1984


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GEORGE VANDENHOFF, NINETEENTH CENTURY ELOCUTIONIST IN AMERICA

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GEORGE VANDENHOFF, NINETEENTH CENTURY
ELOCUTIONIST IN AMERICA

A DISSERTATION

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Philosophy
in
The Department of Speech Communication,
Theatre, and Communication Disorders

by

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ABSTRACT

Three generations of Vandenhoffs were among featured players in theatres of both America and England for over a century, 1808 through 1913. George Vandenhoff, the subject of this study, was the eldest son of the accomplished British tragedian, John Vandenhoff. Lauded in England, George accepted a theatrical booking in New York in 1842 and later became a resident of that city.

Dissatisfied with changing trends in the theatre and perceiving a growing interest in public readings of literature, Vandenhoff ultimately turned his attention from the actor's stage to the reader's platform. One of the first to introduce Shakespearean readings, he enjoyed thirty-nine years of popularity as a public reader of literature.

Vandenhoff was among those professional men who actively sought to improve oral expression in a growing America. Staunchly defending the teaching of elocution (oral delivery), he wrote textbooks and offered instruction in that art. His manuals, judged to have been admirable, intelligible, correct in theory, and easy of practice, were in popular use in both England and America for over forty years. As an elocutionist, the ex-actor was particularly adept at characterization. Recognized as "New York's
favorite reader," his performances expanded the literary awareness of his listeners and inspired many to seek guidance in improving their own elocution.

As educator and entertainer, Vandenhoff foreshadowed the twentieth century concept of oral interpretation as a valid method for studying and stimulating appreciation of literature. Being a popular participant in the mainstream of nineteenth century elocution, he unquestionably made a significant contribution to the practice of oral interpretation of literature and to oral delivery in general.

In addition to recording highlights of the theatrical careers of George Vandenhoff and nine other family members, this study is an investigation of his years as a public reader and teacher, primarily in New York and New England. Also, it is an assessment of his contribution to the art of oral reading as an author of elocutionary textbooks.

Appendix A contains copies of playbills and character portraits of Vandenhoffs. Appendix B presents a table of literary selections and authors comprising the anthologies found in Vandenhoff's and five of his contemporaries' textbooks.
GEORGE VANDENHOFF

Courtesy
Harvard Library Theatre Collection
INTRODUCTION

The oral tradition is closely aligned with the evolution of civilized man. Effective public speaking and oral reading have contributed significantly to the shaping of historical events, the preservation of morals and mores, and the sharing of cultural achievements of the human race throughout time. There is no denying that the spoken word has greatly influenced the fate of men and nations. Heads have been guided, turned, and sacrificed, and hearts have been won, lost, wounded, and healed by effective oral expression. Tribal leaders, sages, heads of state, patriots, clergymen, lawyers, teachers, and performers, the actor and the public reader, all have relied upon the power of oral delivery--elocution. Successful oral communication of legal, religious, and literary writings continues to depend upon efficacious delivery. Eugene Bahn and Margaret Bahn, in their *A History of Oral Interpretation*, declare:

As one looks at the vast historical background of the oral interpretation of literature there is much of which we can be justly proud. Like all activities of man there are times when its contributions leave something to be desired, but when it served a vital purpose in the culture and life of a people it reached memorable heights.¹

During the nineteenth century, America experienced intellectual growth within individuals and among its
citizenry as well as physical growth in its populace and expansion of its frontiers. The Bahns observe:

Along with its physical growth there developed a national consciousness which in turn, brought an awareness of the need to unify both the language and the thinking of this heterogeneous population if political democracy and national unity were to be maintained. The ability to express oneself clearly with voice or pen was again of prime importance; thus a sound educational system, a free press, and able speakers were necessary.²

Many Americans, realizing the need for attaining eloquence in oral expression, looked to the British-trained performer as a role model of sorts. Public readings of literature were highly popular in both America and Britain. The effective public reader, or elocutionist, increased the listeners' knowledge and appreciation for both classical and contemporary writings.

Two organizations in America, the Lyceum, begun in 1826, and later the Chautauqua, organized in 1874, promoted cultural awareness by sponsoring elocutionists—oral readers and reciters—in addition to lecturers, humorists, and musicians. Some elocutionists extended the momentary pleasure of those who experienced the oral readings by offering opportunities to receive instruction in that art. Therefore, as in ages past, "oral reading and recitation, though recognized as arts in themselves, continued to serve as training methods for orators and public speakers."³

Although not always in agreement concerning the method of instruction or whether elocution could be taught at all, the rhetoricians and the elocutionists were
instrumental in directing the public's awareness toward the need for improved oral expression. Elocution "usually covered the expression of thought by means of both body and voice." As different as opinions and practices were among leading elocutionists and rhetoricians, their efforts were chiefly instrumental in bringing about the sanction of public speaking and oral interpretation of literature as academic areas of study in American institutions of learning.

George Vandenhoff, one of the first to introduce Shakespearean readings, was among those professional men who actively sought to improve oral expression in a growing America. Cognizant of America's ongoing struggle to become self-reliant, Vandenhoff, along with physicians, educators, and other actors, wrote textbooks for achieving graceful, persuasive, and fluent oral discourse. He strongly advocated that his students not try to "catch and imitate the tone and peculiarities of any other man." He staunchly refuted arguments by leading rhetoricians who proclaimed that elocution could not be taught in a disciplined manner. Vandenhoff's work was judged to be admirably intelligible, correct in theory, and easy of practice. Vandenhoff made a positive contribution to the art of speaking and reading aloud.

During his career in America from 1842 until 1883, George Vandenhoff, son of an eminent British actor, was himself acclaimed as an actor. He also practiced law, wrote
textbooks, taught elocution, and, as a public reader, was noted by the *New York Times* of March 9, 1897, as being "our most finished elocutionist." As a celebrated elocutionist, "no reader ever achieved the fame in this country that was won by the ex-actor." 8

For thirty-nine years, Vandenhoff gave public readings of literature primarily in New York and other New England cities. Being both performer and teacher, he was in the mainstream of elocutionary practice during the nineteenth century. A study of his career provides greater insight into nineteenth century elocutionary practice and its contribution to the advancement in twentieth century concepts of the oral interpretation of literature.

The annals of history are filled with the biographies of prominent members from almost every profession. However, the careers of only a sparse number of public readers have received the attention of scholarly researchers. Among the subjects of these few studies are Charles Dickens, Fanny Kemble, Charlotte Cushman, Anna Cora Mowatt, Vachel Lindsay, Ruth Draper, and Dylan Thomas. Dickens, Lindsay, and Thomas also were writers. Kemble and Cushman were celebrated actresses and Mowatt was both actress and writer. This meager representation demonstrates a need for additional studies to be undertaken in order to gain a better understanding and appreciation of the contributions the oral reader has made to speech education and cultural history.
This study (a) investigates George Vandenhoff's career as an actor, public reader, teacher, and writer of elocutionary textbooks and (b) assesses his role as a contributor to the art of oral reading. Chapter One presents an account of the professional careers of ten members of the Vandenhoff family, of actors and public readers, including the career of George Vandenhoff prior to his arrival in America. Similarities among the individual careers suggest characteristics of oral expression that were perpetuated by performing members of the Vandenhoff family. Chapter Two chronicles George Vandenhoff's theatrical career following his arrival in America. Accounts of his professional associations with celebrated performers of both British and American theatres reveal his importance as an actor. Chapter Three records his major public reading performances in America, clearly illuminating the popularity of this art form. Chapter Four reviews his elocutionary textbooks and explores his teaching experience. Tracing the progress of Vandenhoff's writings and comparing his work with that of his contemporaries affords a better understanding of nineteenth century elocutionary theory and practice. In addition, popular taste in literature is identified. The study concludes with a summation of Vandenhoff's elocutionary career and its contribution to the art of oral reading.

There are, however, obstacles peculiar to research of an individual public reading career within the nineteenth
century. Vast devastation, especially in the South, during the Civil War was responsible for the destruction of numerous depositories of printed matter, records, and personal memorabilia. Another difficulty encountered in this kind of investigation is that, whereas newspaper reviews commented on group activities like theatrical and musical productions, seldom did individual offerings such as public readings receive the same journalistic coverage. In addition, one cannot be certain of the competency of the reviewer.

Files and collections held by the New York Public Library at Lincoln Center, The Museum of the City of New York, the New York Society Library, and the Players Club contain biographical data relative to George Vandenhoff and three generations of performing members of his family. Libraries at the University of Texas, Boston University, Harvard University, the University of Pennsylvania, and the University of Tulsa, Oklahoma, provided useful materials from their special collections. In addition, theatre histories, nineteenth century annals, diaries, biographies, and autobiographies of contemporary figures, including George Vandenhoff's *Leaves from an Actor's Note-Book* (a limited autobiography), furnished biographical and background information for this study.

The elocutionary textbooks by George Vandenhoff along with his other writings, in addition to textbooks written by his contemporaries, aided in determining
Vandenhoff's pedagogical contributions to the art of oral reading.

Newspaper announcements, reviews, and comments on Vandenhoff's performances produced documentation of his popularity as a public reader. The *New York Times*, *New York Tribune*, and *New York Herald* were particularly helpful.

Unpublished scholarly works by Lester L. Hale, Robert Leonard Hart, Jr., Sara Kay Lockard, and Milton J. Wiksell contributed to the assessment of George Vandenhoff as a notable nineteenth century elocutionist. Nineteenth century writers used the term elocutionist to refer to teachers, performers, and writers who were engaged in activities related to oral expression, particularly in public reading.
Notes


2 Ibid., p. 139.

3 Ibid., p. 165.

4 Ibid., p. 142.


7 *New York Times*, 14 August 1886, p. 11.

8 Ibid.
The name of Vandenhoff was closely linked with the British and American stage for over a century. For three generations, from 1808 into the twentieth century, ten family members bearing the name of Vandenhoff prominently figured in the annals of theatre history on both sides of the Atlantic. Vandenhoffs were featured in the best theatrical houses and performed with many notable actors of their time.

Being the children of a well known and highly respected tragedian, George Vandenhoff, his sister, and younger brother were exposed to rehearsals, literature, and the presence of theatrical friends and acquaintances of their father, John Vandenhoff. The atmosphere surrounding their home life must have been one of excitement, for all three children followed in their father's histrionic profession. Each chose marital partners who were also performers. Children of the two brothers continued in the family tradition.

Critical comments of their respective performances indicate that John Vandenhoff's children were influenced by
his acting style. The elder tragedian's style was favorably compared to the classical style of John Philip Kemble, heightened by the fervor of George Frederick Cooke, and tempered by the Romantic style of Edmund Kean. That kind of amalgamation of the traditional and the contemporary was the primary characteristic indicative of the Vandenhoff tradition. Their style was not one of imitation but rather a consolidation of the proven with the innovative. Critical comments relative to the individual performing careers of the Vandenhoffs reflected similarities in vocal delivery, movement, and reading of the text.

In addition to their acting careers, six of the ten engaged in public reading performances: John, George, his wife Mary Makeah, their son George Jr., George's brother Henry, and his wife Ellie Healey. John, George, Henry, and Mary gave lessons in elocution. George wrote elocution textbooks that were in popular use for over forty years.

The career of George Vandenhoff is best understood in the context of the careers of his family members, whose influence on him is undeniable. George wrote about his family's heritage as follows:

Our origin is, of course, Dutch; an ancestral Dutchman came over to England in the train of William of Orange [1534-1584], and was, by that prince, so far distinguished, after his landing at Torbay on the 5th November, 1688, as to be allowed to use armorial bearings, with the crest [of] a mailed hand and sword, with the motto 'En avant'. The legend in our family is that these words 'En avant' (Forward!) were the exclamation made, and the order given by a Vandenhoff to his company, on leaping ashore at Torbay, suiting the action to the word with his sword in his mailed hand.¹
The patriarchal figure in the Vandenhoff family of performers was John M. Vandenhoff. His son George wrote, "In our case, my father was the first of the name of Vandenhoff who ever braved the dazzling glare of the footlights." On March 31, 1790, John Vandenhoff was born in the English cathedral town of Salisbury, where generations of his family had lived. These early Vandenhoffs are thought to have been dyers by trade.

John Vandenhoff received his higher education at Stonyhurst College, Lancashire, England. His studies were directed toward preparation for priesthood in the Roman Catholic church. While in school he managed a production of Southern's Oronooko. He left college in 1807 and accepted a teaching position in the classics at a large academy in the south of England. After his first year, a growing interest in the theatre prompted him to direct his energy toward the stage. "Accordingly, at little more than eighteen years of age, he made his first appearance in the Salisbury Theatre (May 11, 1808) in the character of Osmond, in Monk Lewis's then highly popular, now forgotten, play of the Castle Spectre."

From 1808 until 1815, Vandenhoff served his apprenticeship in the provincial theatres of Exeter, Weymouth, Swansea, Bath, and elsewhere. During this period
he played a variety of roles in tragedy, comedy, farce, and even English opera. As a company member of the English Opera House (Lyceum), "he and Edmund Kean . . . sang together the celebrated duet of 'All's Well' in the operetta of the English Fleet."5

In 1815 at the Theatre Royal in Liverpool, Vandenhoff reaped audience acclaim for his portrayal of Rolla in Richard B. Sheridan's Pizzaro and promptly became a favorite with that public. Thereafter, Liverpool became his homebase while he played in theatres at Manchester, Dublin, and Edinburgh.

Covent Garden was one of the major theatrical houses in London at this time. Regarding Covent Garden's season of 1820, William Charles Macready recorded in his diary:

The Covent Garden managers neglected no opportunity of enlisting recruits that might be likely to add strength to their corps, and with this view entered into an engagement with Mr. [John] Vandenhoff, who had obtained a considerable provincial reputation.6

On December 9, 1820, Vandenhoff made his debut at Covent Garden in King Lear. Charles Kemble played Edgar to Vandenhoff's Lear. "He [John] was at once recognized as a Tragedian of great natural and cultivated powers."7 During that engagement Vandenhoff performed Sir Giles Overreach (Philip Massinger's A New Way to Pay Old Debts) once, Coriolanus twice, and Rolla once. All four roles became standards in his repertoire. A London reviewer recorded some astute observations regarding the originality of Vandenhoff's acting style in his portrayal of Coriolanus:
His Coriolanus was conceived throughout with an unimpeachable correctness; equally free from the servility of imitation and the fastidiousness of dreading an occasional proximity of resemblance to his great predecessor [John P. Kemble]. He did not seem to be hunting for new readings in order to sustain his pretensions to originality; or perversely deliver a passage wrongly, because Mr. Kemble had delivered it rightly before. Yet what he had studied, he had evidently made his own, had incorporated it with his own original conceptions; and in the passages in which he was least like to what we have heretofore been accustomed to, he appeared to us to be as truly in character as in those in which there was most resemblance.8

Further opportunity for success in London at this time was unlikely for the best parts at Covent Garden were in the possession of Charles Mayne Young, William Charles Macready, and Charles Kemble, while Charles Kean, who had just returned from America, was a principal player at Drury Lane.9 Therefore, Vandenhoff completed his Covent Garden engagement in February of 1821 and returned to the Theatre Royal in Liverpool. In the next few years he achieved popularity with Edinburgh audiences in the roles of Coriolanus, Macbeth, Othello, Cassius, Brutus, Cato, Creon, Adrastus, and Machiavel.

Vandenhoff returned to London in June of 1834 to play lead roles at the Haymarket Theatre. He received the highest praise from the critics and the warmest support from the public.10

During the 1835-36 season Vandenhoff continued to play lead roles while alternating between Covent Garden and Drury Lane. In 1836 he joined Macready, Kemble, and Ellen Tree in Charles Kemble's farewell to the stage. They
appeared "to houses crowded to overflowing, several nights at Covent Garden Theatre, in the Shakespearean plays, Othello and Julius Caesar." Kemble played the roles of Cassio and Mark Antony, Macready took Othello and Brutus, and Vandenhoff played Iago and Cassius.

Among the roles originally created by John Vandenhoff were Count d'Herlein in Frederick the Great, Durand in Henriette, Leicester in Kenilworth, Louis XIV in Duchesse de la Valliere, Pym in Strafford, and Eleazer in The Jewess. All of these plays are long since forgotten. Ellen Tree appeared opposite Vandenhoff in The Jewess, which played for eighty-nine nights in succession at Drury Lane. Shortly after the close of that run Vandenhoff arrived in America to fulfill an engagement at James William Wallack's National Theatre, located at the corner of Leonard and Church streets in New York City. He was perhaps the first really distinguished English actor to make his American debut at a theatre other than the Park. Coriolanus was selected as the piece for this occasion of September 11, 1837. Henry Wallack played Tullus Aufidius to Vandenhoff's Coriolanus.

In evaluating Vandenhoff's American debut, James E. Murdock echoed the favorable remarks made by a London critic almost ten years earlier. Murdock recalled Vandenhoff's Coriolanus as follows:

I saw him first in Coriolanus, when he impressed me as the true ideal of the Roman character more thoroughly than any actor I had ever seen. The proud patrician himself could not, in my mind, have
had a more lordly and warrior-like bearing than
Vandenhoff imparted to Shakespeare's Roman hero.
There was a sharp ring in his voice and an incisive
stroke in his utterance of command and rebuke that
rung the words like a shot, energizing every
sentence, leaving nothing uncertain to the
understanding, the feeling, or the ear; while in his
declamatory or deeply contemplative tones there were
the stately pace of quantity and the measured flow
of rhythm, which gave to his recitations a grace and
dignity fully equal to all the requirements of the
Tragic Muse.13

Murdock was joined by others in lavishing
commendations on the visiting actor. Adding to his praise
of Vandenhoff's Coriolanus, one New York critic extolled the
actor's talent by comparing his ability to that of Macready.

In Macbeth, too, we opine that Mr. Vandenhoff is
scarcely excelled even by Macready--still less by
any other living tragedian; and at neither of the
two great London theatres, where we saw Macready in
this character about a year since, was the play
otherwise better done than at the National. In his
personation of Hamlet, Iago, and Cato, Mr. Vandenhoff
is also pre-eminently great, if not unequalled. He
has strongly confirmed his reputation as an artist
of the first order in his profession.14

Comparison of John Vandenhoff to titans of the
American and British stages was extended to include
predecessors George Frederick Cooke and David Garrick.

Words were wanting to express the admiration of the
critics of this gentleman's transcendent talents.
Many who remembered Cooke, pronounced Vandenhoff his
superior, and his Cato—a part in which Garrick
failed—and his Hamlet are remembered by many as
perfect masterpieces.15

On September 30, 1837, the New York Mirror reported
that Vandenhoff "has gone through his round of characters at
this theatre [Wallack's National], and his efforts were
nightly greeted with enthusiastick [sic] applause. He is
intellectual and a noble tragedian, and the more he is seen, the better he will be liked." The majority of Vandenhoff's appearances were at New York's National Theatre during this tour; however, his schedule included performances at Philadelphia's Chestnut Street Theatre, Boston's Tremont Theatre, and Washington's National Theatre.

Charles Durang, a contemporary actor-critic, reported on Vandenhoff's portrayal of Coriolanus in his first night performance at Philadelphia's Chestnut Street Theatre on October 9, 1837. Durang observed that Vandenhoff presented "not only the physical contour of the proud patrician soldier, but the very soul of that historical personage." Vandenhoff chose to perform Hamlet at the Chestnut Street Theatre on October 21. Regarding this performance, Durang noted that "this engagement produced no sensation with the public. Opinions were various and conflicting as to this tragedian's merits." Vandenhoff's Hamlet, being in the classical style of the Kembles, was probably too tame and dignified—not an interpretation of the role that was popular with audiences of the day. Other Vandenhoff performances in Philadelphia during the 1837 season noted by Durang were those as Cardinal Wolsey on May 1 and his farewell benefit on May 2 for which he chose to do Coriolanus followed by Felix in The Hunter of the Alps. Durang termed Vandenhoff's Philadelphia engagement "a pleasing affair."
James E. Murdoch and John S. Gilbert supported Vandenhoff in his performances at Boston's Tremont Theatre. Some forty years later, Murdoch recalled his reactions to Vandenhoff's characterizations of Cato and Richelieu:

Mr. Vandenhoff was in all probability the finest tragedian of the classic school of acting ever seen on the American stage. He was a scholar and a gentleman of refined manners as well as a great actor. . . . His Cato was a revelation to the young American actor of a half century ago in fine elocution and courtly manners. If John Phillip Kemble was a more perfect Cato than Vandenhoff, then was Kemble a greater actor than even his storied record makes him appear. Bulwer's Richelieu, as impersonated by Vandenhoff, was not only the crafty statesman, but, what no other actor ever made him, so far as my impressions are concerned, the proud, haughty, imperious churchman. The very impress of the Vatican marked his bearing in both voice and diction. . . . In Vandenhoff you beheld the embodiment of the power of Rome, and in his voice of solemn earnestness and conscious dignity you felt what would be the fatal consequence of having the mandates of the supreme head of the church.19

Of the more than eighteen characters portrayed by Vandenhoff during his eight-month engagement, Shakespearean tragic figures dominated his list of offerings.

In assuming management of Covent Garden, William Charles Macready obtained Vandenhoff as a member of the company for the 1838-39 season. During this time Vandenhoff distinguished himself in the role of Adrastus in Ion. Talfourd, the playwright, noted that Vandenhoff "raised Adrastus to the dignity of the principal part in the play."20

At the close of his Covent Garden engagement Vandenhoff returned to Wallack's National Theatre in New York where he was to open in the autumn of 1839.
Vandenhoff's primary objective was to introduce his daughter, Charlotte Elizabeth, to the American audience. The National Theatre burned shortly after the Vandenhoffs arrived and Wallack moved his company to the adjoining Niblo's Garden. Regarding that fire, the Times reported:

Most of the performers engaged at the National sustained losses by the conflagration of the theatre. Mr. Vandenhoff lost many of his valuable dresses (Macbeth's, &c.), a number of highly prized swords, and what is more regretted, a portion of his theatrical library. Mr. Kean, who had recovered from his illness, and was to appear on that evening in Richard, saved his wardrobe, &c., through the activity of his servant.

Vandenhoff chose Hamlet for his opening on October 1. The Spirit of the Times for October 5, 1839, was most complimentary of Vandenhoff's performance of Hamlet:

We like, then, the performance of Mr. Vandenhoff's Hamlet, for a reason that, we can easily understand, may render it anything but a popular performance. He acts it quietly and without that obeisance to the mass of hearers, which at once degrades the author and the actor. In a word, he acts Shakespeare's and not the Stage Hamlet.

These astute remarks suggest that the critic was well aware of general audience sentiment toward Vandenhoff's interpretation of the role. Continuing, the writer paid Vandenhoff a supreme compliment.

Mr. Vandenhoff presents the character, not as if he were playing it, but was the character himself. He seems to be thinking audibly. Thus his soliloquies are perfect gems of recitation.

He then related a bit of stage-business utilized by Vandenhoff that enhanced the playing of Hamlet.
Mr. Vandenhoff dispenses with the miniatures of the two Kings, in the closet scene, and supposes their portraits to be hanging on the wall, as he directs the attention of the Queen to them, in that admirable passage, 'Look here,—upon this picture, and on this!' He is clearly and indisputably right in this point . . . . Instead of sitting, and holding two small miniatures in his hands, he stands, and points out to the listening Queen the distinctive peculiarities of the two brothers. . . . What is the meaning of this language, if it is not to point out to the Queen, as she gazes on the portrait, the attitude, the position, and figure, of her murdered lord!

Vandenhoff's Hamlet was by comparison much unlike the Hamlet audiences were generally accustomed to witness.

The critic arrived at the conclusion that

None can do the part full justice, although, to our minds, the artist who is the subject of this too-protracted article, is more nearly competent to the task, as a whole, than any other whom we have seen attempt it.

Evaluative observations noted by that critic suggest the basis for John Vandenhoff's success as a performer. He was a thinker, a respecter of the text, and therefore original in his portrayals—not an imitator of other artists. His influence in this manner was later reflected in the successful career of his son, George Vandenhoff.

The next evening (October 2, 1839) following Hamlet, Vandenhoff introduced his daughter, Charlotte, to an American audience by appearing with her in The Hunchback at Wallack's Niblo's Garden. They continued to play opposite each other throughout the remainder of their tour.

Durang recorded that the Vandenhoffs played a limited engagement in Philadelphia. He recalled that on November 18 they opened in The Hunchback and followed with
Cato, Richelieu, Ion, The Liar, Hamlet, and The Wife on successive nights. They were then re-engaged for an additional week during which time Vandenhoff appeared as Coriolanus, "a part he was very much applauded in. His look and port in this proud patrician were very imposing. He seemed the noblest Roman of them all."22

It is of particular interest to this study to note that during this, his second trip to America, John Vandenhoff engaged in a series of public reading performances, the first of which was given on December 24, 1840, in Boston.23 A following reading was announced by the Spirit of the Times on January 30, 1841.

Mr. [John] Vandenhoff will give a selection of readings from the British poets, illustrative of characteristic expressions, at the Hall of the above named institute [New York Society Library] on Wednesday, February 10, 1841, to commence precisely at 7 o'clock. Tickets of admission 50cts. each may be had at the principal music and bookstores.

Vandenhoff's readings were to prove significantly influential upon one member of his audience. Anna Cora Mowatt, wife of James Mowatt and a member of the historically and socially prestigious Ogdens of New York, attended more than one of these readings. In her autobiography Mrs. Mowatt recorded:

The elder Vandenhoff had just given a successful course of readings in New York. I had been present on several evenings. His hall was crowded and his audiences were highly gratified.24

Shortly thereafter, the Mowatts encountered financial disaster. Recalling the pleasurable experience of hearing Vandenhoff, Mrs. Mowatt was inspired to pursue a
career in public reading. She became the first "lady" elocutionist in America.25

After having been in America for almost a year and a half, the Vandenhoffs appeared at the newly rebuilt National Theatre in March of 1841. Afterwards, they played an engagement of four nights at Boston's Tremont Theatre prior to sailing for home. Arriving in England, they continued to make appearances in the theatres of Vandenhoff's earlier days. "In January of 1857, Vandenhoff, with his daughter, paid a starring visit to Edinburgh, bidding it farewell on 26 February as Wolsey in Henry VIII, Mr. (afterwards Sir Henry) Irving playing Surrey. On 29 October of the next year [1858], at Liverpool, he took farewell of the stage as Brutus and Wolsey."26 An account of John Vandenhoff's retirement from the stage was reported as follows:

Mr. Vandenhoff (the Vandenhoff) whose name has been honorably identified with the British stage for the past quarter of a century, took his farewell of the boards at Liverpool last week. It is the custom in these times for artists to take a half-a-dozen of farewells of the public . . . but there is no doubt that the leave taking of Mr. Vandenhoff is final and sincere--not a mere pretence (as is often the case) to stir up the public to a certain enthusiasm which serves the double purpose of gratifying the actor's vanity and putting a few pounds in his pocket. Mr. Vandenhoff, according to local papers, was deeply moved, and spoke in a most feeling manner.27

Vandenhoff concluded his farewell address by saying:

At twenty-four I first became a candidate for honours here [Theatre Royal at Liverpool]--at sixty-eight I am resigning all claim to your attention. These periods record my entrance and my exit on these boards--the beginning and the end. The poor Player has fretted his hour on the Stage, and shall now be heard no more.28
As the following passages indicate, John Vandenhoff's histrionic reputation was highly regarded.

We know no man on the stage who could reach the dignity of an action . . . with the facility and power displayed by Mr. Vandenhoff. 29

His performances in American received the highest encomiums from the press and the public, while his private character was such as to recommend him to the undivided respect of all who knew him. 30

Contemporary critics are very warm in their praise of Vandenhoff's tragic powers and scholarly execution. He was an actor who showed the combined influence of the Kemble and Young schools, with modifications caused by the influence of George Frederick Cooke and Edmund Kean, and with little of that stilted formalism which caused the revolt against Kemble and his associates. He is said to have been neither pertinacious, pedantic nor critical, and to have excited a great power over the heart, without inflating tragedy into bombast or comedy into buffoonery. 31

The majority of the English dramatic writers ranked Vandenhoff, the elder, next to Macready, both in intellect and power. There was certainly a peculiar grandeur—a heroic mien—about the late Mr. Vandenhoff, that impressed his auditory [sic] electrically, and which the best of his contemporaries did not impart. His elocution was admirable; his voice deep, musical and sonorous, the tones ever well modulated. He was accused of 'sluggishness of style;' but, when he was aroused by any opposite genius, or rival, he was touchingly impassioned, and shone with sublimity. 32

Only a few months prior to his death, Vandenhoff was honored in Liverpool "with a magnificent testimonial from old friends and admirers; the Mayor, who presided on the occasion, being seated in the (well authenticated) chair in which Robert Burns wrote 'Cotter's Saturday Night,' and the whole company present pledging their guest in a cup that belonged to [David] Garrick." 33
On the evening of October 4, 1861, John Vandenhoff apparently suffered a stroke after dinner at his home, 34 North-bank, Regent's Park, and died within a matter of hours. Vandenhoff had three children, Charlotte Elizabeth, George, and Henry, all of whom continued in the professional tradition of their father.

**Charlotte E. Vandenhoff**

Charlotte Elizabeth, the elder of John Vandenhoff's three children, was born in Liverpool, England, in 1818. At the age of eighteen she made her stage debut at Drury Lane theatre in April, 1836, appearing in the role of Juliet. She next played at Covent Garden and then went on to the Haymarket Theatre "to establish herself as a capable actress in parts in which delicacy and feeling, rather than strength or passion were required." Charlotte's theatrical career was closely aligned with the later years of her father. Because he was a noted tragedian, her experience was confined primarily to playing tragic roles. In playing opposite her father, Charlotte escaped years as an apprentice.

In addition to Juliet, some of her more popular portrayals were the roles of Julia in *The Hunchback*, Pauline in *Lady of Lyons*, Cordelia in *King Lear*, Imogen in *Cymbeline*, and Margaret in *Love's Sacrifice*.

In 1837 at the Haymarket Theatre Charlotte created the role of Lydia in Sheridan Knowles' *Love Chase*. In 1851 she was the original Parthenia in Mrs. Lovell's *Ingomar*. 
"Her chief triumph was as Antigone in a translation from Sophocles at Covent Garden on January 2, 1845, in which her father played Creon." She also played the title role in Euripides' Alcestis, in a translation by Henry Splicer, at the St. James Theatre on January 15, 1855.

In the company of her father, Charlotte made her American debut in October, 1839, at Niblo's Theatre in New York City. Manager James W. Wallack gave her star billing as Julia in The Hunchback. Continuing in this role, Charlotte appeared for the first time in Philadelphia at the Chestnut Street Theatre on November 18, 1839. Durang recorded his impression of Charlotte's performance that evening as follows:

She looked to us from the front at night, the only place whence we saw her, to be a mere stripling of a girl in appearance. She was tall and thin, and not yet rounded into womanhood's proper proportions. She seemed well schooled, of course, as the daughter of a veteran, but wanted the ease and repose that long practice only can give. She was not deficient in voice, which was of large compass, but lacked just modulations. She read well, and all her objectionable points were susceptible of removal.

After The Hunchback, the Vandenhoffs on successive evenings offered Cato, Richelieu, Ion, The Liar, Hamlet, and The Wife. Durang noted that "in Ion she made a more favorable impression than any other part." He also added that "we have no doubt the lady, descending from a talented stock, inherits its genius."

Julia was also the role for Charlotte's debut at the Park Theatre in New York on January 7, 1840. Judging from the favorable criticism later given to Charlotte's
performances, a great service might well have been rendered her earlier by a critic for the Spirit of the Times. That writer, referring to Charlotte's portrayal of Julia in her Park debut, expressed the opinion that reviewers for other papers had been "indiscriminate," "extravagant," and "almost preposterous" in their flattery of Miss Vandenhoff's performance.

