two universities. From 1875-1878, he attended Washington and Lee University where he became a member of the Delta Psi Fraternity. He then spent the 1878-79 school year at the University of Virginia where he majored in Modern Languages, History, and Chemistry.

Here his fondness for Shakespeare was undoubtedly nurtured. The University of Virginia was founded by Thomas Jefferson who read Shakespeare for moral benefit. In 1858 it was the first university to list Shakespeare in its college catalog. Until five years before R.D. matriculated there William H. McGuffey, who used Shakespearean quotations to teach morals in his *McGuffey Readers*, had been a professor of moral philosophy.

In 1879, at the age of twenty, R.D. moved to New Orleans. There he became an agent for his father's large estates in Louisiana and represented his cousins, Peter C. and Shepherd Brooks, the Boston millionaires.

While in New Orleans he made his stage debut in an amateur performance as Brutus in *Julius Caesar*. Marie Prescott describes his youthful interests and amateur debut.

> As a child, Mr. MacLean was passionately fond of the stage, and as a youth a constant reader of Shakespeare. Later on he distinguished himself among the amateurs of New Orleans, and his appearance was always an assurance of an audience composed of the elite of that city, hundreds of whom rarely honored the theatres by their presence. . . ,

The elite were undoubtedly R.D.'s mother's family and friends who were of the highest social standing in New Orleans.

After the high praise of his friends and their urging him to become a professional actor he decided to pursue a professional career. When R.D. sought advice from Lawrence Barrett[2] "Barrett Froze Him."

> Lawrence Barrett was consulted with a view to joining the latter's company. Mr. MacLean had long admired the

associate of the great Booth, and received his first disappointment upon meeting Mr. Barrett, whom he describes as a cold man, whose very greeting froze his blood. Mr. Barrett inquired of him in a business-like tone what he could do for him. 'Mr. MacLean—Hum! And why do you desire to become an actor?' asked Mr. Barrett in a voice which caused the amateur to tremble.

'Because I think I have talent' answered Mr. MacLean, 'and I am anxious to be with you because I have admired your work for so long.'

'Hum!' ejaculated Mr. Barrett, with an air of being excessively bored.

'And how old are you?' continued Mr. Barrett.

'Twenty-six,' replied Mr. MacLean.

'Why, my man, you are too old to begin a stage career. At your age you should be playing Romeo instead of holding a torch, as you would have to do in my company when *Romeo and Juliet* is the bill. You are entirely too old. Good morning.'

Mr. MacLean tells of the relief he experienced in leaving Mr. Barrett, and he never afterward had the slightest desire to greet him. . . .

Needless to say Mr. MacLean failed to take Mr. Barrett's discouraging ultimatum too much to heart, and a very short while found him not only on the stage but a star at an age which was then considered ridiculously young for such a position.

So instead of joining Barrett, R.D. formed his own company and made his professional debut in Kingston, New York during the spring of 1886 (*Who Was Who in the Theatre, 1912-1976*. p. 1577). His first professional performance was as Pygmalion in *Pygmalion and Galatea.* This same entry implies that he also played *Ingomar,* Malvolio in *Twelfth Night,* Romeo, Petruchio in *Taming of the Shrew* and repeated the role of his amateur debut and which later will be one of the highlights of his professional career, Brutus in *Julius Caesar.*

Next season R.D. was to begin a professional relationship that would last seven years and grow into an important personal relationship. In the fall, he was hired as a member of Marie Prescott's touring company.

Marie was a new breed of actress-manager for whom Charlotte

Cushman had paved the way. "In the 1870's and later many actresses assumed leadership, established companies, hired the best-looking males in the trade to support them as leading men, and packed them in with the rest of the baggage" (Shattuck, Vol. 2, 22). So R.D. was hired as her handsome leading man. Charles Shattuck explains the change in audiences' tastes.

> The public delighted in seeing pretty women in their parlors and on their stages. And as public taste in Shakespeare drew away from the great masculine tragedies—*Caesar, Macbeth, Othello,* and *Lear*—and turned "to favor and to prettiness" of the lighter plays, flocks of young actresses, sweet to look upon and sometimes good to hear, came fluttering from the wings. . . .
>
> The cleverest of this new breed of "womanly women" often took command of the profession. Many of them hired and led their own companies, chose and directed their own plays, were featured on posters and in newspaper advertisements, and usurped the attention of the critics, who lavished paragraphs upon the lady stars and saved a few sentences at the end to mention the Romeos, Malvolios, Orlandos, and Benedicks who acted in support. Audiences flocked to see these much advertised tender Juliets, sparkling Rosalinds and Beatrices, and gentle Viola. (I, pp 94-5)

Marie Prescott was the stage name for Singie Victor of Paris, Kentucky. (July 15, 1850-August 28, 1893) This established leading lady had appeared with such famous actors as Dion Boucicault, John McCullough, and touring the United States and Europe with Tommaso Salvini and also created the title role in Oscar Wilde's first play, *Vera.* In 1876, this widow with two sons to support left Kentucky and crossed the river to seek her theatrical future in Cincinnati.

She gained enough professional success and personal confidence in herself and had the financial backing from her second husband, New York attorney, William Perzel, to develop her own "combination company." A combination company is one where managers develop their own company and tour with full cast and all the trappings needed for staging the production. In 1886, combination companies hit their zenith in the United States with 286 companies touring, often with a Shakespearean repertoire.

The billing for the company said "Miss Prescott—Supported by R.D.

MacLean". Miss Prescott played it safe and went to Lexington, Kentucky to rehearse her company. They then opened in her nearby home town, Paris, Kentucky, and then played other small towns in the area before venturing out on tour.

The company's billing changed the second year and R.D.'s billing improved, "Marie Prescott and R.D. MacLean—Supported by a Good Company."

The company also appeared in R.D.'s birthplace at the Avenue Theatre. Between January 16 and 29, 1888, they played *Ingomar, As You Like It, Merchant of Venice, Romeo and Juliet, Pygmalion and Galatea,* and *Taming of the Shrew.*

When they appeared in Knoxville at the Staub Theatre their *Ingomar* ad promised, "As played by them over 300 times in all the Principal Cities of America." Their "*Ingomar* Review" proclaimed Miss Prescott "one of the great actresses that America has yet brought before the public."

Their third season took them to the stars' home towns again, to Louisville for the first time, and to Lexington for the third time. In Lexington, they were wonderfully received. After the August 27th performance the B.P.O.E. Lodge presented Miss Prescott with flowers and called her "a deservedly worthy and noble representative of Kentucky womanhood."

This year in New Orleans they played in the St. Charles Theatre. In a shorter run, between January 13th and 19th, 1889, R.D. appeared in the title role in *The Virginian* and *Richard III,* as Jacques in *As You Like It,* in *Merchant of Venice,* Pygmalion in *Pygmalion & Galatea,* as Petruchio in *Taming of the Shrew,* and as Leontes in *A Winter's Tale.*

When the company made their New York debut in their fourth season their production style must have seemed outmoded to sophisticated New York audiences.

By 1890 the rising generation of actors, some critics, many of the public, the commercial-minded theatre managers (especially those city-centered) looked upon what was left of Booth and Barrett as outmoded, artificial, more declamatory than theatrical, used up—to be venerated perhaps, as relics of the "palmy days," but not to be preserved or imitated. What the younger generation in America wanted in the 1890's was novelty in Shakespeare: new personalities, new interpretation, new stage business, and ever more gorgeous scenery. (Shattuck, II, 20)

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TWENTY-FOUR PAGES.

New York Dramatic News

DRAMATIC TIMES.

VOL. XXXV. No. 24 NEW YORK, FEBRUARY 8, 1896 PRICE TEN CTS



R. D. MacLEAN AS KING JOHN.

When the company appeared at the Windsor Theatre, R. D. appeared in two new roles: the title role in *Othello,*[3] and Spartacus in Dr. Robert M. Bird's *The Gladiator,* a role which provided Edwin Forest a showcase for years and would now serve the same function for R. D.. The *New York Mirror "Othello* Review" said, "Mr. MacLean proved that he possesses genuine talent and he should strive to develop artistic method" (15 February 1890).

The 1890-91 season saw many changes in their company. One change saw R. D.'s name move to the top position with the company, now called "MacLean-Prescott Company." R. D.'s new prominence may have prompted two plays to be retitled to give him the "title roles." One was *Spartacus* for *The Gladiator* and the other was the servant Harmachis for Miss Prescott's dramatization of Rider Haggard's *Cleopatra.* When they opened in Louisville late that summer, it was *Harmachis,* but by the time they played Atlanta in September the title name had been changed back to *Cleopatra.*

This winter his co-star predicted great things for in "R. D. MacLean."

> It is always gratifying to watch the progress of genius and development of the histrionic part of dramatic art. Most "stars" play for many years in the support of some superior, and by constant watching, imbibe certain ideas, methods and points, discarding some, appropriating others, and in their turn become recognized in place of those who have gone before. McLean has had no such advantage. He has played Othello, Richard, Shylock and Spartacus without an example, and with no instruction but time—so that his work is strictly original. . .
>
> It is a mere question of time when he will stand in universal esteem, as he does now over a large portion of America, as the equal of the best actors living, and if he preserves his naturally fine health he will be the only American ideal of grand roles such as we identify with Salvini and Forrest.
>
> We often hear the cry from managers opposed to tragedy that the 'legitimate is dead.' Not true. The world never changes. The public will always support Shakespeare if the actor is equal to it. Empty benches when Shakespeare is played means either that the public does not know the merit of the actor, or that the actor has no merit.

Another change that year was personal. Miss Prescott divorced her second husband, New York businessman William Perzel, on May 9, 1891.

In the summer of 1891, the company again had rehearsals in Lexington for their sixth season. Their "second" leading man this year was W. S. Hart, the man who later became a famous cowboy star in early movies. In his autobiography, *My Life East and West,* he claims to have been the leading man for this "first class barnstorming troupe" at a salary of $40 per week (p. 121.)

R. D. received mixed reviews when they opened in Lexington, Kentucky that August. "MacLean's resonant voice and magnificent physique made him a natural for the part of Othello" *(Kentucky Leader, Othello* Review"); but he was called a "bad" Romeo by the *Lexington Press's* review.

R D.'s family suffered a loss with the death of R. D.'s father, Henry MacLean II, on September 30, 1891. "R. D. MacLean and his brother were in New York for a few days last week, on business connected with settling up the estate of their father, who died recently" ("MacLean's Father Died"). His estate was divided among the three sons: R. D. inherited Wild Goose, Henry III inherited Belle Vue, and Augustus inherited Shepherd Farm.

R. D.'s adoration of Shakespeare is evident in the same article.

> He and his co-star, Marie Prescott, lost money the first and second seasons of their undertaking, but last year they made a large sum of money, and although they have been out but one month this season, they are several thousands of dollars to the good on the new tour. Mr. MacLean says: 'The Bible is the foundation of religion, and Shakespeare is the foundation of the stage. Take away the Bible and I would repudiate religion; take away Shakespeare and I would renounce the profession.

The company's New York visit this season was met with basically bad reviews. The *"Merchant of Venice* Review" *New York Times* review ridiculed the company.

> No sane person would think of hiring an expensive shop on Broadway or Fifth Avenue for the sale of overalls, cowskin boots, harness varnish, and horse liniment. Yet the theatrical manager who hired an important, centrally located playhouse in New York for such a performance as that given at the Union Square Theatre last night is presumably sane.

Although their *Spartacus* production was also panned in the *New York Times* "*Spartacus* Review," it found some merit in R. D.'s performance.

> The play was not staged with magnificence—an euphemism for "wretchedly"—and the scenery was vehemently ill disposed toward doing its part in making a satisfactory whole. . . .
>
> Mr. MacLean is large and muscular. In the arena scene, where he was clothed in little more than honest indignation, he looked the fighter, as later, in shining armor, he looked the soldier excellently well. He has a voice for the part, and knows how to use it. . . His anger is better expressed than his pathos.

The *New York Times* "*Cleopatra* Review" found that "Mr. MacLean was infinitely better as Harmachis than as Spartacus. A dignity at once real and savage marked his words and acts." *New York Mirror* "*Cleopatra* Review" was more complimentary. "A man of superb physique and handsome features. His voice is deep and powerful and his entire personality bears the stamp of inborn dramatic talent."

Out of town rave reviews were quoted in their ad published in the fall issue of *New York Dramatic Mirror* headlined "R. D. MacLean/Marie Prescott in Their Late Triumph *Cleopatra*" a dramatization of H. Rider Haggard's book, *Cleopatra,* by Miss Prescott. "A Play Truly Grand! Magnificently costumed and staged! Superbly Acted!"

> *Kansas City Times,* October 6 "Mr. MacLean has in Harmachis one of his best opportunities. There is rich coloring! A character of the most pronounced type."
>
> *Louisville Commercial,* September 25, "Mr. MacLean as Harmachis is dignified and forceful and very judiciously tempered. It is strong enough to stir the audience to spontaneous applause, but it never degenerates into mere ranting. The tender passages with Cleopatra are very delicately handled."
>
> *Louisville Courier-Journal,* September 25, "Mr. MacLean played Harmachis with fine effect. He realize the pathos, the despair, the noble wrath of the young prince, and exhibited fine feeling and great power."
>
> *Terre Haute Express,* September 30, "A sensation! Mr. MacLean drew upon his forces with tremendous energy and

> electrifying effect, and swept the house with a whirlwind of applause. The part of Harmachis is a fine one, nobly developed by Mr. MacLean."
>
> *Springfield Monitor*, October 4, "Mr. MacLean is a powerful actor, and in the character of Harmachis he displays his powers to a wonderful advantage. In form, figure, and in manly and heroic deportment he makes an appearance that would be a credit to the reputed son of Egypt's ancient kings, and the man who bid fair to be the most powerful and courageous of them until his infatuation for Cleopatra ruined him and made him faithless to his sacred trust and to his countrymen."
>
> *Springfield, Ill., Register*, October 4, "Mr. MacLean's acting rose to the sublime."

"The New Cleopatra" review praised R. D.'s Boston performance.

> R. D. MacLean as Harmachis scored a success as phenomenal as it was instantaneous. He has a fine stage presence and resonant voice, while his acting is extremely forcible and at the same time so natural as to stamp him as an extremely good if not great actor.
>
> [MacLean was] twice called before the curtain [for curtain calls at the end of two different scenes].

The next important event for R. D. was off-stage. After six seasons as a professional couple; on June, 1892, the thirty-three year old R. D.'s took for his first bride the twice married, nine year older Marie Prescott.

Less is known of their seventh and final season. Their repertoire included a new production, The Duke's Wife by James Sheridan Knowles, in which R. D. played Julien St. Pierre. The *Knoxville Tribune* headline announced "MacLean-Prescott at Staub's Last Night" and labeled the newlyweds as "two of America's leading stars." Coleman characterized the couple's appearance in Kentucky that season as, "Another famous man and wife in the American Theatre, MacLean and Prescott, adhered to traditional interpretation and to the classics at a time of the transition from both" (p. 100).

The 1893 death of American Shakespearean actor/manager Edwin Booth[4] marked the end of an era. Mary C. Anderson called it the death knoll for Shakespeare on the legitimate stage in the United States. (156)

The 1893 financial crash brought about financial woes for the theatre. "Theatre is a business. If the heart of the theatre beats behind the curtain and footlights, its blood was the money that flowed through the box office." (Shattuck II, p. 19) Resident companies dwindled, railroads made traveling companies more abundant but the haphazard planning caused companies to waste money and time back tracking, and there were numerous unsound business practices.

> Thus, business ledgers—not great acting in great plays—became the yardstick for success or failure. . . . Art was leveled out to mediocrity, tidily packaged to serve waiting houses on the road. There was no place in their arrangements for Will Shakespeare. It was not a matter of dislike. Shakespearean productions required large casts, elaborate costumes, and heavy scenery costly to create, expensive to transport. All this cut into the profits." (Webbs, 215)

Another reason for R. D. and Marie's retirement to Wild Goose mansion in Shepherdstown was Marie's ill health. Because of her severe abdominal pains the couple went to New York late in August to see if surgery was necessary. "Monday was the day fixed for the operation. With a coolness and courage rarely found she aided in the preparations, herself helping to arrange the operating table and the surgical applications" ("Died in New York"). During a ten and one-half hour operation, the doctors removed a twenty-five pound malignant tumor, but Marie died that evening with R. D. at her side. After her body arrived back in Shepherdstown at 11:00 A. M. on Wednesday, it was interred near the family plot in the Elmwood Cemetery with Episcopal priest, Dr. William Neilson, officiating.

The same article quotes R. D.'s touching tribute.

> She could cook a meal or act a Shakespearean tragedy: she could make a dress or write a play—and did both when occasion required; she was skilled in every domestic undertaking, and there was scarcely an intellectual or business accomplishment which she did not possess in a greater or lesser degree. She was a remarkably gifted woman.