An unusually lengthy review appeared in the Spirit of the Times, January 11, 1840:

Beyond the possibility of doubt, we believe her performance of Julia on Monday evening [January 7, 1840] to have been one of the most crude and faulty attempts ever witnessed; . . . Our condemnation extends both to her conception and her execution of the part. In the former, she seemed to lose sight altogether of the delicacy of feeling which should characterize the Julia of Sheridan Knowles. . . .

But if her conception was faulty, much more so her execution of the part, literally, it outdid termagent . . . . Her voice is unfortunately harsh and dissonant; her enunciation is formal and precise--too like that of a school girl reciting to a watchful mistress. . . .

In . . . more passionate scenes [are to be found] her most notable faults. She divests the character of that pathos which has so moved us when presented by others. . . . Miss Vandenhoff almost shrieked forth, literally, "tearing a passion to tatters."

But enough of condemnation. Because Miss Vandenhoff has not yet attained, at her youthful age, the highest honors of her profession, she should not, therefore, despair of ultimate success. She has much cleverness and youth, and beauty, on her side; she has the best of teachers in her father--one of the best actors; she has application, too, and, with all these appliances for success, she must yet become distinguished upon the stage. . . .

. . . nothing can be more foreign to our thought than to impede the progress of this young lady in an arduous profession. But before she can place herself at the head of it, she must be convinced, and her instructor must be convinced, that she is not there now. . . . Common fairness and truth demand that such puffery [by other critics] should be exposed.
A review of Miss Vandenhoff's portrayal of Julia at the Tremont Theatre in Boston ten months later indicated that, presumably under the tutelage of her father, Charlotte had successfully overcome many of her weaknesses. The Boston Nation for October 24, 1840, described her voice favorably as "unequalled for its rich melody of tone" and said that she possessed "distinct and clear enunciation." However, the writer noted that "some of her pronunciation runs into the affectation of the day; which is fast destroying the good old Anglo-Saxon mode of speaking, and is most especially injurious upon the style, which can no longer be looked upon as a school of elocution." He recognized this as a fault not peculiar to Miss Vandenhoff but rather as indicative of "the perverted taste of the time."

As for Charlotte's concept and execution of the role of Julia, the same article compared her acting with that of three well-known performers of the same part. Fanny Kemble, who first created the role, "played Julia with an energy and power that were astonishing and appalling." Fanny Jarman's Julia was "subdued and convulsed feeling--it was deep emotion, but strong passion." Ellen Tree's Julia was similar to that of Jarman's, "but more womanly, more fresh and rich in action and expression." The reviewer concluded that "Miss Vandenhoff stands side by side with these eminent actresses . . . but for qualities still different from theirs." He observed Charlotte's Julia to be a younger
creation than either of the others, possessing a believable
girlish simplicity. The same article continued:

... Miss Vandenhoff was exquisitely correct, and unsurpassed in the effects produced in the ever varying passages of the play. In her resentment hasty and pettish; in her love ardent; in her difficulty bewildered, in her final purpose resolved, she seemed the real life of a young heart distraught, and not the imitation of the drama. In some passages she manifested the energy of high wrought passion and distress—in others the tenderness of subdued love—in all accurately true to nature—in all a human being and a real girl.

Mr. and Miss Vandenhoff, described as being "sterling and popular artists," after completing their American tour, returned to England in March, 1841. Although John Vandenhoff gave a series of public readings during their tour, Charlotte apparently did not participate in this type of performance.

Their eighteen months theatrical engagement, principally in New York, Philadelphia, and Boston, seemingly provided a period of artistic growth for Charlotte. The Times of September 12, 1842, spoke favorably of Charlotte's portrayal of Margaret in Love's Sacrifice at Covent Garden:

The reception of Miss Vandenhoff who has been several years in America, was most encouraging. She acted with a great deal of determination and intention, and it was her unceasing exertion that chiefly contributed to bring out the strong points of the piece. ... Whatever doubt there may be as to the details of her execution, there is none that she is really in earnest.

The Spirit of the Times, May 10, 1845, reprinted an article that first appeared in London's Age and Argus,
April 12, 1845, which expressed delight with
Charlotte's having ventured into the playing of comedy.

Everyone knows what Miss Vandenhoff is in tragedy; but we are sure that those who have been gratified by her acting in tragic characters will be no less pleased to hear her most successful portrayal of the best class of comedy. Her performance [Rosalind in As You Like It] was finished, forceful, and ladylike; and she looked exceedingly well.

In physical appearance, Charlotte was described as having "good height, but rather slender figure; and her face, though not of a bold and striking cast of feature, is beautiful, interesting and expressive."^40 "Expressive" was also consistently used to describe her father's face. In fact, Charlotte bore a striking resemblance to her father.

On July 7, 1856, at St. Mary's Church in Hull, England, Charlotte married British actor Thomas Swinbourne. Six months later she joined her father in his farewells to Edinburgh and Liverpool. Accompanied by her husband, Charlotte returned to America in December of 1858. Together they introduced her new play entitled A Woman's Heart. Although new to American audiences, that play had been produced some years earlier (1852) at the Haymarket Theatre in London with Charlotte playing the heroine.^41

Shortly after the Swinbournes' return to England, Charlotte became ill in Birmingham and died there on July 26, 1860.
George Vandenhoff

George Vandenhoff, son of actor John Vandenhoff, was born in Liverpool, England, on February 18. His obituary, appearing in the New York Mirror of August 14, 1886, cited 1813 as his year of birth. Reports from other sources differ by as much as seven years.42

Vandenhoff's first entrance upon the stage was anything but professional. the New York Mirror of August 14, 1886, recorded an interesting account of Master George's first, unofficial, stage debut:

His first appearance in public was somewhat prematurely and unexpectedly effected. One night, when he was about seven years of age, as a great treat he was taken to the play for the first time in his life. He sat with his mother in the stage box. The bill was Macbeth, and the title role was filled by Vandenhoff, the elder. Young George watched the piece with childish excitement. It was all real--too real--to him. When Macduff began the fight, with the Scotch Thane in the last act, the child's dread knew no bounds. He slipped off his seat, unnoticed by his mother, ran through the private door that led from the box behind the scenes, rushed upon the stage and, catching Macduff's murderous blade, shouted in a shrill treble that was heard all over the house, "You shall not kill my father!" The audience roared at and applauded this unforeseen situation; the tragedian muttered something that sent the youngster abashed into the wings, and the play proceeded to its conclusion. George was well spanked for his exploit, and he did not see the inside of a theatre again for many years.

Vandenhoff's Leaves from an Actor's Note-Book is the best source of biographical data for those years prior to his arrival in America in 1842. There George recalled that he "was sent away from home to school at a very early age, and afterwards to the same college at which my father
had been educated." George was carefully reared and given the advantages of a liberal education. He went to one of the leading universities [Stonyhurst], from which he graduated with honors. He excelled in the classics, rhetoric, and belles-lettres, and in these studies he captured all the prizes and medals offered by the institute. The elder Vandenhoff was determined that his son not be attracted into a theatrical profession and therefore directed George's attention toward the study of law. George noted that, while in school, "all dramatic works were forbidden lore" to him and that he was expressly denied participation in the school plays.

Upon receiving a law degree from his father's alma mater, Stonyhurst College, Lancashire, England, George was granted admission to practice law and obtained the important office of "Solicitor to the Trustees of the Liverpool Docks," the second highest legal office endowed by the borough. He found this to be a secure position with a handsome income.

George vowed he had no particular predilection for the stage even though his father was an eminent and prosperous actor. Yet, when an unhappy affair of the heart became overly taxing for Vandenhoff to the point that he could not properly concentrate on his duties, he resigned his position and turned to the theatre as a profession. Even though he "was anything but stagestruck," he considered a theatrical career to be the solution to his
need for diversion. The change in occupational interest temporarily accomplished Vandenhoff's purpose. However, twenty years later he doubted the wisdom of his decision and offered the following advice to young aspirants to a stage career:

The result of my experience is, that the stage is the last occupation a young man of spirit and ambition should think of following, for this one reason, if for no other; that it seems to cut him off from the business of life, and from the great movements and practical working of the world—the objects of a worthy and legitimate ambition.47

Ironically enough, Vandenhoff had purposely sought this form of escape when he chose to enter the theatrical profession.

Once having made his decision, though much against the wishes of his father, Vandenhoff called upon Madame Vestris, who at that time was manager of the leading theatre in London. Vandenhoff reported that Vestris graciously received him at Covent Garden Theatre although she was astonished at his sudden and decided interest in the theatre. However, after consultation with the acting manager, George Bartley, Vandenhoff was hired for the upcoming season (1839-40) at a salary of $40 per week. It was decided that in three weeks he would debut in the role of Leon in Beaumont and Fletcher's Rule a Wife and Have a Wife. Vandenhoff noted that he had not studied this or any other part and was totally unprepared. However, he had seen many plays and had witnessed performances by most of the principal actors of the day but himself was a complete novice. George vowed that his father had not given him a
previous hour of instruction in elocution at this time, for
the stage had been forbidden territory to the younger
Vandenhoff.

George remembered that the character of Leon had
been a favorite of both John Philip Kemble and Edmund Kean.
He "had seen old Kean as a boy, and sat on the knees of John
Kemble, as a baby." Acknowledging that acting was not to
be acquired by contact or through association, Vandenhoff
began to prepare for his debut, scheduled for Monday,
October 14, 1839. The Times made the following announce­
ment:

THEATRE ROYAL, COVENT GARDEN—This evening, RULE A
WIFE AND HAVE A WIFE. Michael Perez, Mr. C.
[Charles] Matthews; Leon, Mr. G. Vandenhoff (being
his 1rst appearance on the stage); Cacafogo, Mr.
Bartley; Margarita, Mrs. Brougham; Victoria, Miss A.
Taylor; Estifania, Mrs. Nisbett. After which, DR.
DILWORTH. To conclude with THE LOAN OF A LOVER.

George wrote that for his debut he wore "the very same
costume that John Kemble had worn for the part." The
Times reviewed Vandenhoff's debut:

Beaumont and Fletcher's comedy of Rule a Wife
and Have a Wife was produced last night. The part
of Leon was played by a Mr. G. Vandenhoff, who made
his first appearance. He is a respectable but not a
striking actor; his voice is clear, his enunciation
distinct, and his declamation, for the most part,
even and good. On the other hand, he is completely
passionless, has no shadowings out of emotion, and
in parts requiring tenderness his voice sounds
exceedingly hard and harsh. His figure is good, but
his gait is not free from awkwardness. It will be
understood that all our praise of him begins at the
time when Leon assumes his real character. The
idiot was no idiot at all; but merely a sedate,
prosy person, uttering a number of unmeaning
sentences, and what Mr. G. Vandenhoff intended to
convey we are utterly at a loss to conjecture. Much
allowance, however, must be made for the nervousness
of a first appearance. His first speeches, where Leon throws off the idiot, were well delivered and impressive, though very quiet. Here indeed, and in similar parts, the favourable impression on the audience was made, for when the modulations of varying passion were required all was tame and lifeless. From his general good sense and qualifications Mr. G. Vandenhoff may doubtless prove an acquisition to the stage. . . . The House was well attended, and G. Vandenhoff was called for at the fall of the curtain. 51

Vandenhoff demonstrated objectivity in his reaction to evaluations of his debut. Rational thinking seems to have guided his interpretation of critical reviews of his dramatic performances:

I know not whether it is a source of greater consolation or confusion to the mind of an artiste of any pretensions, to observe that if he extract passages of praise only, from the different journals, he may establish himself, by the accretion of these culled selections, perfect in every point . . . a piece of Carrara marble, free from bias, flaw, or blemish; while, on the other hand, if he collect the censure in detail, he may find himself a conglom­erate incarnation of faults, defects, overdoings, underdoings, misfeasances and malfeasances.

For myself, looking back to that my "maiden effort," I willingly acknowledge the extreme indulgence of the London press in my regard. Times, Herald, Post, Chronicle, Sun, all spoke most favorably of my debut, and all were very lenient to the faults and deficiencies inseparable from a first attempt. 52

Tom Greene, a fellow company member, greatly complimented George after his debut. Vandenhoff recalled Greene as having said "it was refreshing to see an actor [Vandenhoff] who could speak naturally, and did not imitate Macready!" 53 Continuing to react to evaluations of his debut, and Greene's remark, George reflected that whether I merited the exceptional eulogium or not, it is certain that, in it, he hit exactly the two
great blots and vices of the acting of the day, --an unnatural and inflated style of delivery, and a servile imitation of Mr. Macready. It seemed to be forgotten that acting is, or ought to be a copy of nature; and that the tragic style is only an elevation of the simply natural one; just as blank verse is more elevated than ordinary prose. But this elevation is not to be on stilts.

A natural delivery and non-imitation were two elements characteristic of the Vandenhoff style and consistently advocated by George in his later elocutionary teachings.

Speaking of George's debut, Noah M. Ludlow wrote: "This success was remarkable, as being seldom the result of first appearances on the stage. But Mr. Vandenhoff had the prestige of his father's name and professional standing as a popular actor and a highly respected man, to smooth the way for him."

Undoubtedly, there were others who joined in Ludlow's opinion; however, it must be remembered that John Vandenhoff objected to his son's going on the stage and it is unlikely that the elder Vandenhoff exerted any effort to accommodate George in his endeavor. Admittedly, mere association by name with a successful family member often provides an entree to public recognition; however, without the support of that successful family member the neophyte, on his own, must earn public acclamation. Records reveal that Vandenhoff maintained the public's continued acclaim through his own efforts.

Rule a Wife and Have a Wife played for five alternate nights at Covent Garden. Thereafter, Vandenhoff was granted a week's leave to accept a five-night engagement at the Theatre Royal in Liverpool. He repeated Leon twice
and played three additional roles: Duke Aranza, Julien St. Pierre, and Faulconbridge. When he returned to London, he was given additional time off, for Ellen Tree, who had just returned from America, was enjoying an extended run at Covent Garden in Sheridan Knowles's Love. Vandenhoff utilized his freedom to study new parts and also began an extended study of the role of Hamlet. He later recorded that four hours a day for a period of six months were devoted to this preparation. At the time, it was most unusual for an actor to devote this length of time to the study of a role.

The second role played by Vandenhoff at Covent Garden was Lovewell in Clandestine Marriage by David Garrick and George Colman. His third role was that of Mercutio in Romeo and Juliet. Other roles he played during his first season at Covent Garden were Modus (The Hunchback), Ctesiphen (Ion), Colonna (The Legend of Florence), Careless (Double Gallant), Laertes (Hamlet), Claudio to Charles Kemble's Benedick (Much Ado About Nothing) and Mark Antony (Julius Caesar) at the Victoria Theatre, for the benefit of the dramatic fund.

Upon concluding his first season with Vestris and Matthews at Covent Garden, George played a series of short engagements. For a six-night engagement in June, 1840, he was given star billing by the theatre in Preston, a manufacturing town in Lancashire. During the engagement Vandenhoff portrayed for the first time the roles of Hamlet
and Othello. In July, George was engaged for two weeks by the Theatre Royal in Liverpool. Once again he received star billing and the opportunity to play Hamlet. In addition, he played Mercutio, Othello, and Mary Antony. For his benefit Vandenhoff chose to portray Claude Melnotte in *The Lady of Lyons*. On August 1, 1840, he appeared as Mercutio at the Theatre Royal, Manchester, for one night.

For the next year Vandenhoff played in several provincial towns and returned to Liverpool and Manchester for second and third engagements. He continued to add new roles to his repertoire: Macbeth, Charles Surface, Marcus Brutus, Octavian, Master Walter, and Richard III. He then returned to Covent Garden for the 1841-42 season and opened on October 12, 1841, in Sheridan Knowles's *Old Maids*. The first new character played by George during this season was Stanmore in Dion Boucicault's *Irish Heiress*. He did not feel comfortable in this role, commenting that it was a long, disagreeable part undertaken by him at the particular request of the author and the management. John Vandenhoff, George's father, was present on opening night and afterwards was asked by George Bartley, the acting manager, "Well, what do you think of your son?" John replied: "My son saved your play; --that's what I think."57

The resident company of Covent Garden for the 1841-42 season was comprised of thirty-two people. Guest artist Adelaide Kemble, who opened on November 2, 1841, in the opera *Norma*, required an additional seven persons, a
full singing chorus, and a corps de ballet for support. The production was popular with audience and played to full houses through February; however, the expense incurred in hiring extras plus lavish scenic costs was overwhelming and the season was forced to close early.

Charles Kemble replaced Vestris and Matthews as manager for the 1842-43 season. He asked George to remain and offered positions to the elder Vandenhoff and Charlotte. John Vandenhoff and his daughter had recently enjoyed a successful tour in America. They accepted Kemble's offer to become principal supports for the forthcoming season at Covent Garden; however, George declined. He had previously decided to secure an engagement in America.

Communicating with Edmund Simpson, Manager of the Park Theatre in New York City, Vandenhoff completed arrangements for an engagement to begin in September. In the meantime, he finished the 1841-42 season by joining his father and sister at the Theatre Royal in Liverpool. This was the only time that the three Vandenhoffs appeared together. They performed *Romeo and Juliet*, *As You Like It*, *Ion*, *The Wife*, *Love*, *The Hunchback*, and *Bride of Messina*. Vandenhoff later reflected on this experience as follows:

Our joint engagement created considerable interest and drew fine houses; but my father, I was sorry to see, was very ill at ease in playing with me, and I felt no less gêné with him; he could not get over his feeling of disappointment at my having adopted the stage as a profession: this affected his acting, and I saw that it did: it was continually betraying itself, and destroying his abstraction, and his self-identification with his character, for the night. My sister was aware of this, too; and,
of course, she was unpleasantly acted on by her consciousness of it. In fact, it threw us all off our balance; and we were very uncomfortable all round. The audience, of course, knew nothing of these "secret stings:" to them, the affair was a delight, and to us, in their eyes, a triumph. They applauded, and called, and bouquet'd us, night after night, regarding us as the happiest, most united, mutually-contented family party ever seen upon any stage!58

Following the family engagement, Vandenhoff continued at the Theatre Royal in Liverpool for his farewell performance. He appeared as Macbeth, Lord Townley, Faulconbridge, Virginius, and Jacques, and in The Stranger. His last appearance, on August 1, 1842, was as Hamlet. Later that month, Vandenhoff boarded the Garrick and arrived in New York City on September 14, 1842. The remainder of Vandenhoff's career, primarily in America, is reserved for later chapters.

George Vandenhoff's life was a productive one, filled with varied activities. It is regrettable that unfortunate circumstances should have prevailed during his declining years to prevent his enjoying an otherwise contented retirement. A close family friend and reporter for the New York Mirror wrote:

Mr. Vandenhoff's wedded life was not happy. His taste and those of his wife were dissimilar and they did not dwell in unity of spirit. The evening of both their lives was made miserable by estrangement and ultimate separation. The household broke up. The son [George Jr.] remained with his mother while the husband and father went to end his days in England. . . . As the idle tongue of gossip has frequently wagged in connection with the separation and affairs of this couple, the writer feels it his duty, as old friend of the family, to state from his positive knowledge that the husband at all times fulfilled his duties and obligations to his wife and
son so far as he was able. Although a proud man, his pride was of the right sort. He had a large and generous heart, and his conduct through life was in conformity with the highest principles of honor and integrity.59

On June 16, 1885, George Vandenhoff died at his retreat in Brighton, England.

Mary Bates Makeah
(Mrs. George Vandenhoff)

American actress Mary Makeah married George Vandenhoff on August 20, 1855, at Trinity Church in Boston. This union produced one son, George Jr., born in 1859. Mary Makeah was born a Bates in Savannah, Georgia, in 1836. Mary never knew her parents, for, when she was only one year old, yellow fever claimed her mother, father, and sister. Mary was taken to Boston by her grandfather, Judge Bates, who at one time was a man of distinction in Massachusetts politics. Reared in her grandfather's home, Mary received a liberal education, something accorded very few women of her time.

Adopting Makeah as her professional name, Mary made her stage debut at the Metropolitan Theatre in New York City on October 9, 1854, "after being many months under the tutelage of Mr. James Wallack, Senior."60 Reportedly, she was well received and shortly thereafter scored a decided success at the Walnut Street Theatre in Philadelphia on December 25, 1854, as Julia in The Hunchback.61
MARY MAKEAH VANDENHOFF

COURTESY
Harvard Library Theatre Collection
"During the two years following she appeared as a star in most of the larger cities in the country and achieved a pecuniary as well as an artistic success." It was during this time that she met George Vandenhoff and after a brief courtship the two were married. Together they acted on both American and British stages.

A writer for the *Spirit of The Times*, October 6, 1855, described Mary Vandenhoff in a most complimentary manner:

She is a magnificent looking woman, with a finely developed and handsome figure, a remarkably striking and intelligent face and possesses what, to the writer, is a great beauty—a truly brilliant set of teeth. Mrs. Vandenhoff appears like a lady of intelligence and reads understandingly; but of course, needs practice, study, and experience to acquire that ease and grace of movement on the stage, necessary to produce a finished portraiture, which time alone can impart. Mrs. Vandenhoff, however, possesses all the essential characteristics required to becoming a fine and accomplished artiste, ... I can see no obstacle in this young actress' path to an exalted position in the art.

Whether planned or not, impending motherhood proved an "obstacle" to Mary's theatrical career. She retired from the stage in 1858. After the birth of their son, Mrs Vandenhoff joined her husband in giving reading performances. For twelve years, from January of 1859 through April of 1871, the Vandenhoffs enjoyed great popularity as a husband and wife public reading duo. On at least one occasion during these years, Mrs. Vandenhoff presented a solo reading performance. It was announced that

*MRS. GEORGE VANDENHOFF will give one reading of poetical and humorous prose selections from English and American writers, on Friday evening at Lyric*
Hall. This separate entertainment has been undertaken at the suggestion of many friends who have been delighted with Mrs. Vandenhoff in the limited part she took in her husband's Readings, and there cannot be a doubt as to the pleasant results of Friday evening's programme. The pieces are varied enough in character to suit all dispositions, and the ability of the Reader to give them necessary spirit is certain.63

The New York Tribune printed the program of selections to be read by Mrs. Vandenhoff at 8 o'clock p.m., February 7, 1868, at Lyric Hall as follows:

"A School Boy's Story" .......... Dickens
"The Little Grey Head" .......... Mrs. Southey
"The Country Squire"
"The Bridge" ...................... Longfellow
"High Tide on the Coast of Lincolnshire" ............ Jean Ingelow
"Cradle Song" ...................... Dr. Holland
"Are the Children at Home?" ...... Atlantic Monthly
"David Copperfield's Marriage and Housekeeping" .......... Dickens
"The Mother and Poet" .......... Mrs. Browning
"Zekel's Courtship" ............. James R. Lowell
"Sheridan's Ride" ............... Reade64

Marital problems brought about a separation of the Vandenhoffs. George Jr. remained with his mother, who supported the two of them by giving instruction in elocution and acting. "She enjoyed an excellent reputation as a capable and conscientious teacher."65

On April 11, 1871, Mrs. Vandenhoff appeared at Association Hall where she discussed "The Rights and Wrongs of Children."66

To increase her earnings, Mrs. Vandenhoff opened her home to daily instruction with a limited number of resident students. An advertisement for Mrs. Vandenhoff's Boys'
School appeared in the *New York Daily Tribune*, announcing that

Mrs. George Vandenhoff will open her Boarding and Day School for Boys at No. 106 West Forty-second Street, close to Reservoir Park, September 18. Number of boarding pupils limited to eight. School hours from 9:30 a.m. to 2:30 p.m. Applications may be made as above.  

Mrs. Vandenhoff continued to give public readings until a short time before her death. On December 14, 1878, she and some of her pupils including George Jr., Harry Grey Fiske, Charles L. Burham, Modue Goodale, and Florence Forges presented a reading performance at Chickering Hall in New York City. Five days later, on December 19, Mrs. Vandenhoff read on a program at the same location. On January 18, 1879, she and her pupils read in the assembly room of the 22nd Regiment Armory. For the third of what seems to have become annual recital dates for her classes, Mrs. Vandenhoff and her students read again at Chickering Hall on January 20, 1881. They presented a literary and dramatic entertainment with musical accompaniment by Mr. and Mrs. Carl Fleinerger.  

Again at Chickering Hall on March 27, 1882, Mrs. Vandenhoff read and recited along with Richard Arnold, Carl Werner, Carrie Keating (pianist), and Sara Deland (singer).

Mrs. Vandenhoff made time in her busy schedule to take an active part in various charitable institutions and served as one of the managers of Hahnemann Hospital. "She was an earnest believer in the education of women, and was a
prominent member of Sorosis," a woman's club incorporated in 1869.

Often Mrs. Vandenhoff gave of her time to read and recite for benefit programs. George C. Odell reported two occasions that were held in 1880. On January 22 she read at a program to benefit the starving women and children in Ireland. On March 29 she presented an extensive program at the grand farewell to Cervantes, at the Booth Theatre. The objective for this fund-raising event was to place a status of Cervantes in the park. "A big feature was a tableau of the crowning of Cervantes by the muses, posed while Mrs. Vandenhoff read a poem by Mrs. E. T. Porter Beach."

In the early morning of April 20, 1885, Mrs. Vandenhoff died of apoplexy in her home at 108 West Forty-second Street. Funeral service for her was held in the church of the Holy Trinity on Madison Avenue and interment was at Bennington, Vermont. Mrs. Vandenhoff's obituary in the *New York Times* of April 21, 1885, reported that she had an extensive social acquaintance in New York City and "was widely known and highly esteemed among members of the theatre profession."
George Vandenhoff Jr.

Mary and George Vandenhoff's son, George Jr., was born in New York City in 1859. Following a pattern similar to that of his father and grandfather, George Jr. received a university education preparing him for a profession that he later abandoned. Graduated as a physician, George Jr. gave up plans for practicing medicine and followed his inclination toward the theatre. He began his theatrical career with road companies out of Augustin Daly's theatre. Playing juvenile parts, "he gave promise of becoming an efficient player." Fate did not permit him time enough to establish himself in the annals of theatre history. During the winter of 1883-84, "he contracted a severe cold, which rapidly developed into hasty consumption, but although suffering greatly, he continued to act." In giving notice of George Vandenhoff Jr.'s death at the early age of twenty-five, the New York Times of August 13, 1884, reported that

In June he was compelled to succumb and, returning to this city [New York], he placed himself under the care of Dr. Egbert Guernsey, who placed him in the Hahnemann Hospital for treatment. As he did not improve, as a last resort he was ordered to the country. Reaching Bennington [Vermont], his strength so rapidly failed that he could proceed no further, and early Sunday morning [August 11, 1884] he passed away.

George Vandenhoff Sr., was in England at the time of his son's death. Upon hearing the news, he wrote:

Grief is vain. I have ceased to know or to expect happiness. That departed long, long ago. But this grief I did not expect to suffer. That
noble boy lost! I hope soon to follow him--the sooner the better.\textsuperscript{74}

Although interrupted by an early death, George Jr.'s career furthered the Vandenhoff tradition. He was educated for a profession, which he gave up for one in theatre. In addition, he studied elocation and participated in public reading performances conducted by his mother.

The Henry Vandenhoffs

Henry Vandenhoff was the second son of John Vandenhoff and brother to Charlotte and George Sr. Henry was "a man of tall and imposing presence, with a courtly manner and an inexhaustable fund of theatrical anecdotes."\textsuperscript{75} Following the Vandenhoff tradition, Henry chose acting as his career. It was said of Henry Vandenhoff, "the best Mercutio of his day,"\textsuperscript{76} that he was "a favorite on the London stage, playing with many of the most celebrated players of the time."\textsuperscript{77}

Sometime after June, 1885, Henry came to America, "expecting to assume the position as a reader left vacant by the death of his brother George, but circumstances caused him to alter this plan."\textsuperscript{78} The nature of those circumstances remains unknown. The New York Dramatic Mirror, October 13, 1888, reported that Henry "left a good position in England, where he was widely known as a successful teacher of acting and elocution." On two occasions, at least, Henry and his wife Ellie (Healey) Vandenhoff gave joint reading performances at Association
Hall in New York City, December 7, 1886, and February 8, 1887. 79

Career and death dates for "Mrs. Henry Vandenhoff" indicate that Henry was twice married. Both of his wives were established actresses and each chose to be professionally billed as Mrs. Henry Vandenhoff after her marriage, a fact that can often prove confusing in distinguishing between the careers of the two women.

Having been ill of a kidney disease for some time, Henry Vandenhoff died at Bellsville, New Jersey, on October 7, 1888. Shortly before his death, his suffering forced him to relinquish an engagement for which preliminary rehearsals had already begun.

Henry's first wife was the British actress, Elsie Decourcey, who continued her career using her husband's name. Elsie was a company member of the Queen's Theatre and Drury Lane for a number of seasons. At the time of her death on March 27, 1870, "she was engaged at the Queen's, where only a few nights before she had sustained the part of the Duchess of Norfolk in . . . 'Twixt Axe and Crown." 80

Ellie Healey, also a British actress, became the second Mrs. Henry Vandenhoff. Her career began at the Royal Theatre, London, where James William Wallack was then lessee. "She came to America with [actor] Barry Sullivan, and accompanied him on his first tour in 1858. Later she was a member of leading stock companies throughout the
country, and was associated with numerous prominent stars of the day.\textsuperscript{81}

Once having come to America, Ellie chose to remain. She worked in many of the Wagenhals and Kemper productions as well as often appearing with the Robert Mantell company. She did, however, make a return engagement in England for a period of eighteen months sometime in the spring of 1911.

Judging from the number of entries for theatrical appearances found in George C. Odell's Annals of the New York Stage and other sources, Ellie Vandenhoff enjoyed a busy schedule of theatrical engagements throughout her career. A news clipping for December 29, 1906, reported that "when Mrs. Vandenhoff is not playing somebody's mother or fairy god-mother she is acting the role of Lady Bountiful on her 300 acre farm at Chatham, New Jersey."\textsuperscript{82}

Ellie and Henry had one daughter, Kate. Having outlived her husband by more than twenty-five years, Mrs. Henry (Ellie) Vandenhoff, at seventy-eight, was recognized as being one of the oldest actresses in America when she decided to return to the stage in 1913. It was her desire "to appear at least once more on Broadway before finally concluding her career."\textsuperscript{83}
KATE VANDENHOFF SAINT MAUR

Courtesy
New York Public Library
The Billy Rose Theatre Collection
Mrs. Harry Saint Maur
(Kate Vandenhoff)

The second female to be born a Vandenhoff, the one to perpetuate the theatrical tradition of her family, was Kate, daughter of Henry and his second wife, Ellie Healey Vandenhoff. Sources differ in recording the year of Kate's birth; however, her obituary states May 30, 1869, as her birth date. Seneca Falls, New York, remains undisputed as the place of Kate's birth.

Kate Vandenhoff made her stage debut in 1884 in Liverpool, England, where her parents were residing. The Liverpool theatre seemingly had an affinity for the Vandenhoffs. The Spirit of the Times, May 18, 1914, recalled that as a girl, Kate "played Louise in The Two Orphans without a rehearsal, and made an immediate success."

She arrived in America in 1887, and continued to act there for seven more years. Her stage career included appearances with favorites such as Mme. Modjeska, Maurice Barrymore, Kate Claston, Mrs. John Drew, Robert Mantell, and her mother, the second Mrs. Henry Vandenhoff. One source describes Kate as having been "an actress of great charm and surprising versatility, equally at home in comedy or emotional roles." 84

In 1894, Kate retired from the stage and married Harry Saint Maur, an English actor. Together they toured India and Australia and later settled in West Redding, Connecticut, where Mr. Saint Maur died in 1907.
Kate Saint Maur's writing career began with the publication of her book, *A Self Supporting Home* (1905). Concentrating on elements of the home, Kate produced two more books, *The Earth's Bounty* (1909) and *Making the Home Profitable* (1912). She became a frequent contributor to the domestic genre of magazine, including the *Ladies Home Journal*, *Good Housekeeping*, *Country Life*, and *House and Garden*. On occasion her articles were printed in the *Spirit of the Times*.