During R. D.'s first retirement from the theatre he stayed "down on the farm." His fondness for farming was expressed on his Goldwyn Pictures "Biographical Information" sheet. Where he listed his "Hobby" as "Agriculture, owned a 460 acre farm once."



R. D. McLean as Marcus in "Adrea"

R. D. was drawn back to stage either by his love of theatre or actress Odette Tyler (September 26, 1869 - December 8, 1936). He married Odette on April 1, 1897 in Shepherdstown after which they honeymooned in England where Odette was to repeat her *Secret Service* role and have a command performance for Queen Victoria.

Odette Tyler's real name was Elizabeth Lee (after her Godfather, Robert E. Lee) Kirkland. She was the daughter of General W. W. Kirkland and claimed Savannah as her hometown. She was educated at a convent in Georgetown, D. C. and Loretto Convent, Guelph, Ontario.

She made her debut in August of 1884 at the Star Theatre in *Sieba.* Her substantial career included appearing under the management of both Daniel Frohman and Charles Frohman at his 23rd Street Stock Company. She acted with William Gillett and Minnie Maddern Fiske as well as creating the simple maid in Bronson Howard's *Shenandoah* and Carolina Mitford in *Secret Service.* In the latter production Arthur Hornblow found her "a very charming and intelligent actress" and a British critic in *Sketch* found her "a fascinating creature, full of 'gaminere.'"

She was, like Marie Prescott, an authoress as well as an actress. She wrote and co-starred with R. D. in *The Red Carnation* at the Yorkville Theatre in Yorkville, New York, NY and years later in Hollywood she adapted the novel *Boss, the Story of Virginia* into a starring vehicle for R.D., *What the Governor Did.*

Of his infatuation for Odette, R. D. told Arthur Edwin Krows, ". . . 'I saw her play in *Secret Service.*' After that I just had to marry her."

A honeymoon incident was reported to a *New York Sun* reporter by R.D. He told of Odette, a city bred girl, finding herself the mistress of several hundred acres of land in West Virginia. Miss Tyler was most enthusiastic about her new life and evinced such a desire to become a working partner in the everyday routine of duties that R. D. determined to let her have full sway for awhile. He turned over to her 250 sheep, 50 cows, a number of hogs and several hundred chickens and told her that she might have the entire proceeds from their combined market products.

> Miss Tyler was delighted and spent hours each day in studying various means to make the sheep's wool grow thicker and the eggs and the hogs to run with greater speed toward embonpoint. The barnyard box office receipts soon began to pour in and the lady of the farm was amazed at the results.

'Why, R. D.,' she exclaimed, as she added up the deposits in her bank, `this is wonderful. Farming is much easier than acting. All you have to do is to sell the hogs and eggs and things. Why, it's all clear profit.

The man who is to play *Othello* next week merely smiled. 'Not quite,' he said. 'Profit for you, yes, but I had to pay for feeding the stock, you see.'

'Oh!' said his wife blankly, 'in that case after this they shall all go on a diet'. ("Odette Tyler's Juliet a Charming Summer Girl")

R. D. and Odette joined their energies with Joseph Haworth and Charles Hanford as they produced a series of Shakespearean revivals during the 1897-8 season. R. D.'s "*Merchant of Venice* Review" said he gave a "fine and sincere performance" *(Kentucky Leader).*

During the summer of 1898 Joseph Haworth died under mysterious circumstances leaving a trio of MacLean, Tyler, and Hanford. Odette Tyler's Scrapbook records the following number of performances that season; *Julius Caesar* 48, *Othello* 43, *Romeo and Juliet* 42, *Merchant of Venice* 37, *Hamlet* 9, *Virginius* by James Sheridan Knowles 9, *Ingomar* by Marie Lovell 4, *Damon and Pythias* by John Banim 3 , and *Richelieu* by R. E. Stevens 2.

The lessening popularity of Shakespeare in New York is commented on in two reviews. The *New York Times* review of *Merchant of Venice* makes the point that, "Shakespeare's plays are not often seen on our stage in these days. . ., Only a few years ago half dozen or more stars were doing Shakespeare." *New York Herald* article made the point, "At the present time when 'legitimate' has rather fallen into neglect, a Shakespearean production conscientiously undertaken and artistically carried out should interest all lovers of the serious drama" ("Shakespeare on Broadway").

"*Othello* at the Herald Square" discusses the dilemma of R. D. producing Shakespeare at this particular time.

> It seems an ungracious, not to say an ungrateful, act to throw cold water upon any conscientious and liberal effort to present the Shakespearean drama at a time when the stage is so largely devoted to coarseness, indecency, or imbecility, but even the best friends and admirers of Mr. MacLean will have

to admit, sooner or later, that his present enterprise, at the Herald Square Theatre, is ill advised and futile. It will result almost inevitably in loss and disappointment for himself, and it is not in the least likely to foster or develop in the general public any passionate longing for the legitimate tragic drama. He set about this undertaking, doubtless, in perfect good faith, and was inspired, apparently, by ample confidence, in as much as his outlay upon scenery and costumes must have been considerable; but, unfortunately, enthusiasm and self-reliance are not the only qualifications essential to Shakespearean interpretation.

"Poor Odette Tyler Has to Die" was Jessie Woods headline for his review. He sympathizes with her because she dies "Before Her Husband Does, and then [has to] Lie Still and Watch Him Act".

'Tis said that Mr. Odette Tyler—whose bachelor name was MacLean—was once a Western actor, which shows what a terrible thing a Western actor is.

The eyes of Mr. MacLean, for he acts chiefly with his eyes, which have large whites in them like the whites of boils eggs. . ., In his Shakespearean enthusiasm Mr. MacLean made terrible faces, nightmare faces, and what I should imagine electric chair faces would be like. . .,

MacLean was made up to look as much like a cigar store Indian as possible—without the wheels. After each of his explosions he presented the appearance of one who had been in a railway accident and he thoughtfully added a little more complexion whenever he was "off."

The *New York Times* "*Othello* Review" was of the opinion that Odette as Desdemona was miscast and that she was at her best as a comic actress.

The same review noted that R. D. "used to be tolerably known here" and went on to make observations about R. D. and Hanford.

Doubtless these gentlemen are earnest and conscientious. Doubtless they have ideals they strain to attain. They know their 'business' using the word in its purely technical sense, and they have both mastered their shares of the text. . . But rave eloquence, burning passion, the thrill of tragedy are not to be found in this performance.

"Odette Tyler Pleases in Desdemona's Gowns" complained of their

cutting in *Othello* "The play was cut without much judgment, the first scene, that wonderful exposition which strikes every theme in the five acts, being omitted, and other lesser mistakes being made."

The MacLean-Tyler " *Merchant of Venice* Review" was no better in the *New York Times* than had been the MacLean-Prescott review seven years ago. "Mr. MacLean's portrayal of Shylock, though still of small merit, is less grotesque and vociferous and more dignified than it used to be."

Unfortunately R. D.'s *Romeo and Juliet* reviews were no better in New York this time as Romeo than they had been in 1892 as Mercutio. The *New York Times* said, "Mr. MacLean is a large, clumsy, sepulchral Romeo." In "A Little Bit Too Much" Alan Dale wrote,

> Mr. MacLean is a facial contortionist, and it is hard to watch him without smiling. He seems unable to speak without throwing back his head and gazing upward. . . Mr. MacLean belongs to the old, old, school, that has nothing to learn from the new one. . . . [*Romeo and Juliet* was] produced with so much punctuality that both hero and heroine were comfortably dead and unburied by a quarter of eleven. Hitherto both Romeo and Juliet have been in the habit of dying somewhere nearer the vicinity of 12:30."

Julius Caesar was also panned in New York. "Caesar is Killed Again" criticized both Odette and Hanford but R. D. received a trifle better. "Mr. MacLean read the part of Marcus Brutus in his customary monotonous way, but not without intelligence. He was by far the best of all [the] actors."

The declamatory style of acting used by the older actors of that time was changing. As the classical repertoire was loosing audience appeal, a new type of dramaturgy was replacing the classics. "The new plays also required a different kind of acting: a quieter, more restrained style." (*Theatre in America,* 156)

Business practices in theatre management were also changing as the influence of the "Theatrical Syndicate" grew more powerful until it hit its peak in the first decade of the Twentieth century. This organization of theatrical managers started in 1895-96 to bring efficiency into booking theatres in New York and on the road. Their organization managed theatres and contracted companies into them and kept artists not under their management out of their theatres. In return for thirty weeks of

guaranteed booking, the companies would not play in theatres other than "syndicate theatres." As they became more powerful and managed more theatres, their organization became a powerful monopoly in which performers had to either meet their financial terms, play only in their theatres, and play in the then popular melodramas. If the artists chose not to meet their terms, they could only book into lesser quality theatre in New York and on the road. Thus such stars as Mrs. Fiske and Sarah Bernhardt played in tents and roller skating rinks as they defied the "syndicate"

Independent producers were also penalized. These business practices of this monopoly were accused of being unscrupulous and even of being criminal by producer David Belasco. Belasco even brought about a famous court case accusing the syndicate of criminal tactics.

Producers Wagenhals and Kemper[5] were independent producers who also held out. They toured at least two different companies around the country into secondary theatres. Another highly acclaimed actress who held out against the syndicate was Madame Modjeska who was forced into Wagenhals and Kemper company and co-starred with R. D. in a 1900-01 tour. Their second company, qualitatively speaking, starred the sixty-one year Modjeska and the forty-two year old R. D. That season he played *Macbeth, King John, Othello* and Leicester in *Marie Stuart.*

Modjeska's career was waning and her reviews tended to reflect it according to Marion More Coleman's of *The American Career of Helena Modjeska.* The book also reports an incident at the Columbia Theatre in Boisie, Idaho ("Five Minutes to Curtain Time") that suggests that just as outdoor theatre have a fast pace for nights when rain is threatened which they call "rain time," touring companies had a fast pace for the nights they had to catch trains which might be called "train time."

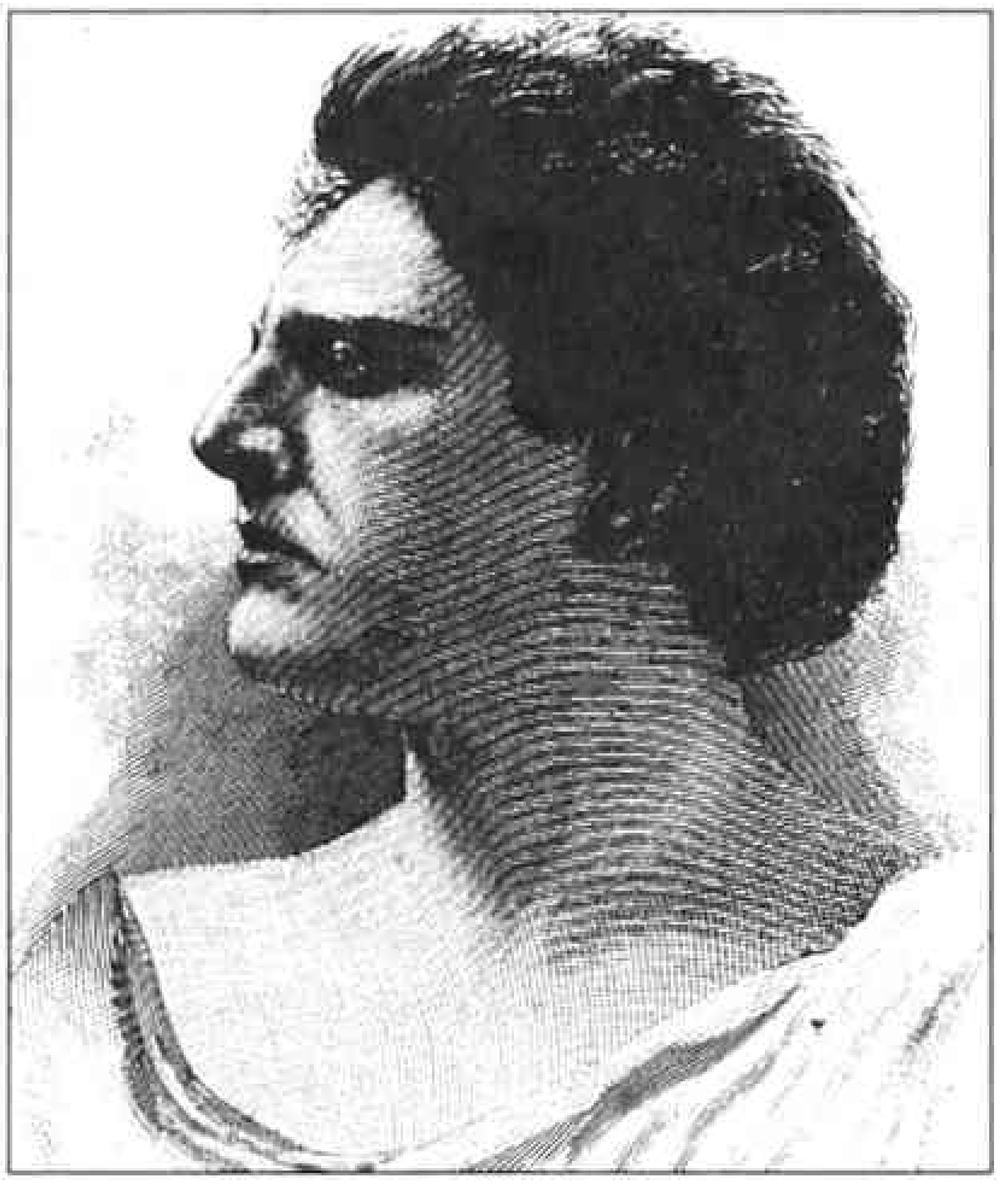
> Because the company had to be out of Boisie by eleven-five, in order to have Modjeska's private car attached to the mail train bound for the west, *Macbeth* on the second night, had to be played at top speed and cut radically. Many in the audience, knowing the play well, were disappointed at this. (p. 786)

During the summer of 1901, R. D. and Odette spent the summer at Wild Goose with some visits to White Sulphur Springs, West Virginia, and Asbury Park, New Jersey.

On June 12, 1901, an article headlined "Augustus MacLean"[6] featured

a portrait of R.D.'s brother, Augustus, and announced he would be performing with R. D. during the next season in a repertoire for producer Mr. G. Smythe.

> Augustus MacLean . . is the owner of the celebrated Shepherd Farm, near Shepherdstown W. Va.. This large estate has been in the Shepherd family for the past two hundred years or more, and was originally purchased and laid out by Thomas Shepherd, from whom the town received its name....
> It adjoins the magnificent estate of his brother, R. D. MacLean's Wild Goose.



R. D. McLean.
An actor of fine physique and engaging talents, who is now starring the country in tragedy.

The article expressed anticipation over R. D.'s appearances.

> Much is expected of R. D. MacLean in the role of Coriolanus, for it is a role that seems peculiarly adapted to him in every way, as it requires a fine voice, physique and appearance, which he undoubtedly possesses.
>
> In fact, since he has made a great success as King John, there doesn't seem to be any doubt as to his duplicating the same in *Coriolanus,* for if there ever was a character written that would test the ability of an actor it is King John.

On September 9, 1901, Mr. G. Smythe's productions opened in Louisville at the Macauley Theatre with R. D. as *Coriolanus.* The other plays included in their season were *King John, Ion,* and *School for Scandal.*

R. D.'s critical reception in *School for Scandal* was not as good as Odette's in Louisville.

> Mr. R. D. MacLean will never be a great Charles Surface. His King John is as good as one might wish to see, his Corolanius pleasing at all times, but as Charles Surface Mr. MacLean is a

bit out of his element. . . On the contrary, Miss Tyler seemed fairly in her element. Her Lady Teasel was crisp, audacious, charming. She made it easy to understand the old husband's infatuation. ("At the Theaters")

During the 1902-1903 season, the MacLeans played stock in San Francisco and Brooklyn.[7] R. D. added the role of Lord Wheatley in *Phroso,* adapted from a novel by Anthony Hope by Edward Rose and H. V. Esmond.

David Belasco,[8] the famous exponent of realism and fighter of the syndicate, hired the MacLeans and Tyrone Power II to support Mrs. Leslie Carter[9] during the 1904-05 season. On December 26, 1904, *Adrea* by Belasco and John Luther Long opened in an auditorium refurbished for this specific production over a market in Washington, D. C.. On January 11, 1905, the production moved to the Belasco Theatre in New York City.

Tyrone Power II[10] played the Barbarian soldier, Arkiesus of Frisia. Power broke from this company amid some bad press where he accused the producer of caring only for "Money! Money! Money! That's the thing they are all after, and that is what I need—and haven't got!"[11]

For the next ten years R. D.'s stage career was mainly one of good reviews and respectful articles as he become a well thought of classical actor in American theatre. An *"Adrea"* article featured a photograph of R. D. as Marcus and says that, "His fine sonorous voice, his excellent delivery and his appeal to the intellectual as well as the more impressionable side of theatre goers has won him a reputation as a Shakespearean player of undoubted ability."

R. D. was now labeled in print "A Prominent Player of the New York Stage."

> Mr. Maclean evidently has some reverence for the traditions of legitimate acting—for its fine diction, its sane dignity, its normal-headedness, and its appeal to both the brain and the heart. It is this quality of manly earnestness, pride and virility of person, and a regard for the best there is in acting and elocution, which serve to make his performance of Marcus Lecca something very fine and inspiring indeed.
>
> It is one thing to look like the character portrayed, and another to act in the spirit that conveys the proper impression. One is a purely physical achievement, and the other one of brain and understanding. In the first place, Mr. McLean has

> the look of the classic—a clear-cut profile, with breadth of forehead and that something in the eyes which comes as a birthright and cannot be acquired. But over and above this is the classic spirit, with which he invests Marcus Lecca. This is shown in voice, in poise of head, in the reading of the lines and, finally, in the convincing touch that adds distinction and power to his performance as a consistent whole.
>
> The merely accidental, but nevertheless valuable element of extreme grace of person is part of the equipment of Mr. Mac Lean. But it is the legitimate quality of his acting rather than the accident of comeliness of form and feature that appeals to New Yorkers.

During the next season Mrs. Carter's 1895 vehicle, *The Heart of Maryland* by David Belasco provided R. D. (General Hugh Kendrick) and Odette (Maryland Calvert) a co-starring vehicle. They appeared in Pittsburgh in January, 1906, and then at the Academy of Music in New York for the following two months.

The illness of his mother, Azemia, caused him to miss some performances according to "MacLean Broke Down."

> R. D. MacLean returned to the cast of *The Heart of Maryland* at the Academy of Music yesterday after an absence of several days at the bedside of his mother, who is lying dangerously ill in Shepherdstown, W. Va. He appeared at the matinee and during the course of the performance had occasion in the character of General Kendrick, to speak to Orrin Johnson, who plays his son, of the mother who was dead.
>
> The thought of his own mother, who for all he knew, might have died since he left her, proved too much for the actor and he burst into tears.
>
> For several minutes he lost control of himself, and Mr. Johnson, without knowing what was the matter, placed his arm over his companion's shoulder and walked with him across the stage. Mr. MacLean finally recovered himself and continued his performance.

A career summary of R. D.'s to this point was in an article called "Tonight."

> Mr. MacLean has played Shylock more than 400 times, and has tramped the boards equally often as Richard. In more than 300 performances of The Gladiator he has appeared as Spartacus, and he is widely known throughout the country for his King John, Macbeth, Malvolio, Petruchio, Jacques, Orlando, Charles Surface, the Prince of the Senate in Adrea and his present role in The Heart of Maryland.

During this same season R. D. played Jacques Du Bois in The Red Carnation, co-starring with Odette, at the Yorkville Theatre in New York.

He had the reputation of being able to repeat at a moment's notice all the great roles, which he kept carefully stored in his memory. It is told that once when Charles Hanford fell ill R. D. played "Shylock in Half-Hour" and was "letter perfect" with only one-half hour rehearsal.

R. D.'s thinking on acting is reflected in "Preparing a Role."

> To study a role a man must have a mechanical turn of mind, and a mechanical man never makes a good actor." He went on to make another observation, "I believe in repression. I never could understand the reason for bawling. You must show them that if you would only let it out—oh, oh! But never let it out. That's repression."

At the close of the 1905-1906 season, the Shepherds retired for the second time, and again to Wild Goose in Shepherdstown. It can be assumed that his mother's ill health made personal demands on them and that they went to care for her, although she did not die until November 2, 1915.

Their retirement lasted only five years at which time they sold Wild Goose to Edwin S. Jarrett and moved to Washington, D. C. "Can't Keep Away" was an April 8, 1911 headline for an article which explained that R. D. had retired to devote his time to farm life and that he would return to appear in New York that fall with Robert Mantell.[12]

The following season, 1912-1913, R. D. and Odette joined together with Charles Hanford, again, and Marie Drofnah for a repertory company. They published a publicity *Items*.

> The Management of the MacLean-Hanford-Tyler-Drofnah Company begs to present the compliments of the season of 1912-13 to the Dramatic Editor to whom this copy of "Items"

is addressed and to express the hope of an early renewal of pleasant personal acquaintance.

Address all communications to
72 M Street N. W.
Washington, D. C.

The flyer includes an item about each of the performers as well as a statement bragging about the short running time of their performances.

> One of the points that have attracted particular favor among the critics is the manner in which the acting versions of the plays used by MacLean-Tyler-Hanford-Drofnah company have been prepared. The experience and taste of two such Shakespearean students as Mr. MacLean and Mr. Hanford confer peculiar advantage in preparing a text that will bring the length of the performance within the limits of an evening's entertainment.

In September of 1912 the company played *An Aztec Romance* by Orestes Bean at the Manhattan Opera House to poor reviews. "*An Aztec Romance* Review" said that as Korihior "R. D. MacLean was the unbeliever whose blasphemy brought down the wrath of heaven and thereby made a climax. . . . [He] was cut off just at the moment he gave promise of being most interesting" (*New York Times:* 19 September 1912).

One of the "Hailed a Great Actor" articles in the *New York Dramatic Mirror* announced a "four star tour of the West and South" which took them to San Antonio, Cincinnati, St. Louis, and New Orleans.

Back in New Orleans, R. D. was again well received. When they performed at the Dauphine Theatre, the *New Orleans Times-Democrat* praised their native son.

> While the interest of the play centers around the four principals, the cast is uniformly good and the stage settings of a high order. . . . Mr. MacLean's power of modulating his voice to meet the sentiment is his forte. In his entrance, when he defies Brabantio before the Duke of Venice, his basso profundo tones ring firm and clear, and when he recounts his love for the compelling Desdemona there is all that one could desire in the sweetness and expression of his middle register.

New Orleans Picayune's felt that "Mr. MacLean presented an Othello



IAGO AND OTHELLO
as played by Mr. William Fversham and Mr. R.D. MacLean in the revival of *"Othello."* — *Stage Pictorial April 1914.*

which will long live in the memory as the finished work of a master."

The *St. Louis Republic* article "Hailed a Great Actor" expressed gratitude for R. D.'s performance.

> He may have just come from the provinces or the tanks, but it makes small matter. From wherever he has come, R. D. MacLean comes as close to being a good Shakespearean actor as Shakespearean actors survive nowadays.
>
> They are few and growing fewer every year. We know not what our friends, Mr. Faversham, Mr. Keenan, and Mr. Mellish are doing to keep the Shakespearean actor alive. To our thinking and our fancy, Mr. Maclean who played the part of Marcus Brutus, 'the noblest Roman of them all,' is the best Brutus living today.
>
> For Mr. MacLean voices the Bard. And what may he be who cannot speak the poetry of Shakespeare? And what, or who, is Shakespeare, unless he is a poet?
>
> For years and years, since Edwin Booth departed and Lawrence Barrett is not any more, we have mourned the absence of the true Shakespearean player.
>
> So, last night, it was a great pleasure to see the noble Brutus nobly played by Mr. MacLean. Somewhere, years and years ago, it seems, we have seen Mr. MacLean play Shakespeare. The name of Marie Prescott comes to memory as his leading lady.

It may be a mistake, or yet a dream. In any event the MacLean we saw and heard last night played a very fitting Brutus and made great the play of *Julius Caesar.*

> Gone are the times when men of taste and manner sought the theatre to hear English spoken as English should be spoken. Nowadays one goes to the theatre to perfect one's education in slang.
>
> So it was good to hear Mr. MacLean's 'tongue's sweet air' last night. His motion is stately and majestic are his parts of speech.

R. D.'s career would soon be associated with the Shakespearean actor, William Faversham.[13] In 1912 Faversham's reputation was secured as Mark Antony in *Julius Caesar.* It opened at the Alexandra Theatre in Toronto, Canada with a cast which featured Faversham, his wife, Frank Kennan as Cassius, Tyrone Power as Brutus, and Constance Collier[14] as Emilia. Miss Collier wrote of their tour in her autobiography.

> They worked very hard during nine months of the year.
>
> No one knows what hard work means if they haven't done a tour of 'one-night stands!' A different town every night, sometimes arriving just in time for the performance, and boarding the train again after the play, traveling all night, soothed by the rocking of the train and the clanging of the station bells, to awaken in the morning covered with dust.

Power remained in the company until January 2, 1913 when he played Brutus for the last time in Newark, New Jersey. On January 15th his displeasure with the Faversham company became public knowledge with the publication of an article, "Mr. Keenan's Face."[11]

"Faversham Gets MacLean" headline announced that R. D. would be joining Faversham's company in Minneapolis during which time Faversham's company was enjoying great success. As it would come to be, R.D. would enjoy his best season the following season as he remained with the Faversham company.

> William Faversham, the well-known English actor, who will appear at the Shubert next week with his famous production of *Julius Caesar,* counts himself fortunate in having secured R. D. MacLean for the role of Brutus.

> It all came about rather curiously. When the Faversham organization was in Louisville a few weeks ago, Mr. MacLean's own company was playing there also. Knowing Mr. MacLean's reputation as a Shakespearean actor, Mr. Faversham had a conference with him, the happy result being that Mr. MacLean signed a contract to appear, at the close of his own season, in the part originally played in the Faversham company by Tyrone Power. Mr. MacLean's season closed in Washington last Saturday and he will join the Faversham company Friday of this week, rehearse the role of Brutus and make his first appearance with Mr. Faversham next Monday in *Julius Caesar.*

Their production of *Othello* won some favor in New York. according to Shattuck.

> Faversham provided handsome scenery, again painted by Harker, and he planned his cast with care. His chose for Othello was R. D. MacLean, big bodied like Tyrone Power, with a powerful voice which Faversham persuaded him to restrain except for those inevitably thunderous passages in the last two acts. Arthur Ruhl of the *Tribune* described MacLean as 'thick-necked, deep-voiced and slow, a towering, dull-witted, very bull of a man.' This was exactly what Faversham wanted as a foil to his Iago. . . A blithe Iago, a merry Iago, laughing at his own cruelties, and thus, theatrically, heightening his viciousness by his seeming innocence (honesty.) Edwin Booth had played Iago as a 'comedian' all his career (II, 297).

Most of R. D.'s reviews at this time were favorable, but not all of them. The April 27 *Pittsburgh Gazette's "Julius Caesar* Review" compared R. D. unfavorably with Tyrone Power. They felt that R. D. lacked the "virility that Tyrone Power had.

R. D. stayed with Faversham for the 1913-1914 season according to a column "Among Ourselves."

> I hear that Faversham and R. D. MacLean are coming to town before long. No more dissensions in the Faversham camp, for the actor-manager has a Brutus and Othello who actually won't dissent. Could anyone who knows R. D., as he is affectionately called by his wife and friends, ever imagine

him as being disagreeable about anything? He comes from New Orleans originally, and maybe some of the warm sunshine from down there still lingers in his blood. At any rate, he is Brutus, as nearly as we can fancy him. He possesses a splendid physique, a magnificent voice and a handsome face. What more need be said? Only this—he knows his Shakespeare backwards and forwards. You can't catch him on so much as half a word, much less a whole one. I happen to know that he began reading Shakespeare almost as soon as he mastered the alphabet."

A more personal note in the same article told of the life style of R. D. and Odette.

The MacLeans own a beautiful town house in Washington and a big seaside cottage at Atlantic City, where they enjoy life to its fullest, aided and abetted by the most wonderful chef who ever practiced his artistry for a private family. Thornton is his name, and he is big and black, and has been in Mr. MacLean's family for years. Oh, the dishes sent to the MacLean's table by Thornton! He spends all his time thinking up something new with which to surprise and delight.

That season R. D. did Othello, Brutus, and added Mercutio. A story about R. D. was headlined "An Artist Not an Anarchist, Was Looking at MacLean: 'Tragedian Has an Unusual Experience While Supping in Montreal.'"

R. D. MacLean, leading man for William Faversham in his Shakespearean repertoire, had rather an unusual experience last week in Montreal. One night, after the curtain had fallen on Othello, in which role Mr. MacLean had made a tremendous hit, the actor and his wife, Odette Tyler, who is playing Emilia, went into a restaurant for supper. They sat near a window and Mr. MacLean glanced out at the street from time to time. Suddenly the actor touched his wife on the arm.

'Do you see anybody out there?' he asked.

Miss Tyler shook her head. 'Nobody,' she answered with conviction.

Then the supper was served.

`There he is again,' exclaimed MacLean leaning close to the window.

'Where? Who? I don t see anyone,' said Miss Tyler following his gaze.

'There is a man out there,' said MacLean in a low tone, 'and he has been there ever since we came in.'

'Nonsense,' said Miss Tyler.

'He keeps looking at me then writes something in a little book. He has written several pages since I first noticed him. When I catch his eye he pretends to look away or walks a short distance. A man doesn't stand in the cold all this time without a reason.'

Miss Tyler became alarmed. Visions of bombs, knives and pistols in the hands of a crank caused her to summon the head waiter and order the watcher driven away.

The messenger returned with a smile on his face.

`It's all right, he said, `and most flattering to Monsieur. The man is only a poor artist, who had written Monsieur MacLean requesting the favor of one or two sittings for a portrait in oil of Othello. Monsieur did not reply to his letter and when he saw Monsieur at the window he could not resist the temptation to make some sketches at close range.'

'Too bad we didn't know about that,' remarked Miss Tyler. 'You might have ordered something else to eat, R.D.—something a bit more in the picture, so to speak, something that Othello might have liked—just to be correct and atmospheric.'

'Well, I don't know what Othello's tastes were,' replied MacLean, but even if he had never had broiled lobster I am sure he would have liked it if he had.'

Mid-season R. D.'s observations on acting are quoted in Arthur Krows article, "R. D. MacLean on Classical Acting."

'The greatest thing in acting,' says Mr. MacLean, 'is to say things. . . .'

'The only way is the human way, continues Mr. Maclean, interrupting the reflection, human in reading and deportment. Acting is a matter of sense rather than of mechanics. Mechanics are useless without something to say. Talk sense.'

To the point, isn't it?

'You frequently find the actor who is in love with his own

voice. He manipulates it up and down on a scale of his own contrivance, enchanted with its flute-like qualities or resonance resembling the bellow of the pasture. To him I say **talk sense,** It is the human part of it that counts, not a question of mere rhythm. That in spite of the fact that so many believe it is. They have an idea that they must sing their lines. I recall an actor, for example, who always began a certain speech in *Othello:* . . **Most worthy . . and rev-e-rend signors.** Some in his audience may have honestly believed that he was giving a remarkable demonstration of histrionic ability. They applauded his song.

That explains what I believe about the abridgment of Shakespeare. I believe in the cutting of every line that cannot be understood at an actor's first reading. As soon as the audience stops to deliberate during performance of a play, it loses interest. Of course intelligibility is largely a matter of what actor is speaking, but I think what is to be excised may be conclusively settled upon by inquiry into the opinion held by reputable Shakespearean plays.

An actor must be direct in his methods to avoid being diffuse in interest. Otherwise the audience will begin to cough and shuffle. And woe betide the actor when his audience does that! Directness means getting at the gist of things. Walk and stand naturally. The characters in Shakespeare are human. But pose is a gift. You must move about, or you will lose ground. That seems almost a paradox, but it's true. Do not forget that eyes play a large part in acting. Recall the great actors. They all had expressive eyes. A whole gamut of emotions may be expressed with eyes that have been trained to speak. Then voice and gesture cannot be too smooth. If they are not smooth, the attempt to act is as futile as scraping two pieces of wood together.

'. . . Acting is personality and voice and instinct. The first and last have much in common, and the last is indefinable.'

Mr. MacLean is getting beyond my depth, so maneuver him to the consideration of how parts should be played.

'There is so much misconception of parts. For instance, many actors invariably assume a dress parade attitude for



R. D. MacLEAN,
As Shylock in "The Merchant of Venice."

generals. Such men are more likely stooped. They are thinkers. That they do think is wherein they qualify. Every conception must be worked out before an audience. You may try it out for hours in a room, but the only conclusive demonstration is before an audience. Don't become so saturated with veneration for famous parts that you lose perspective. Hamlet is not so difficult a part as Richard or Macbeth. He is on the stage about two out of the three and a quarter hours necessary to the play, and has all that time to become rounded out and to attract an intellectual interest. To my mind, Macbeth is the most difficult of Shakespearean roles. It is replete with long speeches. I cannot recall a single, complete success in the part.

Another little side observation is that I find that a pale make-up is usually most interesting to an audience.

My advice to the young player is to act. If you can, with your voice and your eyes. But above all, interest. And that takes years to accomplish. Shakespeare on the one night stands is a great experience for the young classical actor. I speak feelingly because I have gained much first-hand information during long Winters. One reason that it is an excellent training is that young actors, puffed by the applause of small communities, receive a healthful jolt when they encounter the criticism of great cities. The demands are more insistent there. Metropolitan critics have wider opportunity for observance of

the best. Frequent jolts are necessary to the breadth of understanding, as well as to an appreciation of personal limitations that must be overcome. Then some day the actor may grow into a great part.