Continuing to write, Kate served as librarian for the Mark Twain Library in West Redding. She became friends with Samuel Clemens shortly after his move to West Redding in 1908. Clemens founded the Mark Twain Library there.

Kate Vandenhoff Saint Maur died in a Danbury, Connecticut, hospital on September 28, 1942, at the age of seventy-three.

Charles H. Vandenhoff was born at Hammersmith, Middlesex, England (circa 1839). For reasons known only to his closest relatives, details of Charles Vandenhoff's parentage were kept confidential during his lifetime. However, there remains little doubt today that Charles was fathered by George Vandenhoff and was the older of his two sons. The writer of George's obituary noted:
CHARLES H. VANDENHOFF

Courtesy
The Walter Hampden-Edwin Booth Theatre Collection
PLAYERS' CLUB
New York City
From the manner in which George Vandenhoff avoided all mention of him and his refusal to account for the similarity of the younger's name, it seems as if there were some mystery attached to the case. Some say that Charles was the fruit of an earlier marriage; others that Charles because of Mr. Vandenhoff's tyrannical temper, had quarrelled with and left him in boyhood.

The scant biographical data available suggests a degree of truth possible in both of these suppositions. However, there is no documentation to substantiate unquestionably that George was married more than once. Whether in or out of wedlock, Charles, a native of England, was born several years prior to George's marriage to Mary Makeah in 1855.

One obituary for Charles stated his age to be forty. That figure is likely to be in error, for he would have been twelve years old at the time he played Cassio at Drury Lane on November 8, 1862. A more likely age of twenty-three for playing this role provides a strong argument for placing Charles's birth in 1839 at the time that George, in a troubled state of mind, gave up his law profession for a career on the stage. George began his autobiographical Leaves from an Actor's Note-Book by mysteriously alluding to some event that proved to be a turning point in his life:

Some men, under trouble, disappointment, or rack of mind, take to drinking; a base resource! Some lull their griefs by opium, --just as bad one! Some seek distraction and oblivion in the excitement of the gaming table, --a worse one still! Some blow their brains out, --the worst of all! I took to the stage; it saved me from any, and all of the others.

The necessity of bending all my energies to a new study and a new pursuit; the excitement of a new struggle in a new field, with new difficulties, new motives, new associations, caused a diversion of my
thoughts, and, by degrees, restored my mind to a healthy tone . . . 
No matter what my troubles were, (they were not pecuniary difficulties; they were nearer the heart than the pocket;) they were sufficient to unhinge my mind, and render me incapable of pursuing my then profession of the law with undivided attention. 87

George's own words are indicative of an unhappy affair of the heart, whether or not marriage was a contributing factor. It is plausible that Charles was the progeny of such a union and that in his attempt to put the experience out of his mind, George also chose to deny Charles.

British actor J. H. Barnes was a professional colleague of Charles. In his autobiography Barnes recalled an incident that lends support to the possibility of an unresolved quarrel between George and Charles. Barnes joined the company that was engaged for the opening of the Londesborough Theatre in Scarborough, England, in July of 1872. This enterprise was launched by Mr. Waddington, a wealthy pianoforte dealer of New York. Barnes recorded:

Our leading man at Scarborough was Charles Vandenhoff, son of George Vandenhoff. . . . Rather a dramatic episode arose in this connection. When Charles was becoming well known on the stage, his father wrote a public letter stating that 'only two men had any right to use the historical theatrical name of Vandenhoff--himself and Henry Vandenhoff, then residing in Liverpool.' This was, strictly speaking, true, but certainly cruel and in questionable taste. Charley felt it very, very bitterly. He wrote a dignified and intensely human letter in reply, in which he signed himself 'the natural son of a most unnatural father,' but, in a way it seemed to embitter his whole life. 88

Barnes' account, while clearly recognizing George to be Charles's father, implied that Charles was born out of
wedlock. This being the case, it is then understandable why George might strongly object to Charles's use of the Vandenhoff name, especially since both men were of the same profession. The writer of George's obituary noted that "If there was a secret Mr. Vandenhoff preserved it to the last, and Charles has not seen fit to satisfy the curious."  

Whatever might be the factual details surrounding Charles Vandenhoff's genesis and those events prompting a turning point in George's life and a change of career, the resulting contributions of George Vandenhoff to the art of public performance had far-reaching significance.

Charles made his theatrical debut at Drury Lane on September 15, 1862, under the direction of Dion Boucicault. "At the termination of the Drury Lane season he accompanied Mr. Boucicault to the Theatre Royal, Westminster, . . . where he continued till June 1863."  

He appeared with Boucicault's company at the Theatre Royal, Dublin, for a four-week engagement beginning on Easter Monday, 1864. For the next two years he played in Liverpool, Sheffield, and the surrounding provinces.

In 1866 Charles was engaged to support Kate Bateman in a starring tour of America. Intervening illness prevented Miss Bateman's participation and Charles's contracted services "were transferred to the Olympic Theatre, New York, where in October, 1866, he played Lord Dundreary to the Asa Trenchard of Joseph Jefferson."  

He remained in America for almost five years, playing leading
juvenile and light comedy roles in Boston, Washington, Baltimore, Richmond, and New York.

Charles returned to England in 1871 and became a leading man at Scarborough, also playing theatres in Dublin, Cork, and Limerick. In January, 1875, he returned to America, played for two years; then he opened at the Drury Lane on May 17, 1876. A British biographical source recorded that

At the end of his London engagement Mr. Vandenhoff acceptd the leading position in a company organized for the presentation of Mr. W. S. Gilbert's comedies. . . . [He] remained with this organization till December 7, 1878, and after a rest resumed his professional labours at the Theatre Royal, Brighton, early in February 1879.92

In speaking of Charles's talent one obituary stated that "Mr. Vandenhoff was an actor of intelligence and originality, and inherited much of his father's (the late George Vandenhoff's) talent."93

Fellow actor J. J. Barnes noted, "Charles Vandenhoff was a good all-round actor, a little undersized, perhaps, thoroughly experienced, just a trifle stagey, but steady and sound; a loyal friend and a good fellow."94

As a leading man at Scarborough, Charles developed a strong friendship with a utility player by the name of Herbert G. Blythe, son of an Indian judge, and an Oxford graduate. Such was this friendship that Blythe declined an offer from an agent to appear in a revival of Money at the Prince of Wales Theatre, preferring instead to remain with his friend Charles at Scarborough. Blythe later recalled:
Charley and I remained in the same company for three years and a half, acting principally in Scarborough, Bradford, Hull, and Leicester. In 1875 I accompanied him to America. He had a good engagement, but I only came over on a pleasure trip, never dreaming that I would stay here for good.95

Once in the United States, Blythe changed his name to Maurice Barrymore, married Georgianna Drew, daughter of Mrs. John Drew the elder, and became patriarch of the theatrically famous Barrymore family.

From 1883 through 1886, Charles supported the great classical actress, Helene Modjeska, winning critical commendation for his acting *Les Chouans* with her.96 In her memoirs, Modjeska recalled, "Charles Vandenhoff was one of those men who were bitterly disliked by some but dearly loved by others. He was the best friend I had in the profession."97

At the time of his death, Charles was traveling in America with Joseph Haworth's *Paul Kauvar* company, of which he was stage manager and also a prominent member of the cast. Apparently the strain of overwork leading to physical exhaustion prompted his collapse. Company members recalled that "Charles started out with them in comparatively good health, but was taken ill at Seattle, the strain of nineteen one-night stands being too much for his delicate constitution."98 A letter written to a Mr. W. T. Price99 only six weeks prior to his death was indicative of Charles's busy schedule. It reads:

My time is very much consumed at present in directing rehearsals for our California tour--and I have really no leisure at the moment to gather the
materials necessary for your purpose. When I have a brief breathing spell I will collect the details you desire and send them to you.\textsuperscript{100}

On April 30, 1890, Charles Vandenhoff died in the Providence Hospital, Seattle, Washington. The cause of death was listed as "typhoid pneumonia."\textsuperscript{101} "The Paul Kauvar people had his body embalmed and placed in a vault, while they sent to England to find his relatives."\textsuperscript{102} At the writing of that article, six weeks had passed and Charles's body remained unburied in Seattle. The article quoted a company member as having said, "the State authorities in Seattle have taken his effects, and will hold them until somebody turns up."\textsuperscript{103} Continuing, that article recognized that "Vandenhoff was by no means destitute. He always commanded a big salary, and is said to have been close. He had money to the amount of several thousand dollars in savings banks of this city [presumably New York City]."\textsuperscript{104} Still another article recognized thousands of dollars' worth of costumes as being among his personal property. An ex-judge, Gildersleeve, assumed the responsibility of legally disposing of Charles's estate.\textsuperscript{105}

In remembering Vandenhoff, Modjeska wrote:

It is dreadful to think that he, with all the refinement he possessed, all the delicate tastes, should die in a hospital in Washington Territory—a half-civilized country where the word "comfort" is almost unknown. Poor, dear man! What a generous, grateful nature he had!\textsuperscript{106}

Though denied by his father, Charles obviously was recognized by other family members. Records reveal that he appeared in casts including Henry Vandenhoff and Thomas
Swinbourne, both uncles of his. At the time of Charles' death, his aunt, Mrs. Henry Vandenhoff, and his cousin, Kate, were alive and performing in American theatres; however, Charles was the last Vandenhoff to perform on the stages of both Britain and America.
New York Mar 1st 1890

Mr. W. J. Rice,
My dear Sir,

My time is very much consumed at present in directing rehearsals for our Californian tour and I have little to leisure at the present to further the material.
necessary for your judge.

Read the law and

collect the data

you desire. And

send them to you.

Yours faithfully,

Miles Mleteh.
Notes


2 Ibid.


4 Vandenhoff, p. 31.

5 Ibid., p. 33.


7 Era (London), 6 October 1861, p. 10.

8 Unidentified newspaper clipping from Harvard Library Theatre Collection.

9 Ibid.

10 Ibid.

11 Vandenhoff, p. 34.


14 Knickerbocker Magazine, December 1837. p. 34.

15 History of the Boston Stage (Bound program of Exhibition of Prints and Playbills), (Boston: The Club of Odd Volumes, 1915), p. 70.

16 Charles Durang, "The Philadelphia Stage from the Year 1749 to the Year 1855," Philadelphia Sunday Dispatch, 1855, 1856, and 1860. It was never published in book form. This selection is from the copy in the University of Pennsylvania Library, arranged and illustrated in seven volumes by Thomas Westcott, 4:145, (Louisiana State University, Middleton Library, Microfilm, 2755).

Charles Durang (1794-1870) was a dancer, pantomist, actor, stage manager, dancing teacher, author, and critic.

17 Durang, 4:145.
18 Ibid., 4:150.
19 Murdoch, pp. 189-91.
20 Vandenhoff, pp. 34-35.
21 Times (London), 15 October 1839, p. 36.
22 Durang, 4:169.
23 Unnumbered page from an unidentified catalogue of sales, Harvard Library Theatre Collection.
24 Anna Cora Mowatt, Autobiography of an Actress (Boston: Ticknor, Reed, and Fields, 1853), p. 139.
26 Stephen and Lee, p. 98.
28 Era (London), 6 October 1861, p. 10.
31 Unidentified newspaper clipping, Harvard Library Theatre Collection.
32 Durang, 5:227.
33 Vandenhoff, p. 35.
35 Ibid.
36 Durang, 4:169.
37 Ibid.
38 Ibid.
40 Boston Nation, 24 October 1840.
41 Odell, 7:115.

43 Vandenhoff, p. 35.
44 New York Mirror, 14 August 1886, p. 11.
45 Vandenhoff, p. 311.
46 Ibid., p. 2.
47 Ibid., p. 36.
48 Ibid., p. 8
49 Times (London), 15 October 1839, p. 5.
50 Vandenhoff, p. 10.
51 Times (London), 15 London 1839, p. 5.
52 Vandenhoff, p. 13.
53 Ibid., p. 15.
55 Vandenhoff, p. 45.
56 Ibid., p. 95. Charles Kemble's brief return to the stage was by Her Majesty's command.
57 Ibid., p. 120.
59 New York Mirror, 14 August 1886, p. 11.
60 New York Times, 21 April 1885, p. 5.
63 Ibid., 6 February 1868, p. 4.
64 New York Daily Tribune, 6 February 1886, p. 6.
65 Ibid.
66 Odell, 9:207.
68 Odell, 4:367.
69 Odell, 11:585.
70 Odell, 11:54.
71 Odell, 4:28.
72 New York Mirror, 14 August 1886, p. 11.
74 New York Mirror, 14 August 1886, p. 11.
75 New York Dramatic Mirror, 13 October 1888, p. 7.
76 Spirit of the Times, 18 May 1914.
77 Ibid.
78 Ibid.
80 Era (London), 3 April 1890, p. 11.
81 Unidentified newspaper clipping, 15 September 1913, Robinson Locke Theatre Collection, New York Public Library at Lincoln Center.
82 Toledo Courier, 23 December 1906.
83 Ibid.
84 Amusement Bulletin, undated, Locke Collection.
85 New York Mirror, 14 August 1886, p. 11.


87 Vandenhoff, pp. 1-2.


89 New York Mirror, 14 August 1886, p. 11.


91 Ibid.

92 Ibid.

93 Unidentified newspaper clipping, Hampden-Booth Theatre Collection, Players Club, New York City.

94 Barnes, p. 15.


97 Ibid.

98 Unidentified clipping, Hampden-Booth Collection.

99 William T. Price was a critic, playwright, and biographer of Wm. Charles Macready (1894) and Charlotte Cushman (1894), and author of The Techniques of Drama (1892) and Analysis, Play Construction, and Dramatic Principles (1918), founder of the American School of Playwriting, and drama critic for the Star.

100 From Charles Vandenhoff to W. T. Price, 14 March 1890, Hampden-Booth Theatre Collection.

101 Unidentified newspaper clipping, Hampden-Booth Theatre Collection.

102 Ibid.

103 Ibid.
104 Ibid.

105 *New York Dramatic Mirror*, 2 August 1890.

106 Modjeska, p. 511.
CHAPTER II

GEORGE VANDENHOFF'S THEATRE CAREER
AFTER MOVING TO AMERICA

George Vandenhoff came to America at a somewhat disadvantageous time for one of his profession. Noah Miller Ludlow noted, "the country was just then passing through a financial crisis, and people were thinking more of saving themselves."¹ A fragmented portion of a letter written by Vandenhoff to his father relates his activities and thoughts of the first few days in New York City.

John Vandenhoff--
Sept. 14-1842--engaged rooms at the old Clinton Hotel, in Beekman St., near Park the[atre]. Let me say, that the table d'hote set at that house by no means a large one, far surpassed--[the] excellence and super abundance of good things [on] the tables which we now find even at the best hotels. On the posting bills on the walls, which were much more modest & less monstrous than they are now, I observed my name underlined [to] appear shortly at the Park th. One of my first [ca]lls, therefore was on Mr. Simpson, the manager. [T]heatrical affairs he told me, were at a very [l]ow ebb, and the prospects for the season, which had just commenced, were anything but brilliant. I could not have come over at a worse time, trade was generally dull, money scarce & everyone felt flat, so that the theatre, of course suffered.²
Portion of a letter written to his father by George Vandenhoff after his arrival in New York City.

Courtesy
The Museum of the City of New York
In his meeting with Simpson, the Park's manager, it was decided that George would open as Hamlet on Wednesday, September 2, 1842. For his second and third nights, George suggested the roles of Macbeth and Benedick but was surprised to learn that the Park did not have among its company a leading lady competent to play Lady Macbeth and Beatrice. "The Park company, though it contained some excellent names [Abbott, Placide, Barry], was weak in spots that the public usually expect to be strong. . . . The difficulties, therefore, in the way of casting a Shakespearean play, were considerable."\(^3\)

Of opening night, George said, "The tragedy was, with one or two exceptions, generally well acted; not, I confess, as well as I had expected from the Old Drury of America; because the cast was weak in two important parts; but it went off smoothly. . . . I had reason to be proud of my reception by a New York audience."\(^4\)

Joseph Norton Ireland noted that "George Vandenhoff's debut was made at an unfortunate period, the taste of the town not turning theatreward, and the habit of the audience tending rather to hypercriticism than enjoyment."\(^5\) In recognizing George as a young actor with potential, a critic for the *Spirit of the Times* reinforced Ireland's remarks concerning captious theatre-goers of the day.

The critic demonstrated keen judgment in his review of Vandenhoff's first performance in America. He described Vandenhoff as being "tall and well formed" with "manly
countenance." Vandenhoff's graceful and dignified movement was reflective of the Kemble style also present in George's father, John Vandenhoff. The writer found Vandenhoff's voice to be "of a strong and pleasing quality." Readings were noted to have been "remarkably correct." This is early evidence of Vandenhoff's practicing what he later strongly advocated in his teachings—respect for an author's text. The Spirit of the Times review of September 24, 1842, was as follows:

The principal event discussed in theatrical circles during the past week has been the appearance of George Vandenhoff at the Park on Wednesday evening in Hamlet. In person Mr. Vandenhoff is tall and well formed, with an open and manly countenance; his voice is of a strong and pleasing quality, and he treads the stage with grace and dignity; indeed he is calculated in all respects to "give the world assurance of a man." His performance of this most difficult character—the rest, so esteemed, of a tragedian's abilities gave great satisfaction to the large audience assembled to welcome him. For ourselves we confess he far surpassed the expectations we had formed of him both in power and style. His readings were remarkably correct, not only [apparent omission in text], but in good taste, and his manner of delivery free and without effort, avoiding the affected and conceited style of the younger Kean, as well as the monotonous and tiresome one of the elder Vandenhoff. Taken as a whole, the character has not been more ably performed in this city for the last six years. Mr. V. has evidently been well educated, has deeply studied the character and understands it, and aims to impress the conception and beauties of the author upon his audience, rather than by "tearing a passion to tatters," to display his own strength of muscle and lungs. It may with truth be urged against him that he is young and comparatively inexperienced—that time and study will much improve him, but the greatest present drawback upon theatrical prosperity both here and in Europe is, that actors are generally too old, or comparatively broken down before they arrive to any great degree of excellence, thereby rendering their performances devoid of the truthfulness of appearance so
necessary in keeping up the scenic effect. It must also be conceded that he lacks the genius that enabled the elder Kean to electrify his audience by startling effects, and hold them in breathless astonishment in admiration of his almost superhuman efforts to depict the stronger passions. To all who expect such a performance and are determined to deny themselves the pleasure of seeing a tragedy until they can see it as personified by a Kean or a Kemble, we prescribe patience mixed with strong hope and faith, and we only wish we may live long enough to enjoy the treat with them. But to those who are fond of tragedy, and are duly grateful for "the gift the gods provide," or in more common parlance, are satisfied with "the best the market affords," we strongly commend Mr. Vandenhoff's performances as possessing more merit and developing more good sense and judgement than that of any other man recently among us.

Comparison of this review of Vandenhoff's New York debut to that of his London debut three years earlier reveals a polarity of comments made in reference to physical display and vocal delivery. In addition, the later review recognized elements that were to become characteristics of Vandenhoff's style of performance. Throughout his years as actor, public reader, and teacher, George strongly advocated that performers observe correctness of text, strive for naturalness in oral delivery, respect an author's vision of his text, and avoid imitations of another artist.

For his second night, Vandenhoff appeared as Virginius. On the following nights he repeated Hamlet and Leon. Knowles's Rose of Arragon was produced the next week. Not well received, it was replaced by Macbeth and then Hamlet. Vandenhoff chose to do Claude Melnotte (Lady of Lyons) and Benedick for his benefit.
Vandenhoff's next engagement, beginning in October, 1842, was for six nights at Philadelphia's Walnut Street Theatre. Here he met Charlotte Cushman, who was serving as stage manager. Vandenhoff later recorded that Cushman "was by no means the actress which she later became. She displayed at that day, a rude, strong, uncultured talent. . . . [and] was frequently careless in the text, and negligent of rehearsals." During their playing of Hamlet, George corrected her on a particular line reading, at which Cushman "confessed that she had always so read the line, unconscious of being wrong." In addition to Hamlet Vandenhoff and Cushman played opposite each other in The Hunchback (October 10), Macbeth (October 14), and Pizarro.

The acquaintance made by George and Charlotte during this engagement grew into a mutual and longlasting respect for each other's professional talents. Vandenhoff recorded several occasions upon which he offered constructive criticism to Cushman, who seemingly accepted his advice respectfully. At the close of his engagement, he received a message from her that was indicative of her favorable opinion of him:

Wednesday night,
Half-past 2

Mon Ami,

After a late supper, prepared for you (but no one could get a sight of you all the evening), and studying a long part--I have to request a great favor of you--viz.--to take the enclosed packet for me to Boston. I have today written some three or four letters, not of introduction (that might offend you), but calculated to do you some service--to
Boston. I shall only be too proud if they are of any service to you--for without nonsense, I have scarcely ever seen one I should be more sincerely happy to serve than yourself--and no humbug! It is a matter of indifference to me whether you believe this or not--I feel it--and so God bless you! till we meet again. You shall hear from me shortly, and believe me sincerely your friend,

Charlotte Cushman

P.S. Half asleep--a bad pen, no ink, no paper, and as low-inspired as a fiend! All excuses sufficient.

Durang recorded his observation of Vandenhoff's Hamlet as portrayed at the Walnut Street Theatre on October 10, 1842:

The discriminating portion of his auditors awarded much credit for his judicious impersonation of the melancholy Dane. Mr. George Vandenhoff looked the Prince remarkably well. His costume and bearing were unimpeachable, and exhibited chasteness, force, and propriety of action. His delivery marked the intellectual student and the princely gentleman. We could not see genius in his effort, but there was talent and judgement of a high order. He gave the soliloquies with feeling and taste, infusing a desirable calmness into their reasoning deductions with impressive recitation and harmonious intonation, which made the metaphysical speculation of the Prince pleasant to our senses.

In his reporting of Vandenhoff's appearance opposite Julia Bell in Lady of Lyons (October 12, 1842) and Venice Preserved (October 6), Durang related that Vandenhoff coached Bell:

Venice Preserved, Belvidera by a young lady of this city, her first appearance on any stage; Piere, Mr. George Vandenhoff. The young lady's name was Julia Bell. Her name had been announced before as one who was to appear shortly at the Chestnut Street Theatre. She was a very fair debutant, possessed personal advantage, and had been much flattered and applauded. The on dit prevailed that she had received instruction from young Mr. Vandenhoff in reading and in stage gesticulation. This may have
been so; all novices receive some instruction at their first rehearsals, for they find themselves very much at fault in passing through those mysterious ordeals ere they face the audience. If not too opinionated, they soon discover that they have much to learn. The actors in general are attentive to novices, albeit they will crack their jokes on their shortcomings.¹⁰

Durang's comments provide insight into the preparation of young actors as well as noting Vandenhoff's early effort to instruct.

On his way from Philadelphia to Boston, Vandenhoff played six nights at New York's Bowery Theatre. During this run George portrayed the roles of Macbeth, Hamlet, Iago, Mark Antony, and Faulconbridge.

Vandenhoff opened in Hamlet at Boston's Tremont Theatre on November 16, 1842. During the five weeks he was at the Tremont, George repeated Hamlet and Macbeth three times each and performed the additional roles of Coriolanus and Hotspur. Within this period of time, Vandenhoff was permitted a two night's leave to play in Providence.

The next stop on Vandenhoff's tour was New Orleans. Having accepted Mgr. James H. Caldwell's offer to play the St. Charles Theatre, Vandenhoff arrived in New Orleans only days after the grand theatre had been destroyed by fire.

Caldwell moved his operation to the American Theatre, but because of rising costs and lack of audience support he was forced to close in less than a month. Entrepreneurs Sol Smith and Noah Miller Ludlow acquired the St. Charles property and began immediate reconstruction of
the theatre, according to Vandenhoff, who was engaged by them for the second opening week of the new St. Charles.\textsuperscript{11}

In the meantime, Vandenhoff rejected an offer for an interim engagement at the American Theatre under new management, checked into the St. Charles Hotel, and explored the sights of New Orleans while waiting for work to be completed on the new theatre. On February 9, 1843, he opened as Hamlet, followed by Macbeth on the 11th, Benedick on the 14th, the Stranger on the 16th, Rolla on the 18th, and Benedick on the 20th. He closed as Claude Melnotte and Rob Roy for his benefit. The \textit{New Orleans Picayune} of February 10, 1843, reported Vandenhoff's debut in that city. Of particular interest are the comments recognizing his "careful study" of the role:

\textbf{NEW ST. CHARLES.---} Young Vandenhoff made his first appearance last evening, as Hamlet, before one of the fullest and most fashionable houses of the season, and was warmly received and enthusiastically applauded throughout the performance. His readings are exquisitely given, evincing much study as well as scholarship; his enunciation and gesticulation are good, and his general conception of the difficult character he sustained gave full evidence that he had bestowed upon it much careful study, and that he well understands the wild yet subtle humors of the Dane. If we can find fault at all, it is with an excess of method in his attitude and action, and the too violent rendering of a few passages where a subdued manner would have been more effective. These faults were trivial, however, when placed in opposition to the general beauties of his performance, and we cannot but predict for Mr. Vandenhoff a highly creditable, and even brilliant career upon our boards.

This critic noted the existence of undesirable features, both physical and vocal, in Vandenhoff's performance of Hamlet in the New Orleans production. The
comment, "an excess of method in his attitude and action," can only be interpreted as an incident of over-acting. In view of Vandenhoff's total performance, the astute writer of this review readily dismissed those faults as having been minor.

After his initial engagement in New Orleans, George played a six-night run in Mobile, Alabama, after which he returned to New Orleans for five nights at the American Theatre. He played in Love's Sacrifice, which was selected for his benefit by the management. Vandenhoff recalled an attempt to discredit his professional honor and threats to interrupt his performance during this engagement. A "deputation of butchers" from Lafayette, Louisiana, came down to New Orleans in his defense and the whole thing was squelched.\textsuperscript{12}

Traveling through Richmond, Virginia, on his journey to New York, Vandenhoff ran into an old friend and fellow actor, James H. Hackett. Together they played one night in Richmond.

Upon reaching Baltimore in April of 1843, Vandenhoff stopped to play a six-night engagement at the Holliday Street Theatre. Continuing his journey, George stopped in Philadelphia for six nights of playing at the Walnut Street Theatre. One performance was for the manager's benefit. On this occasion, Vandenhoff played Mercutio to Charlotte Cushman's Romeo. He noted that this was her first time in the role and that "I lent her a hat, cloak, and sword . . .
and believe I may take credit for having given her some useful fencing hints for the killing of Tybalt and Parish, which she executes in such masculine and effective style: the only good points in this hybrid performance of hers.13

Finally reaching New York in May of 1843, Vandenhoff played his second engagement at the Park Theatre. He and Mrs. Brougham performed Much Ado About Nothing (May 13th), Suspicious Husband and Robroy (May 19th), and As You Like It followed by the third and fourth acts of London Assurance (May 20th).14

Vandenhoff concluded his first season in America with a five-night run plus a week's extension at Pelby's National Theatre in Boston. In later years he noted the 1842-43 season in American to have been "probably one of the worst theatrical seasons ever known . . . [he had] never seen the drama at so low an ebb . . . not even in the great crisis of '57."15

For the next decade, 1843-53, Vandenhoff "resided principally in New York, making frequent trips across the Atlantic, without any professional object, and playing only occasional engagements in the principal cities of the United States."16 During the interval of these engagements, he devoted a portion of this time to public readings of Shakespeare, Sheridan, Dickens, and other writers. He further noted that he perceived "this style of literary entertainment would take a great hold of the public mind,"
and he thereafter "began to give it conscientious study and earnest attention."\textsuperscript{17}

Vandenhoff began his second season in America with a three-week engagement at the Walnut Street Theatre in Philadelphia. In October, 1843, he was secured by the Chestnut Street Theatre of that city to support visiting star, William Charles Macready. Together they played \textit{Othello}, \textit{Werner}, and \textit{Richelieu}, repeating performances of these for a two-week period. Vandenhoff and Macready were paired after that on several occasions.

George was impressed by Macready's "intense devotion to the work of his profession, as a business." On the other hand, he was appalled by Macready's "equally intense egoism; which imperiously subjected, as far as he was able, everything and everybody, to the sole purpose of making himself the one mark for all eyes to look at, the one voice for all ears to listen to, the one name for all mouths to repeat and eulogize."\textsuperscript{18} In his extended treatise on Macready, Vandenhoff continued:

Authors were lopped and pared down in speeches that did not belong to him [Macready]; --and actors . . . were compelled to lose all thought of giving prominence to their own parts, when he was on the stage. Whatever was his part for the night . . . that part must be the feature of the play. . . . As to his reverence for the author, Mr. Macready did not scruple to cut out a speech, or portion of a speech, however beautiful, in the part of another actor, if the retaining of it would give that actor--especially a favorite actor--too much hold of the scene, too much apparent importance; or would keep "the eminent" [Macready], in the attitude of a listener too long. . . . He was to be the Alpha and Omega; the embodiment and living impersonation of the Aristotelian theory of epic perfected; he was to be the \textit{beginning}, \textit{middle}, and the \textit{end} of every play.\textsuperscript{19}
Of some interest is an entry that Macready made in his diary on October 26, 1843: "Acted Werner—not well, being much deranged by the people with me, particularly by Mr. G. Vandenhoff, who is too good or too bad for me."\(^{20}\)

It is only fair to point out that although Vandenhoff did take issue with facets of Macready's method, he recognized Macready's attributes and respectfully praised them. As both actors continued to appear opposite each other throughout their careers, one is prompted to consider the remarks of condemnation and admiration by the two men as stemming from a case of mutual professional jealousy. After all, they did not have to continue sharing the stage but rather chose to do so.

Vandenhoff responded to a request by Edmund Simpson, manager of the Park Theatre, to support Charlotte Cushman in a performance of *Much Ado About Nothing* (October 25, 1844) to be given as her farewell performance prior to leaving for England. Later in the same season, Vandenhoff responded to yet another request by Simpson to play opposite Lucius Junius Booth in the second act of *Lady of Lyons* and in two scenes from *Julius Caesar*. The occasion was to be a benefit to provide funding for Simpson to travel to England in search of new talent.

In April, 1845, Vandenhoff undertook an unusual assignment at Palmo's Opera House to produce Sophocles' *Antigone* with Mendelssohn's music. George played Creon and
Antigone was portrayed by Miss Clarendon, a company member. The expensive production included orchestra and a chorus of forty voices. It opened on April 7 and closed twelve nights later. The *Spirit of the Times* for April 12, 1845, printed an excellent briefing on the elements of Greek drama and a synopsis of *Antigone*. The article was in obvious attempt to elicit interest in classical drama and the production of *Antigone* from the seemingly indifferent theatre-going public. The writer of the article sidestepped comment on that particular production. It was noted that "scholars and artists cordially approved the production, but the public stayed away." Afterwards George observed that "in Berlin and London it [Antigone] drew crowded audiences; in New York it never paid its expenses."22

Vandenhoff returned to the Park Theatre for a lengthy engagement during the 1845-46 season. He noted that "the Park Theatre could boast, at that time, a really good company, especially for comedy."23 To see a comedy at the Park during this season was "like sitting in Drury Lane Theatre, in old times."24 Four revivals were particularly selected for Vandenhoff: *Alexander the Great*, *Antony and Cleopatra*, *The Inconstant*, and *Every Man in His Humour*. The *New York Albion* reported:

Mr. Vandenhoff's personation of Antony we should unhesitatingly class as the best of his performances. He has achieved in this part a great triumph, in our estimation; for he warms up into a naturally impassioned style, eschewing almost entirely his usually painfully elaborated and artificial manner. Mr. Vandenhoff is an orator of such decided talent,
that we have always regretted his adoption of a style of acting now almost exploded; and which, in his case, has deteriorated [sic], much from his success. . . . Mr. Vandenhoff's conception of Antony is evidently the result of a scholar's study. The dotage almost approaching to infatuation, that characterizes the love of the proud Roman for that 'old serpent of the Nile,' is admirably worked up; as is also the occasional assumption of the hero and the soldier, with all the accompanying chivalrous and high resolves. But it is in the deeper passages of the play that Mr. Vandenhoff pre-eminently shines. After the disgraceful flight from Actium, his remorse and shame were powerfully depicted. We have noticed the scene with Ventidius, when the old veteran rouses him to a sense of honour. His impassioned bursts were here particularly fine and natural, so was also his death. The whole of these scenes were loudly applauded, and we again repeat that his personation of this character is decidedly his masterpiece.25

The critic apparently faulted Vandenhoff's acting style in previous performances and was happy to have witnessed a triumph over the flaw of a "painfully elaborated and artificial manner." In closing, the writer announced that Vandenhoff would next appear in Love's Sacrifice opposite Anna Cora Mowatt at the Park Theatre on May 3, 1846.