His reputation as a Shakespearean actor continued to grow. Of his Brutus performance the *New York Times* "*Julius Caesar* Review" said, "Mr. MacLean has played the 'noblest Roman of them all' in many a town and city throughout the country, but not here before last night. All his training has made for the dignified performance that he gives in the part of the fate driven Marcus Brutus." (11:2)

His Iago was caricatured a "Cartoon of R. D. MacLean and William Faversham in *Othello.*" There were numerous "*Othello* Reviews" in various periodicals. The *Dramatic Mirror* said they had never seen a better performance of Iago, it was "a classic performance, robust but not violent, eloquent but not artificial, tender but not sentimental, at times graphic, at all times persuasive, dominating and sincere." *Smart Styles* cited "the resonant voice" of R. D. and also said he showed "finished power of the tenderness of the warrior, the rage of the fiend, and the repentance of the misguided." The *New York Times* found, "His reading and acting of the role are illuminating and impressive, touched with the right emotional color, enriched with a tenderness or varied with a tempestuousness where such qualities are the predominating note." "MacLean's Moor Interests" felt that R. D.'s portrayal was "somewhat old fashioned, but sound, sure, and capable."

For the past twenty years audiences' interest in Shakespearean productions has lessened and the number of stock-companies has diminished. A deterrent to "legitimate theatre" has been the increased popularity of vaudeville.[15]

Faversham joined the enemy at the end of the 1913-14 season when he joined the cross over to vaudeville of numerous legitimate actors. Although there had been published reports during the season in *Moving Picture World, Kinemotograph* and *Latern Weekly* that the newer medium of cinema would film Faversham's production of *Julius Caesar,* but this did not come about. Faversham went on to become the "matinee girls' idol" of vaudeville and still later he pursued what amounted to an unsuccessful cinema career.

As the company disbanded, R. D. "positively denies that vaudeville has won him, as it has Mr. Faversham" ("No Wonder"). The Shepherds

went home first to Washington, D. C., and then to Berkeley Springs, West Virginia for the rest of the summer. It was in Berkeley Springs that summer that Marie Shrader ("Madame Critic" of the *Dramatic Mirror)* visited him. She reported that R. D. was a social leader in this town which twenty years earlier had been a fashionable resort. They own a home here called "The Pines" as well as homes in Washington, D. C. and Hagerstown, Maryland.

While in Berkeley Springs Odette fractured her knee cap. She fell from the steps on her porch and was injured protecting her blue ribbon Pekinese, "Tick Tock." She made no more professional acting appearances during the remaining twenty-one years of her life. From now on she would be with R. D. as wife and social leader, Mrs. R. D. MacLean, and playwright, Odette Tyler.

During that summer R. D.'s predictions were gloomy for Shakespeare's future on the American stage. "Madame Critic" reported that his "remarks [were] widely quoted and generally discussed" and that his observations were "only seen through a glass darkly" (7 September 1914).

The Henry Jewett Players of Boston starred R. D. in a very successful 1914-15 season. The company was "Making History at the Boston Opera House" according to their one page flyer of the same name. With prices ranging from $1.00 to $.25 they were playing *Julius Caesar* with such extraordinary success they had to extended its run for a second week. Their repertoire also included *The Merchant of Venice, Twelfth Night, Othello, Macbeth, Much Ado About Nothing,* and *Hamlet.*

Their "Making History" flyer features a number of Boston reviews without the complete name of the newspaper or other bibliographical information. Here are some of the comments quoted about R. D.

Post

Mr. MacLean's portrayal will rank as among the best seen here within recent times.

Globe

Mr. MacLean was a commanding figure, both physically and dramatically. His deep and resonant voice combined with a facility of gesture and facial expression enabled him to show a Brutus of unusual power. His performance of this famous character will be long remembered in this city.

Thirty years after his amateur debut as Brutus in New Orleans R. D. hit

the critical jackpot with his professional appearance in the same role for the Henry Jewett Players.

Boston Globe

[The performance] this widely known interpreter of Shakespearean roles [is] sufficient compensation to admirers of good acing.

Monitor

Mr. MacLean has a commanding presence, a voice of deep tone and resonant timbre, and he brings to his work the experience of many years in which he had won wide repute as a tragedian. In his Brutus there is evident all the nobility, the generosity and the innate gentleness of the man who is more a dreamer than a doer and whose participation in the conspiracy against Caesar was due to confused ideals rather than to any base motive. Whether speaking or silent the actor manifests a repose and assurance that makes for a characterization consistently impressive.

Transcript

R. D. MacLean made Brutus a noble figure and brought out all the strength and beauty of his character. The scene in Brutus's orchard was acted with special distinction." J. B. C.

His Shylock performance was much praised. The *Boston Evening Transcript* "*Othello* Review" said "Mr. MacLean's really excellent performance of the Jew did not allow the rest of the play to be overshadowed from an over emphasis on the chief actor's name and standing."

The critical word of his Boston performances was also good in New York. R D.'s discouraging words of Shakespeare's waning popularity was challenged in the "Jewett Players Review" of *Othello.*

I think R. D. MacLean will have to confess that he has changed his opinion about there being no demand for Shakespeare this season. . . . [He received] unanimous approval of the critics. . . [with his] remarkably fine characterization [is] excelled by none.

The next season while appearing with the Polk Stock Company he was a "veritable triumph" according to the "*Julius Caesar* Review" in the *Washington Star.*

Shakespearean scholars and students at Shepherd College celebrated the 300th anniversary of Shakespeare's death in 1916 with R. D. and Odette, making her only stage appearance since fracturing her kneecap. The MacLeans came from their home in Washington, D. C. with this gift to the college and the surrounding area according to "The County's Shakespearean Actor."

> "In every way Mr. and Mrs. Shepherd (R. D. MacLean and Odette Tyler) fulfilled the high expectation of the large audience who keenly enjoyed every moment. The most popular production was the balcony scene from *Romeo and Juliet.* Then came the wonderful tragic potion speech of Juliet. Mr. Shepherd was much appreciated in his favorite role, that of Shylock [which he had played more than 400 times] from the *Merchant of Venice.* Everyone laughed heartily at the scene from *Taming of the Shrew.* Jefferson County's Shakespearean actor has been widely remembered as a very handsome man who had a rich voice."

The MacLean's appearance preceded the college's homage to Shakespeare with three Shakespearean productions at their June, 1916, commencement. The Sophomore class produced *Midsummer Night's Dream,* the Junior class produced *As You Like It,* and the Senior class produced *Merchant of Venice.*

There were many theatrical celebrations in 1916 of the three hundredth anniversary of Shakespeare's death in New York city. R.D.'s absence from Percy MacKay's highly successful *Caliban by the Yellow Sands* Celebration in Central Park was noted.

> By the way, why is it that Mr. R. D. MacLean has not figured into this Shakespearean Festival? There is an American actor of education, breeding, and fortune. He represents the highest in our art, and loves his Shakespeare as his life. . . He would be a magnificent type to place at the head of a Shakespearean theatre company" ("By The Way").

In 1917, R. D. appeared in a Hemmick-MacLean Production of *Ingomar* at the Sylvan Theatre in Washington, D. C.. Again R. D. played Ingomar and made it a "rich in elocutionary opportunity" according to the *Washington Star "Ingomar* Review."

By 1920, with theatre attendance one-half as much as it had been ten years before and the monopoly of the syndicate still strong, R. D. and

Odette had moved to California where the sixty-one year old R. D. pursued a career in movies according to the "County's Shakespearean Actor" article. Their address was listed as 1764 Sycamore and Box 132, Hollywood St., Los. Angles, California.

R. D.'s film career was filled with more hopes than success. At sixty he started a film career which included such forgotten films as *The Best Man, Full of Pep, The Little Shepherd of Kingdom Come, The Silver Horde, Number 99* (for which the *Variety* critic said "Another in the cast who made good in no small fashion was R. D. MacLean, a former Shakespearean star" as Judge Elliott), *Don't Neglect Your Wife, Bag and Baggage, Cradle Song* and *The Bishop of the Ozarks* a melodrama which listed R. D. fifth in a list of nine cast members named.

> R. D. MacLean, the well-known Shakespearean actor, is again wearing the Klieg light make-up. Every so often Mr. MacLean, who now has his home in Hollywood, succumbs to the lure of the studio and signs for some particular picture. Just now he is playing an important part [Governor of Alabama] in Finis Fox's production of *The Bishop of the Ozarks.* ("R. D. MacLean in Cinemaland")

In 1924 at the age of sixty-five, R. D. assumed the leading role of Father Junipero Serra in *The Mission Play.* This outdoor production was written by California's Poet Laureate John Steven McGroarty who also directed the original performance in 1912. A copy of an undated "Program of the Mission Play" has a full page copy of R. D.'s portrait and under it "R. D. MacLean, In the Crowning Role of His Great Career as Father Serra in the Mission Play." R. D. played about 1,500 performances of the play through 1941.

"Mission Play Brought Fame" article mentions that Tyrone Power, II, played Father Junipero Serra eight years before R D. An examination of programs shows that that W. Rogers played the part the year before Power. Power's wife Patia, played Yorba, 1920-1924, and his son Tyrone played Juanito in 1924.

R. D. and Odette were both active in the Harlequin Studio Theatre in Los Angeles. Odette as a playwright and hostess for social events and R. D. as a performer.

"R. D. MacLean Will Be Seen in Richelieu" in *Cardinal Richelieu* was announced in a headline. The article also mentioned Leo Carrillo and Frances Lederer as Masters of Ceremony and Mrs. R. D. Shepherd who

will host the ceremony.

"R. D. MacLean Acts Lead in *What the Governor Did*" was the headline for Katherine Von Blom's article. The article tells that the play is by Odette Tyler and that R. D. played "dynamic governor. . . with distinction and suavity."

An honorary Doctor of Letters degree was awarded to the sixty-nine year old actor on June 9, 1928 by the University of Southern California. They honored R. D. in "recognition of generous public service and achievements in the fields of Letters." He was honored for his work with student theatre groups and for his excellent performances in Shakespearean roles.

Preceding the commencement, R. D. performed Shakespearean scenes on the University of Southern California campus just as he had twelve years earlier at Shepherd College, but this time without Odette. "Shakespeare Day Planned: R. Douglas [sic] MacLean To Appear in Plays, Supported by Students" was the headline.

> Owing to the admiration which R. Douglas [sic] MacLean has for the University of Southern California, he has consented to appear in three Shakespearean roles supported by students on the campus. . . .
>
> MacLean will appear as Brutus in the quarrel scene from *Julius Caesar,* as Shylock in the trial scene from *The Merchant of Venice* and as *Othello* in the last act.
>
> During his long season in New York in Shakespearean roles Mr. MacLean has won recognition as an eminent tragedienne in the various character parts he has interpreted. His repertoire includes virtually all the famous character leads in the plays by the English dramatist. . .
>
> This is a special kind of honor which has come to the campus, for it is not often that such opportunity is available.

"Shakespearean Scenes Staged" review preferred his Shylock.

> Transforming Bovard auditorium into an English theatre of Shakespeare's time, minstrels, fiddlers, jesters, and dances, assisted R. D. MacLean and a cast of student actors in presenting 'Ye Olde Tyme Shakespearean festival' yesterday morning. The festival began at 10 o'clock with the tolling of the bell by Charles Wright, continued with folk dances and songs and comprised three scenes from Shakespeare's plays,

with MacLean in the leading roles. . . .

The Shakespearean Foundation was another facet of R. D.'s Shakespearean interests. Its mailing address is listed as 424 Auditorium Building, Fifth and Olive, Los Angeles, California. They performed at the New Westwood Theatre at the corner of Hilgard and Beverly Boulevard in Westwood.

The "Flyer" announced that R. D. will be starring in two Shakespearean productions but it does not give the year. On December 2, 3, and 4th he will play the title role in *Richard III* and on December 5, 6, and 7th he will appear in *Merry Wives of Windsor.*

When R. D. was seventy-seven, Odette died of a heart attack on December 8, 1936 and is buried at Hollywood Cemetery.

Twelve years later, the eighty-nine year old actor died on June 28, 1948, according to "R. D. MacLean Dies" in the *Hollywood Reporter.* He died of a heart ailment in his home after several months of illness. On June 30th after a 2:00 P.M. service in a chapel at the Hollywood Cemetery he was buried in the Hollywood Cemetery.

It seems fitting that *The Shepherdstown Register* "The Death Record" first paid tribute R. D. and then of his dedication to Shakespeare.

> Despite his fame as the living personification of Serra, the veteran of more than a half-century of professional acting preferred his earlier-won laurels as a Shakespearean actor. He won a degree as doctor of literature from SC (University of Southern California) a few years ago for his work with student drama groups and his excellence as a portrayer of Shakespeare's characters.

Interest in Students

> Although he retired at the time of his wife's death he retained a steady interest in drama groups and particularly in students. He steadfastly maintained a belief expressed publicly more than 20 years ago that motion pictures provided an ideal medium for the presentation of Shakespeare's dramas, and lived to see his theory proved by a recently completed English film 19 of [Lawrence Olivier's] *Henry V.*[16]

R. D.'s fifty year acting career (from his 1886 debut in Kingston, New York, to his retirement in 1936 after Odette's death) covers a period of great change in the world of theatre. Not only was he acting on the stage when the popularity of Shakespeare decreased but there was also a change

of acting styles. He was part of a transition from the old Romantic style of declamatory acting used in portraying Shakespeare to the new Realistic style of conversational acting used in portraying Ibsen.

Not only did he have to adjust to the change of acting styles but also of mediums. As the "legitimate stage" gave way to vaudeville and realistic plays the very medium of the stage was also giving way. It was giving way to vaudeville, which R. D. scorned, and movies, which R. D. pursued.

His career can be divided into three parts. The first is with his first wife, actress Marie Prescott, as they toured together in their "typically Shakespearean repertoire." The end of this phase of his career is marked by the death of Marie in 1893 and his retirement from the stage.

The next part is with his second wife, actress Odette Tyler, which starts in 1898 as they form various companies and appear with different producers as they carry on their careers. R. D.'s career seemed to peak in 1913 and 1914 when he appeared with the William Faversham company in three of his most noted roles: Brutus in *Julius Caesar, Othello,* and Shylock in *The Merchant of Venice.*

The third part of his career could be said to start in 1914 when Faversham gave in to vaudeville but R. D. said he would not. At this time he continued to act but the opportunities became fewer and fewer until he made his movie debut at the age of sixty-one. He moved to Hollywood and made some forgettable movies and found a new career for himself in summer, outdoor theatre where he played a leading part for fifteen years in *The Mission Play.*

During this time the University of Southern California honored him with a college degree. This honorary Doctor of Letters gave "him recognition of generous public service and achievements in the field of Letters." He was still serving theatre and his master, Shakespeare, at the time of this recognition.

His first wife wrote that,

> As a child Mr. MacLean was passionately fond of the stage, and as a youth he was a constant reader of Shakespeare.

In 1891 his bias for Shakespeare was written of.

> The Bible is the foundation of religion, and Shakespeare is the foundation of the stage. Take away the Bible and I would repudiate religion (he was an Episcopalian); take away Shakespeare and I would renounce the profession."



At the time of his death he had neither renounced his profession nor lost his passion for Shakespeare. In fact,

> . . . the veteran of more than a half-century of professional acting preferred his earlier-won laurels as a Shakespearean actor."

This Bardolator brought quality to Shakespeare and honor to Shepherdstown.

FOOTNOTES

[1]Charlotte Cushman (1816-1876), a Mayflower descendent, started her singing career in her hometown, Boston. When she was a prima donna in New Orleans her singing voice failed her, and she became convinced that her talent was acting. She took acting classes from James Barton, tragedian, at the St. Charles Theatre Company in New Orleans. In 1836 she made her acting debut there as Lady Macbeth, a role in which Lawrence Barrett later proclaimed her, "greatest Lady Macbeth of her age."

[2]Lawrence Barrett (1838-1891) was a famous American actor best known for his co-starring with Edwin Booth. In *Theatre in America* Mary C. Henderson says, "He carved a place for himself in American theatrical history by persistence and a life long pursuit of self improvement as an actor." (p.150) It seems this "competent" actor had little patience with beginning actors.

[3]A piece of casting which seems unusual to us now was Miss Prescott as Iago. Many actresses, such as Charlotte Cushman and Sarah Bernhardt, played the opposite sex in what were called "breeches parts," a phenomenon of the nineteenth century theatre.

[4]Edwin Booth, is generally believed to have been America's greatest Shakespearean actor of the nineteenth century. He went bankrupt in 1874 after sinking all his money trying to make the Booth Theatre, a temple for the performance of Shakespeare, economically successful. Then he spent the rest of his life starring in Shakespearean productions which toured the United States.

[5]The Wagenhals and Kemper company joined together in 1893 in Orange, New Jersey and defied the syndicate. They are known for producing the first season of "summer stock" ever in Binghampton, New York. They employed a company of good "minor players" supporting stars.