The Spirit of the Times reported:

Mr. Vandenhoff's Elmore, too, was a most finished and impassioned piece of acting, and he shared with the lady [Mrs. Mowatt], the enthusiastic applause of a large and fashionable audience. . . . The houses have been full on each successive appearance, there seeming to be no falling off in popular esteem which is had for the native actress.26

For the remainder of Mrs. Mowatt's engagement, Vandenhoff played opposite her in Lady of Lyons, Man and Wife, The Stranger, Comedy of Errors, and other pieces.
For his benefit at Boston's Howard Athenaeum, sometime in 1846, Vandenhoff performed his own piece, The English Belle. When the press observed that "it was almost a verbatim copy of Foreign Airs and Native Graces," the comment prompted Vandenhoff to reveal interesting circumstances regarding the plagiarizing of an one-act play that he had written near the time he was completing his law studies. He had sent his script of The English Belle to a Mr. Webster, then manager of the Haymarket Theatre, who returned the rejected piece to George. A year later Foreign Airs and Native Graces was produced by the Haymarket Theatre. Vandenhoff reported that the title was taken from a line in his script and that, indeed, the play contained dialogue from his work, with some additions, and evolved along the same line of plot development as that of The English Belle. Vandenhoff concluded that "it is not safe to trust a MS. farce to the Reader of a theatre; when that reader is a farce-writer himself!"

The Albion of September 19, 1846, recorded a highly favorable review of a production of The Merry Wives of Windsor at Niblo's Garden, featuring the combination of James H. Hackett and George Vandenhoff. Regarding the latter's performance, the critic wrote: "Mr. Vandenhoff is the Ford of the cast, and we must give it our unqualified praise, for its two distinguishing traits--it is natural and colloquial. The jealousy is artistically managed, and the text is rendered with the appropriate zest of the
Shakespearean student embellished by the grades of the scholar and artist."

Vandenhoff next appeared as Faulconbridge in Mr. and Mrs. Charles Kean's extravagant revival of *King John* that opened on November 18, 1846, at the Park Theatre. The authentic and costly production played for only three weeks because of poor houses. The American theatre audiences were interested primarily in comedies at this time. Vandenhoff recorded an excerpt from a review by N. P. Willis that appeared in the *Home Journal*:

The 'mise en scene' is perfect; perfect in costume, in scenery, in decorations, in banners, in arms, in 'tout ensemble': and the actors are all perfect in their parts. . . . G. Vandenhoff's Faulconbridge is as dashing, manly, and spirited a representation of the gallant bastard, as we can conceive. We do not wish it, in anything, other than it is: it is bold, humorous, intense, and above all, natural: were he to do less, he would not be up to the mark; were he to do more, it would be overdone . . . and he well deserved the hearty applause which he received. . . . the play is the most perfect thing ever put on the Park stage.

*King John* was Vandenhoff's last engagement at the Park Theatre, "the Old Drury of America," before it was destroyed by fire on December 16, 1848. However, he was among those hired for the first season of the new Broadway Theatre, which announced its intention to terminate the starring system. George opened with Fanny Wallack in *Love's Sacrifice* on September 28, 1847, and during the same engagement played Iago and Fulvius to J. R. Anderson's Othello and Gisippus. Vandenhoff and Anderson had played together on previous occasions, the first having been during
Vandenhoff's initial engagement at Covent Garden in 1839. It was Anderson whom George replaced as leading man at Covent Garden.

The next notable engagement for Vandenhoff was at Niblo's Astor Place Opera House in the autumn of 1848. He was again teamed with Macready, who was making his second visit to America. Together they played their usual round of Shakespearean offerings including Othello, King Lear, and Julius Caesar. On October 18, 1848, the New York Herald in reviewing the previous night's performance of Julius Caesar noted:

Mr. G. Vandenhoff particularly distinguished himself last night; his performance of Mark Antony was such as only could have been displayed by a man of extraordinary genius and scholarship, both of which Mr. V. unquestionably possesses in a very high degree.

Of that same performance the Express reported:

Mr. George Vandenhoff as Marcus Antonius, in point of fact carried off most of the laurels of the evening. Throughout, he looked, acted, and read the part with great care and effort. It was a very artist-like performance, and drew down well discriminated applause from the audience, from first to last. Through great difficulties of stage position [no doubt Macready's blocking] in the scene in the Capitol, he made it most telling and effective, and so great was the enthusiasm, at the fall of the curtain, after his grand scene in the Forum, that he was called before the curtain, at the end of the third act, an honor not accorded to the star [Macready] of the occasion, the whole evening.  

Regarding this performance, Macready recorded the following remarks in his diary for October 16, 1848:

Acted Brutus with great care and energy, but I fancy the 'gentle' Brutus was utterly misunderstood or fell flat upon the audience, who were ravished with the bawling and rant of Mr. G. Vandenhoff, whom they called on at the end of the third act!!!
Sol Smith and Loah M. Ludlow engaged Vandenhoff as a leading man for the 1848-49 season at their St. Charles Theatre in New Orleans. Ludlow later recorded that even though George was engaged for the entire season, he was allowed the distinction of being announced as a "Star." It was unusual for actors who were hired for an entire season also to be granted star billing. Vandenhoff's recognition in this manner must have benefited his career.

The season began on November 23 with Sheridan's School for Scandal and continued through December 23 with Lady of Lyons, Othello, and Julius Caesar. Vandenhoff appeared in each production and played Cassius to the Brutus of Charles D. Pitt, a visiting English actor. On December 24, 1848, Mr. Flemming appeared for a short engagement and George played Iago to his Othello. Then in January James H. Hackett, Vandenhoff's old friend, appeared for two weeks. George played Hotspur (January 4, 1849) and Ford (January 9) to Hackett's Falstaff.

Hackett's engagement was followed by that of Macready, which lasted through March 28. Macready began his run by portraying Hamlet, after which he recorded in his diary:

January 15-1849—Looked at paper, in which it is observed that 'some people think the Hamlet of Vandenhoff superior to Macready's.' What ignorant and what conceited dunces in literature and art these people are!
During this engagement, Vandenhoff and Macready appeared together in *Othello* (alternating the leads), *Merchant of Venice*, *King Lear*, *Julius Caesar*, *The Provoked Husband*, *Henry IV*, *King John*, *The School for Scandal*, and *Henry VIII*. A dispute over line cutting in *Henry IV* is worthy of mention. Vandenhoff reported that during the rehearsal for this piece Macready insisted upon George's cutting a portion of the prince's lines, because they added unnecessary length to the delivery. In arguing to preserve what he felt to be an expression of Prince Hal's justification for taking his father's crown, Vandenhoff held his ground and insisted on retaining the lines for three reasons:

first, because Shakespeare wrote them, and intended them to be delivered; second, because they were appropriate to the period and the speaker; third, because they were familiar to readers, and their omission might be attributed either to my [George's] ignorance of, or my want of appreciation of the text.\(^{36}\)

During the 1849-50 and 1851-52 theatrical seasons, Vandenhoff accepted starring engagements in Providence, Rhode Island.\(^{37}\)

Late in 1851, Vandenhoff received a message from a Captain Granby Calcraft requesting that he call on Mrs. Edwin Forrest (Catherine Norton Sinclair) for the purpose of advising her as to the possibilities for a stage career. Mrs. Forrest and her famous actor husband were in the final stages of their divorce proceedings (granted on January 24, 1852). Responding to the request, Vandenhoff was told by
Mrs. Forrest that she felt it necessary to prepare herself for immediate self-support. George noted that he gave her his candid opinion that "it was late in life for her to take such a step; although she had qualities which, had they been cultivated and improved in earlier youth, might, and would, have led her to distinction." Remaining undeterred, she asked him to instruct her in just enough parts so that she might initially appear with some success.

Vandenhoff reported that after a night of consideration he consented to become her instructor; however, as she had no means of payment, it was agreed that, once she was ready, he would play parts opposite her in engagements for which he would receive half of the profit for their joint performances. Immediate study began for the roles of Lady Teazle (School for Scandal), Beatrice (Much Ado About Nothing), Margaret Elmore (Love's Sacrifice), Pauline (Lady of Lyons), and Mabel (Patrician's Daughter).

It is likely that many people judged Vandenhoff to be an opportunist; however, it must be remembered that he was an established performer who had not sought, but had been sought by, Mrs. Forrest. In an effort to define clearly his position concerning this matter, George concluded: "Mrs. Forrest wished to go on the stage; she needed preparation; she could not pay for it; but it was probable that public curiosity would render her engagements highly profitable." He agreed to instruct her and receive
due payment by splitting the profits from appearing with her. "With commendable sagacity, if not with fastidious taste, he insisted that she make her debut as Lady Teazle in The School for Scandal, a role which, in view of the immediate circumstances, she was reluctant to undertake. Squeamish New Yorkers deplored this choice, but among the playgoing public there was considerable desire to see the heroine of a scandal in real life enact its dramatic parallel."41

One week after having obtained her divorce, Mrs. Forrest, billed as Miss Sinclair, made her debut at Wallack's Lyceum Theatre in New York on February 2, 1852. In accordance with Vandenhoff's advice, the vehicle chosen for this event was The School for Scandal. George joined Miss Sinclair in the third week of her engagement (February 16-23) in Lady of Lyons. On February 24, they played Love's Sacrifice. Together they played a total of seventeen nights in New York City, fourteen nights in Philadelphia (beginning on March 22), fourteen nights in Boston (beginning on April 19, one night (May 10) in Portland, five nights in Providence (beginning May 17), and one night in Bedford, New Jersey (May 26). Miss Sinclair then terminated their arrangement by departing for Europe to visit her father. Vandenhoff never received reimbursement of a personal loan in excess of $2,000.00 owed him by Miss Sinclair.

George began a return trip to England in January of 1853. He arrived in Liverpool via the steamer Arabia, on
February 6. Upon his arrival, he was approached by a Mr. Copeland, manager of two Liverpool theatres, who offered him the title role in Henry V, which was to open on the Monday after Easter. He accepted the proposal and in the meantime played a week's bill, beginning on March 28, 1853, which included Hamlet, Merchant of Venice, Lady of Lyons, and The Stranger. On April 4, he began a five-week run of Henry V, playing that role for the first time. Although houses were excellent, according to George, the production costs for scenery, costumes, and properties consumed all the profit. This, coupled with his similar experience with the Keans' production of King John at the Park, led Vandenhoff to surmise that Shakespearean revivals, if properly staged, seldom made money. He concluded that the costly spectacle necessary to a historically accurate Shakespearean production, although pleasing to behold, was, after all, a detriment to communication of the poet's thought. On the premise that the script had become secondary to extravagant pictorial display, Vandenhoff recommended curtailment of scenic effects to restore prominence to the actor's delivery of the text.42

After the Liverpool engagement, Vandenhoff went to the Manchester Theatre Royal for four weeks (three of which he played opposite Helen Faucit). He then bought a horse, left Manchester on June 15, and leisurely traveled toward London to visit his father, arriving there on July 10, 1853. Mr. Buckstone, manager of the Haymarket Theatre, called on
George at his father's home and offered him the position as leading man for the 1853-54 season of the Haymarket. He accepted the proposal and then set off on another holiday until the Haymarket season opened in October.

After an eleven-year absence from the London stage, Vandenhoff opened on October 25, 1853, at the Haymarket in the role of Hamlet. Audience member John Vandenhoff was observed to have been absorbed in the portrayal onstage. The elder Vandenhoff did not voice his opinion directly to his son; however, he related his approval to his companion, a Mr. H. Holl, who in turn relayed the praise to George.43

The London Morning Post of October 26, 1853, reported:

If Mr. Vandenhoff has not gained fame and money from our transatlantic brethren, he has certainly acquired experience and improvement in their land, and to such an extent as to make us doubt his identity with the gentleman who some years since performed at Covent Garden Theatre under the management of Madame Vestris.

We have no hesitation in declaring Mr. Vandenhoff's Hamlet to be not only by many degrees the best at present on the stage, but also better than any that has been seen since the days of John Kemble. . . . In this age of strong accents and exaggeration, especially in theatrical matters, it is truly refreshing to meet with an actor who never "o'ersteps the modesty of nature"—who moves with gentlemanlike ease and grace upon the stage, and speaks the language of Shakspere with just emphasis and purity. Such is Mr. George Vandenhoff; but his merits do not stop here, for he is not merely a correct performer, but a great one. He not only satisfies us, but he delights us. First, by his really beautiful level speaking, which is truly: 'nature to advantage dressed.' This, at once honorably distinguishes him from all contemporary tragedians. . . . secondly he charms us by the exquisite delicacy he imparts to his dramatic picture, and the masterly finish of its details: thirdly, by the sympathetic glow of feeling
emanating from the heart—the genial, steadily-burning poetic fire which everywhere vivifies his conceptions, and warms by its electric power the coldest of his auditors into admiration. Add to these, the influence of a very agreeable voice, a commanding figure, most graceful gestures, and a fair idea may be formed of the very remarkable qualities of Mr. Vandenhoff, as exhibited on this occasion. We have preferred giving a general sketch of the 'debutant's' powers to selecting special portions of his performance for praise. Where all was so evenly good, . . .

Mr. Vandenhoff was warmly applauded throughout, and called for with enthusiasm at the fall of the curtain.

That Vandenhoff had delighted this reviewer "by his really beautiful level of speaking, which is truly 'nature to advantage dressed,'" is a complimentary manner of calling attention to George's vocal effectiveness.

The Times of October 26, 1853, reported:

... when he [Vandenhoff] re-appeared last night at the Haymarket, after a long absence in America, he had the reception of a completely new actor, and he has certainly re-introduced himself to the London public in a very creditable manner. Hamlet—the character which, like so many young tragedians, he has chosen for his opening—does not, indeed, receive any new light from his interpretation, which he has based on long-established precedents, but nevertheless which is not often to be found. If he created no great astonishment by what he 'did,' he is entitled to great praise for what he avoided; for while, as we have said, his acting was founded on the conventional routine, he shunned all the old conventional tricks. By saying that he gives a castigated [sic] edition of the established Hamlet, we should perhaps convey the most accurate impression of his performance.

Reading with the utmost correctness, elegant in his movements, accomplished in the externals of histrionic art, and endowed with considerable advantages of person and voice (the latter being clear, though soft), Mr. Vandenhoff's forte seems to lie rather in the colloquial gently pathetic, than in the violently passionate, and his elocution is marked less by force than be refinement. At the same time some situations, particularly the play-scene, were powerfully worked up, and may
perhaps justify the friends of Mr. G. Vandenhoff in forming sanguine hopes of future greatness. His performance throughout was heard with evident approbation, and he was called with loud applause at the end of the play.

Although this critic did not observe any new inventions in Vandenhoff's Hamlet, he praised him for not repeating the inventions of his predecessors.

The London Illustrated News of the same date wrote:

On Tuesday Hamlet was performed for the purpose of testing the claims of Mr. George Vandenhoff to the tragic lead of the company, and the trial was perfectly satisfactory... he left us altogether for America, where by practice he has become evidently a finished artist. His Hamlet is certainly an elegant, and, in some situations, a highly wrought piece of acting. His success was incontrovertible; and an honorable future awaits his exertions.

The London Sunday Times of October 30, 1853, observed:

Mr. George Vandenhoff, the son of the celebrated tragedian, who some years since made his metropolitan debut at Covent Garden... appeared on the Haymarket boards, for the first time, on Tuesday evening, after a long absence in the United States, where he has gathered histrionic laurels in abundance. The character selected for his second entrance to the English stage was Hamlet, for which nature seems to have especially fitted him by bestowing upon him a graceful and commanding figure, fine expressive features, an intellectual head, a penetrating eye, and a voice capable of being modulated according to the passion or emotion to be delineated. The great merit of Mr. Vandenhoff in the character is the skillful manner in which he unfolds it without destroying its delicate texture. All his care seems to be to render Hamlet such as Shakspere certainly intended—gentle, contemplative, and philosophic, with a disposition naturally warm and generous, stimulated by a solemn supernatural revelation to an act of cruel vengence from which his soul recoils. It is the mind, and not the passions of Hamlet, that is excited; he can moralize and weigh to the minutest grain questions of a present and future state, and can speculate with philosophic exactness
upon the justness and morality of his terrible mission. No man whose passions were highly wrought upon could so abstract his reasoning faculties. Taking this view of the character, we entirely agree with Mr. Vandenhoff in what may be termed the subdued and intellectual reading he gave of it. The total absence of all clap-trap of trickery, either in voice or action, and the consummate art with which, by the judicious reading of the part, he developed all its beauties, cannot be too highly commended. We admit that to ears accustomed—we will not say attuned—to the violence of some performers, or to exaggerated and stagey points—as far removed from dramatic truth as they are from nature—the reflective and poetic style of Mr. George Vandenhoff may appear insipid. We should as soon expect a confirmed brandy-drinker to relish the mild but generous warmth of pure claret. That Mr. G. Vandenhoff possesses power, as well as tenderness and pathos, we need but refer to his scene with the Queen in the closet, the play-scene and his delivery of the passionate soliloquy, 'O, what a rogue and peasant slave am I!' His advice to the players was an admirable combination of the familiar with the didactic style. Altogether, we do not remember any Hamlet of late years with whom we were so well pleased.

Regarding the praise conferred upon him by the foregoing critiques, Vandenhoff wrote that "any credit I may have obtained by my performance of Hamlet, I owe simply to confidence in Shakespeare—to a conviction that he was, and is sufficient for himself."44

The role of Evelyn in Bulwer's comedy, Money, was selected for Vandenhoff's second appearance. He wrote that he received many compliments on my performance of Evelyn, both from the actors, and the public press. The most valued of all was my father's expression of satisfaction, communicated to me by my mother. He had said, she told me, that 'it was as good as the Hamlet; and he could not say more'.45

Money was repeated six times during the following two weeks and several times thereafter.
Lady of Lyons was the third production, followed by Much Ado About Nothing as the fourth. Charlotte Cushman appeared at the Haymarket Theatre for part of the season and George played opposite her in The Stranger, Henry VIII, and Duchess Eleanor. His other roles during that season at the Haymarket were Duke Aranza, Bob Handy, Reuben Glenroy, Dazzle, and Captain Cozens in Knights of the Round Table. The latter play, by James R. Planche, was popular with audiences and ran for fifty-four successive nights. On the average, Vandenhoff played three nights per week for a season of thirty-eight weeks.

After concluding that season at the Haymarket, George did three weeks at the Liverpool Theatre, followed by a two-month engagement at the St. James Theatre in London, where he opened in The King's Rival, a drama by Tom Taylor and Charles Reade. For the remainder of this engagement, George played the roles of Evelyn, Charles Surface, Claude Melnotte, Lord Townly, Don Felix, and the Stranger. Illness prevented his fulfilling his obligations at the St. James Theatre. He resigned and went south to St. Leonard's for a brief rest.

After a short trip back to London for a celebration by the Mayor at the Garrick Club, George boarded a train for Folkestone and went to Paris for a few weeks. The New York Mirror reported that Vandenhoff accepted an engagement there and, playing in the French language, . . . "succeeded in
doing what none others save [Charles] Matthews and [Charles] Wyndham had ever done—he completely subjugated the national artistic prejudice and commanded the admiration of the captious Parisian public."46

While in Paris, Vandenhoff wrote a marriage proposal to American actress Mary Makeah, returned to London, declined an engagement at the Princess Theatre offered by Charles Kean, played five nights in Liverpool, boarded the steamer America, and arrived in Boston on August 17, 1855.47

Three days after his arrival, George Vandenhoff and Miss Makeah were married at Trinity Church in Boston. George recorded that their honeymoon was spent primarily at the Clarendon Hotel in New York City. He accepted a five-night plus Saturday matinee engagement, beginning on September 24, 1855, at the Boston Theatre to secure funds for passage to England. George played a series of his favorite characters: Hamlet, Alfred Evelyn (Money), Charles Surface (School for Scandal), Reubin Glenroy (Town and Country), and Claude Melnotte (Lady of Lyons). In the latter offering, Mrs. Vandenhoff joined her husband for the first time and played Pauline.

Shortly thereafter the Vandenhoffs departed from Boston and arrived in Liverpool in mid-October. On their way to London, they detoured for a short stay at Stratford-on-Avon. After visiting a couple of months with the John Vandenhoffs in London, George and Mary proceeded to Ireland
and then to Scotland. George said that he "indulged his wife's [theatrical] inclinations" by making joint engagements for them at theatres in Dublin, Edinburgh, Glasgow, Liverpool, and other places. They played Romeo and Juliet in a small provincial theatre at Rochester in Kent. At Dublin Mrs. Vandenhoff played a two-week engagement. She repeated the title role in Evadne by Richard Shiel and also portrayed Mrs. Haller and Margaret Elmore.

George recorded that he and Mrs. Vandenhoff were well received by audiences of the Edinburgh Theatre Royal. Mrs. Vandenhoff again performed those roles played in Rochester and she and George did Macbeth. In the middle of the second act, right after the murder-scene, the applause was extended until they re-entered, thereupon prompting loud cheers and a standing ovation from the pit. 48

The manager in Glasgow declared that the Vandenhoffs appeared before the largest house ever for that theatre; however, the experience was not a pleasant one. The house was oversold and as a result the crowded audience grew disgruntled. They became restless, noisy, and somewhat rude. Vandenhoff interrupted the performance to give them a lecture on good behavior. 49

After a year in England, Ireland, and Scotland, the Vandenhoffs departed from Liverpool aboard the Canada and arrived in Boston in mid-November of 1856. George recorded that upon their arrival in Boston he was immediately offered
an engagement. Possibly he was referring to his one-week engagement begun on April 6, 1857, at the Boston Theatre. He appeared in Henry V, Hamlet, Macbeth, As You Like It, and in a Saturday matinee of Still Waters Run Deep. During this matinee he also recited Collins' "Ode to Passions," in which, costumed as Apollo, he assumed statuesque illustrations of "Fear," "Anger," "Love," "Jealousy," "Hope," "Despair," and "Joy." As far as can be determined, this was the first time that he included a recitation on the same bill with a dramatic performance.

Vandenhoff continued with the company of the Boston Theatre into its 1857-58 season, which opened on September 7. During the first week, he appeared in Evadne, The Poor Gentleman, Romeo and Juliet, The Victim, The Masks and Faces, and some farces.

In early youth, George Vandenhoff developed an intense admiration and deep-felt respect for Shakespeare and his writings. In his Actor's Note-Book, he declared:

I have no doubt that the sketch of Stratford-on Avon, by Geoffry Crayon, has first excited many youthful imaginations to a thirst to drink at the Shakespearean fountain. I freely confess that my own love for him who sleeps in Avon's banks, owes its first germ to that sketch, which I read when quite a boy. It at once awakened my curiosity and interest. All dramatic works were forbidden lore to me, at that age, at school; but I surreptitiously procured a Dodd's Beauties of Shakespeare, and eagerly devoured this concentrated essence of the poet. I kept it under my pillow at night and, by day, stole into corners and secret places to enjoy it. It opened to me a new revelation; a new gospel of thought, language, sentiment, emotion; and I never parted with the scattered leaves ... till I was enabled, at a later age, to study and explore
the master's mind in the massive and harmonious fulness of his entire works.\textsuperscript{51}

Vandenhoff's affinity for Shakespearean dramas was evidenced in his repeated portrayals of roles, particularly of tragic characters, in that poet's works. Without question George considered Shakespearean texts to be the embodiment of supreme perfection in the theatre.

As audiences began to demand more and more spectacle in their theatrical experiences, production costs for staging the classics steadily increased. In order to attract patrons, theatre managers were compelled to over-invest in extravagant sets and authentic dress. The only compensation for the added expense was to increase the run of a play. This solution proved impractical, because patrons also demanded variety in offerings over a period of time. Vandenhoff became concerned that increasing attention to spectacle, though necessary to box-office demand, was endangering true representation of the playwright's text. During his work with the Keans in \textit{King John}, George became particularly aware of this dilemma. In summation of the predicament, he declared:

It is ruinous to the Poet to make him stand as the mere letter-press to the tableaux. If spectacle is to be the main feature of our theatres--if the public taste has become so pampered by indulgence, that it can only be tempted by show and glare, then I say give it spectacle, pure et simple; let the action and the dialogue be mere canvas-lines and clothes-pegs, and let them be chosen and arranged as such; but do not let us degrade the verse of him to whom Nature gave the 'golden keys'

'That can unlock the gates of joy,
Of horror, woe, and thrilling fears,  
Or ope the sacred source of sympathetic  
etears,'—  
do not let us make a pack-horse of his verse, to  
carry the scene-painter, the costumer, and the  
carpenter in triumph to the gods!  

Accelerated interest in theatrical dressings  
prompted Vandenhoff to caution audiences that "extravagance  
has banished simple nature and truth" from the stage. He  
feared that the shifting emphasis toward spectacle would  
lessen the demand for actors of merit. He perceived actors  
indulging in undesirable practices, which were jeopardizing  
the status of the profession, and noted that  

Rant has taken the place of passion; ... There was  
a time when the stage was regarded as a school of  
refined pronunciation, elegant carriage, and  
distinguished manners. The great comedians were men  
of high cultivation, and accomplished in all the  
externals of a gentleman. They kept the best  
society, were formed in it, and by it; and  
perpetuated and popularized its graces.  

Unhappily, Vandenhoff pronounced "it is hardly  
probable that, henceforth, men and women of education and  
talent will embrace the stage as a profession; for those  
qualities are daily less called for in its practice."  
Growing discontent led him to conclude:  

[The stage] had entirely lost its charms for me,  
and ... appeared day by day, and night by night to  
be sinking lower, as an acknowledged source of  
intellectual amusement. ... when it ceases to be  
regarded as affording amusement worthy of the  
attention and encouragement of cultivated minds, and  
only pays when it panders to vulgar taste or local  
prejudices, then, for my part, I desire to escape  
from a profession which, while attended with many  
heart-wearing annoyances, offers no high object of  
ambition, and neither elevates the mind nor fills  
the pocket.
In later writing of his career on the stage, Vandenhoff recalled:

The result of my experience was, that I made up my mind to quit the profession of the Stage as soon as I could see my way clearly out of it: for I had now, as the leading actor of the leading Metropolitan Theatre, with acknowledged success in a great variety of characters, in tragedy and comedy, made this discovery—that, in the present condition of theatricals, there was no prize worthy a rational ambition, or the efforts of any man capable of other things.\(^{57}\)

"Being capable of other things," Vandenhoff chose to retire from the stage. He applied for and was admitted to practice at the bar in America on November 10, 1858. At the same time, Mrs. Vandenhoff also left the profession and began teaching elocution in New York City, where they now resided.\(^{58}\) It was during or near this time that Mrs. Vandenhoff became pregnant. This condition might have been a strong factor in influencing her decision.

Although George became disenchanted with changes in the theatrical profession, he was unable to find consolation in returning to law practice. "He did not devote much time to legal pursuits, still cherishing the distaste for them formed in his early manhood."\(^{59}\)

He was drawn more and more toward engagements for lectures and public readings, especially of Shakespeare, Dickens, and Sheridan. It was in the practice of elocution, teaching, performing, and writing, that Vandenhoff ultimately found his professional forte.

Even though he left the theatre in discontent, Vandenhoff maintained his friendship with his actor friends.
A gesture of kindness extended by Vandenhoff after a national tragedy is worthy of mention. Following President Lincoln's assassination by John Wilkes Booth, the Booth family and friends of family members were ostracized. Many were even jailed on flimsy charges of association with a traitor. Edwin Booth's private life and professional career experienced a drastic setback, as did the lives and professions of others of the Booth family. Edwin Booth's biographer noted that in this time of bewilderment, Edwin's real friends showed their true colors by continuing to support him. Edwin received correspondence from one of those friends, George Vandenhoff:

GV [Initialed stationery]
66 West 14th Street

My Dear Sir,

If I were not afraid of appearing to intrude on your seclusion I would have paid you a visit [of] sympathy ere this. But I beg you to believe how sincerely both myself and wife do sympathize with you and how heartily we join the expression of kindly feeling and good wishes with which I am delighted to see the public press seems in your favor and in which I am sure the public sentiment and opinion heartily concur.

Believe me
Very truly yours

George Vandenhoff
21 April 1865

E. Booth Esq.

The date of this letter is the same as that on which Lincoln's funeral calvacade set out from Washington.
On at least three occasions Vandenhoff returned to the theatre for brief appearances. It is recorded that he appeared at the Boston Theatre for two weeks, beginning on April 20, 1863. Possibly he and Mrs. Vandenhoff were in Boston on a family visit at the time and he accepted an invitation in order to cover travel expenses. Similar practice was not uncommon for him in earlier years. Plays produced during that engagement were *Town and Country*, *The Rough Diamond*, *The School for Scandal*, *Money*, *Speed the Plough*, *The Rivals*, *The Lottery Ticket*, *Uncle Frissle*, *John Bull*, *Don Caesar de Bazan*, *She Stoops to Conquer*, *The Stranger*, and *The Wanderer*. Some of these were likely to have been played as afterpieces.

On two more occasions George reappeared on the stage in support of old friends. Perhaps the more notable was in 1874, when he joined Charlotte Cushman for her final farewell performances. The New York Mirror reported:

Mr. Vandenhoff emerged from his dramatic retirement in 1875 [actually 1874] to participate in Charlotte Cushman's memorable farewell to the stage, a year previous to her death at Boston. During the engagement at Booth's Miss Cushman acted Queen Katherine in *Henry the Eighth* [October 19, 1874] and Lady Macbeth [October 24, 1874]. Mr. Vandenhoff supported her as Cardinal Wolsey and Macbeth. His acting in the former character was particularly impressive.

George was scheduled to appear in *As You Like It* on December 10, 1877, at the Booth Theatre as a fill-in for another old colleague, Fanny Davenport, who had been forced to postpone her scheduled performance as the result of a
stage accident. Illness prevented Vandenhoff from appearing and he too had to cancel.\textsuperscript{65}

For his last theatrical engagement, in support of visiting actress Genevieve Ward, Vandenhoff played Cardinal Wolsey (Richelieu) and Gloster (Jane Shore), in September, 1878.\textsuperscript{66} He continued to appear in public as an oral interpreter of literature until the end of 1883.
Notes

4 Ibid.
6 Vandenhoff, pp. 194-95.
7 Ibid., p. 195.
8 Ibid., pp. 197-98.
9 Charles Durang, "The Philadelphia Stage from the Year 1749 to the Year 1855," Philadelphia Sunday Dispatch, 1855, 1856, and 1860. It was never published in book form. This selection is from the copy in the University of Pennsylvania Library, arranged and illustrated in seven volumes by Thompson Westcott, 5:209, (Louisiana State University, Middleton Library, Microfilm, 2755).
10 Ibid., 5:227.
11 Vandenhoff, pp. 205-06.
12 Ibid., p. 217.
13 Ibid., p. 217.
14 See playbills in Appendix A.
15 Vandenhoff, p. 218.
16 Vandenhoff, p. 220.
17 Ibid.
18 Ibid., p. 221.
19 Ibid., pp. 221-25.