[6]August MacLean had appeared during the 1898-99 season in R. D.'s company as Roderigo in *Othello.*"

[7]When the Columbia Theatre Stock Company in Brooklyn started a "star-stock" policy December 29, 1902 both R. D. and Odette were engaged. This star system experiment brought critical praise for the performers, but the audience size did not increase enough for the Columbia to continue this policy the next season.

[8]David Belasco (1859-1931) was one of the most powerful producers and playwrights in the history of the American stage. His achievements for literal naturalism on stage were evident in his use of scenery and lighting.

[9]Mrs. Leslie Carter (1862-1937) is the first star Belasco developed. This red-head from Lexington, Kentucky, became a prominent Chicago society matron whose marriage ended in a much publicized, scandalous divorce case in which she lost the custody of her son. To give her life a new start, she convinced Belasco that she had acting talent and he developed her talent as well as her career. He wrote or adapted vehicles for her: *The Heart of Maryland, Zaza,* and *Adrea,* her most ambitious venture and greatest success of her career.

[10]Tyrone Power II (1869-1931). Power was born in England but was considered an American actor. He had made his first appearance on the stage in St.

Augustine, Florida, in 1886 and went on to appear in Augustin Daly's Company, and with such famous actresses as Mrs. Fiske and Julia Marlowe. His major role was in the musical *Chu Chin Chow* and then he spent the latter days of his career mainly in Shakespearean productions. He appeared as Brutus in *Julius Caesar* at the Hollywood Stadium in a production with a cast of 5,000. Douglas Fairbanks played Young Cato and Frank Keenan (his old enemy) played Cassius. He also played Claudius in John Barrymore's *Hamlet* in 1922.

[11]Two years earlier Power won a court case after he left Mr. Harrison Grey Fiske's management of the Mary of Magdala vehicle where Mrs. Fiske played Mary and Power was Judas. During the 1912-13 season he left William Faversham's management in what publicity called a three way quarrel. It was between Faversham and Power based upon a conflict between Power and actor Frank Keenan. A letter to the editor in the January 15, 1913 *New York Dramatic Mirror* headlined `Mr. Keenan's Face,' "Mr. Faversham says Power told him it was because he could not stand Keenan's face." Power answered this letter a week later saying he had gotten poor treatment from the management. (Reprinted in in appendix of William Winter's *Tyrone Power*).

[12]Robert Bruce Mantell (1854-1928) is a producer noted for taking Shakespearean productions on the road from 1910 until his death. He was not a great producer but he brought good theatre and plays to numerous communities that had no playhouse and had never seen live theatre in their town.

[13]William Faversham (1868-1940) was so exceedingly handsome that he was called a "hero of a thousand matinees." He was born in London and made his American debut in *Pen and Ink* at the Union Square Theatre in 1887. His appearances in the United States included acting with Charles Frohman's company from 1891-1893, with Daniel Frohman's company opposite Mrs. Fiske, he was Romeo to Maude Adams' Juliet, and was the original Algernon in the first United States performance of Oscar Wilde's *The Importance of Being Earnest* in 1895.

[14]Constance Collier (1878-1955) is an English actress who
went from being one of the Gaiety Girls to being Gertrude in John Barrymore's 1925 *Hamlet* in London.

[15]Vaudeville was introduced into the United States about the time of the Civil War and played before male audiences. Tony Pastor's Opera House opened the entertainment for women and children in 1865. By 1885 the "two-day" or "continuous vaudeville" was introduced with performances running from eleven o'clock in the morning till eleven o'clock at night. Vaudeville hit its peak at the Palace Theatre and included variety acts as well as short plays. Sometimes the plays were written especially for vaudeville, such as Anton Chekhov's "The Marriage Proposal" and sometimes they were scenes from plays, such as the meeting scene of Kate and Petruchio in *The Taming of the Shrew*.

[16]If Booth's death in 1893 marked the death of Shakespeare on the American Stage perhaps Laurence Olivier's *Henry V* in 1944 could be said to mark the birth of Shakespeare in cinema and television: the *Macbeth*s of Evans, Kurosawa, Wells and Polanski; the *Hamlet*s of Kozintsev, Richardson, Burton, Olivier and

Zeffereli; the *Taming of the Shrews* of Evans and Zeffereli; *The Tempest* of Burton; *Romeo and Juliet* of Zeffereli; *Richard III* of Olivier; *Julius Caesar* of Houseman and Heston; *King Lears* of Olivier, Kurosawa, Brook, and Kozintesev; the *Midsummer Night's Dream* of Hall; and the new *Henry V* of Branagh.

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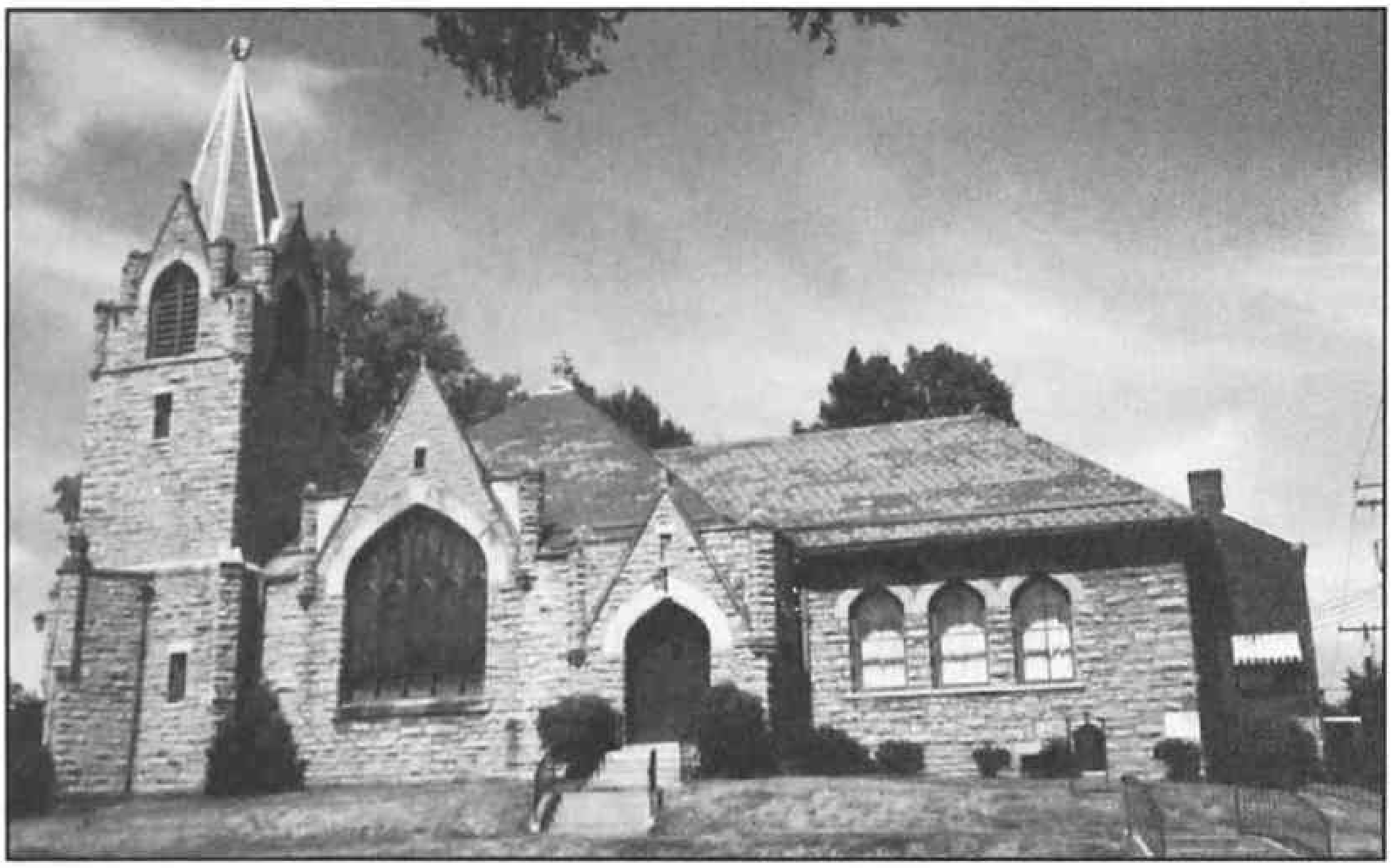
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The Jones Family Stonemasons of Shepherdstown

Elizabeth Snyder Lowe and Marianne Johnson



St. Peters Lutheran Church, Shepherdstown, WV

Whether you are walking or riding through Shepherdstown, you can't help noticing the beautiful stonework around the area. And if you listen to people talk, you might hear them lament that decent stonemasons are impossible to find anymore. Some say the only skilled stonemasons nowadays are in Italy.

Just a few years back, it would not have been necessary to send to Italy to find a proficient stonemason. Everyone knew the very best could be found right here in Shepherdstown in the person of Charlie "Big Mustache" Jones and his five sons.

Charlie "Big Mustache" Jones

Charlie Jones was known as "Big Mustache" not only to distinguish him from the other Charles Joneses in the area but for the obvious reason as well–his full and luxuriant mustache. Charlie was born Charles



Photo courtesy of Isabel Swope

Charles David (Snook), Woodrow (Babe), Ernest (Tootie), and Charlie (Big Mustache) Jones

Ellsworth Jones on May 298, 1873, in Shepherdstown, and he came by his immense talent honestly. His grandfather, Joshua Jones, and his uncles, Samuel and Ezra Jones, who came to Jefferson County, West Virginia, in the 1850's were also stonemasons. Young Charlie learned his trade early and well.

Charles Ellsworth Jones married Ollie Madeline Mitchell in Hagerstown, Maryland on July 24, 1903. She was from Zittlestown, Maryland near Boonsboro on the South Mountain, but that's another story!) Charlie "Big Mustache" Jones died on May 11, 1951 and is buried in the Reformed Grave Yard in Shepherdstown beside his wife Ollie who died January 17, 1947.

The Jones Brothers (And Sisters)

Charlie and Ollie had nine children–six boys and three girls. The oldest son, Lawrence, died of pneumonia on 24 December 1909. Charlie's five remaining sons all followed the footsteps of their gifted father and were excellent stonemasons. Their names (and nicknames) were:

Robert Lee (Bob) Jones, born June 23, 1905. He married Elva Hebb. They had no children. He died December 15, 1976.

Charles David (Snook) Jones, born May 16, 1912. He married Katherine Shackelford. They had one daughter Nancy Lou Jones. He died August 27, 1978.

Woodrow Wilson (Babe) Jones, born August 13, 1916. He married Katherine Domer and they had five children: Janet May Jones; Lawrence Jones; Laura Peggy Jones; and the twins, Vonnie Gay and Vincent McGary Jones. Woodrow died January 22, 1947, five days after his mother Ollie Mitchell Jones.

Ernest William (Tootie) Jones, born October 13, 1918. He married Nellie Domer. No children. He died October 9, 1981.

Withrow John Henry Jones, born June 23, 1923. He did not marry. He lives in Shepherdstown.

Charlie and Ollie Jones also had three daughters:

Hazel Madeline Jones, born August 26, 1911, who married Hunter Blair Johnson. They had Hunter Daniel (Danny) Johnson and Betty Ann Johnson. By her second marriage to George Walsh, Hazel had Gary Wayne Walsh. She died October 19, 1970, six days after her sister Louise.

Hattie Virginia Jones, born August 18, 1920, who married Charles William Miller. They had Frances Miller; Barbara Miller; Judy Miller; Richard Miller; and Linda Miller. Hattie Miller lives in Martinsburg.

Frances Louise Jones, born October 26, 1921, who married George William (Bill) Welsh. They had Robert William (Bobby) Welsh and Jack Dewayne Welsh. Louise later married Robert Abrell. They had no children. Louise died October 13, 1970.

All of the children of Charlie and Ollie Jones are buried in the Reformed Grave Yard except Ernest (Tootie) who died in 1981. He is buried at Rosedale Cemetery in Martinsburg.



The "Little House" on grounds on Shepherd College, Shepherdstown, WV

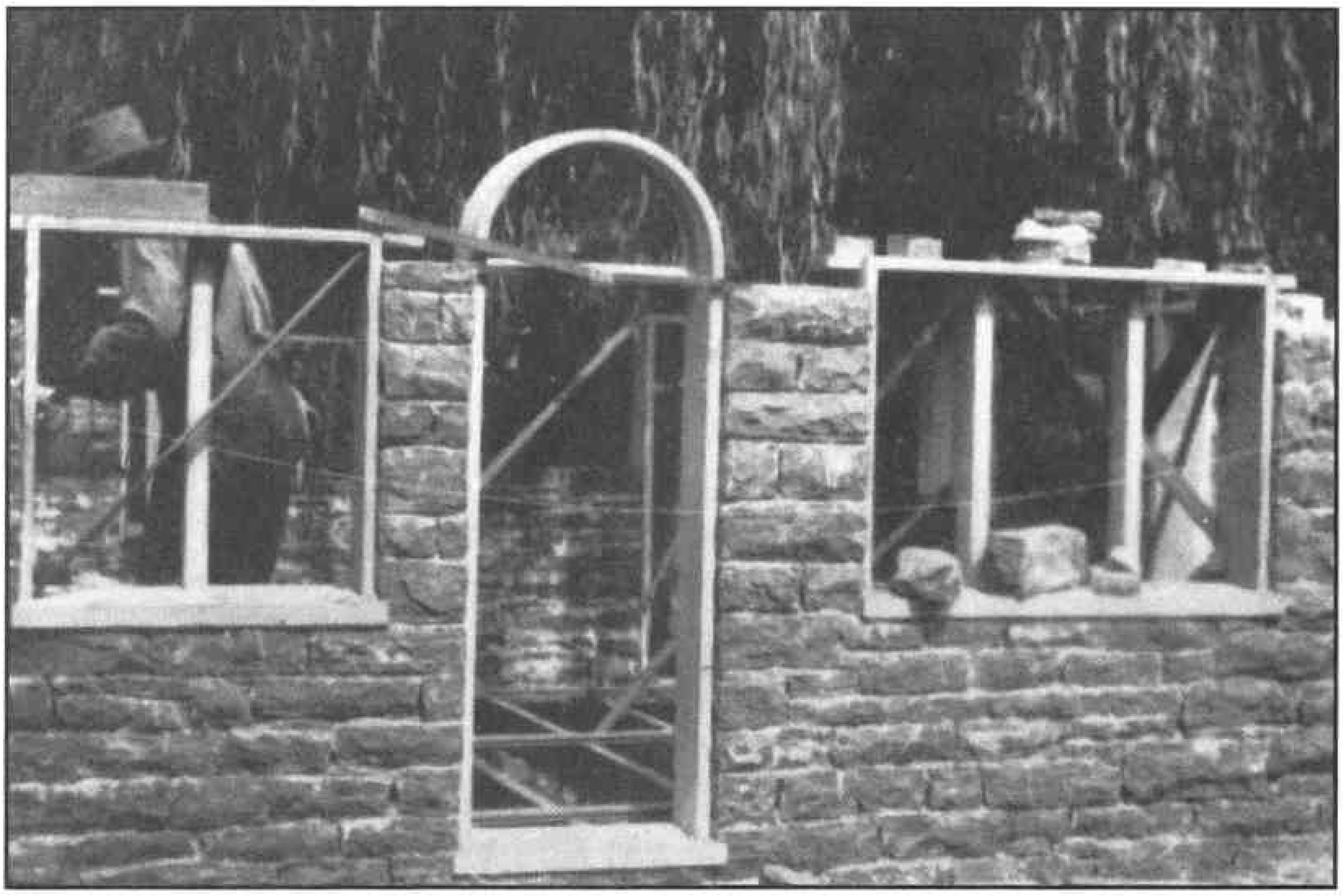


Photo courtesy of Scarborough Library, Shepherd College

Charlie (Big Mustache) Jones at work on the "Little House."