22. Vandenhoff, p. 244.

23. Ibid., p. 236.

24. Ibid.

25. Albion, 1847, Clipping in the Billy Rose Theatre Collection at the New York Public Library at Lincoln Center.


27. Vandenhoff, p. 292.

28. Ibid.

29. See playbill in Appendix A.


31. Ibid., p. 230.

32. Toynbee, 2:405.

33. Ludlow, pp. 678-79.

34. Ibid., pp. 680-81.

35. Toynbee, 2:416.


38. Vandenhoff, p. 246.

39. Ibid.

40. Ibid., pp. 246-47.


42. Vandenhoff, pp. 253-54.
43 Ibid., p. 267.
44 Ibid., p. 272.

46 New York Mirror, 14 August 1886, p. 11.

47 Vandenhoff, p. 300.

48 Ibid., pp. 325-26.

49 Ibid., p. 326.

50 Eugene Tompkins and Quincey Kilby, A History of
the Boston Theatre, 1854-1901 (Boston: Houghton Mifflin,
1908), pp. 51-52.

51 Vandenhoff, pp. 311-12.

52 Ibid., p. 254.

53 Ibid., p. 327.

54 Ibid., pp. 336-37.

55 Ibid., pp. 233-34.

56 Ibid., pp. 327-28.

57 Ibid., p. 293.

58 New York Mirror, 14 August 1886, p. 11.

59 Ibid.

60 Eleanor Ruggles. The Prince of Players (New York:

61 George Vandenhoff to Edwin Booth, 21 April 1865.
Hampden-Booth Theatre Collection, Player's Club.


63 Tompkins and Kilby, p. 100.

64 New York Mirror, 14 August 1886, p. 11.

65 George C. D. Odell, Annals of the New York Stage,
10:364.

66 Phyllis Hartnoll, ed., The Oxford Companion to
CHAPTER III

GEORGE VANDENHOFF'S PUBLIC READING CAREER
IN NEW YORK AND EASTERN CITIES

Many readers, including John Vandenhoff, Charles Kemble, William Macready, Fanny Kemble, George Vandenhoff, and Charlotte Cushman, were earlier known to audiences as actors. "These readers took their art seriously. Some of them had been trained in the theatre since they were infants."¹

George Vandenhoff's public reading career was even more extensive than that in the theatre. However, his two activities did not exist independently of each other. Vandenhoff participated in both for a number of years before withdrawing from the theatre and dedicating himself to reading.

Vandenhoff devoted six months to studying the character of Hamlet prior to playing that role in the theatre. In May of 1839, near the completion of his preparation, he presented a discourse on the play before the Westminster Literary and Scientific Institution of London. Reading the principal scenes and soliloquies from the play was a part of that presentation. Vandenhoff noted that the appearance had afforded him opportunity to assess the

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effectiveness of his character analysis as well as to test his ability to communicate. In retrospect, he wrote:

This was the first Shakesperian Reading I ever gave, and the applause I received on that occasion, from a very large, overcrowded audience of more than average intelligence, was a great encouragement to me, and first turned my thoughts toward public reading.2

In reviewing those years of his theatrical career, Vandenhoff wrote that

during the intervals of these engagements, I devoted a portion of my time to public Readings of Shakespere, Sheridan and the Poets. Already perceiving that this style of literary entertainment would take a great hold of the public mind, I began to give it conscientious study and earnest attention, as a means to enable me to quit the stage.3

Following his initial reading, Vandenhoff presented twenty-three readings by March of 1852, while continuing to act in the theatre. Less than two years after his marriage in August of 1855, Vandenhoff left the stage and seriously began his pursuit of public reading as a livelihood. Of this change he recorded:

My ambition is fully satisfied in being received as an Interpreter of Shakespere's inspired page, without the aid or drawback, whichever it may be considered, (and there are strong arguments for either view) of stage accessories, costume, scenery, and a company of actors. I never stand at the Reading-desk, in my plain, evening toilette, with the works of him who 'was not of an age, but all time,' open before me, that I do not congratulate myself in being freed from the pomp and circumstance of the Theatre, its conventional trammels, and its inharmonious accompaniments.

'Aye marry! now my soul has elbow-room! There is nothing to contract its flight, or to disturb or interrupt the current of my conceptions, or to break the consistency of my design.'4
Excluding the early performance in May of 1839, Vandenhoff's public readings spanned a period of thirty-nine years. On 235 publicized occasions George Vandenhoff read in New York and neighboring cities. In his Actor's Note-Book, he mentioned that he also had "played, and read, too, in Richmond, to very fine houses; and . . . received there the kindest attentions."⁵ In addition, he noted that on several occasions he had delivered his own satirical poem, "Common Sense," not only in New York but in Boston, Albany, Baltimore, Cincinnati, and other cities.⁶ Vandenhoff engaged in western and southern tours while he was still in the theatre. Also, he made a number of trips to England during his career. Likely he offered readings during these trips. It is recorded that he made a western tour of America, giving lectures and readings in 1859.⁷ He left New York in October of 1860 for a tour of lecture engagements. Although details of these tours remain undetermined, it is known that he did present his "Poem for Union" in St. Louis and other western cities.⁸

From January of 1859 through December of 1865, he was frequently joined by his wife in readings. Thereafter, Mrs. Vandenhoff performed with her husband on at least two other occasions—in January of 1869 and in the spring of 1873.
Table 1 identifies the works comprising Vandenhoff's individual programs. Vandenhoff provided both entertainment and enlightenment for his audiences, who were regarded as members of the intelligentsia. He pleased them with offerings from familiar literature and continually delighted them by introducing them to contemporary works, thereby increasing their knowledge and appreciation of literature. The literary quality of Vandenhoff's programs is reflected by the authors and selections represented in Table 1.

TABLE 1
DATES, LOCALES, AND LITERATURE FOR VANDENHOFF'S READINGS AND LECTURES

<table>
<thead>
<tr>
<th>Date</th>
<th>Location</th>
<th>Event Description</th>
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<tbody>
<tr>
<td>November 27, 1844</td>
<td>Clinton Hall</td>
<td>Recitations and Readings ¹³</td>
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<tr>
<td></td>
<td>New York City</td>
<td>Lecture on &quot;The Greek Drama,&quot; Sophocles' Antigone (scenes)</td>
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<td></td>
<td></td>
<td>Shakespeare's King Lear (scenes) ¹²</td>
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<tr>
<td>March 3, 1845</td>
<td>Society Library</td>
<td>Lecture on Greek Drama and scenes from Antigone and King Lear ¹¹</td>
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<td></td>
<td>New York City</td>
<td></td>
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<tr>
<td>March 4, 1845</td>
<td>Clinton Hall</td>
<td>Lecture, Readings, and Recitations serious and comic from the tragedies and</td>
</tr>
<tr>
<td></td>
<td>New York City</td>
<td>comedies of Shakespeare ¹²</td>
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<tr>
<td>December 22, 1845</td>
<td>Brooklyn Institute</td>
<td>Address for the formal opening ¹²</td>
</tr>
<tr>
<td>October 5, 1846</td>
<td>Howard Athenaeum</td>
<td>Dramatic readings ¹⁴</td>
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<tr>
<td></td>
<td>Boston</td>
<td></td>
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<tr>
<td>December 16, 1847</td>
<td>Brooklyn Institute</td>
<td>Shakespearean readings in costume</td>
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<td></td>
<td></td>
<td>Henry VIII (act 1), Hamlet (act III), Merchant of Venice (act 1), and Henry IV (act 1) ¹¹</td>
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<tr>
<td>January 26, 1850</td>
<td>Boston Museum</td>
<td>Scenes from Macbeth, Midsummer Night's Dream, and Henry IV, Part I ¹⁰</td>
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<tr>
<td>February 9, 1850</td>
<td>Boston Museum</td>
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<tr>
<td>March 2, 1850</td>
<td>Boston Museum</td>
<td>English and American authors with selections from works by Shakespeare, Byron, Scott, and Pierpont ¹⁹</td>
</tr>
<tr>
<td>November 30, 1850</td>
<td>Boston Museum</td>
<td>&quot;Life and Writings of Sheridan&quot;</td>
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<tr>
<td>(first of three-night engagement)</td>
<td></td>
<td>Lecture and readings ¹⁴</td>
</tr>
<tr>
<td>December 19, 1850</td>
<td>Brooklyn Institute</td>
<td>&quot;An Evening with Sheridan; Sheridan's Life, Love, Epitaph and Duel,&quot; concluding</td>
</tr>
<tr>
<td>1850 Lecture Season</td>
<td>Clinton Hall</td>
<td>with readings from The Rivals ¹⁰</td>
</tr>
<tr>
<td>New York's Mercantile Library Association (three nights)</td>
<td></td>
<td>Lectures and readings ²⁰</td>
</tr>
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March 24, 26, and 27, 1858
Hope Chapel
New York City
Lecture and Readings:
First evening: "Sheridan's early Life, Love, Courtship, Marriage, and Deaths with The
Rivals as the major sources."
Second evening: "Sheridan, Garrick, and Drury
Lane Theatre" with readings from The School
For Scandal.
Third evening: "Sheridan's Life Sketch Contin-
ues his Embezzlement Death" with read-
ings from The Critic.

March 31, April 2 and 4, 1851
Society Library
New York City
The Merchant of Venice, Acts I and IV, "The
Punch Bowl" (Holmes), "Shattered Ground" (Tom-
dell), and "Unarrivée" (Scott). Vandenhoff join-
ed by Mrs. C. N. Sinclair, who read "A Poet's
Parting Thought" (Motherwell) and "The Building
of the Ship" (Longfellow).

1856-57 Lecture Season
Young Men's Institute
New Haven, Conn.
Readings and Conversational Lectures.

1857-58 Season
Brooklyn Institute
Three evenings of readings.

April 6, 1857
Boston Theatre
Collins' "Ode to the Passions" with stat-
us poems illustrations of Fear—Anger—Love
—Joy, in costume.

November 24, 1857
Dowdworth's Hall
New York City
"Common Sense" (Vandenhoff).

January 25, 1858
Clinton Hall
New York City
"Common Sense" (Vandenhoff).

November 4, 1858
Clinton Hall
New York City
Readings from As You Like It and Macbeth.

November 11 and 18, 1858
Brooklyn Institute
Lectures and Readings.

January 3, 10, 17, and 24, 1859
New Chapel
Brooklyn
First week: "An Evening with Shakespeare"
Second week: "An Evening with Tennyson" and
scenes from Hamlet.

Third week: "Scenes from The Merchant of Venice
and bardell vs. Pickwick" (Dickens).

January 18, 20, and 22, 1859
Hope Chapel
New York City
First night: Scenes from The Merchant of Venice
and "Mr. Bumble's Courtship." Scene from As
You Like It and "The Great Trial of Bardell vs. Pickwick".

January 25, 27, and 28, 1859
Hope Chapel
New York City
"Scenes from Shakespeare and Sketches from
Dickens" (with Mrs. Vandenhoff).

First night: Scenes from Hamlet and "Mr.
Pickwick and Mrs. Bardell." Scene from As
You Like It and "The Great Trial of Bardell vs. Pickwick." Scene from As you Like It and
"The Great Trial of Bardell vs. Pickwick." Scene from As You Like It and
"The Great Trial of Bardell vs. Pickwick."

February 2, 3, and 4, 1859
Lyric Hall
New York City
"Three Evenings with Sheridan," each evening
a different period of the life of the great
Wit, Orator, and Dramatist closing with the
reading of a different comedy.

First night: The Rivals. First night closing: The Rivals.

Second night: Scenes from The Merchant of Venice
and "Mr. Bumble's Courtship."

February 5, 1859
(extended engage-
ment)
Lyric Hall
New York City
"An Evening with Dickens," birthday of Little
Dombey, "Richard Dombey: the Boy Traveler's
Story," and "Mr. Bumble's Courtship."

February 7, 1859
Lyric Hall
New York City
"An Hour with Burns, and Half an Hour with Dickens"
"Mr. Emerson's Speech at the Burns Festival," Readings from Burns: "Tam O' Shanter," "Ottor's
"Mr. Lillywhite's Nuptials" (Dickens)

February 8, 1859
Lyric Hall
New York City
"The Courtship of Miles Standish" (Longfellow)
Read by Mrs. Vandenhoff.

February 8, 1859
Mercantile Library
Brooklyn
"The Courtship of Miles Standish" (Longfellow)
Read by Vandenhoff.
<table>
<thead>
<tr>
<th>Date</th>
<th>Location</th>
<th>Event Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>February 9, 1859</td>
<td>Lyrique Hall</td>
<td>&quot;An Evening With Sheridan&quot; featuring The Pilgrim.</td>
</tr>
<tr>
<td>February 10, 1859</td>
<td>Lyrique Hall</td>
<td>The Lady of Lyons (bully-Lytton) Read by Mr. and Mrs. Vandenhoff.</td>
</tr>
<tr>
<td>February 12, 1859</td>
<td>Lyrique Hall</td>
<td>Dickens' A Christmas Carol.</td>
</tr>
<tr>
<td>February 13, 1859</td>
<td>Lyrique Hall</td>
<td>&quot;Scriptures and Sacred Poetry,&quot; including Bryant's &quot;Thanatopsis&quot; and Longfellow's &quot;Sandalphon the Angel.&quot;</td>
</tr>
<tr>
<td>March 4, 1859</td>
<td>Dodworth's Hall</td>
<td>Readings from Shakespeare and Dickens: Acts I and II from Macbeth, &quot;Mr. Winkle's Horsemanship&quot; from Pickwick Papers and &quot;Story of Barb'ledick.&quot;</td>
</tr>
<tr>
<td>March 7, 1859</td>
<td>Dodworth's Hall</td>
<td>The Lady of Lyons Read by Mr. and Mrs. Vandenhoff.</td>
</tr>
<tr>
<td>March 10, 1859</td>
<td>Dodworth's Hall</td>
<td>From Dickens: &quot;Going Into Society,&quot; &quot;San Weller and Job Trotter,&quot; and &quot;Bob Sawyer's Sorrows.&quot;</td>
</tr>
<tr>
<td>March 14, 1859</td>
<td>Dodworth's Hall</td>
<td>Bulwer's Money Read by Mr. and Mrs. Vandenhoff.</td>
</tr>
<tr>
<td>March 17, 1859</td>
<td>Dodworth's Hall</td>
<td>Dickens' A Christmas Carol.</td>
</tr>
<tr>
<td>December 13 and 15, 1859</td>
<td>Dodworth's Hall</td>
<td>First night: Scenes from Merchant of Venice and a scene between Dick Swiveller and the Marchioness from The Old Curiosity Shop. Second night: Scenes from As You Like It and &quot;Bardell vs. Pickwick&quot; from Pickwick Papers.</td>
</tr>
<tr>
<td>January 9-14, 1860</td>
<td>Hope Chapel</td>
<td>First night: Unknown Second nights: &quot;Charge of the Light Brigade&quot; Lady of Lyons with Mrs. Vandenhoff. Third night: Scenes from Macbeth and &quot;Dick Swiveller and the Marchioness.&quot; Fourth night: Scenes from Sheridan's The Rivals with Mrs. Vandenhoff. Fifth night: Scenes from As You Like It and &quot;Bardell vs. Pickwick.&quot; Sixth night: Scenes from Romeo and Juliet, &quot;Charge of the Light Brigade,&quot; and lighter selections both serious and humorous.</td>
</tr>
<tr>
<td>January 18-21, 1860</td>
<td>Hope Chapel</td>
<td>First night: Scenes from Hamlet and &quot;Mr. Dibbell Courtship&quot; from Oliver Twist. Second night: Bulwer's Money, Fenimore's &quot;Charge of the Light Brigade,&quot; and Thackery's &quot;Cane-Bottedom Chair.&quot; Third night: Scenes from Oliver and &quot;Trial scene of Bardell vs. Pickwick.&quot; Fourth night: Pickwick's scenes from Henry IV and Benedict and Beatrice scenes from Much Ado About Nothing plus a sketch from Dickens, &quot;Mr. Crummles Dramatic Company.&quot;</td>
</tr>
<tr>
<td>January 23-28 and 30, 1860</td>
<td>Hope Chapel</td>
<td>First night: Scenes from Merchant and, from the Pickwick Papers, &quot;The meeting of the Brick Lane Detective Society Association.&quot; Second night: &quot;Grand Masqueanous Elocutionary Entertainment,&quot; comprising Brunel and Marc Anthony's Oration over the body of Caesar, &quot;The Bridge of Sighs,&quot; &quot;The Charge of the Light Brigade,&quot; and Hood's &quot;French and English&quot; with Mrs. Vandenhoff reading Thackeray's &quot;may Queen&quot; and Hood's &quot;Romantic Lady.&quot; Third night: Scenes from Romeo and Juliet and &quot;Love's, &quot;Paddy in France; or, Round the Loan of a Gridiron.&quot; Fourth night: Scenes from King Lear and Lear's &quot;Paddy the Piper; or, the Cautious Cow.&quot; Fifth night: Scenes from Merchant of Venice and &quot;The Great Trial of Bardell vs. Pickwick.&quot; Sixth night: Scenes from Hamlet and &quot;Mr. Winkle's Horsemanship&quot; from Pickwick Papers. Seventh night: Bulwer's Nicholls and Mr. Pickwick in a Particularly Perplexing Predicament (Mrs. Vandenhoff joined Vandenhoff on all nights.)</td>
</tr>
<tr>
<td>February 1-4, 1860</td>
<td>Hope Chapel</td>
<td>First night: Scenes from Othello and &quot;Old Weller on Midsum.&quot; Second night: GRAND ELOCUTIONARY NIGHT with scenes from King John and Henry VIII (Vandenhoff) and Hood's &quot;Song of the Shirt,&quot; &quot;Bridge of Sighs,&quot; and &quot;Miss Elliman's and her Precious Leg,&quot; and a variety of serious and humorous recitations (Mrs. Vandenhoff). Third night: Scenes from Midsummer Night's Dream and &quot;Paddy the Piper.&quot; Fourth nights Readings from Shakespeare, Sheridan, and Dickens including A C V of Curloinas and &quot;Bardell vs. Pickwick.&quot; (Mrs. Vandenhoff joined her husband on all nights.)</td>
</tr>
</tbody>
</table>
October 22, 23, 25-27, 1860
H.O. Chapel
New York City
First night: "The Judgment of Hamlet," and a Dickens' sketch, "Humors of an Election." 96
Second night: Scenes from Hamlet and "Mr. Jingle and the Spinster Aunt" from Pickwick Papers. 97
Third night: Scenes from Romeo and Juliet and "Barrell vs. Pickwick." 98
Fourth night: Scenes from Julius Caesar, selections from Pickwick Papers, and recitations from Tennyson, Campbell and others. 99

1860-61 Season
Young Men's Society of Detroit, Michigan
Three evenings in the last of which was presented the ultracentennial "Smiles and Tears from Poetic Fountain." 92

January 29, 1861
Hope Chapel
New York City
Vandenhoff presented his Life of Men, Manners, Modes, and Measures, a Poem for Union and "Dick Swiveller and the Marchioness" from The Old Curiosity Shop. 93

February 5, 1861
Athenaeum
New York City
Repeated previous program. 94

February 6, 1861
Athenaeum
Brooklyn
Program repeated. 95

April 2, 3, and 10, 1861
Doddsworth's Hall
New York City
Imitations of Charles Fechter in Hamlet and Othello, and other readings from Shakespeare, Tennyson, and Dickens assisted by Mrs. Vandenhoff. 96

April 14, 23, and 28, 1862
Doddsworth's Hall
New York City
Scenes from Hamlet and selections from Pickwick Papers. 97
Second night: Scenes from Othello and "Sam Weller" from Pickwick Papers. 98
Third night: Scenes from Hamlet, "Sam Weller and the Shepherd," and "The Star Squadled Sunny" sung by Mrs. Vandenhoff, who joined her husband in readings for all nights. 99

May 8, 1862
Athenaeum
Brooklyn
Scenes from Hamlet and selections from Tennyson's "The Ring and The Pickwick Papers." 92

May 20, 1862
Doddsworth's Hall
New York City
Scenes from Macbeth and "The Elopement of Mr. Jingle and the Spinster Aunt." (Vandenhoff joined by his wife.) 93

May 21, 1862
Athenaeum
Brooklyn
Readings by Mr. and Mrs. Vandenhoff. 94

October 7, 9, 11, and 12, 1862
Doddsworth's Hall
New York City
Four progressive readings from "Cogitie," the first book of Victor Hugo's Les Misérables, and humorous scenes from Dickens' stories. 95

January 11, 1863
Church at Cleave and Pacific Sts.
New York City
Scenes from Macbeth and selections from The Pickwick Papers. 96

October 31, November 2 and 6, 1863
Doddsworth's Hall
New York City
First night: Scenes from Othello and "Mrs. Gamp" from Martin Chuzzlewit. 97
Second night: Scenes from Richard Dubeck and "The Poor Soldier," "Boots at the Holly Tree Inn," and "Jingle's Elopement with the Maid AUNT." 98
Third night: Shakespeare and Dickens—Scenes from Macbeth and "Mrs. Gamp." 99

November 11, 13, and 16, 1863
Tremont Temple
Boston
First night: Shakespeare and Dickens—Scenes from Macbeth and "Mrs. Gamp." 99
Second night: Bulwer and Dickens—Scenes from Richard and "Sam Weller's Valentine." 99
Third night: Dickens—"The Story of Richard Dubeck, the Poor Soldier," "Boots at the Holly Tree," and "Mr. Winkle's Horsemanship." 100

May 12, 14, and 19, 1864
Doddsworth's Hall
New York City
First night: Act III of Hamlet, Sir Peter and Lady Teasle from School for Scandal, Lover's "Paddy the Piper," and recitations of poetry by Mrs. Vandenhoff. 101
Second night: Scenes from As You Like It and "Barrell vs. Pickwick." 102
Third night: Scenes from Macbeth and The Rivals, Sketches from Dickens, and Lover's "The Gridiron." 103

January 17, 21, 30, 31, and February 1, 1865
Doddsworth's Hall
New York City
First night: Tennyson's "Enoch Arden," Scenes from The Rivals, Lover's "Paddy the Piper," and a variety of poetry. 104
Second night: "Enoch Arden," Scenes from School for Scandal, with patriotic recitations and Lover's "Paddy the Piper." 105

Third night: Maria Edgeworth's "Irish Bulls," and patriotic recitations by Mrs. Vandenhoff. 106
Fourth night: "Irish Bull" and Mrs. Vandenhoff's patriotic recitations. 107
Fifth night: Shakespeare, Sheridan, and Dickens—Scenes from Hamlet and The Rivals, "Dick Swiveller and the Marchioness," and a recitation by Mrs. Vandenhoff. 108
Sixth night: Scenes from Othello and School for Scandal, Mrs. Fezziwig's "Hoop," "Sam Weller's Valentine," and miscellaneous poetry of Macaulay, Tennyson, and others. 109
<table>
<thead>
<tr>
<th>Date</th>
<th>Location</th>
<th>Event Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>December 10, 1865</td>
<td>Dodworth's Hall, New York City</td>
<td>Scenes from Henry Wives of Windsor, Mrs. Brownlow's &quot;Mother and Fool,&quot; and &quot;Mary O'Connor's Courtship.&quot;</td>
</tr>
<tr>
<td>February 13, 1867</td>
<td>Reformed Dutch Church, NYC</td>
<td>Selections from New and Sheridan.</td>
</tr>
<tr>
<td>November 21, 1867</td>
<td>New England Church, NYC</td>
<td>First in a course of lectures.</td>
</tr>
<tr>
<td>January 14, 1868</td>
<td>Treew's Lyric Hall, NYC</td>
<td>Selections from Shakespeare and Dickens.</td>
</tr>
<tr>
<td>January 15-17, 1868</td>
<td>Dodworth's Hall, New York City</td>
<td>First night: Scenes from King John, &quot;Mr. Crummle's Dramatic Company&quot; from Nicholas Nickleby, and selections from A Christmas Carol. Second night: Scenes from As You Like It, Scott's Lady of the Lake, and The Pickwick Papers. Third night: Dickens—&quot;The Story of Dick Dombey,&quot; &quot;Little Boney at Dr. Bubbling's,&quot; and &quot;The Trial of Pickwick.&quot;</td>
</tr>
<tr>
<td>January 20-22, 1868</td>
<td>Dodworth's Hall, New York City</td>
<td>First night: Scenes from Macbeth, selections from The Old Curiosity Shop and The Pickwick Papers. Second and third night: program unknown.</td>
</tr>
<tr>
<td>February 6, 1868</td>
<td>Irving Hall, New York City</td>
<td>&quot;Story of Richard Dombey, the Poor Soldier,&quot; &quot;Little Boney at Bubbling's Academy,&quot; and &quot;Jingle's Elopement with the Spinster Aunt.&quot;</td>
</tr>
<tr>
<td>February 10, 1868</td>
<td>Steinway Hall, New York City</td>
<td>Scenes from As You Like It, &quot;Encounter between Fitz James and Minderick&quot; from Scott's Lady of the Lake, and &quot;The Pickwick's Adventure in the Double-Decker Room—Pickwick and the Lady in Yellow Cori Paper.&quot;</td>
</tr>
<tr>
<td>March 18, 1868</td>
<td>National Hall, Harlem</td>
<td>Scenes from Romeo and Juliet, selections from David Copperfield, The Pickwick Papers, and Scott's &quot;Marlow.&quot;</td>
</tr>
<tr>
<td>April 6, 1868</td>
<td>Steinway Hall, New York City</td>
<td>Reading.</td>
</tr>
<tr>
<td>May 27, 1868</td>
<td>Steinway Hall, New York City</td>
<td>Reading.</td>
</tr>
</tbody>
</table>
December 28, 29, and 31, 1870
Union League
New York City
First night: Vanden Hoff’s translations of scenes from four Holbein comedies.
Second night: Scenes from “The Merry Wives of Windsor” and selections from “A Christmas Carol.”
Third night: Selections from “Oliver Twist,” “Martin Chuzzlewit,” and “Pickwick Papers” highlighting the characters of Sikes, Mark Tapley, and Sam Weller.

January 4, 5, and 7, 1869
Union League
Club Theatre
New York City
First night: Selections from Thackeray’s “Vanity Fair” and “Mrs. Winkle’s Midnight Adventure.”
Second night: Selections from Shakespeare and Dickens.
Third night: Scenes from “The History of Tom Thumb.” Sam Weller and his long-lost parent, and Tennyson’s “In Memoriam” (Vanden Hoff joined by his wife in reading scenes).

February 2, 1869
Lyric Hall
New York City
Readings sponsored by the Young Men’s Christian Association.

February 9, 1869
Steinway Hall
New York City
Readings sponsored by the Brooklyn Library Association.

February 22, 1869
New England Church, NYC
Readings from Shakespeare and Dickens.

December 23, 1868
Bedford Ave. Chapel
Brooklyn
Readings sponsored by the Brooklyn Literary Association.

January 13, 15, and 18, 1870
YMCA Lecture Hall, NYC
Readings from Dickens’ “The Mystery of Edwin Drood.”

January 14, 1870
Polytechnic Institute Chapel, NYC
Readings.

January 17, 1870
Plymouth Church
Brooklyn
Readings sponsored by the Young People’s Association.

March 1, 1870
YMCA Lecture Hall
New York City
Readings sponsored by the Progressive Literary Association.

April 6, 1870
Central Congregational Church, NYC
Readings.

October 10, 20, and 21, 1870
YMCA Lecture Hall
New York City
First night: Selections from “The History of Tom Thumb.”
Second night: Courtship scenes from “Henry IV.”
Third night: Scenes from “The History of Tom Thumb” and scenes from “The History of Tom Thumb.”

December 14, 1870
Bedford Avenue Reform Church
Brooklyn
Readings from Shakespeare.

December 17, 1870
Academy of Music
New York City
Celebration of Ludwig van Beethoven’s birthday—Vanden Hoff read a poetical symphony of Rousseau’s “Spirits for which Beethoven wrote the music.”

January 13, 1871
Athenaeum
Brooklyn
Readings.

January 19, 1871
Noble’s Theatre, Waller’s Theatre, and Fifth Avenue Theatre, NYC
Holland Benefit: Original poems, “The Poor Player at the Gate.”

January 21, 1871
Academy of Music
New York City
Holland Benefit: Vanden Hoff’s poetical tribute.

March 29, 1871
Association Hall
New York City
Readings.

October 22, 1871
Boston Theatre
Boston
Lecture on the subject of “Women.”

March 28, 1872
Association Hall
New York City
Scott’s “Fitz James and Roderick Dhu,” “Lady with Yellow Curl Papers” (Dickens), and humorous and pathetic poetry.
<table>
<thead>
<tr>
<th>Date</th>
<th>Location</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>April 10, 11, 1873</td>
<td>Lyceum, Brooklyn</td>
<td>Readings.</td>
</tr>
<tr>
<td>May 3, 1873</td>
<td>Opera House, Brooklyn</td>
<td>Reading.</td>
</tr>
<tr>
<td>November 17, 1873</td>
<td>East Reformed Church, NYC</td>
<td>&quot;Evening with Dickens and Shakespeare.&quot;</td>
</tr>
<tr>
<td>December 22, 1874</td>
<td>Association Hall, New York City</td>
<td>Reading.</td>
</tr>
<tr>
<td>December 20, 1875</td>
<td>Chickering Hall, New York City</td>
<td>&quot;Light and Footlights—Reminiscences of Theatre, Green-room and Stage, with imitations of Colored Actors.&quot; Reading as part of a group benefit.</td>
</tr>
<tr>
<td>November 29, 1877</td>
<td>Academy of Music, New York City</td>
<td>Readings from Shakespeare.</td>
</tr>
<tr>
<td>December 14, 1877</td>
<td>Steinway Hall, New York City</td>
<td>Readings from Shakespeare.</td>
</tr>
<tr>
<td>April 10, 14, and 17, 1879</td>
<td>Brooklyn Institute</td>
<td>Series of readings similar to that of preceding engagement.</td>
</tr>
<tr>
<td>May, 1879</td>
<td>Chicoering Hall, New York City</td>
<td>Vandenhoff joined Miss Dora French in her new-going program of &quot;dramatic recitals.&quot; Together they presented scenes from <em>Romeo and Juliet</em>, <em>School for Scandal</em>, and <em>Moll Flanders</em>. Vandenhoff read from <em>Dickens</em>.</td>
</tr>
<tr>
<td>November 8, 15, 22, 29, December 6 and 14, 1879</td>
<td>Chicoering Hall, New York City</td>
<td>&quot;Dickens Mornings.&quot; First day: selections not announced. Second day: selections from <em>Pickwick Papers</em>. Third day: selections from <em>Oliver Twist</em> interpreted with gems of poetry. Fourth day: selections not announced. Fifth day: selections from <em>David Copperfield</em>. Sixth day: selections from <em>Pickwick Papers</em>—&quot;The Convict's Return,&quot; &quot;The Coggsman's Story,&quot; &quot;Mr. Winkle's Shot,&quot; and &quot;The Great Trial, Bardell vs. Pickwick.&quot;</td>
</tr>
<tr>
<td>December 20, 1879</td>
<td>Steinway Hall, New York City</td>
<td>Selections from <em>David Copperfield</em>—&quot;The Wreck on Varmouth Sands,&quot; &quot;Rattrip's,&quot; Thackeray's &quot;Gone-Bottomed Chair,&quot; &quot;Wood's &quot;Nocturnal Sketch,&quot; and Owen Meredith's &quot;A Night in Italy.&quot;</td>
</tr>
<tr>
<td>February 18, 1880</td>
<td>Washington Ave. Baptist Church, New York City</td>
<td>Readings accompanied by J. M. Loretz at the organ.</td>
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<tr>
<td>October 25, 1880</td>
<td>Masonic Temple, New York City</td>
<td>Read as participant in group entertainment.</td>
</tr>
<tr>
<td>November 30, 1883</td>
<td>Association Hall, New York City</td>
<td>Three scenes from <em>Hamlet</em>, poetical recitations, and humorous sketches from <em>Dickens</em>.</td>
</tr>
</tbody>
</table>
Halls

Vandenhoff's readings in and near New York City occurred in a total of thirty-nine locations, as indicated in Table 2. Information pertaining to eleven of those sites provides some idea of the environmental conditions for his performances.