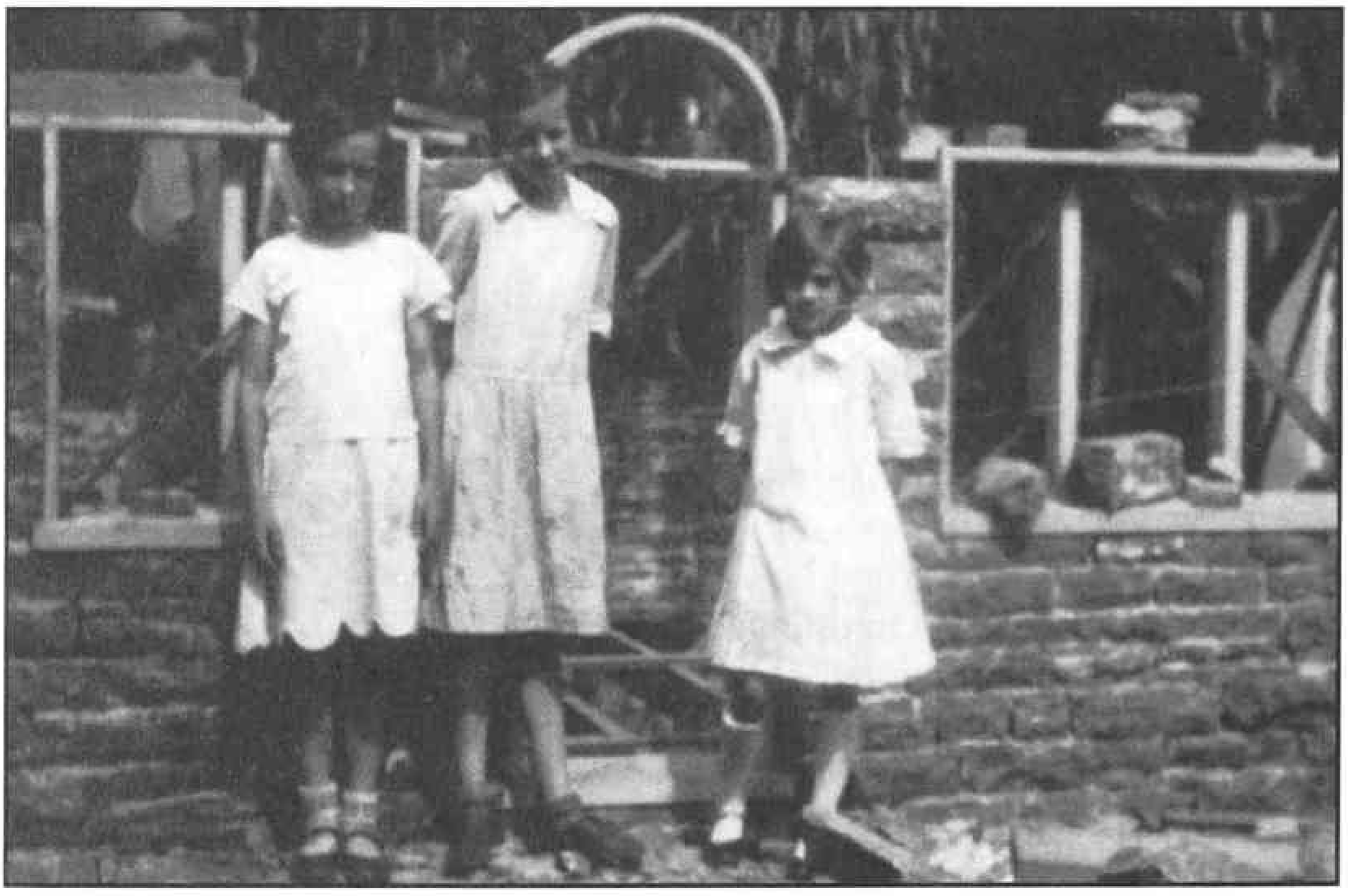


Photo courtesy of Scarborough Library, Shepherd College

Eileen Jones, Elizabeth Knode, and Jean Skinner pose in front of the "Little House".

Background

Even if you do not recognize the names of the Jones brothers, you have seen their work–buildings, walls, fireplaces and foundations throughout Jefferson and Berkeley Counties.

Inspired and tutored by their father, Charlie's sons worked with him for many years. Eventually, because of work demands, the brothers sometimes paired off and worked in teams. The composition of the team depended on the size of the job and who was available. When stone work was plentiful, they worked ten hours a day, six days a week. The pay was not the greatest in those days though. Withrow Jones remembers he began working at the age of 15 and earned thirty cents an hour.

When stonework was slow, the Jones brothers were forced to take other jobs. Sometimes they did concrete block and brick work. Other times they did work entirely outside of the masonry trade, for example working at the elevator or in the apple orchard with McKee Brothers and Lee Goldsborough. Looking back, what a terrible waste of talent that was!!

When Charlie's diabetes caused him to slow down, he supervised the stone work of his sons as WV University Experiment Farm in Kearneysville. He was the toughest boss they ever had!

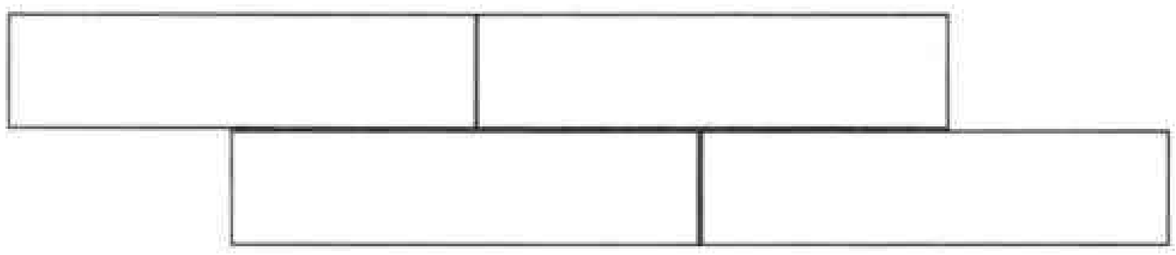
Stonemasonry–Style and Tools

The basic tools of a stone mason are the sledge hammer, cutting hammer, chisel, level, striking iron, and trowel. The stone is cut into workable pieces with the sledge hammer, then shaped and formed with a cutting or stone hammer–a hammer with a flat face and straight peen for breaking and rough dressing stone.

His grandson Danny Johnson recalls the way Charlie Jones cut the stone. He would have his hammer in one hand and the stone in the other. Charlie would eye the rough stone, take his hammer and knock off chips as needed, then flip it over and cut chips off on the other side. He squared it the way he wanted it in this manner. He did not lay the stone down on a flat surface and measure it with a ruler. He just held the stone in his hand, eyeball it, chip it, flip it over and chip some more. The result was a stone that fit perfectly where it was needed. This method was also used by his sons.

The chisel was used to square off the stones at the corners of buildings

and around the windows and doors. A breaking joint was used to reinforce the layers of stone, example:



Because of the quality of the final product depends largely on the quality of the mortar, the Jones' mixed their own. When their mortar reached the right consistency and adhesiveness they used either beaded joints or scratched out joints between the stones. (A beaded joint is where the mortar stands out and a scratched out joint is where the mortar is indented.) The striking iron was used to dress the mortar joints.

It is impossible to count or recall all the stone walls, fireplaces, homes, buildings, foundations, etc., that were erected and/or repaired by members of the Jones family. However, the following are examples of stone work done in Shepherdstown, Charles Town and Martinsburg based on recollections of Withrow Jones, other interviews, and historical records.

Examples Of Work In And Around Shepherdstown

St. Peters Lutheran Church (pictured on Page 61)–In 1906, the new St. Peter's Lutheran Church was erected. Charlie "Big Mustache" Jones was the stonemason. In her book, "On This Rock," Gladys Hartzell mused that the church has been referred to as a "poem in stone." She also described the stonework:

> "The Stone, which is a deep blue in color, came from a quarry on C.D. Wysong's farm, near town, and it is very uniform in character. It was laid in rough broken range, with beaded pointing, and is altogether a splendid job."



Parsonage,
St. Peters Lutheran Church,
Shepherdstown, WV

Lutheran Church Parsonage (pictured on Page 66)–The stone for the Parsonage came from the same quarry as the Lutheran church stone. Stonework was by Charlie "Big Mustache" Jones and three of his sons in 1938 and Maddex Brothers did the carpenter work.

In her book, Miss Hartzell noted: "Charlie Jones' first job as a stone mason had been on St. Peter's Church, his last on the parsonage."

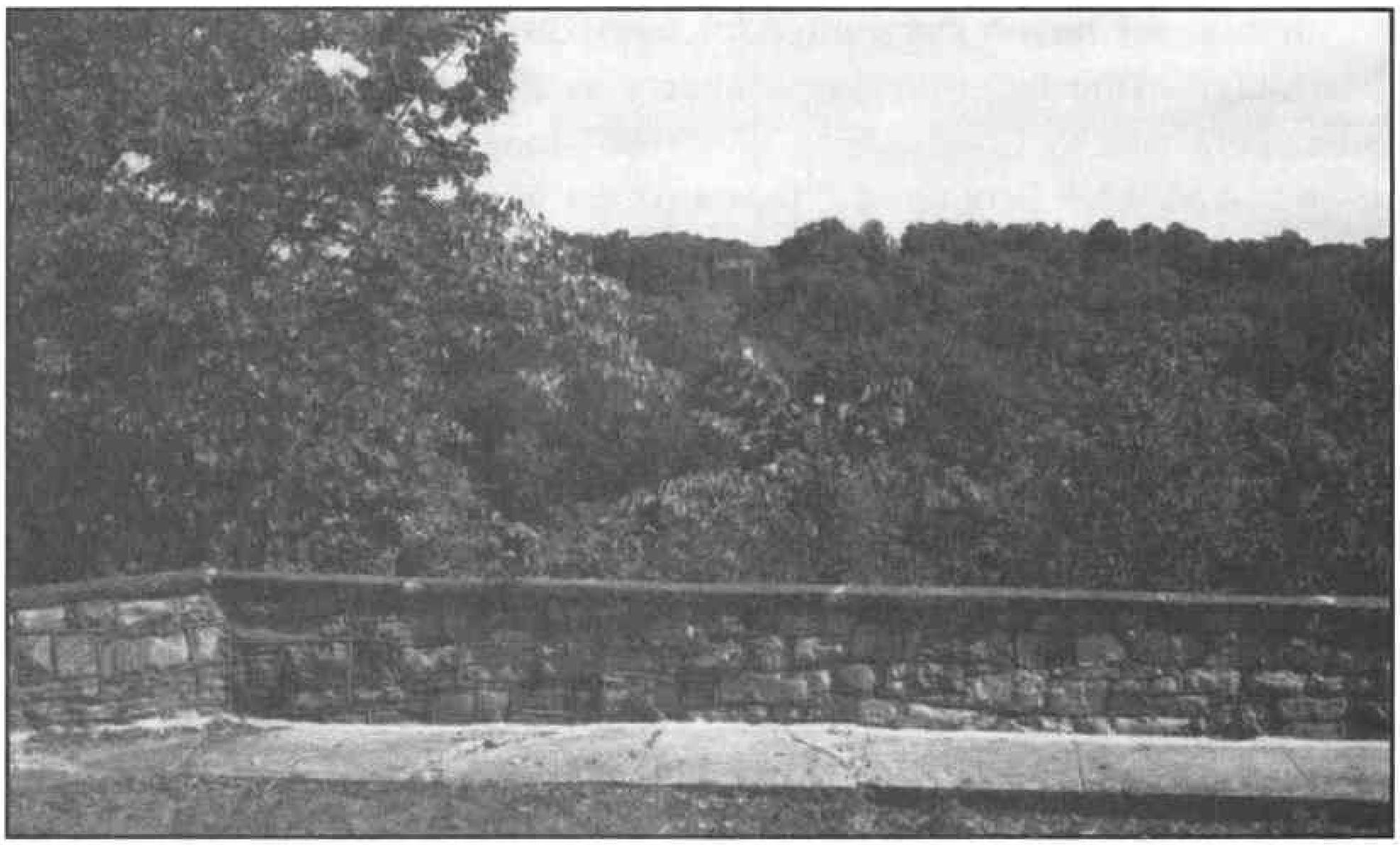
Little House on Shepherd College Campus (pictured on Pages 63 and 64)–Erected about 1928 with 8 inch stone walls of blue gray limestone. Since it was built for children, the ceiling on the ground floor is between 5 1/2 to 6 feet high and the ceiling on the second floor is lower. Charlie "Big Mustache" Jones was the stonemason for the "Little House." Archie and Laskie Stanley were the carpenters. Joe Sanbower and Mr. Jenkins hauled the stone.



Bavarian Inn–Shepherdstown, WV

Bavarian Inn–Built in 1938, the Jones' laid the stone for this home (now the Bavarian Inn). The stone was hauled by truck from a quarry below Harrisonburg, Va. The architect for the house was Harold Short.

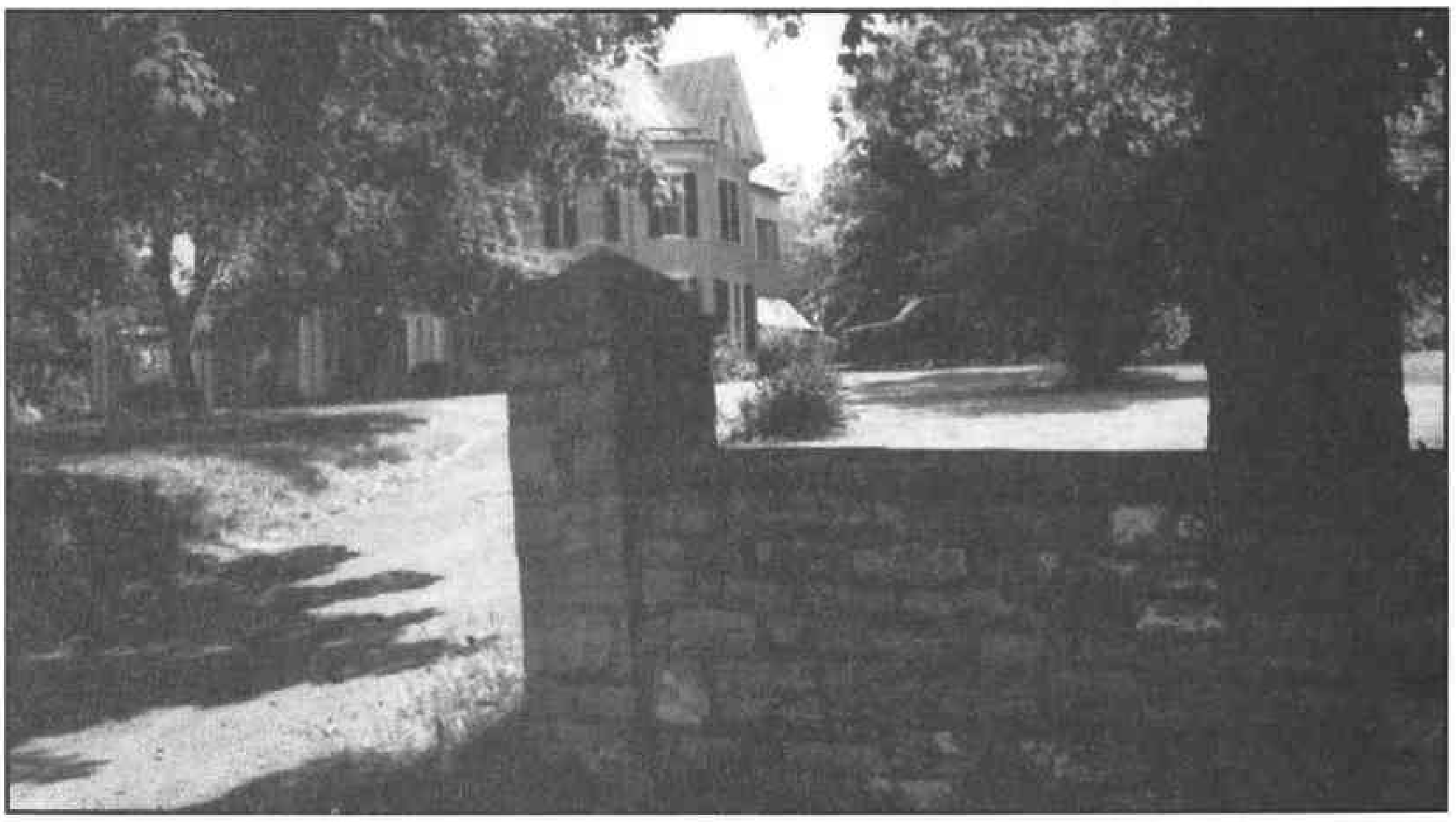
Rumsey Monument–Build around 1911, the base of the monument was erected by Phillip Entler, Othis Kretzer, William Muck, Charles



Rumsey Monument Wall–Shepherdstown, WV

Kretzer, Thomas Rutherford, Missie Dusing, Will Britner, Charlie "Big Mustache" Jones, Bob Banks, and others.

William (Bill) Muck and Charlie "Big Mustache" Jones built the walls around the monument.