Apparently, Vandenhoff favored Dodworth's Hall, New York City, because he read there on forty-eight occasions during his career. In fact, Dodworth's Hall, located at 806 Broadway, was highly popular with many public readers well into the 1860's. The primary reason for Dodworth's popularity among readers was accounted for by the Tribune of March 3, 1868, which stated that Stuyvesant Hall, Irving Hall, and Dodworth's Hall were unpretentious, well-proportioned halls . . . that were built with some reference to the useful science of acoustics . . . that enable people who want to hear, to hear."

Irving Hall was located on the southwest corner of 15th and Irving Place. It "opened on December 20, 1860, for balls, lectures and concerts, and . . . was famous for many years as the rendezvous of one faction of the local Democratic party." Clinton Hall, earlier known as the Astor-Place Opera House, was popular with public readers between 1854 and 1861. It was in front of this hall that the infamous Forrest-Macready riot took place in 1849.
<table>
<thead>
<tr>
<th>Location</th>
<th>Frequency</th>
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<tbody>
<tr>
<td>Dodworth’s Hall, N.Y.C.</td>
<td>48</td>
</tr>
<tr>
<td>Hope Chapel, N.Y.C.</td>
<td>36</td>
</tr>
<tr>
<td>Association Hall, N.Y.C.</td>
<td>15</td>
</tr>
<tr>
<td>Brooklyn Institute</td>
<td>12</td>
</tr>
<tr>
<td>Union League Club Theatre, N.Y.C.</td>
<td>12</td>
</tr>
<tr>
<td>Lyrique Hall, N.Y.C.</td>
<td>10</td>
</tr>
<tr>
<td>Chickering Hall, N.Y.C.</td>
<td>8</td>
</tr>
<tr>
<td>YMCA Lecture Hall, N.Y.C.</td>
<td>8</td>
</tr>
<tr>
<td>Clinton Hall, N.Y.C.</td>
<td>7</td>
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<tr>
<td>Steinway Hall, N.Y.C.</td>
<td>7</td>
</tr>
<tr>
<td>Boston Museum</td>
<td>6</td>
</tr>
<tr>
<td>Brooklyn Athenaeum</td>
<td>5</td>
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<tr>
<td>Lyric Hall, N.Y.C.</td>
<td>5</td>
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<tr>
<td>Gibbon Building, N.Y.C.</td>
<td>4</td>
</tr>
<tr>
<td>New York Society Library</td>
<td>4</td>
</tr>
<tr>
<td>New Chapel, Brooklyn</td>
<td>3</td>
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<tr>
<td>Young Men’s Society, Detroit</td>
<td>3</td>
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<tr>
<td>Tremont Temple, Boston</td>
<td>3</td>
</tr>
<tr>
<td>The Boston Theatre</td>
<td>2</td>
</tr>
<tr>
<td>Bedford Ave. Church, Brooklyn</td>
<td>2</td>
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<tr>
<td>Academy of Music, N.Y.C.</td>
<td>2</td>
</tr>
<tr>
<td>The Brooklyn Lyceum</td>
<td>2</td>
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<tr>
<td>Harlem’s National Hall</td>
<td>2</td>
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<tr>
<td>New England Church, N.Y.C.</td>
<td>2</td>
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<tr>
<td>East Reformed Church, N.Y.C.</td>
<td>2</td>
</tr>
<tr>
<td>Metropolitan Hall, N.Y.C.</td>
<td>1</td>
</tr>
<tr>
<td>Young Men’s Institute, New Haven</td>
<td>1</td>
</tr>
<tr>
<td>Mercantile Library, Brooklyn</td>
<td>1</td>
</tr>
<tr>
<td>Church at Clove &amp; Pacific, N.Y.C.</td>
<td>1</td>
</tr>
<tr>
<td>Reformed Dutch Church, N.Y.C.</td>
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<tr>
<td>Irving Hall, N.Y.C.</td>
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<tr>
<td>Howard Athenaeum, Boston</td>
<td>1</td>
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<tr>
<td>Polytechnic Institute Chapel, N.Y.C.</td>
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<tr>
<td>Plymouth Church, Brooklyn</td>
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<tr>
<td>Central Congregational Church, N.Y.C.</td>
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<tr>
<td>Metropolitan Hall, N.Y.C.</td>
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<td>Niblo’s Theatre, N.Y.C.</td>
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<td>Wallack’s Theatre, N.Y.C.</td>
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<tr>
<td>Fifth Ave. Theatre, N.Y.C.</td>
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<td>Central Presbyterian Church, Brooklyn</td>
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<tr>
<td>Brooklyn Opera House</td>
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<tr>
<td>Washington Ave. Baptist Church, N.Y.C.</td>
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<tr>
<td>Masonic Temple, N.Y.C.</td>
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</table>
Hope Chapel in New York City was the second most popular hall for Vandenhoff's readings. He read there on at least thirty-six occasions. Apparently, Hope Chapel was a rather large hall. There is indication of its having had more than one auditorium, one of which had a balcony. On one occasion, the Vandenhoff readings were announced for the upper hall as well as for the gallery. The absence of reserved seating in Hope Chapel suggests a large seating capacity, for most of Vandenhoff's notices offered reserved seating.

The Union League Club Theatre has been placed at the corner of Madison Avenue and East 28th Street; however, the Union League Club itself was located on the northwest corner of Fifth Avenue and 39th Street. This discrepancy can be explained only if the organization's theatre was separate from its six-story club-house. Moses King described the club as "a magnificent specimen of Queen-Anne architecture." The Times called the Union League Club Theatre, formerly "Jerome's," a "handsome little establishment," one that was "rapidly becoming popular."

"Steinway Hall, on the north side of East 14th Street, between Union Square and Irving Place, was erected in 1866, and opened on October 31st of that year." The Tribune of March 5, 1866, recorded that this rather large hall seated around 2,400 people. In a later article, the Tribune complained of acoustical problems in Steinway Hall and called it "odiously ugly and ill-proportioned." Yet
another Tribune article noted that Steinway Hall was too large a place for readings and expressed New York City's need for a smaller and more elegant hall adaptable to entertainments such as readings.\textsuperscript{204}

The Chapel of the Polytechnic Institute was the location for one of Vandenhoff's readings. This institution, established in 1828, was located at 111-115 West 38th Street, New York City. the Polytechnic Association, Farmer's Club, and Photographic Section of the Institute frequently held meetings, lectures, and discourses there.\textsuperscript{205}

New York City's Academy of Music was located at the northeast corner of 14th Street and Irving Place.\textsuperscript{206} Prior to succumbing to its rival, the Metropolitan, the Academy, with a seating capacity of nearly 3,000 was the leading house for grand opera. Its stage was 73 feet wide and 49 feet deep, plus an extension a third as large.\textsuperscript{207}

Moses King, a contemporary of the time, provided a description of Boston's Tremont Temple as follows:

The Tremont Temple is one of the largest halls in Boston. It occupies the site of the old Tremont Theatre on Tremont Street, between School Street and Montgomery Place. The Main hall, 124 feet long, 72 feet wide, and 50 feet high, has deep galleries, and is capable of seating about 2,000 people. Beneath it is a smaller hall, called the Meionao, with seats for nearly 800 people, . . . It was in the large hall that Charles Dickens gave his readings on his last visit to America.\textsuperscript{208}

Considering the size of these representative halls, George Odell's observation that readers were popularly appearing in church settings in the early 1870's is not
surprising. Vandenhoff presented readings in at least seven different churches.

In March of 1866, Vandenhoff offered a series of matinee readings "at his room, Gibson's Building, corner of 13th and Broadway." It is likely that this space was being utilized by him for private instructions.

**Hours and Prices of Admission**

Twenty-two Vandenhoff readings between November, 1844, and April, 1851, began at 7:30 p.m. Thereafter, with few exceptions, his readings were scheduled for 8:00 p.m.

The hour of 11:30 a.m. was announced for an unusual offering of illustrated readings and lectures by Vandenhoff to be held in November of 1874. On five separate occasions, 1:00 p.m. was the hour for a series of "Matinee de Lecture" by Mr. and Mrs. Vandenhoff. A series of readings was held in Vandenhoff's room in the Gibson Building at 2:00 p.m. during March of 1866. That same hour was announced for a series of "Morning Readings" in March of 1873. "Morning Readings" were also held at 2:30 p.m. during November and December of 1879. March and April, 1879, were chosen for presenting a series of six Saturday "Dickens' Mornings" readings at 3:30 p.m.

A writer for the *New York Times* raised the question concerning the seeming incongruity of "morning" and "p.m." in Vandenhoff's announcement of scheduling. He queried:
Why these afternoon entertainments are named as though they occurred in the forenoon it is hard to understand; they are not concluded until the shadows of evening begin to fall.\textsuperscript{217}

One possible explanation for this practice lies in the fact that Vandenhoff was born, reared, and educated in Great Britain. British custom, at this time, denoted morning as that "portion of the day extending to the fashionable dinner time."\textsuperscript{218} Dinner time, for professional and fashionable classes, was usually in the evening.\textsuperscript{219} Even today, Britishers recognize the dinner hour as being between 7:00 and 8:30 p. m.\textsuperscript{220} Although perplexing to the \textit{New York Times} reporter and probably to many other American audience members, the usage of "morning" to signify a post-12:00 event was not peculiar only to Vandenhoff. For example, the \textit{John Bull}, a British publication of May 31, 1840, announced that "M. Liszt will give at Two o'clock on Tuesday morning, June 9, Recitals on that pianoforte."\textsuperscript{221}

One article in the \textit{Tribune} of October 20, 1870, stated that "Mr. Vandenhoff read, with a brief intermission, for about two hours." This is the only mention of the length of a Vandenhoff reading by a reviewer.

The usual price of admission to a single Vandenhoff reading was fifty cents. Series tickets, frequently providing one free attendance, were ordinarily available. In March, 1859, reserved seating prices were first announced for Vandenhoff readings.\textsuperscript{222} Thereafter, reserved seating was generally offered for one-quarter to twice more than the amount of regular admission. The lowest amount charged by
MR. G. VANDENHOFF'S LECTURE.

Undated Card of admission (reverse side blank.)

Courtesy
The Museum of the City of New York
Vandenhoff was twenty-five cents and the highest price for a single admission was two dollars and fifty cents. The latter was for readings held in his private rooms in the Gibson Building in New York City. No doubt, limited space prompted the noticeable price increase. Excepting for this one series priced at ten dollars, tickets to Vandenhoff readings were comparable to those prices being charged by other professional public readers of the time.

On those occasions when the Young Men's Christian Association sponsored Vandenhoff readings, YMCA members were admitted free of charge and sometimes received an extra complimentary ticket. In the earlier years of Vandenhoff's reading career, one ticket often would admit "a gentleman and two ladies of his family."

**Sponsored Readings**

The leading New York newspapers recorded twenty-six occasions on which Vandenhoff readings were sponsored by an organization. Presumably he was retained at a contracted rate or on a percentage basis of the gross; however, the terms of those arrangements were not made public.

New York City's Mercantile Library Association sponsored five different Vandenhoff reading performances. During the 1850 lecture season, Vandenhoff appeared at Clinton Hall under the auspices of this organization. On March 12, 1852, the Mercantile Library Board of Directors presented Mrs. Catherine Norton Sinclair, the former Mrs.
Edwin Forrest, and Vandenhoff in a reading at Metropolitan Hall.\footnote{226} The same association sponsored a Vandenhoff reading at Clinton Hall on November 4, 1858.\footnote{227}

In the middle of an engagement by the Vandenhoffs at Lyrique Hall, the \textit{Tribune} of February 5, 1859, made a front page announcement that George Vandenhoff was to read "The Courtship of Miles Standish" at the Brooklyn Mercantile Library on February 8. The circumstances of that evening's performance were somewhat unusual, for Mrs. Vandenhoff read the same selection at Lyrique Hall on the same night at the identical hour.\footnote{228} It is assumed that Vandenhoff was fulfilling a prior commitment made with the lecture committee of the Brooklyn Mercantile Library. Vandenhoff rejoined his wife in their schedule of readings at Lyrique Hall on the following night.

Vandenhoff was popular with young men's organizations. The "celebrated declaimer" was a participant in the second of five courses comprising the 1856-57 lecture season sponsored by the Young Men's Institute of New Haven, Connecticut.\footnote{229} He was featured in three nights of readings during the 1860-61 season of the Young Men's Society of Detroit. That organization was the leading lyceum in Michigan.\footnote{230} The New York Young Men's Christian Association backed Vandenhoff readings on three occasions. The first was at Steinway Hall on February 1, 1869.\footnote{231} The next was at Association Hall on March 21, 1871,\footnote{232} and the third was on November 19, 1874, in that same hall.\footnote{233}
On January 27, 1870, Vandenhoff presented readings at the Plymouth Church in Brooklyn. This appearance had originally been scheduled for January 20. Personal illness was cited as the reason for delay. The program was under the auspices of the Young People's Association of the church.234

Vandenhoff was also popular with literary organizations. On March 1, 1870, he read at the YMCA Lecture Hall, New York City, under the sponsorship of the Progressive Literary Association. This too was a deferred appearance initially planned for February 15.235 In December of both 1869 and 1870, the Brooklyn Literary Association sponsored Vandenhoff in readings at the Bedford Avenue Church.236

In November and December, 1874, Vandenhoff presented a series somewhat different in structure from his usual offerings. The Tribune announced:

In accordance with the correspondence recently published between PROMINENT LADIES OF NEW YORK and Mr. George Vandenhoff, the American Literary Bureau has the honor to announce a course of Five Ladies' Matinee Lectures, with ILLUSTRATIVE READINGS by the most eminent Shakespearean Scholar and Reader, on SHAKESPEARE'S HISTORICAL PLAYS. THE FACT AND THE FICTION: THE HISTORY OF THE PLAY.

In these lectures Mr. Vandenhoff will show how far Shakespeare has adhered to or diverged from historical truth respecting personages and events. Thus the Lectures will present the naked facts and salient points of the history, and the Readings will show the coloring which Shakespeare's genius has spread on the historical canvas.237

That series, sponsored by the American Literary Bureau, was held in Association Hall.
The Young Friends' Aid Association presented Vandenhoff in readings at Steinway Hall on December 14, 1877. The occasion was a charitable benefit for "the deserving poor, without distinction of race or creed."  

**Vandenhoff Readings on Special Occasions**

In December, 1870, the centennial of Ludwig van Beethoven's birthday was celebrated the world over. Boston and New York were among the participating cities in America. A full column in the *Tribune* of December 17 was devoted to announcing the Academy of Music's program for the following night to feature the Philharmonic Orchestra; Madame Louise Lichtmay, soprano; Miss Mary Krebs, pianist; and George Vandenhoff, reader. For the second part of the program, the Philharmonic played the entire score of Beethoven's *Egmont*, which "was written as an accompaniment to Goethe's drama. . . . To fit it for the concert room a short poetical synopsis of the drama was prepared in Germany by Mosengell and Bornays, and this was translated into English blank verse for the Philharmonic society by Mr. J. H. Connell, and read by Mr. George Vandenhoff."

Members of the entertainment profession demonstrated their good will during the month of January, 1871. George Holland, a popular performer respected by his colleagues, died, leaving a wife and children to be provided for. "Holland Testimonials" were held in New York City,
Brooklyn, Baltimore, Philadelphia, and elsewhere. The New York Tribune announced that "eleven theatres in New York and Brooklyn unite in performances, of varied character and of evident merit, with the view of doing honor to the memory of a departed actor and of benefiting the bereaved widow and children that survive him." 241

The Tribune, like other major papers, devoted a full column to announcing the entertainment bill, "comprising the most brilliant talent in the country," at participating theatres. George Vandenhoff presented his original poem, "The Poor Player at the Gate," at Niblo's, Wallack's, and the Fifth Avenue theatres, all on the same day. A single admission of one dollar was charged by each participating theatre and over $6,000 was raised in one afternoon. 242

In continuation of the "Holland Testimonial," Brooklyn's Academy of Music held a matinee and evening benefit performance on January 21. This event began in the afternoon and continued through the evening without repetition of offerings by the volunteer artists. At about mid-point during the matinee program, Vandenhoff delivered his "original poetic tribute to the occasion." 243 The Tribune of January 21, 1871, printed Vandenhoff's original poem for the occasion.

Only one other occasion is reported wherein Vandenhoff read to music. In a reading given at the Washington Avenue Baptist Church in New York City, February 18, 1880, Vandenhoff was assisted by J. M. Loretz, Jr. at the organ. 244
THE POOR PLAYER AT THE GATE

Wisely good Uncle Toby said,
"If here, below, the right we do,
'Twill ne'er be ask'd of us above,
What coat we wore, red, black, or blue."

At Heaven's high Chancery gracious deeds
Shall count before professions.
And humble virtues, clad in weeds,
Shall rank o'er rich possessions.

So the poor player's motley garb,
If truth and worth adorn it,
May pass unchallenged through the gate,
The churls and bigots scorn it.

The Lord of love, the world's great Light
Made Publicans his care,
And Pharisees alone demurred
That such His gifts should share.

But still He held his gracious way
Soothing the humblest mourner,
Nor ever bade one sinner seek
For comfort "round the corner."

The woman that in sin was ta'en,
Bowed down with guilt and shame,
Found pity in that breast divine
That knew no taint of blame.

The Pharisees all gathered round
To taunt, revile, and stone her.
He bade her "go and sin no more;"
His mercy would atone her.

He raised from death the widow's son,
Nor ask'd his trade, profession;
Enough for Him a mother's faith
In His divine compassion.

He healed the palsied, halt, and blind,
Nor left one heart forlorn;
He never bade them go and find
A Doctor—"round the corner."

Some modern saints too dainty are
To walk in paths like these;
They'd lock the gates of heaven on woe,
If they but held the keys.

The widow's friend asks prayers o'er him
From whom death's hand has torn her;
The saintly man refers him to
"The small church round the corner."

What is there in the player's art
Should close the fount of love?
He who on earth plays well his part
May hope a seat above.

The lessons he has wrested with smiles,
The hearts his mirth made lighter
Shall plead like angels' tongues for grace,
And make his record brighter:

And though not nearest to the Throne,
Yet sure the lowliest born, or
The Actor in the verstest barn,
May find in heav'n a corner.

All honor to the little Church,
And to its gracious Pastor,
Who in his heart the lessons kept
Taught by His heav'nly Master!
Between 1868 and 1877, Vandenhoff's benevolent spirit was evidenced on at least nine occasions when he presented readings for the benefit of others. TABLE 3 records the dates, locations, and beneficiaries for those performances.

**TABLE 3**

**SCHEDULE OF VANDENHOFF'S CHARITABLE READINGS**

<table>
<thead>
<tr>
<th>Date</th>
<th>Beneficiary</th>
<th>Location</th>
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<tbody>
<tr>
<td>February 8, 1868</td>
<td>One of the Up-town Sunday-Schools</td>
<td>Steinway Hall</td>
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<tr>
<td></td>
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<td>New York City</td>
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<tr>
<td>April 6, 1868</td>
<td>Ladies' Union Relief Association</td>
<td>Steinway Hall</td>
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<td></td>
<td>New York City</td>
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<tr>
<td>May 27, 1868</td>
<td>Ladies' Union Relief Association</td>
<td>Steinway Hall</td>
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<td>New York City</td>
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<tr>
<td>February 2, 1869</td>
<td>Emanuel Chapel</td>
<td>Lyric Hall</td>
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<td>New York City</td>
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<tr>
<td>January 19, 1871</td>
<td>George Holland Memorial Fund</td>
<td>Niblo's Theatre, Wallack's Theatre, and the Fifth Avenue Theatre</td>
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<td></td>
<td>New York City</td>
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<tr>
<td>January 21, 1871</td>
<td>George Holland Memorial Fund</td>
<td>Academy of Music</td>
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<td>New York City</td>
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<tr>
<td>March 28, 1872</td>
<td>Bethesda Mission of Rutgers Presbyterian Church, NYC</td>
<td>Association Hall</td>
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<td>New York City</td>
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<tr>
<td>November 29, 1877</td>
<td>St. Cecilia's Church</td>
<td>Academy of Music</td>
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<td></td>
<td></td>
<td>New York City</td>
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<tr>
<td>December 14, 1877</td>
<td>Young Friends' Aid Association</td>
<td>Steinway Hall</td>
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<td>New York City</td>
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</table>
The bulk of the selections read by Vandenhoff was taken from the writings of Shakespeare and Dickens. The works of Richard Brinsley Sheridan were third in popularity with Vandenhoff. Oftentimes he devoted an entire performance to reading and reciting from the writings of these three. His own works ranked fourth in number of times read. On at least eight occasions Vandenhoff's program consisted solely of his own poetry. On two occasions Vandenhoff added his "Treason's Masterpiece" to the reading of selections by other poets.

"Union! Union! Union!," was the line used in the New York Times of January 25, 1861, to announce Vandenhoff's presentation of his "Poem for Union" at Hope Chapel, January 29, at the special invitation of several prominent figures. The Herald reported that Vandenhoff's poem teams with passages strong for the Union, and breathes a spirit[[-]stirring call to patriotism in the examples of the great heroes of our history. The poem, ... abounds in sparkling passages of wit and pleasant satire, touching love, marriage and union in general.

In addition to his original compositions, Vandenhoff occasionally presented his translations of comedies by Molière and "L'Homme-Femme" by Alexandre Dumas Fils.

Newspaper announcements and reviews for Vandenhoff's readings often mentioned selections he presented. Vandenhoff chose his reading materials from the works of at least thirty-nine authors. Of this number, twelve were then
classical writers and twelve who were then contemporary writers have since become classical. Fifteen, including Vandenhoff, were contemporary nineteenth century authors whose popularity has waned with the passage of time. Table 4 reveals the individual names in each group. Of the total number twenty were British, eight American, four Irish, three French, three Scottish, and one Greek. Aside from Vandenhoff's poems, "Common Sense," "Poem for Union," "Treason's Masterpiece," and "Poor Player at the Gate," Table 4 identifies eighty-seven literary works that, either in part or whole, he presented. Of these, forty-six are poems, sixteen are novels, and twenty-five are plays. Reviews of Vandenhoff's theatrical career reveal that at one time or other he played leading roles in twenty-two of these dramas. A Midsummer Night's Dream, Richard II, and The Critic are the plays which did not appear in Vandenhoff's acting repertoire.

Table 4 records the authors and works known to have been read by Vandenhoff. Programs of selections are not available for each of his performances; therefore, it is possible that Vandenhoff read from the works of authors not represented in Table 4.

It is unquestionable that Vandenhoff, in preparing reading materials from plays, was influenced by the roles he had portrayed on the stage (see Table 5). Such practice was common among actor-readers of the nineteenth century. "It was both practical and profitable for the actor to turn
<table>
<thead>
<tr>
<th>Authors</th>
<th>Dates</th>
<th>Nationality</th>
<th>Works</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>William Shakespeare*</td>
<td>1564-1616</td>
<td>British</td>
<td>Hamlet</td>
<td>18</td>
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<td>Macbeth</td>
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<td>Romeo and Juliet</td>
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<td>As You Like It</td>
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<td>Othello</td>
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<td>Richard III</td>
<td>7</td>
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<tr>
<td>Richard Brinsley*</td>
<td>1751-1861</td>
<td>British</td>
<td>The Rivals</td>
<td>10</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>School for Scandal</td>
<td>8</td>
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<td></td>
<td>The Critic</td>
<td>3</td>
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<tr>
<td>Sir Walter Scott*</td>
<td>1771-1832</td>
<td>British</td>
<td>Lady of the Lake</td>
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<td>Iarmin</td>
<td>5</td>
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<tr>
<td>Robert Burns*</td>
<td>1759-1796</td>
<td>Scottish</td>
<td>&quot;Tas O'Shanter&quot;</td>
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<td></td>
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<td>&quot;Ochter's Saturday Night&quot;</td>
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<td>&quot;Wha' Has W' Wallace Bled&quot;</td>
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<tr>
<td>Sophocles*</td>
<td>5th Century B.C.</td>
<td>Greek</td>
<td>Antigone</td>
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<tr>
<td>William Collins*</td>
<td>1720-1756</td>
<td>British</td>
<td>&quot;Ode to Passions&quot;</td>
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<tr>
<td>John Milton*</td>
<td>1608-1674</td>
<td>British</td>
<td>Orestes</td>
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<tr>
<td>John Dryden*</td>
<td>1631-1700</td>
<td>British</td>
<td>&quot;Alexander's Feast&quot;</td>
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<tr>
<td>Lord Byron*</td>
<td>1788-1824</td>
<td>British</td>
<td>Selections unknown</td>
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<tr>
<td>Samuel Butler*</td>
<td>1600-1680</td>
<td>British</td>
<td>Selections unknown</td>
<td>-</td>
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<tr>
<td>Moliere*</td>
<td>1622-1673</td>
<td>French</td>
<td>Comedies</td>
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<tr>
<td>Laurence Sterne*</td>
<td>1713-1768</td>
<td>British</td>
<td>&quot;Death of Le'Fevre&quot; from The Life and Opinions of Tristram Shandy</td>
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<tr>
<td>Henry W. Longfellow**</td>
<td>1807-1892</td>
<td>American</td>
<td>&quot;The Building of the Ship&quot;</td>
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<td>&quot;Sandalphon or Angel of Prayer&quot;</td>
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<td>&quot;Courtship of Miles Standish&quot;</td>
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<td>&quot;Paul's Defense before Festus&quot;</td>
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<td>&quot;Meeting of Evangeline and her Lover&quot;</td>
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<td>&quot;King Robert of Sicily&quot;</td>
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<tr>
<td>Oliver W. Holmes**</td>
<td>1809-1894</td>
<td>American</td>
<td>&quot;The Punch Bowl&quot;</td>
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<td>&quot;The Two Armies&quot;</td>
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<tr>
<td>William Makepeace**</td>
<td>1811-1863</td>
<td>British</td>
<td>&quot;Cane-Bottomed Chair&quot;</td>
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<tr>
<td>Thackeray**</td>
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<td>Vanity Fair</td>
<td>1</td>
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<td>&quot;The White Squall&quot;</td>
<td>1</td>
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<tr>
<td>Thomas Macaulay**</td>
<td>1800-1859</td>
<td>British</td>
<td>&quot;Lara Foresana&quot;</td>
<td>2</td>
</tr>
<tr>
<td>William Cullen Bryant*</td>
<td>1794-1878</td>
<td>American</td>
<td>&quot;The Raising of Lazarus from the Dead&quot;</td>
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<td></td>
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<td>from the Dead (Scripture)</td>
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<td>&quot;Thanatosia&quot;</td>
<td>1</td>
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<tr>
<td>Victor Hugo**</td>
<td>1802-1885</td>
<td>French</td>
<td>Book I, Les Misérables</td>
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<td>Elisabeth Barrett**</td>
<td>1809-1861</td>
<td>British</td>
<td>&quot;Mother and Pear&quot;</td>
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<td>Browning**</td>
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<td>Alexander Dumas**</td>
<td>1824-1895</td>
<td>French</td>
<td>&quot;L'Homme-Femme&quot;</td>
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<td>(ed. and transl. by C. Vandenhoff)**</td>
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<td>James Sheridan**</td>
<td>1784-1852</td>
<td>Irish</td>
<td>Selections unknown</td>
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<td>Works</td>
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<td>Charles Dickens**</td>
<td>1812-1870</td>
<td>British</td>
<td>The Pickwick Papers</td>
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<td>Nicholas Nickle</td>
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<td>Oliver Twist</td>
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<td>Copper and Son</td>
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<td>Alfred Lord Tennyson**</td>
<td>1809-1892</td>
<td>British</td>
<td>&quot;Death of the Old Year&quot;</td>
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<td></td>
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<td>&quot;Charge of the Light Brigade&quot;</td>
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<td>&quot;Hey Queen&quot;</td>
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<td>&quot;Evils of the King&quot;</td>
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<td>&quot;Brood abroad&quot;</td>
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<td>&quot;The Viciss&quot;</td>
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<td>Thomas Hood**</td>
<td>1790-1845</td>
<td>British</td>
<td>&quot;Romantic Lady&quot;</td>
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<td></td>
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<td>&quot;French and English&quot;</td>
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<td>&quot;Song of the Shirt&quot;</td>
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<td>&quot;Bridge of Sighs&quot;</td>
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<td>&quot;Miss Falsman's and her Precious Leg&quot;</td>
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<td>&quot;Lost Heir&quot;</td>
<td>2</td>
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<tr>
<td>Samuel Lover***</td>
<td>1797-1866</td>
<td>Irish</td>
<td>&quot;Paddy the Piper&quot;</td>
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<td></td>
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<td>&quot;Father Phil and his Parishioners&quot;</td>
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<td>&quot;Phaylin O'Toola's Courtship&quot;</td>
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<tr>
<td>Edward George Bulwer-Lytton***</td>
<td>1803-1873</td>
<td>British</td>
<td>The Lady of Lyons</td>
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<td>&quot;Noopy&quot;</td>
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<td>&quot;Eligible&quot;</td>
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<tr>
<td>Edward Robert Bulwer-Lytton</td>
<td>1831-1891</td>
<td>British</td>
<td>&quot;Aux Italiens&quot;</td>
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<tr>
<td>(Owen Meredith)**</td>
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<tr>
<td>Richard Harris Barham (Thomas</td>
<td>1788-1845</td>
<td>British</td>
<td>&quot;Ingoldsby's Legends&quot;</td>
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<td>Ingoldsby)**</td>
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<tr>
<td>Thomas Campbell</td>
<td>1777-1844</td>
<td>Scottish</td>
<td>&quot;Hallowed Ground&quot;</td>
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<tr>
<td>Maria Edgeworth***</td>
<td>1767-1849</td>
<td>Irish</td>
<td>&quot;Irish Balls&quot;</td>
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<tr>
<td>Charles Mackay***</td>
<td>1814-1889</td>
<td>Scottish</td>
<td>&quot;Outcast&quot;</td>
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<tr>
<td>John Fiermont***</td>
<td>1785-1866</td>
<td>American</td>
<td>Selections unknown</td>
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<tr>
<td>Adelaide Anne Proctor</td>
<td>1826-1884</td>
<td>British</td>
<td>&quot;Angels Story&quot;</td>
<td>1</td>
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<tr>
<td>Ethel Lynn Beares***</td>
<td>1827-1879</td>
<td>American</td>
<td>&quot;The Pickart Guard&quot;</td>
<td>1</td>
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<tr>
<td>Josiah Holland***</td>
<td>1819-1881</td>
<td>American</td>
<td>Selections unknown</td>
<td>-</td>
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<tr>
<td>Jean Ingelow***</td>
<td>1820-1897</td>
<td>British</td>
<td>Selections unknown</td>
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<tr>
<td>Thomas Buchanan Beard***</td>
<td>1822-1872</td>
<td>American</td>
<td>&quot;Sheridan's Ride&quot;</td>
<td>1</td>
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<tr>
<td>John Francis Walker**</td>
<td>1810-1894</td>
<td>Irish</td>
<td>Selections unknown</td>
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</tbody>
</table>

* Those writers who were considered as being classical during the time van den hoff was reading.
** Those writers who were contemporary and since considered as being classical.
*** Those writers who were contemporary whose popularity has waned.