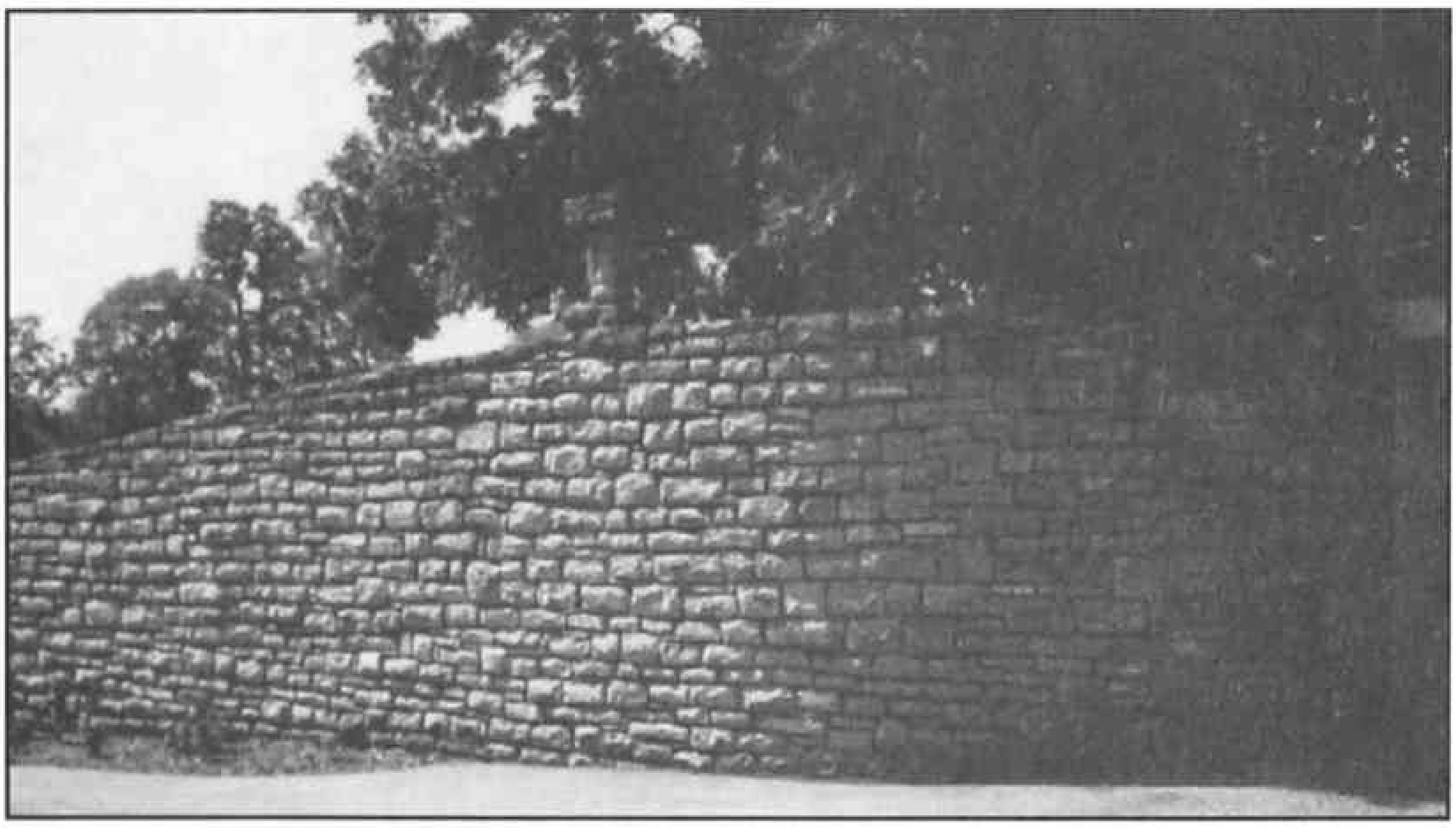
Sudley–Shepherdstown, WV

Sudley–Repaired this stone wall for Ed Johnson. It was in very bad condition. Rebuilt the gate openings when it became a funeral home for

Melvin Strider and Company of Charles Town about 1957. The former entrances were too narrow for modern automobiles and the hearse.

Skinner Farm–Along river road (Pack Horse Ford Road) across the little bridge–house on left. Charlie "Big Mustache" Jones built the stone foundation for the barn in 1906 for Sam Skinner's father.

Skinner Home–About 1950, Ernest (Tootie) Jones built the stone house on Flowing Springs Road about one mile from the Shepherdstown Corporation for John (Buck) Skinner and his wife Golda.



Wall at Gaither Waltz Home–Shepherdstown, WV

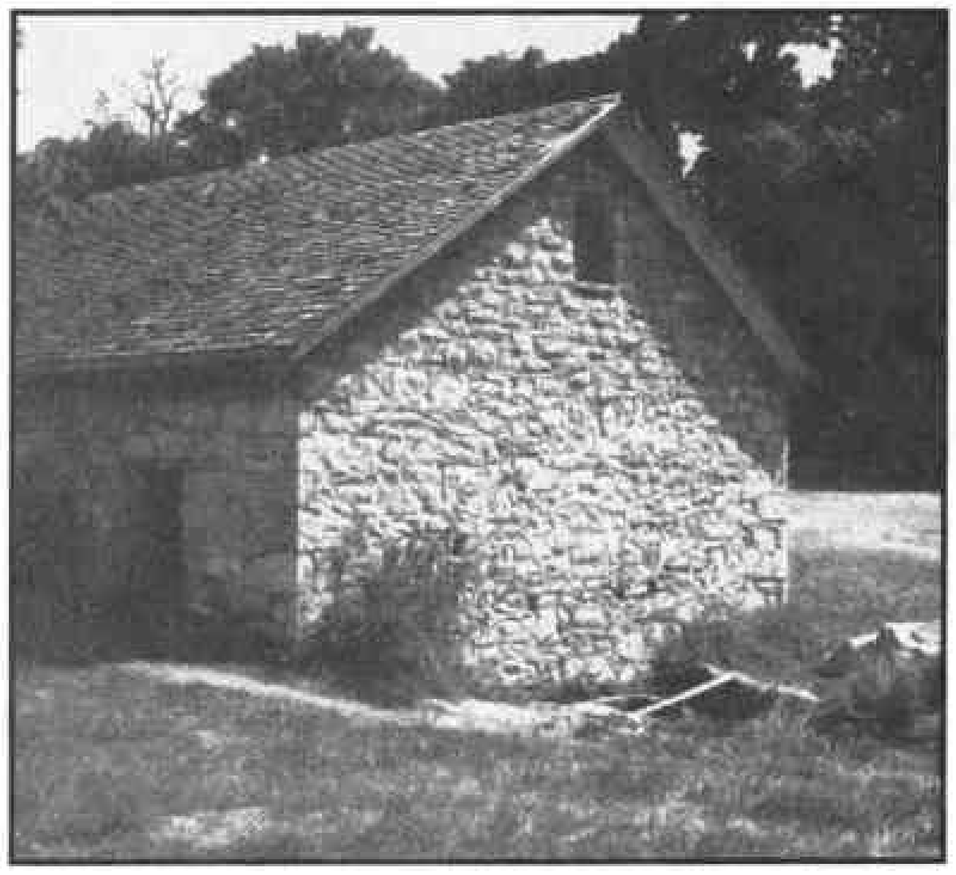
Gaither Waltz Home–Located on Route 480, the stonework was by Robert (Bob) and Withrow Jones. It included the house, retaining walls, and fireplace. They also built the small birdbath atop the retaining wall. The stone was from the Wysong farm and the inside fireplace is a deep blue. The outside stone came from the same quarry but has faded in the sunlight. Mr. Waltz recalls the Jones brothers charged $2.00 an hour for this work in 1960.



Fireplace in the Gaither Waltz Home–Shepherdstown, WV



Spring House, Morgan Grove Park, Shepherdstown, WV



Spring House, Morgan Grove Park–The Spring House was built by Robert (Bob), Charles David (Snook), Ernest (Tootie), and Withrow Jones.

Withrow recalls it was so hot, they would work awhile and then stick their heads in the cold spring water.

Donley Home and Farm–On the old Donley farm (Jack and Fred's home,) Charlie "Big Mustache" Jones built a cistern in 1914-1915. It was lined with plaster and never leaked a drop.

The bick work on this home at Molers crossroads was done by Withrow and Rober (Bob) Jones about 1965.

Miscellaneous

Falling Springs Farm–The Steptoes hired Charlie "Big Mustache" Jones to do stone work around the farm. Robert Jones helped. Sam Skinner hired them for small jobs when he lived there.



Mrs. Newman's Home, New Street, Shepherdstown, WV

Mrs. Hazel Newman's Home, West New Street–Porch and stone wall erected by Withrow and Robert (Bob) Jones.

Wild Goose Farm–Stone walls around the entrance to the farm on Shepherd Grade Road. Charlie "Big Mustache" Jones was the stonemason.

Betty Snyder Lowe Home–Stone wall and four posts across front. Built about 1939, Woodrow (Babe) or Charlie "Big Mustache" Jones did this work.



Betty Snyder Lowe Home–(right) Stone wall and posts

Billmyer's Mill–The first stonework Withrow Jones did with his father Charlie "Big Mustache" Jones with the help of his son Withrow.

Leeland–Ernest (Tootie) built a stone fireplace in this home for the Goldsboroughs.

New Street Church–Ernest (Tootie) did much of the stonework on the foundation.

Maddex Building Projects–Henry Maddex hired the Jones brothers (Robert "Bob", Withrow and Ernest "Tootie") to do stone work for his projects.

Local Farms–Local farmers hired these men to build stone barns, cisterns, and foundations.

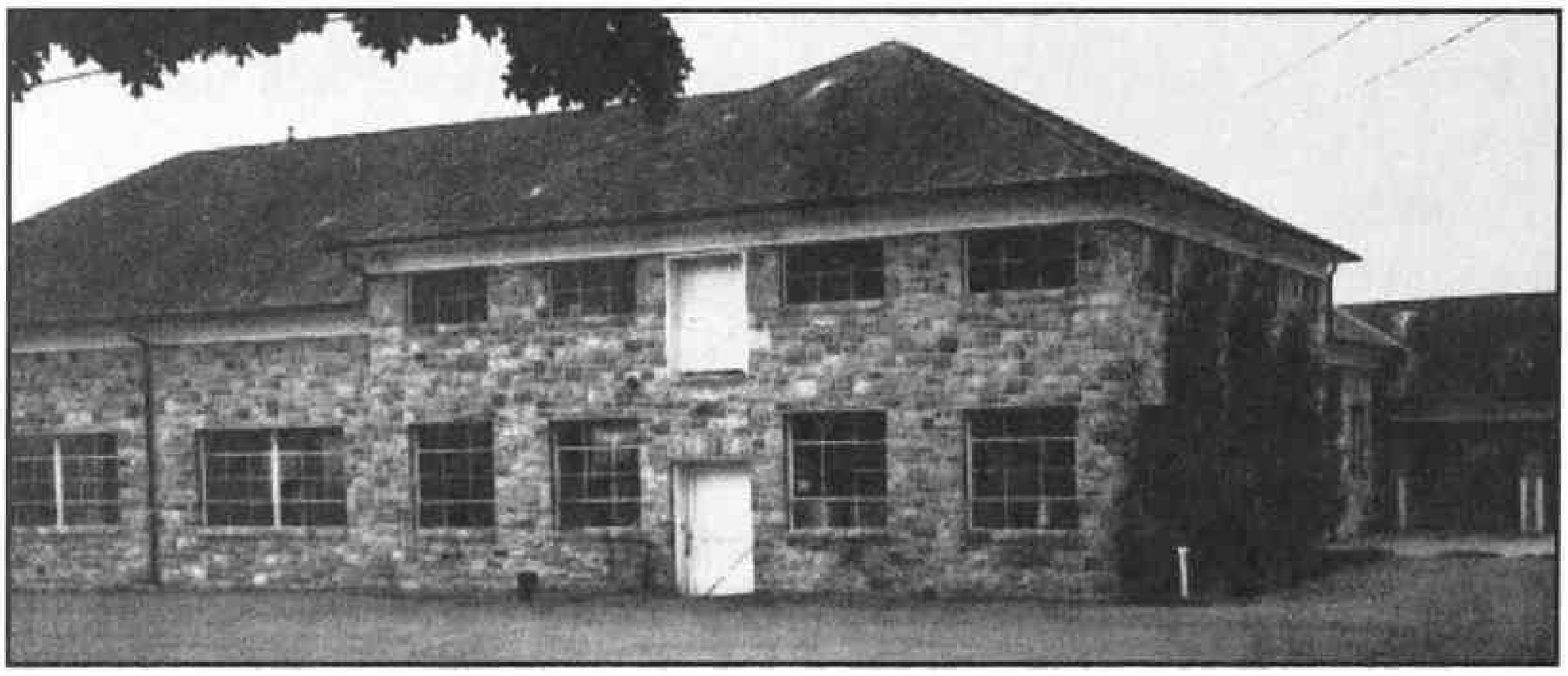
Dairy farmers had to build milk houses, etc., with smooth white walls which could readily be washed down daily. Many of these were built by the Jones brothers.

Repair Work–About town, members of Jones family did much repair work on already existing stone structures and walls. They also did many small stone structures.

For example, Charlie "Big Mustache" Jones rebuilt the Presbyterian Church wall in August 1942.

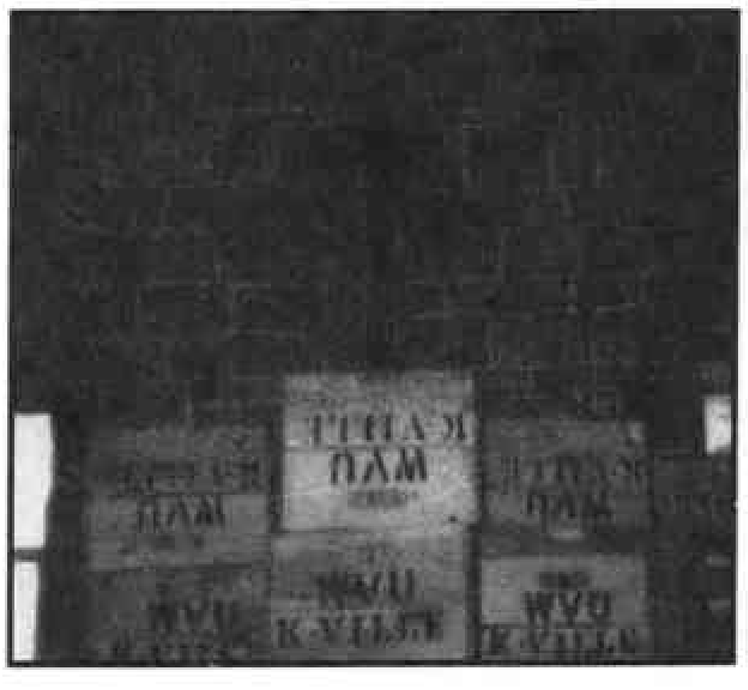
Examples Of Work Outside Of Shepherdstown

WV University Experiment Farm, Kearneysville, WV–The Jones brothers built a stone addition to an old barn for use as a cold storage and packing shed. It was beaded on the outside and pointed on the inside with white bead. (The building burned down when the old barn caught fire.)



WV University Experiment Farm Machine Shop and Garage (below, inside shown)–Kearneysville, WV

The combination machine shop and garage was built in 1949 using blue mortar with white bead. It was pointed and faced on the inside and also the outside. Charlie "Big Mustache" Jones supervised the erection of this building and Robert (Bob,) Charles David (Snook,) Ernest (Tootie) and Withrow laid the stone.



Painted on a stone on the exterior of the machine shop building are the words:

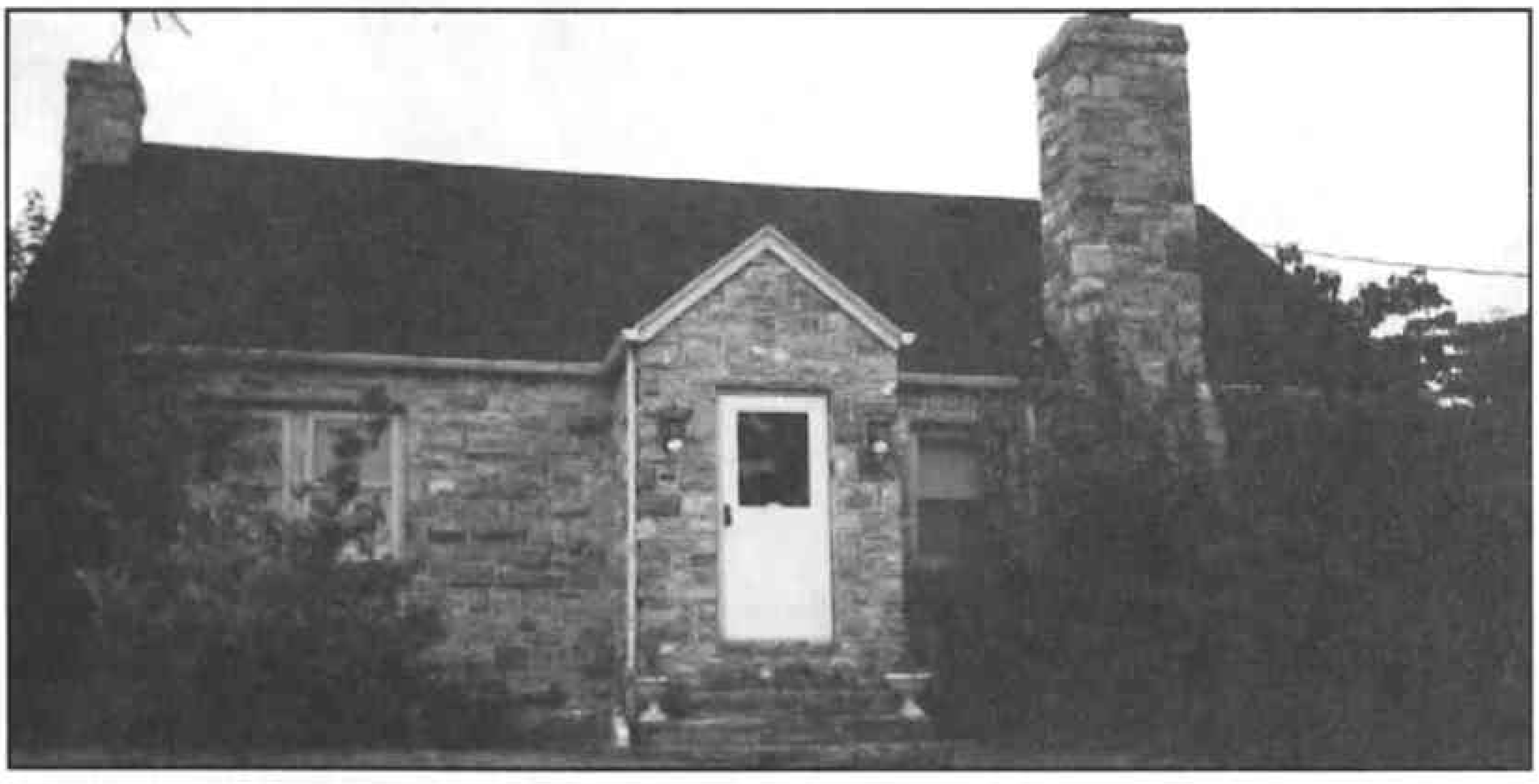
1949
Masonry by
Robert & David
Jones



Withrow recalls that he and Ernest (Tootie) were painting up in the back when Robert (Bob) and Charles David's (Snook's) names were put on that building.

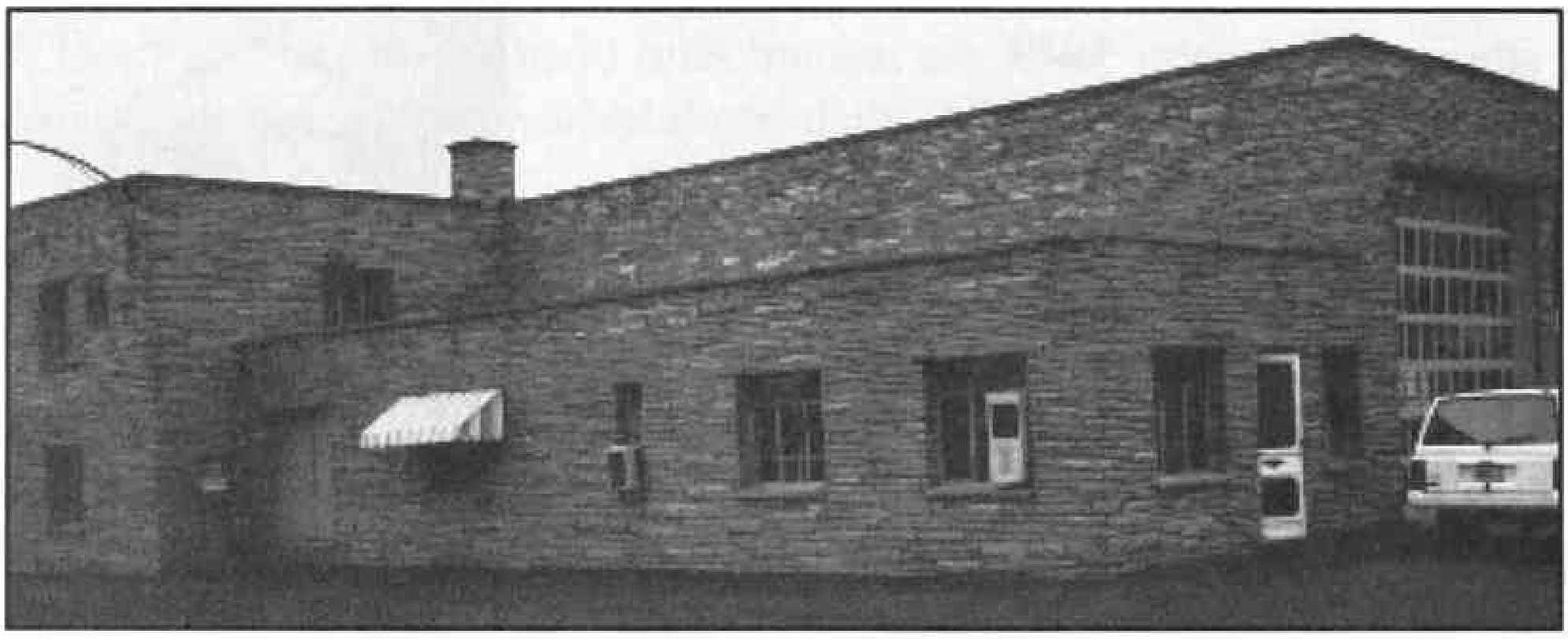


About 1958 a double garage was built of stone behind the house.



Van Metre House–Built by Robert (Bob), Charles David (Snook), Ernest (Tootie) and Withrow Jones in Berkeley County before they put up

the WVU Experiment Farm buildings.



Rude Carrier Corp., Falling Waters, WV

Rude Carrier Corp., Falling Waters, WV–Charles David (Snook) and Ernest (Tootie) Jones worked together and built the garages of Tennessee stone about 1956-57.

A brick home in back of the trucking firm was also built by the Jones brothers.



Sky-Lin Park–Houses were built for Paul Ruppenthal by Robert (Bob), Withrow, and Ernest (Tootie) Jones. Marble stone was used which cost $80.00 a ton.

Miscellaneous

Anderson Home–A brick house was built for the Andersons above Martinsburg. Robert (Bob) and Withrow Jones built this house.

Morrison House–Home south of Charles Town on Route 340.

Walls and Patios, Charles Town/Martinsburg–Done at various locations by Robert (Bob) and Withrow Jones who worked for a time on their own.

For example, a gentleman from Washington, D.C. had a wall built around his family burial plot behind their home above Martinsburg. Robert (Bob) and Withrow built this wall for these "city folks." Soon after, the man died and was buried there. His wife moved back to D.C.

The Legacy Of Master Craftsmen

Robert (Bob) and Withrow Jones continued to work together and their last stone work was to lay the foundation for Mac Smith's house in Heatherfield in the 1960's. This was the end of an era. For over a hundred years, from the 1850's when Joshua Jones, stonemason, moved to West Virginia from Middletown, Maryland until that final job, the stonemasonry skills of the Jones' were available to our community.

Throughout the years, Charlie Jones and his sons were offered jobs in other areas, but none of them would leave Shepherdstown. Even after Robert retired, he was offered a job in a metropolitan area at a large salary–not to do the work but just to oversee other stone masons. But he refused to leave the home town he loved so well.

The 1960's saw a decline in stone work in this area. Brick and block became cheaper than stone and required less time and effort when used as building materials. Building a foundation or wall with natural stone is hard work and slow. It requires a lot of physical effort–carrying, lifting, bending. And it requires a good eye since each stone must be cut and shaped to conform with the other stones and to fit into the overall structure. But oh my, the results. The results are not only strikingly beautiful but functional as well. Fortunately for all of us who live in Jefferson County, Charlie "Big Mustache" Jones and his sons were not afraid of hard work. And they were true artisans. They have created structures of lasting strength and beauty which will be with us for many more years to come.

Provenance Of The Twenty-five Confederate Battle-Markers

Most Jefferson Countians are aware of at least some of the Civil War battle-markers, but are hazy when asked about their origin by newcomers and others. Besides commemorating battles and skimishes throughout the county, visiting the monuments constitutes a good tour for anybody interested in the area's countryside.

For many years, Jefferson County Confederate veterans had planned to erect the markers, but the approaching 50th anniversary celebration of the Civil War and a certain knowledge of their own mortality spurred them to action in the spring and summer of 1910. By May, the veterans contracted with Mr. F. O. Trump of Kearneysville to design and manufacture the markers by September 1. The markers were to be identical and numbered. Originally, they were to be four-foot high granite shafts resting on three-foot square bases and two-foot square surbases. One side would show the Confederate emblem, a band of blue and 13 stars.[1] Later, the granite shaft was altered to be of white concrete.[2]

The veterans called a public meeting of all ex-Confederates to convene on August 4, 1910, at the county courthouse to decide on locations for the markers.[3] The committee in charge of the commemoration consisted of Confederate veterans: George H. Hagley, Joseph B. Vanmeter, J. M. Hendricks, M. E. Trussell, Roger Preston Chew, John F. Foley, James H. Conklyn, John M. Howell, and S. C. Young, and veterans' sons, Braxton D. Gipson and Charles W. Conrad. J. B. Vanmeter and J. M. Hendricks directed the placement of the markers north of the mainline of the Baltimore & Ohio Railroad, while Col. Roger Preston Chew, George H. Hagley, and Col. Braxton D. Gipson superintended the erection of the monuments south of the railroad. An appendix operation on Colonel Chew slightly delayed the later group's work. The committee intentionally placed most of the markers by the roadside and, to the extent possible, avoided location on private land.[4]

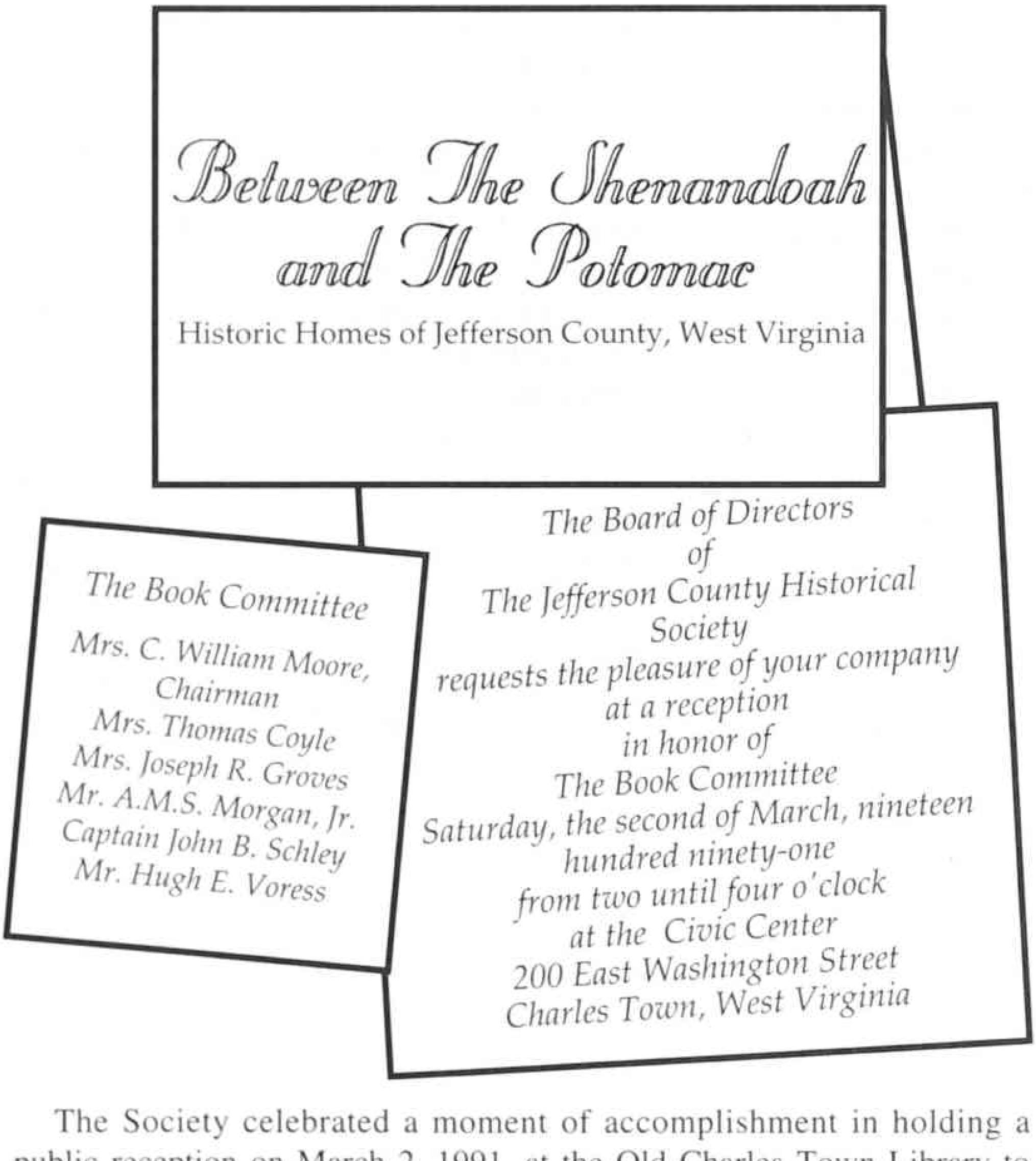
The descriptive booklet of the markers, *Military Operations in Jefferson County Virginia (And West Va.) 1861-1865*, appeared in 1911, printed by The Farmers' Advocate Print Shop. A reprint, no doubt stimulated by the forthcoming Civil War centennial celebration, was printed by Whitney & White in 1960.

John E. Stealey, III

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[1] *Spirit of Jefferson*, May 17, 1910.
[2] *Ibid.*, August 2, 1910.
[3] *Ibid.*
[4] *Ibid.*, August 9, 1910.

Reception



The Society celebrated a moment of accomplishment in holding a public reception on March 2, 1991, at the Old Charles Town Library to honor the book committee which produced *Between the Shenandoah and the Potomac* and to introduce the volume to the public. Over 100 people attended the event that was catered by the Anvil Restaurant of Harper's Ferry.

The president and editor of the Society, John E. Stealey, III, traced the origins of the project, acknowledged the benefit of the bequest from Miss Louise Caroline Briscoe that made publication possible, and recognized those responsible for the production. He especially noted the efforts of

Mrs. Florence H. Moore, the committee chairman. Without her diligence, coordination, and determination, the volume would never have appeared. Other committee members and contributors were Mrs. Thomas Coyle, Mrs. Joseph R. Groves, Mr. A. M. S. Morgan, Jr., Captain John Schley, and Mr. Hugh E. Voress. Julia Davis was cited for her fine contribution of authorship. Mr. Edwin A. Fitzpatrick and Mr. Elpidio Igne contributed the photographic artistry that distinguishes the work. Mrs. Clare G. Hendrix and Mr. Irving Hottle of Winchester Printers, Inc., furnished the layout, composition, and production talent that fostered the production of a quality volume. Finally recognized was Mrs. Debbie Piscitelli of the Harper's Ferry Historical Association who encouraged the project and furnished significant financial backing.

The board of directors unanimously voted to place at least one copy of the book in every county school library to propagate the knowledge and appreciation of Jefferson County history. Stealey presented the books to Mr. Douglas Perks, who represented Dr. Robert H. Ingram, Superintendent of Jefferson County Schools.

Television station WHAG, Channel 25 of Hagerstown, covered the affair, along with the *Spirit of Jefferson-Advocate.* The book and an interview with Mrs. Moore were featured on Channel 25's 11:00 p.m. news program.

Editor's Notes

In a year of notable events for the Society, the annual picnic on August 7, 1991, at HAREWOOD was the largest ever with over 200 persons in attendance. The Society is indebted to Mr. Walter Washington and his mother, Mrs. John A. Washington, for their invitation and gracious hospitality. Although having the picnic did not bring much needed rain to parched Jefferson county, no drought existed in the success of the effort and in the stately beauty of the site. Mrs. James E. Byron and Capt. John B. Schley co-managed the proceedings with their usual efficiency, with help from many Society officers and members. Vice-President Roger J. Perry introduced Walter Washington who presented a brief history of his ancestral home which was open to those who wished to view its interior.

The editor is not indulging in crass salesmanship when he urges members not to delay obtaining *Between the Shenandoah and the Potomac* should they wish additional copies for themselves and others. Demand has exceeded all expectations and is rapidly depleting the remaining stock. No present plans contemplate another edition.

For the record, it should be noted that the 1990 number of the *Magazine* was the largest that the Society has published. The 298-page periodical contained the 1850 census of Jefferson County free inhabitants.

Finally, members should know of the availability of a 734-page, hardcover, genealogical book assembled by long-time Society member, Elizabeth Snyder Lowe. It traces the Frederick and George Folk Family of Swan Pond Farm from 1830. Allied Jefferson and Berkeley County families included are Hill, Turner, Byers, Billmyer, Hollida, Marshall, Lemen, and Whiting. It is extensively illustrated and indexed. It may be obtained for $60.00, plus $3.00 postage, from Mrs. Lowe at P.O. Box S, Shepherdstown, WV 25443.