---

"Paddy the Piper"
"Father Phil and his Parishioners"
"Phaylin O'Toola's Courtship"
"The Lady of Lyons"
"Noopy"
"Eligible"
"Aux Italiens"
"Ingoldsby's Legends"
"Hallowed Ground"
"Irish Balls"
"Outcast"
Selections unknown
"Angels Story"
"The Pickart Guard"
Selections unknown
"Sheridan's Ride"
Selections unknown
**TABLE 5**

ROLES BOTH ACTED AND READ BY VANDENHOFF

<table>
<thead>
<tr>
<th>Shakespeare's plays:</th>
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<tbody>
<tr>
<td>Hamlet: Hamlet; Horatio</td>
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<tr>
<td>Romeo and Juliet: Mercutio; Laertes</td>
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<tr>
<td>Much Ado About Nothing: Claudio; Benedict</td>
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<tr>
<td>Julius Caesar: Brutus; Antony; Octavius;</td>
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<tr>
<td>and Julius Caesar</td>
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<td>Macbeth: Macbeth</td>
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<td>Richard III: Richard</td>
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<td>King John: Paulconbridge</td>
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<td>As You Like It: Jacques</td>
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<td>Othello: Othello; Iago</td>
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<td>Coriolanus: Coriolanus</td>
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<td>Richard II: Hotspur</td>
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<td>Henry IV: Hotspur; Falstaff</td>
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<td>Merry Wives of Windsor: Ford</td>
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<td>Merchant of Venice: Shylock</td>
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<td>Henry VIII: Henry</td>
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<td>Henry V: Henry</td>
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<td>King Lear: Lear</td>
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</table>

| Sheridan's plays:                         |       |
| School for Scandal: Charles Surface      |       |
| The Rivals: leads                        |       |

| Bulwer-Lytton's plays:                   |       |
| The Lady of Lyons: Claude Melnotte       |       |
| Richelieu: Cardinal Wolsey               |       |
| Money: Evelyn                            |       |

| Sophocles' play:                         |       |
| Antigone: Creon                          |       |
professional reader between engagements." It is to be remembered that from 1839 until 1858 Vandenhoff himself was engaged as both actor and public reader. What was more natural than that the nineteenth century actor "should frequently give readings of his favorite roles, just as many of our opera stars today give concerts of their favorite arias?"

Vandenhoff's forte was obviously characterization. Shakespeare and Dickens, whose works he most often read, were "the two greatest masters of character the world has ever known."

Vandenhoff's reading of January 18, 20, and 22, 1859, at Hope Chapel on Broadway was probably the first wherein he combined selections from Shakespeare and Dickens. The New York Herald, January 17, praised the forthcoming programs and termed them "a most excellent idea."

This series may have been the first occasion that Mrs. Vandenhoff joined her husband in public reading performances. The New York Times on January 20, 1859, reported:

The selections were excellent . . . Mr. Vandenhoff possesses every requisite for preserving the attention of the audience, and Mrs. Vandenhoff is an exceedingly agreeable reader.

Vandenhoff's Shakespeare-Dickens readings were so well received that the engagement at Hope Chapel was extended for an additional three nights. Following the opening night in that second series, the Tribune, in offering praise, noted Vandenhoff's pioneer effort:
Mr. Vandenhoff was one of the first to introduce the entertainment known as 'Shakespeareian [sic] Readings,' and he has ever been one of the most popular... He has had many years experience and training, and he always gives his auditors an excellent entertainment.261

Vandenhoff's advance notices often stated that he or his wife would present both readings and recitations. Use of these two descriptive terms was not peculiar to the Vandenhoffs. The distinction made by E. B. Warman in 1886 probably held true for this period. Warman observed:

Readings are selections--didactic in their character--that do not require gesticulation, and should not be given without the book, either held in the hand or lying on the desk... Recitations partake more of the declamatory style and require gestures of description and often strong, heroic attitudes.262

Although there was no rigid formula guiding Vandenhoff in the arrangement of his reading materials, most often he opened with dramatic literature, usually by Shakespeare, and closed with a humorous sketch from the narrative writings of Dickens. The middle portion of many programs was filled with either serious or humorous poetry.

Apparently he subscribed to the present-day theory that narrative literature can be excitingly shared with others through the dramatic mode of delivery. As an established thespian, he was capable of capturing the audience's attention by opening with a reading of dramatic literature. Proceeding through a few lyrical selections, Vandenhoff usually then concluded with a dramatic presentation of narrative literature.
MR. GEORGE VANDENHOFF

GIVE

Three Readings

AT

THE EIGHT TEMPLE,

Wednesday Evening, November 11th,

Friday Evening, November 13th,

Monday Evening, November 16th.

COURSE TICKETS FOR THE THREE READINGS, $1.00.

SINGLE TICKETS, 25 CENTS.

Reserved seats, 50 CENTS.

For sale at the Book and Music Stores, and at the Door.

Doors open at 7, Reading to commence at 8 o'clock.
PROGRAMME.

First Reading—Wednesday Evening, Nov. 11th.

SHAKESPEARE AND DICKENS.

PART 1.—MACBETH (compressed and abridged).
PART 2.—MRS. CAMBELL'S Sketch, as arranged and read by Mr. Dickens himself.

Second Reading—Friday Evening, Nov. 13th.

BULWER AND DICKENS.

PART 1.—MICHIE's (compressed).
PART 2.—SAM WELLS'S VALENTINE, a dialogue between Old Weller and Sam.

Third Reading—Monday Evening, Nov. 16.

AN EVENING WITH DICKENS.

Illustrative of his pathos and humor.

PART 1.—THE TOUCHING STORY OF RICHARD DOBLEDAY, THE POOR SOLDIER.

PART 2.—BOOTS AT THE HOLLY TREE.

PART 3.—MR. WELLS'S HORSEMANSHP.
Early in his reading career Vandenhoff combined lectures with his readings. He spoke on topics such as "The Greek Drama" and "The Life and Writings of Sheridan." He followed the lectures with readings illustrative of the program's topic.

Whether by his conscious design or not, reviews indicate that Vandenhoff's programs left his listeners feeling rewarded by the literary experience he offered.

**Appearance**

In physical appearance Vandenhoff was described as being "tall and well formed, with an open and manly countenance." He was noted as having a "graceful and commanding figure, fine expressive features, and intellectual head, [and] a penetrating eye." In addition, he was observed to possess "dignified serenity in his manner."

For his readings, Vandenhoff wore a plain black evening suit. On two occasions there is evidence that he deviated from that practice. The first was on January 26, 1850, when he costumed as the young Shakespeare.

George Vandenhoff brought Shakespeare in another form to the crowds that he drew to the [Boston] Museum, in his 'Shakespearean Reading,' which he gave on a series of Saturday evenings beginning January 26, 1850. On the first of these occasions he appeared in the costume of William Shakespeare, in his early days, modeled after the busts and portraits of the immortal bard.
Apparently Vandenhoff went beyond mere suggestion to employ make-up and a wig in an actual impersonation of Shakespeare. That performance must have been much like those of Emlyn Williams' "Charles Dickens" and Hal Holbrooke's "Mark Twain" of the present century. The Daily Evening Transcript of January 29, 1850, commented upon Vandenhoff's curious attempt at impersonation as follows:

DeQuincey writes, in his Life of Shakespeare, that 'in the light of either accessories or counter agencies, whether the creator of Lear or Hamlet was born in a hovel or palace, whether he passed his infancy in poverty or hedged around by glittering spears of body guards, is trivial and below a philosophic valuation.' This may be so. But few among the auditors gathered at the Museum on Saturday evening, could have dispensed with the picturesque and admirable 'accessory' of costume, that in placing Shakespeare before us at youth's glorious prime, (the resemblance to his portraits being strikingly faithful,) heightened so materially the effect of his own immortal fancies.

Another time Vandenhoff varied from his usual mode of reading attire was for an afternoon recitation also at the Boston Museum on April 6, 1857. Again he donned costume and employed physical poses as aids to his delivery. In the costume of Apollo, Vandenhoff "recited Collins' 'Ode to the Passions' with statuesque illustrations of Fear--Anger--Love--Jealousy--Hope--Despair--and Joy." This recitation was presented as an afterpiece to a matinee theatrical performance of Still Waters Run Deep in which Vandenhoff appeared.

At the time of those readings Vandenhoff was yet a busily engaged thespian. His growing discontent with increasing interest for theatrical spectacle--including
costuming—prompted Vandenhoff to retire from the stage at the conclusion of the 1857-58 season. Shortly thereafter his *Leaves from an Actor's Note-Book* recorded his rejection of costuming.\(^\text{270}\)

In 1868, a critic for the *New York Times*, feeling that another critic had erroneously judged Vandenhoff as having been "foppish" in his appearance, defended Vandenhoff by asserting that "surely a plain evening suit of black is not be objected to!"\(^\text{271}\)

**Delivery**

A major obstacle encountered in describing the efforts of nineteenth century performers is the lack of extensive comments and critical evaluations relative to their vocal delivery. The majority of observations are to be found in news articles often written by unidentified reporters. Unfortunately, the newspapers' entertainment writers of the nineteenth century were not so much critics as they were reporters of facts. Attention was focused on "who," "what," "when," "where," "why," and "how much" (cost of admission) but seldom on "how well," or even "how poorly," the performance was executed. In the case of George Vandenhoff, his public reading career extended from 1844 to 1883, a time long enough for a fair evaluation of his delivery.

For Vandenhoff's earliest known reading in New York City, November of 1844, the *Tribune* recorded:
As his effective and beautiful elocution is well known it scarcely needs our recommendation to those wishing a delightful entertainment, to go and enjoy the rare treat that his brilliant declamation will afford.  

In speaking of Vandenhoff's "well known, effective and beautiful elocution," the writer had to be referring to Vandenhoff's theatrical portrayals, for he was yet unknown as a public reader.

Following Vandenhoff's theatrical debut in 1839, his voice was described as being clear and his enunciation was judged to be distinct. On the negative side, he was found to be "completely passionless" having "no shadowings out of emotion, and in parts requiring tenderness his voice sounds exceedingly hard and harsh."  

Three years later, for his American theatrical debut, the Spirit of the Times of September 24, 1842, described Vandenhoff's voice as being strong and having a pleasing quality. Still later, in 1853, a London reviewer commented positively on Vandenhoff's articulation:

In this age of strong accents and exaggerations, . . . it is truly refreshing to meet with an actor who never 'o'ersteps the modesty of nature' . . . and speaks the language of Shakespere with just emphasis and purity. . . . He not only satisfies us, but he delights us . . . . by his really beautiful level speaking, which is truly 'nature to advantage dressed.'

Vandenhoff apparently profited from the criticism given him at the time of his initial London performance in 1839. In 1853, a London reviewer of Vandenhoff's portrayal of Hamlet spoke of his voice as being "clear, though soft," and concluded that
Mr. Vandenhoff's forte seems to lie rather in the colloquial gently pathetic, than in the violently passionate, and his elocution is marked less by force than by refinement.275

Evidently Vandenhoff was conversational in his oral delivery—a desirable characteristic for the public reader whose objectives include the sharing of a literary experience with listeners. Much later reviews of Vandenhoff's readings recognized him as possessing an "easy conversational style,"276 with "not too offensively studied intonations."277 Those observations were made in 1870, only two years after the printing of one critic's negative opinion stating that Vandenhoff "produces no electrical surprises, and his intonations betray no great depth of feeling or appreciation of the author's shades of thought."278 The conflicting evaluations suggest that Vandenhoff might have shown great improvement in two years, or perhaps that he was more effective in the portrayal of one character and less so with another, or even that he had encountered a critic who preferred a more flamboyant style.

The New York Times of February 2, 1859, considered Vandenhoff as possessing "great variety of voice." In reviewing his Hamlet, the London Sunday Times of October 30, 1853, perceived him to have demonstrated "a voice capable of being modulated according to the passion or emotion to be delineated." Again, this review reflected improvement in Vandenhoff's voice, which was described as "passionless," in 1839, by the Times. The highest compliment, regarding
modulation, was extended Vandenhoff by a writer for the New York Times in his reporting on Vandenhoff's reading of Dickens:

The great variety of voice, expression, and manners, that Mr. Vandenhoff brings into play, for every different character, is indeed surprising. . . . he may be described as 'several single gentlemen rolled into one.'

The last line of the foregoing complimentary observation is reflective of Vandenhoff's success in handling characterization. Ten years later, a review of Vandenhoff's reading of Dickens' unfinished The Mystery of Edwin Drood noted that "Mr. Vandenhoff . . . [gave] the best portion of this remarkable fragment, especially the comic scenes and female characters, with happy effect. Thus characterization must have been one of Vandenhoff's strong attributes as a reader, one that undoubtedly contributed to his maintaining the listener's attention.

An indication of Vandenhoff's ability to evoke visions of characters in the minds of his listeners occurred in a comment on his reading of Sheridan's The Rivals in 1859:

The sketch of Sheridan's love, elopement and marriage, introductory to the reading of The Rivals, afforded much amusement, and the comedy itself, as read by Mr. Vandenhoff, kept the audience in continual laughter. Sir Anthony, Mrs. Malaprop, Bob Acres, Sir Lucius O'Trigger--even Lydia Languish was brought palpably before our eyes.

In his teachings Vandenhoff strongly advocated that performers maintain respect for an author's text. Reviews attested that he adhered to that canon in his own
performances. The Tribune of January 28, 1858, reported that "his readings of the text are correct and sensible."
Later on, the Tribune of January 15, 1870, offered both praise and admonishment for Vandenhoff by noting that "he read a portion of the second scene of the third act of Henry VIII, with a truthful expression, with a strict observance of Shakespeare's manifest meaning," but "the 'Bagman's Dog' would have been better done, had the reader been more familiar with the text." Evidently Vandenhoff was ill-prepared for reading that selection.

One article suggested the presence of restraint and control in his performance by noting that Vandenhoff "seldom attempts any startling renderings for the sake of effect." That remark echoed an earlier one that endorsed Vandenhoff's portrayal of Hamlet:

We entirely agree with Mr. Vandenhoff in what may be termed the subdued and intellectual reading he gave it [role of Hamlet]. The total absence of all clap-trap or trickery either in voice or action and the consummate art with which, by the judicious reading of the part, he developed all its beauties, cannot be too highly commended.

That same article characterized Vandenhoff's style of delivery as being "reflective and poetic."

A New York Times' critic, though not complimentary of Vandenhoff's vocal delivery, highly praised his gesticulation exhibited during one of his "Dickens' Mornings" at the Union League Theatre in March of 1879:

Mr. Vandenhoff was throughout a very satisfactory and discriminating reader, as indeed he always is. The flexibility of his naturally monotonous voice, the tones of which are far from pleasing was shown
to the best possible advantage in these efforts; and his mastery of the art of gesture— the importance of which cannot be too constantly emphasized at a time when slovenly action is the rule, not the exception— addedly [sic] greatly to the enjoyment of his thoughtful observers. 284

In view of numerous previous complimentary evaluations of Vandenhoff's voice, it is likely that this reviewer heard him read during a time of vocal fatigue.

Very little was recorded regarding Vandenhoff's movement and gesturing. Theatrical reviews noted him as being "elegant in his movements" 285 and having "most graceful gestures." 286 He was further observed to be one "who moves with gentlemanlike ease and grace upon the stage." 287

In 1879, the New York Times concluded that Vandenhoff's "accomplishments as a reader have been mellowed and refined by long experience," thus indicating improvement over the years. 288 A newsman for the New York Mirror wrote a full page eulogy for Vandenhoff's obituary, in which he evaluated Vandenhoff's delivery in the following manner:

His voice was strong, sonorous and remarkably flexible. He gave to every word its delicate shade of meaning and he delineated character, humorous, heroic and pathetic, with singular charm and rare versatility. He was a scholar but not a pedant. He brought to bear upon his art an intellect of fine powers, and his knowledge was used to form a better understanding of nature; not to hamper it with mechanical rules and so-called laws. 289
Vandenhoff's Audience Appeal

Although probably not so intending, one writer greatly complimented Vandenhoff when he noted that "if we must hear Shakespeare read rather than played in a theatre, doubtless it would be better to wait for George Vandenhoff." It appears that many of Vandenhoff's admirers were of the same opinion.

A compendium of journalistic observations relative to typical members of a Vandenhoff audience depicted them as intellectual, attentive, and responsive. In addition it was often noted that the audience was comprised of "fashionable," and "eminent people."

By 1870, the New York Times observed that Vandenhoff performances "are now looked for by the public as a regular institution of the metropolitan season, and . . . they combine instruction with entertainment in a degree not always shared by popular amusements." These remarks reveal a pragmatic characteristic in Vandenhoff performances which no doubt contributed to his long popularity with audiences: he instructed while entertaining.

The New York Times of January 20, 1859, noted that "Mr. Vandenhoff possesses every requisite for preserving the attention of the audience." That assessment was echoes eleven years later by the Tribune report that "Mr. Vandenhoff is a clever man, and he never fails to amuse and benefit intelligent persons who attend his recitations."
Vandenhoff obtained a response from his audiences that even modern day performers are desirous of evoking. In reporting Vandenhoff's reading of Dickens, one critic observed that "his hearers felt like actual spectators of the fun, and their laughter and delight knew no bounds." In the opening lines of that same review the writer noted that "a numerous, select, and attentive audience enjoyed the entertainment and manifested their appreciation by hearty applause."

Referring to a reading of Hamlet, critics recorded that Vandenhoff "held his hearers in breathless attention by his characteristic variety." He "had constant attention and there was a constant recurrence of hearty applause" from a "numerous, select, and attentive audience."

With only a few exceptions, reports indicated that Vandenhoff readings were well attended. One exception was the time Charles Dickens was in New York to read his own work. For whatever reason, whether financial, prior commitment, or other, Vandenhoff's performances at Dodworth's Hall were held simultaneously with those of Dickens at Steinway Hall.

In its review of Vandenhoff's readings on the first night of those conflicting entertainments, the New York Times of April 15, 1868, reported that "there was a light attendance, but the fitfulness of the weather is to be charged with that. Mr. Vandenhoff read 'Dr. Marigold' and 'Mrs. Gamp,' and seemed to please his audience greatly."
Weather may well have discouraged some of Vandenhoff's audience; however, Dickens' readings were unquestionably a contributing factor to the "light attendance."

On another occasion, when Vandenhoff's anticipation of a large attendance fell short, he adapted well to the situation. In October of 1870, Vandenhoff announced a three-night series of readings with selections to be taken from Dickens' last work, *The Mystery of Edwin Drood*. Supposedly, this was "the first occasion of its having been read in public."³⁰⁰

[Vandenhoff] had been impressed with the idea that the deep interest felt by many in Dickens' last but unfinished work--on which he was engaged up to within the hour of his decease, and the mystery with which death had augmented the mystery of the books never before read in public--would attract a thronging audience of the admirers of England's most popular novelist.³⁰¹

The *New York Times* of October 17, 1870, expressed eagerness over the forthcoming readings; however, the *Tribune's* review of the first night's effort revealed that Vandenhoff's anticipation of a large attendance had not been realized.

The *Tribune* article reported:

Those who came were, however, very earnest and appreciative, and, on the reader's social invitation, encircled him closely, like a ring of villagers, on a Winter's night, about the venerable relator of a ghost story. All entered with perfect sincerity into the pleasure. . . . [The] most striking features of the entertainment were the colloquial discussion Mr. Vandenhoff held with his audience on the most perplexing points of the mystery, and the original theory broached by him for their solution.³⁰²
That report exemplified "Vandenhoff, the educator," who was capable of bringing his listeners into the situation as together they shared the literary experience. Undoubtedly, this attribute made a positive contribution to Vandenhoff's popularity as a reader.

The nature of his programs was much in line with those objectives of the late Lyceum movement, primarily encouraging self-improvement, inspiring, and providing entertainment through lectures, concerts, and literary readings. Vandenhoff's readings were taken from the works of both classical and contemporary authors. Many of the contemporary works read by him are now considered to be classics, thus substantiating the claim that George Vandenhoff did contribute to the development of the public's literary appreciation.

Further Critical Evaluations of Vandenhoff as a Reader

The quality of critical reviews greatly improved over the years. In addition to noting particulars of date, place, hour, admission, programs, and recording audiences' reactions, reviewers began to offer positive as well as negative comments relative to individual performances. Perhaps that gradual development of skills in critical writing was aided by the longevity of careers like George Vandenhoff's. The more familiar a performer became to a critic, the easier it was to evaluate the merits and faults of that person's efforts.
From the beginning, newspaper writers tended to speak favorably of Vandenhoff's announced readings and encouraged audience support of them. In light of Vandenhoff's success as an actor, critics may have thought he would be equally pleasing as a public reader.

Preceding Vandenhoff's second reading appearance in America, the *Spirit of the Times*, March 1, 1845, praised "the well known acquirements of this gentleman," and predicted his performance was certain to "ensure a rare treat."

From November, 1844, through 1857, Vandenhoff presented lecture-readings between his theatrical engagements. Critical reporting of the latter effort took precedence over his platform appearances. After his retirement from the stage, newspapers directed the public's attention toward Vandenhoff's public readings.

By 1858 reporters began to venture opinions relative to reading performances by Vandenhoff and his wife. The *New York Times*, January 20, 1859, observed that the Vandenhoffs' first Shakespeare-Dickens selections, read at Hope Chapel on the 18th, "were excellent." The writer asserted that "Mr. Vandenhoff possesses every requisite for preserving the attention of the audience" and concluded "Mrs. Vandenhoff is an exceedingly agreeable reader."

Announcements often provided information accounting for Vandenhoff's absence from New York as follows:
Mr. George Vandenhoff having returned from his Western tour [of lectures and readings] will give, with Mrs. G. Vandenhoff, TWO READINGS from Shakespeare and Dickens, at Dodworth's Hall, [December 13 and 15, 1859].

On January 9, 1860, the Vandenhoffs began what was to become a very busy month of reading engagements for them. It was later noted that "Mrs. Ellen Key Blunt and "the Vandenhoffs held aloft the art of eloquence during the winter of 1860."

Eight months then lapsed before the Vandenhoffs again resumed their readings. The reason for their absence, in part, was due to the public's temporary fascination with the novelty of the Panoramas. As interest in that form of spectacle waned, "elocution once more attracted the curious." The Vandenhoffs announced a return engagement of six nights (October 22-27, 1860) at Hope Chapel. The Tribune judged "their good reputation as public elocutionists is sufficiently well established to guarantee to their auditors an evening of pleasurable profit."

The New York Times, in announcing Vandenhoff's forthcoming appearance for April 24, 1862, noted that the engagement would be his "first soiree since his return from Europe." As George's father, John Vandenhoff, died on October 4, 1861, this well could have been a business trip for George. From May of 1864 through December of 1865, the Vandenhoffs were again in Europe. It is not unlikely that Vandenhoff gave readings while on these extended visits.
During December, 1867, and January, 1868, Charles Dickens was in New York City reading from his own works. Undaunted by the success of those performances, Vandenhoff continued to give his readings from that author. Four days after Dickens left New York City, Vandenhoff appeared at Dodworth's Hall (January 20-22) for a three-night series of readings from Shakespeare and Dickens. The Tribune optimistically proclaimed "the entertainment ought to attract—as it surely will reward a crowded house." 310

After a tour of other states, Dickens returned to New York City in April of 1868 for more readings. Considering his obvious affinity for Dickens' works, the question remains: why did Vandenhoff persist in offering the same program opposite that author. Both readers' programs included Dickens' "Mrs. Gamp," and "Dr. Marigold." Perchance Vandenhoff was unable to rearrange his schedule. Even so he might have considered altering his offerings in deference to the visiting reader. A second possibility might be that Vandenhoff welcomed the opportunity for artistic comparison.

The Tribune lent credibility to that latter possibility by inferring that he displayed courage in offering his performance for comparison to that of Dickens, who was scheduled to appear on the same night reading the same program.

Mr. Vandenhoff appears to have nailed the flag of elocution to the mast of perseverance. Tonight he will read 'Dr. Marigold' and 'Mrs. Gamp.' . . .
People who have the odor of comparisons may first hear Mr. Dickens, and then hear Mr. Vandenhoff—and then read themselves; and they will be sure to be suited.311

Only a few days earlier, the Tribune reported on a Vandenhoff reading of Dickens.

His Dickens' 'Dr. Marigold' was . . . a complete success, and was enjoyed and warmly applauded by all present. . . . His 'Mrs. Gamp' was the crowning success. It was overflowing with rich humor, without exaggeration, faithful to nature, happy in delivery, and one of the most satisfactory oral illustrations of its author that we ever witnessed.312

The same review offered some comparisons between the performances of Vandenhoff and Dickens.

He [Vandenhoff] does not impart to the character [Marigold] that breath of dialect and striking individualism with which it is read by its author, but his representation is superior in elocution and both comic and pathetic effect. He does not portray the Cheap Jack so vividly as Dickens, but tells his story better.

The Herald offered a later comparison of Vandenhoff with Dickens and others. Its writer concluded:

Upon a critical examination of Mr. Vandenhoff's powers it is safe to say that he has more delicate perception than Dickens, more acute analysis than Underdonk and as great a familiarity with Shakespeare as Fanny Kemble.313

Vandenhoff's lecture-reading engagement at New York City's YMCA Lecture Hall, January 13, 15, and 18, 1870, received endorsement from the New York Times.

Mr. George Vandenhoff, whose distinguished merit as an elocutionist has long been acknowledged, will shortly begin his annual series of readings in this city. . . . as they combine instruction with entertainment in a degree not always shared by popular amusements, we rejoice in such an indication of their permanent success.314
All three of the major New York newspapers were complimentary in their evaluations of Vandenhoff's first night of readings during the season of 1870. The Tribune's critic was of the opinion that

The veteran elocutionist was in excellent voice and vein for reading, and gave several selections from Hamlet fine effect. The Ghost scene was presented with unusual impressiveness and power; but the closet scene between Hamlet and the Queen was somewhat boistrous and marred by excessive effort.\(^{315}\)

Apparently Vandenhoff's level of energy was very high for this performance. Vocally and attitudinally that energy worked for him in presenting the first scene; however, he must not have been able to control his energy for the second scene. The critic found him to be too loud and too energetic. Perhaps Vandenhoff lapsed into acting practices in his reading of the closet scene from Hamlet. After all, he had performed that scene many times during his theatrical career.

Vandenhoff seemed to have regained control over his energy by the time he read the selections from Tennyson and Mackay.

His delivery of Tennyson's 'Lord Roland and Lady Clare,' was full of refined poetic feeling; and Mackay's 'Louise on the Doorstep' ["Outcast"], was read with a pathos and sweetness that touched the heart of every auditor.\(^{316}\)

He then picked up the pace with a selection by Thomas Hood. "Hood's burlesque, 'Nocturnal Sketch,' was presented in all its graphic humor, without loss of one of its telling points."\(^{317}\) By the time he reached the Dickens materials he was fully in control:
Mr. Vandenhoff's great triumph, though, was won in his interpretation of Dickens' 'Winkle in the Field, and Pickwick in the Pound.' By the mastery of his art he conjured up these scenes with a freshness and farce that glowed with life, and overflowed with irresistible drollery.318

In comparing the performances of Vandenhoff and Dickens, a critic for the New York Herald of January 14, 1870, noted Vandenhoff's possession of "delicate perception." While offering praise for Vandenhoff as a reader, the writer of that article concluded his review by asserting his opinion that "reading, at best, is a stupid entertainment." Yet another writer, in announcing the final night's program of Vandenhoff's readings for April 16, 1868, expressed his low opinion of public readings in general but exempted Vandenhoff from his criticism.

Mr. George Vandenhoff will give another recitation from eminent authors at the Hall of the YMCA. . . . We do not esteem these dress-coat dramatic entertainments as one whit higher than those offered at the theatres, either in morals or in intellect. But Mr. Vandenhoff is a clever man, and he never fails to amuse and benefit intelligent persons who attend his recitations.319

New York critics seemed to develop an affinity for Vandenhoff's readings. They usually countered unfavorable observations of his performances with positive comments. Apparently one critic was so certain of the success of a particular reading that he wrote his review without even attending, thus providing Vandenhoff with an undeserved favorable review. His unreliable reporting was exposed by a critic for the New York Times:
One of Mr. Vandenhoff's critics was very keen the other morning upon the gentleman's reading of The Merry Wives of Windsor on Monday night. It is unfortunate for the point of his criticism that Mr. Vandenhoff did not read from that play at all, or even mention it; it was his next night's performance.320

One further example of combined negative-positive criticism is to be found in a Tribune review of Vandenhoff's first presentation of Dickens' The Mystery of Edwin Drood:

Edwin Drood is, however, indifferently adapted to the purposes of popular elocution, and the most striking features of the entertainment were the colloquial discussion Mr. Vandenhoff held with his audience on the most perplexing points of the mystery, and the original theory broached by him for their solution. The performance, as a reading, was well nigh a failure, but as a 'conversazaione' it was quite a success.321

Vandenhoff had chosen to present an unfinished--incomplete and unpolished--fragmentary Dickens' manuscript. It appears that Vandenhoff realized the mistake of his unwise choice only after he was into the performance of it; however, by altering his tactics he turned an otherwise doomed evening into a rewarding experience for his listeners.

As exemplified on the occasion of the "Drood" reading, Vandenhoff's ability to adapt himself to a situation contributed to his appeal with audiences. An earlier example, in which he accommodated faithful members of his audience, by announcing a matinee performance during a series, was praised by the New York Times of April 11, 1868:

Mr. Vandenhoff could hardly do a wiser or kinder thing in his own public way. So many of his earlier admirers are now unable to dare the night-air and go out to an evening performance, and so many scrupulous ones also could not attend his most recent course, that both parties are likely to be best accommodated.
Lack of attendance by "scrupulous" people could have been due to the fact that Easter Sunday was on April 12 in 1868. Whereas religious services would have prevented a percentage of audience members from going elsewhere at night they would be available for a matinee reading. Also, Vandenhoff's "most recent course" preceding this particular engagement at Dodworth's was held in Harlem. Attendance by his regular admirers would have probably necessitated a late night return to their homes. Regardless, the admiration held for Vandenhoff by his audiences, and by the press for that matter, was unfaltering.

In announcing a forthcoming series of five nights of readings by Vandenhoff, the New York Times headlined him as "New York's Favorite Reader." At midpoint in that engagement, the New York Times elevated Vandenhoff's status to that of "New York's Greatest Reader."

After having been in Europe for two years, Vandenhoff returned to Association Hall in New York City on November 30, 1883, for what was probably his final public reading appearance.

During his career Vandenhoff won the admiration of his public and the press and in so doing made a contribution to the respectful recognition and popular interest in the art of public reading. One writer noted:

His entertainments rise far above the plane of ordinary recitations in respect of the reader's knowledge of his art, and they have, besides, all the interest and impressiveness of well-acted plays.
Another writer concluded that Vandenhoff was

... so well known to the habitual reader, that it seems unnecessary to make more than a passing reference to an entertainment as to the merit and interest of which there can be only one opinion. He adds to the experience of a most intelligent and schooled reader the knowledge and appreciation of the actor's art, and his rehearsals of extracts in prose and in verse acquire from his double skill a charm the correct vocal expression of the words only could never give them.326

The Times of March 9, 1879, proclaimed that "Mr. Vandenhoff is one of our most finished elocutionists, and his work appeals to the best intelligence." The writer of Vandenhoff's obituary concluded that "no reader ever achieved the fame in this country that was won by the ex-actor. It is an elocutionist that he is best known to the present generation."327
Notes


3 Vandenhoff, p. 220.

4 Vandenhoff, p. 328.

5 Vandenhoff, p. 216.

6 Vandenhoff, p. 341.


8 George Vandenhoff, Life; or Men, Manners, Modes and Measures, a Poem for Union (New York: H. S. Taylor, 1861), title page.


10 Spirit of the Times, 1 March 1845, p. 2.


12 New York Herald, 22 December 1846, p. 3.


14 Odell, 5:409.


16 Ibid., p. 330.

17 Ibid.

18 Ibid., p. 48.


26 Bode, p. 135.

27 Odell, 7:103.


29 Odell, 7:95.


32 Odell, 7:196.


34 *New York Times*, 22 January 1859, p. 3.


39 *New York Tribune*, 2 February 1859, p. 3.

40 *New York Times*, 2 February 1859, p. 3.

41 *New York Times*, 5 February 1859, p. 3.


43 *New York Times*, 8 February 1859, p. 3.


45 *New York Times*, 9 February 1859, p. 3.
Ibid.


48 New York Times, 12 February 1859, p. 3.

49 New York Times, 3 March 1859, p. 3.


53 New York Times, 12 March 1859, p. 2. This was the Vandenhoff's first time to read Money in public.


58 Odell, 7:293.


82 Bode, p. 171.
83 Vandenhoff, Poem for Union, title page.
86 New York Herald, 2 April 1861, p. 7.
87 New York Herald, 8 April 1861, p. 7.
89 Odell, 7:373.
90 Odell, 7:446.
92 Odell, 7:457
94 Odell, 7:457
96 Odell, 7:537.
97 Odell, 7:604.

Program of readings, Billy Rose Theatre Collection, New York Public Library.

Odell, 8:406.
Odell, 3:366.
New York Herald, 17 January 1868, p. 3.
131 Odell, 8:376.
133 New York Times, 4 April 1868, p. 5.
147 Odell, 8:551.
148 Ibid.
149 New York Tribune, 13 January 1870, p. 4.
150 New York Tribune, 15 January 1870, p. 3.
152 Odell, 8:679
153 Odell, 8:678
New York Tribune, 15 February 1870, p. 3.

Odell, 8:678.


Odell, 9:125.


Odell, 9:120.


Odell, 9:122.

Tompkins and Quincy, p. 180.


New York Herald, 10 April 1873, p. 8.

Odell, 9:359

Odell, 9:503.


Odell, 10:437.

New York Tribune, 14 December 1877, p. 3.


Hart determined that between the years 1851 and 1861 New York City readers used Dodworth's Hall for more performances than any other place except Clinton Hall. Lockard, in her survey of public readings in New York City for the years 1865 to 1870, reported that "Dodworth's Hall was second in popularity with readers as a location for their performances."

Moses King, King's Handbook of New York City (Boston: Moses King, Publisher, 1893), p. 603.
202 King, p. 607.
205 King, p. 321.
207 King, pp. 603-604.
225 Bode, p. 144.
227 New York Tribune, 6 November 1858, p. 7.
228 New York Times, 8 February 1859, p. 3.
229 Bode, p. 135.
230 Ibid., p. 171.
234 Odell, 8:678.
235 New York Tribune, 15 February 1870, p. 3.
238 New York Tribune, 14 December 1877, p. 3.

The Egmont Music by Beethoven for Goethe's tragedy was first performed in Vienna, May 24, 1810. It embraces ten numbers: an overture, which has remained in the standard orchestral repertoire; four entr'actes; two soprano songs; "Charchen's Death," a melodrama; and a finale.
242 Ibid.
244 Odell, 11:196.


Odell, 10:437.

New York Tribune, 14 December 1877, p. 3.


Vandenhoff, Poem for Union, title page.


Murphy, p. 245.

Ibid.


Spirit of the Times, 24 September 1842.

Sunday Times (London), 30 October 1853.

New York Mirror, 14 August 1886, p. 11.

Vandenhoff, Leaves from an Actor's Note-Book, p. 328.


Ibid.


See Vandenhoff's Actor's Note-Book, pp. 254 and 328.

Times (London), 15 October 1839, p. 5.
Morning Post (London), 26 October 1853.
Times (London), 26 October 1853.
New York Herald, 14 January 1870, p. 3.
New York Times, 2 February 1859, p. 3.
New York Times, 2 February 1859, p. 3.
Sunday Times (London), 30 October 1853.
Times (London), 26 October 1853.
Morning Post (London), 26 October 1853.
Ibid.
New York Mirror, 14 August 1886, p. 11.
Odell, 7:446.
New York Herald, 14 January 1870, p. 3.
New York Herald, 14 January 1870, p. 3.
Mrs. Ellen Key Blunt, daughter of the author of "The Star Spangled Banner," made her debut as a reader on June 28, 1858, in the Lecture Room of the New York Historical Society.

A logical candidate for the "Underdonk" compared with Vandenhoff is Henry Onderdonk (1804-1886). Life dates are contemporary with those of Vandenhoff and he was from the same area as Vandenhoff. Onderdonk was a native of Manhasset, New York, a teacher, and a recognized historian; therefore, he was likely to have possessed an analytical mind.

327. New York Mirror, 14 August 1886, p. 11.
CHAPTER IV

GEORGE VANDENHOFF'S CAREER AS AN ELOCUTIONARY INSTRUCTOR AND WRITER OF TEXTBOOKS

Early nineteenth century America nurtured a climate conducive to the growth and achievement of the individual. Emphasis was placed on developing leaders. It was soon realized that "public men had to be learned, or appear so, and be able to display their learning in polished rhetoric."¹

The term 'elocution,' as it was used throughout the eighteenth and for three quarters of the nineteenth centuries, was generally related to the delivery of spoken discourse, and the texts which were written during that period were primarily concerned with improvement in the effectiveness of such delivery.²

Vandenhoff's Predecessors

To meet the demand for elocutionary instruction, many people who were trained in other fields offered their services as teachers. Among those answering that call were physicians, Jonathan Barber, C. P. Bronson, and Erasmus Darwin North; educators, Andrew Comstock, Merritt Caldwell, and William Russell; and actors, James Murdock and George Vandenhoff. These instructors wrote their own manuals for use by their students and the public.
The pedagogical writings of eighteenth century Englishmen Joshua Steele, Thomas Sheridan, and John Walker, and Gilbert Austin of the early nineteenth century greatly influenced American elocutionists throughout the later century. Despite the controversy over concepts and the varying methods of execution advocated by those four men, they possessed the common desire to contribute to effective oral expression; however, they differed in their prescriptions for its achievement.

A major problem confronting eighteenth century writers was "the lack of an exact language with which to describe effective speaking and the absence of any means by which this act could be recorded and made relatively permanent." Joshua Steele "was interested in recording, by means of symbols, how certain selections were delivered by famous people." In his Prosodia Rationalis, published in 1775, Steele offered an "elaborate system [that] was based upon the notations used in music and presented symbols for accent, quantity, pause, emphasis, and force." Some judged Steele's as an unsatisfactory solution to the problem for, in their opinion, "it gave rise to mechanical methods" best explained as systematic instruction in which techniques of oral expression are taught by rules.

As for the individual methods employed to achieve improvements in the effectiveness of delivery, Samuel Silas Curry, noted educator, remarked:

It must be granted than men do not see things alike. In every department of art, there have always been
different schools. Hence there must be different schools of elocution.\textsuperscript{9}

Imitation is probably the oldest method of teaching delivery. Both Thomas Sheridan and John Walker perceived the imitative method to be in violation of the fundamental nature of oral expression. Although "they practically taught by imitation, each earnestly sought for a method which would be independent of imitation, and would adequately meet the needs of delivery."\textsuperscript{10} Both men were actors and known for their lectures on elocution. Even though their motivational theories were somewhat similar, Sheridan and Walker often have been cited as representing polar approaches to accomplishing effective oral delivery.

Walker's \textit{Elements of Elocution} (1782) "is filled with rules for pause, inflection, modulation, and gesture."\textsuperscript{11} In his \textit{Course of Lectures on Elocution} (1763), Sheridan set forth "his thesis that good delivery is based upon natural conversational style."\textsuperscript{12} Sheridan advocated meaning as a guide to delivery; however, he did teach "a notation for pauses which was to be used by the student, and omitted the regular punctuation marks from the exercises to be read in class."\textsuperscript{13} In other words, Sheridan's "natural style" was not without the application of rules.

It is not within the scope of this writing to pursue the age-old controversy of "mechanical" versus "natural" versus "imitative" methods of instruction. Within the past few years, Giles Wilkeson Gray wisely concluded:
I find very little in the writings of these originators of the theory of elocution to indicate that any of them were attempting to set up a system of rigid patterns into which all delivery was to be cast. . . . There were variations in emphasis, of course, but all those writers, so far as I have found, based their analysis on what they conceived to be observable in nature, and that would tend to put them into the 'natural' school. And all of them gave some instruction in how to achieve the effects which had been derived from nature. [This would place them in the 'mechanical' school.]

There is no argument that Gilbert Austin's *Chironomia* (1806) was anything other than systematic in its application of gestures as an aid to the spoken word. In using drawings of human figures depicting various dramatic poses, appropriately notated, Austin's purpose "was to produce a language of symbols to represent the action of the orator in a speech." He prescribed a system for recording bodily actions much as Steele had attempted to do for the voice. Austin's influence was evident in elocutionary practice throughout the nineteenth century.

Conflicting theories and a lack of common terminology among textbook writers continued to impede the teaching of oral expression into the nineteenth century. In *The Philosophy of the Human Voice* (1827), Dr. James Rush, an American, offered a scientific analysis of vocal effects and made an attempt to clarify speech nomenclature currently in use by elocutionists. Rush, a medical doctor, was neither a teacher not an elocutionist; however, his book is considered to be "the first important original contribution of an American to the field of speech."
The Philosophy of the Human Voice was not intended as a textbook; however, American teachers of elocution, including George Vandenhoff, utilized Rush's work in writing their textbooks. That action lessened dependence on English leaders in oral expression.
Author's inscription in the Harvard Library's copy of Vandenhoff's *The Art of Elocution* (1846.)

"To Professor E. T. Channing with G. Vandenhoff's Respects—1 Octobr. 1846" (Edward T. Channing, Boylston Professor of Rhetoric and Oratoratory at Harvard)
Vandenhoff's Publications

Lawyer, actor, and public reader, George Vandenhoff was also noted as an elocution teacher who wrote textbooks for the instruction of that art. His first book, published in 1844, was entitled A Plain System of Elocution: or, Logical and Musical Reading and Declamation. Vandenhoff justified his effort by stating in the preface, "I publish this little work, first, because I want it myself; 2d, because my pupils want it; 3d, because I think it may be of use to the public." He announced that his work "has no pretension to profundity; not much claim, perhaps, to originality; except in one feature, which is rather a novelty in works on Elocution--it is simple and intelligible; and... correct in theory, and easy of practice."

Six editions of Vandenhoff's books, with title changes, were in use in both America and England for over thirty-five years. The term "edition," however, as employed by nineteenth century publishers often was indicative of a mere reprinting rather than a revision of a work. Title changes for editions, as well as changes in the professional title used to identify the author, strongly suggest changes in Vandenhoff's motivation for successive editions of his textbook.

He directed his manual to statesmen, clergymen, lawyers, students of declamation, and young women attending finishing schools. In other words, Vandenhoff's instruction
was popular with public orators, pulpit orators, forensic orators, and students of oratory. In addition, ministers, students, and young ladies practiced his lessons in reading and recitation.

The body of the first edition was arranged into categories of "elements," "principles," and "graces." The elements are articulation and pronunciation. The pause, inflection, and emphasis are presented in the second division and intonation, energy, and expression in the third.

Vandenhoff's manual obviously sold, for a second printing by the same publisher followed the first in less than six months. In 1846 a revision appeared under a new title: The Art of Elocution; From the Simple Articulation of the Elemental Sounds of Language, Up to the Highest Tone of Expression in Speech, Attainable by the Human Voice. Vandenhoff wrote that "the alterations and additions made to that System [his first book] are the result of reflection, study, and of the experience gathered from extensive practice as an instructor." In addition to having been influenced by James Rush, Vandenhoff acknowledged the "valuable suggestions . . . received and adopted, from his father, John Vandenhoff, Esq., Professor of Elocution at the Royal Academy of Music in London."

Although Vandenhoff sought to attract the literary public with his 1846 edition, he continued to address special needs of professional members of the clergy, the
Abandoning the divisional heading of "Graces," he expanded discussion of those topics comprising his earlier editions. A new feature was his explanation of the passions, further enhanced by related examples and exercises. A brief recognition of gesture as being a complement to the spoken word concluded the 1846 edition of his instructional manual. With few exceptions, the section on gesture became standard in succeeding editions of Vandenhoff's *The Art of Elocution*.

The 1846 edition was published by Wiley and Putnam of London. C. Shepard of New York printed an edition in 1847 that, except for the title, was identical in text to that of the 1846 London printing. The 1847 title change was *The Art of Elocution: or, Logical and Musical Reading and Declamation, with an Appendix, Containing a Copious Practice in Oratorical, Poetical, and Dramatic Reading, Well Adapted to Private Pupils, and the Use of Schools*. The return to the use of "Logical and Musical" is indicative of the practice by British and American publishers of distinguishing their printings from one another by altering the titles of otherwise unchanged textbooks. In 1849 and 1851, new "editions" with no change in either text or title from the 1847 printing were published by Spalding and Shepard of New York.

Ten years later, in 1861, London publishers, Sampson Low and Son, printed Vandenhoff's revision of his textbook with another change in the title: *The Art of*
Elocution, As an Essential Part of Rhetoric: with Instructions in Gesture; and an Appendix of Oratorical, Poetical, and Dramatic Extracts. Without change in content, the 1861 edition of The Art of Elocution was reissued in 1862 and 1867 by the same London publisher. The subject matter of former editions was presented in four parts plus a fifth part entitled "Elocution and Rhetoric," wherein Vandenhoff covered those topics under the heading of "Graces" in the 1844 edition. Another noticeable change in the 1867 edition was the addition of M. A. following Vandenhoff's name on the title page.

There is record of an edition's having been published in 1888 by Spalding of New York. Its existence is somewhat dubious as Vandenhoff died in 1885. In any case, it is or probably would have been a reprinting of an earlier edition.

Nineteenth century publishers commonly included letters of endorsement for a particular work in their printing of that book. Testimonials for Vandenhoff's A Plain System of Elocution were included in the 1846 edition of The Art of Elocution. The letters reveal that Vandenhoff's textbook was in popular use by academies, universities, and seminaries in both America and England. Samplings of those endorsements are as follows:

'From' A. Richardson, Esq., 'Principal of the Freehold Young Ladies' Seminary.'
I have introduced Vandenhoff's Elocution into our Seminary, and am highly pleased with the trial which we have thus far made of its merits, viz: the great interest which a large class of young ladies
manifest in the subject of Elocution since we have introduced this work. This branch of education, hitherto one of the most uninteresting to my pupils, is now regarded as entirely the reverse.

'From the' Rev. R. T. Huddart, (Classical Academy, Houston Street [New York City].)

It affords me much pleasure to add my testimony to the value, importance, and advantage of Mr. George Vandenhoff's Work on Elocution. He has aptly styled it "a 'plain' System:" such it truly is to those who will pursue the instruction given, step by step; and cannot fail of producing a beneficial and much wished for result in one of the departments of education so sadly neglected—'correct reading'—devoid of vulgarities, and errors in articulation and pronunciation.

I hope the book will have a wide circulation, in order that the good which it is capable of effecting may be thus more extensively diffused, and a better system of instruction be afforded to the rising generation, in that which constitutes a most agreeable accomplishment in every gentleman's education, namely, "Logical and Musical Declamation."

R. Townsend Huddart.
New York, March 14, 1845.

'From' Mrs. Lawrence, (Academy, Stuyvesant Place [New York City].)

I have great pleasure in stating, that Mr. G. Vandenhoff's Work on Elocution has been used with so much success in my school, that I can safely recommend it to all, who may desire improvement in that elegant branch of education; as 'the most simple, clear, and concise treatise on the subject; and well adapted to the comprehension of any mind.'

Julia Lawrence
March 8th, 1845.

'To the Author, from' John Vandenhoff, Esq., 'Professor of Elocution in the Royal Academy of Music, London.'

In reference to your System of Elocution, published in New York, I am proud to recognize it as the best practical work I know on the subject. I have made satisfactory experiments of it in my own practice; and shall make it a Text-Book, both with my private pupils, and my classes at the Royal Academy of Music; for which purpose send me two hundred copies.
I shall recommend it also to the Elocutionary Professors of our several Colleges.
J. Vandenhoff. [George Vandenhoff's father]
34 North Bank, 30th Sept. 1845.

'From C. S. Henry, D. D., 'Professor of Philosophy and History in the University of New-York.
I have the highest opinion of Mr. Vandenhoff's System of Elocution. I know of no book so well fitted for the use of learner or teacher. It possessed in an eminent degree the combination of good qualities most of all to be desired in a work of instruction—correctness of theory, simplicity and clearness of exposition, and ease of practice.
C. S. Henry, D. D.

Vandenhoff prepared manuals for particular interest groups. As a professor of rhetoric, he compiled a book entitled The Clay Code; or, Text-Book of Eloquence in 1844. That book was an anthology of extracts from the public speeches by Henry Clay. Vandenhoff's choice of "Text-Book" for the title is a misnomer, for the selections are neither preceded nor followed by commentary.

In 1862, Vandenhoff selected instructional passages from his larger textbook, The Art of Elocution, made some changes in selections for practice, and offered smaller manuals designed for two special interest groups. Those books were entitled The Lady's Reader: With Some Plain and Simple Rules and Instructions for a Good Style of Reading Aloud; and a Variety of Selections for Exercise, and The Clerical Assistant: An Elocutionary Guide to the Reading of the Scriptures and the Liturgy; Several Passages Being Marked for Pitch and Emphasis With Some Observations on Clerical Bronchitis. Both works were published by Sampson Low, Son, and Company, London, in the same year.
Vandenhoff's final textbook was published in 1878 by Sampson Low, Marston, Searle, and Rivington in London. Its title was The Art of Reading Aloud in Pulpit, Lecture Room, or Private Reunions with a Perfect System of Economy of Lung Power on Just Principles for Acquiring Ease in Delivery and a Thorough Command of the Voice. He continued to use M. A. following his name and addressed that work to "anyone who may desire to follow his advice, either as teacher or learner."^25

Published in the fortieth year of Vandenhoff's career as a public performer, his last textbook reflected the culmination of knowledge and practical experience gained through his acting, reading, teaching, and writing. The Art of Reading Aloud concentrated on the reader's understanding of the printed page and his presenting it to listeners so that they would understand it as he did. In other words, Vandenhoff observed reading aloud to be "based on analysis and synthesis"^26 of printed matter. He showed remarkable adeptness in his discussion of phrasing and noted that "to a bad reader all sentences are alike" and "to a good one they have a great variety of time, pitch, and cadence."^27 Attention was also given to melody, emphasis, vocal quality, and verse reading. A topic noticeably deleted from that textbook was his discussion of articulation and pronunciation. However, he did close the book with his standard presentation of "Vocal Expression of Passion."
Vandenhoff's Indebtedness to James Rush

Several nineteenth century teacher-writers of elocutionary textbooks, Jonathan Barber, Merritt Caldwell, Andrew Comstock, Henry Noble Day, James Murdock, and William Russell, as well as Vandenhoff, were significantly influenced by Rush's *Philosophy of the Human Voice*. In *The Art of Elocution* Vandenhoff expressed his appreciation of Rush's work.

To Dr. Rush's Treatise on the Voice, the author has had recourse for light on many of the niceties of the elementary sounds of our language; and gladly takes this opportunity of offering his humble tribute to the masterly analysis of the voice, its functions and capabilities, contained in that philosophical and eloquent work.28

Greater insight into Vandenhoff's utilization of the "Rush System"29 is gained by reviewing the major original contributions that Rush made to the teaching of elocution.

"In the first place, he [Rush] made a bold gesture at clarifying speech nomenclature."30 Aware of the existing confusion over terminology by earlier writers, he attempted to consolidate and clarify terms that were being used inconsistently. He categorized the voice under five headings: quality, force, pitch, time, and abruptness.

In analyzing the first element, quality, Rush recognized six distinct vocal qualities: natural, guttural, whispered, falsette, nasal, and orotund.31 He concluded that varying vocal qualities were representative of states of mind. When Rush changed from "quality" to the term "vocality," in the sixth edition, he had to disqualify, for
obvious reasons, the previously recognized "whisper" as a vocality.\textsuperscript{32}

Rush's second, and likely most important, original contribution "was his concept of a 'radical' and 'vanishing' movement in the production of phonetic units."\textsuperscript{33} The beginning of each sound was termed "radical" and all movement completing that particular unit was termed "vanishing."

His third original contribution was in using the functions of "radical" and "vanishing" to explain phonetic elements. Thirty-five phonetic elements were divided into three groups: "tonics" (vowels), "subtonics" (voiced consonants), and "atonics" (unvoiced consonants). Rush determined that radical and vanishing movements were complete in the tonics. Subtonics usually depend upon an adjacent tonic to complete their radical and vanishing movements. Atonics, being voiceless, do not employ the radical and vanishing movement at all.\textsuperscript{34}

The radical and vanishing movement in syllabication constituted Rush's fourth original contribution. He showed how juxtaposition of tonic, subtonic, and atonic sounds determine syllabic units.\textsuperscript{35}

"The fifth point of originality in Rush's vocal theory was his detailed description of the specific intervals of inflection."\textsuperscript{36} He determined that emotional and intellectual impressions were created by particular intervals of changes in pitch in the spoken word.
These were the most significant contributions original with Dr. James Rush and later utilized by Vandenhoff.

**Vandenhoff's Pedagogy**

It is recorded that "in preparation of his treatise, Rush was apparently keenly aware of the work of earlier writers." While Vandenhoff acknowledged the influence of Rush's scientific analysis on his own work, he too echoed concepts from the writings of Joshua Steele, Thomas Sheridan, John Walker, and Ebenezer Porter. It is a moot point whether Vandenhoff utilized their works as primary sources or borrowed them through Rush. In addition to crediting Rush's influence, Vandenhoff also cited Gilbert Austin's *Chironomia* (1806) as an available source to be used in analyzing gesture.

However, Vandenhoff called unfavorable attention to Richard Whately's *Elements of Rhetoric* (1825) by noting that author's negative viewpoint concerning instruction in delivery. Vandenhoff was one of those who protested Whately's criticism of elocution and provided strong refutation for the passages he quoted from Whately's book.

The Rev. Richard Whately, Archbishop of Dublin, was the recognized spokesman for those rhetoricians who were of the staunch opinion that delivery (elocution) could not be taught. Whately, an opponent of mechanical methods of teaching oral delivery, voiced his criticism in his
Rhetoric. Devoting the fourth part of that work to the subject of elocution, he advocated that a speaker or reader "leave nature to do her own work." 39

Impress but the mind fully with the sentiments, &c. to be uttered; withdraw the attention from the sound, and fix it on the sense; and nature, or habit, will spontaneously suggest the proper delivery. 40

The practical rule then to be adopted is, not only to pay no studied attention to the voice, but studiously to 'withdraw' the thoughts from it, and to dwell as intently as possible on the Sense; trusting to nature to suggest spontaneously the proper emphasis and tones. 41

On the other hand, Vandenhoff believed it necessary for a reader or speaker to understand the capabilities and limitations of the vocal apparatus. He recommended familiarity with the mechanism of the vocal instrument and practice to reach a level of proficiency.

Vandenhoff proclaimed that "nature and art must go hand in hand." 42 He defined elocution as "the art of speaking" and declared that as an art it is to be attained by rule, by training and discipline, by constant and well regulated exercise, by using the mental facilities to a quick power of analysis of thought, and the cultivation of the ear and vocal organs for a ready appreciation and execution of tone. 43

In support of his conviction, Vandenhoff offered the following analogy:

It is natural to man to walk erect; but the infant is assisted in its earliest efforts; and though every person can walk, it is not every person, by any means, who carries himself firmly, easily, and gracefully. . . . Hence it is not thought preposterous, or unworthy of a gentleman, to 'learn to walk,' or at least to improve his personal carriage, under the direction of a drill-sergeant
and a fencing-master; and to acquire by art and experience the bearing and manly step which distinguish the gentleman from the uncultured hind. Thus, it is clear, that it is not always enough to leave nature to herself. 44

In the fifth division of his textbook, Vandenhoff strengthened his premise that "the more strictly a good system of Elocution be followed and carried out in speaking, the more natural, easy, and unconstrained will be the delivery." 45 Final assessment of his argument with Whately was as follows:

Dr. Whately justly insists on the advantage of a 'Natural style of Elocution, so do I; and not only on a natural style of Elocution, but also on a natural style of Rhetoric. The difference between us is, that I maintain that the perfection of that natural style, in both cases, is to be attained by art and rule; while the Doctor admits this is the case of Rhetoric, but denies it in the case of Elocution. 46

After 1861, there were no changes in Vandenhoff's The Art or Elocution, except for the title pages. The last available edition of his textbook, 1867, is used here in determining Vandenhoff's tenets of elocutionary instruction.

The Art of Elocution
(1867)

Vandenhoff devoted an introduction of seventeen pages to justification of studying elocution as an art. He declared that no one is born with the grace and power of delivery; therefore, it must be acquired through study and exercise. 47 He continued to attack the objections of Richard Whately, who vowed that delivery could not be taught by rules.
In five parts, he offered a method of instruction for effective delivery. Adhering to his original purpose of presenting a course of instruction in a simple and intelligent manner, Vandenhoff noted that

Speech is 'articulate vocal sound.' That sound is represented to the 'eye' by 'signs:' these signs are 'letters,' --combined into 'syllables,' which syllables are combined into words'--the perfect signs of things; and the vocal utterance of these signs is 'speech.'

Progressing through the five parts of his textbook, Vandenhoff first introduced the elements of oral expression in their simplest terms and later returned to them for a more complex instructional analysis. Headings of the five parts were:

PART I.: ELEMENTS.
Articulation.—Pronunciation.

PART II.: 1. PAUSE.
2. INFLECTION.
3. EMPHASIS.

PART III.: INFLECTION—Continued.

PART IV.: 1. COMPOUND INFLECTIONS.
2. PAUSE OF FORCE, OR EXPRESSION.
3. CUMULATIVE EMPHASIS.

PART V.: ELOCUTION AND RHETORIC.

In Part One of The Art of Elocution Vandenhoff asserted that one should possess distinct utterance in order to be understood; therefore, the first requisite in reading and speaking is clear articulation. Furthermore, effective articulation depends on the clear enunciation of particular "elementary sounds," combinations of which form words. He summed up the value of articulation to oral
delivery by analogy: "slovenly articulation is mis-spelling to the ear; and is as great a blemish to speech as false spelling is to a written letter." 51

In discussing articulation and pronunciation, Vandenhoff adopted Rush's classification of sounds as tonics, subtonics, and atonics. Radical and vanishing movement, another of Rush's concepts, was of particular use in Vandenhoff's discussion of the dipthongal, or mixed tonics in this section on articulation. Vandenhoff further used that same concept in the presentation of other topics.

According to Vandenhoff, pronunciation consists of articulation and accentuation. It was not his purpose to discuss pronunciation extensively, other than to direct attention to particular faults. For example, he found that the initial aspirant was so misused that he singled it out for discussion. British speakers he observed to be particularly deficient in use of the aspirant, omitted in house, horse, and here. 52 He provided an ample supply of exercises, tables, and examples in his analysis and instruction of articulation and pronunciation. Rush's influence is particularly observable in this division of Vandenhoff's textbook.

In Part Two, Vandenhoff designated reading and speaking "easily and naturally" as the first objective of elocution. Since grammatical pauses visually address the reader's eyes, Vandenhoff found them insufficient for communicating to the listener's ears. He acknowledged the
speaker's need for "more frequent stopping-places, at more
equal intervals, and of better regulated proportionate
duration" than grammatical pauses alone could provide.
Rhetorical pauses, "independent of, though consistent with,
and assistant to, the grammatical pauses," were offered as
his solution.

Although the term "rhetorical pause" was first used
by Ebenezer Porter in his Analysis of Principles of
Rhetorical Delivery as Applied in Reading and Singing
(1826), it was Joshua Steele's music-oriented concept of
rhetorical pauses found in his Prosodia Rationalis (1775)
that most influenced Vandenhoff's treatment of the
rhetorical pause, leading him to write:

[The rhetorical pause] not only marks the proper
division of thoughts, and the condition and relation
of one part of the sense to another, but its
practice is indispensable to the perfect effect of
the orator; without it, he must totter and stumble
through every long and intricate sentence with pain
to himself and his auditory [listeners]: with its
aid, his movements become regular, certain, and
easy.

Although Vandenhoff alluded to Steele's musical
terms for denoting pauses, he preferred simpler expressions.
Whereas Steele spoke of the rest, quaver-rest,
crotchet-rest, and bar-rest, Vandenhoff referred to the full
pause, short pause, middle pause, and long pause.
Considering the short pause to be the most important, he
cited nine rules for its use. Like John Walker, Vandenhoff equated the short rhetorical pause with the
grammatical comma. He gave the middle pause twice the
duration of a short pause, explaining that
judicious use of the short pause and the middle pause, serves to class and divide members of sentences in logical and clear divisions, according as they are more or less immediately connected with each other in thought and construction.\textsuperscript{59}

The full pause was needed not only to denote the close of a sentence but also to indicate the close of a proposition, which may comprise several sentences.\textsuperscript{60} The long pause was used to close a topic or an important division of that topic.\textsuperscript{61}

Vandenhoff recommended that students give their full attention to the practice of the rhetorical pause. He believed that practical knowledge of the rhetorical pause would insure successful oral discourse.

Vandenhoff's discussion of inflection began by noting simple ascent or rise and simple descent or fall of the voice. "Simple" denoted a limited range of from one to three musical tones either upward or downward. "Rising" and "falling" identified the direction of these vocal slides. An acute accent (\textsuperscript{\textdegree}) represented ascent of the voice and the grave accent (\textsuperscript{^}) indicated descent.

Further along in the book, Vandenhoff introduced compound inflections, which "are distinguished from the simple rise and fall by a greater range of ascent and descent comprehending tones, double tones, and half tones, carrying the voice over an interval of five tones, and sometimes even an octave."\textsuperscript{62} Curved lines marked compound inflections.
'Dost thou come here to whine?' (compound rising inflection)

'You must take me for a fool?' (compound falling inflection)

Vandenhoff's analysis of inflection, tone in particular, was reflective of Rush's system. Vandenhoff explained:

In ordinary speech, where no particular force is given—in a perfectly indifferent question, for example—the rise would not be more than of one tone. Such a question, for example, as—

'Will my brother come?'

asked quite indifferently, would receive an ascent of one tone: asked with interest, would receive an ascent of three tones; asked eagerly, would rise five tones; and asked with a passionate expression or of wonder, would rise even an octave; but, in reading or speaking with any degree of force, the simple rising inflection is usually over an interval of three tones (a third [Rush's terminology]); and the descent of the falling inflection is over the same interval. And the change of pitch is discrete; that is, the voice leaps directly and abruptly from tone to tone; whereas, in the greater ascent of a fifth [Rush], and an octave, it is concrete; that is, it slides over the interval, slurring the intermediate tones.

Vandenhoff negated the popular directive of always dropping one's voice at the end of a sentence. He noted that

the last words of a sentence are as important as the first,—indeed, they're generally more so: therefore let them have always full enunciation and weight in delivery; or your meaning will be imperfect and uncertain.

As a general rule, rising inflection denotes an incomplete thought while falling inflection is suggestive of a
completed thought. However, "the inflection required is regulated by the condition of the sense."\(^6\)\(^7\) He further asserted that inflection of the voice is the great indicator of meaning.

Vandenhoff observed that emphasis, another complement to meaningful oral expression, "is not merely stress or weight of the voice alone."\(^6\)\(^8\) To be complete, emphasis requires both stress (stroke of sound) and inflection. In turn, "inflection is governed by the character of the emphasis."\(^6\)\(^9\) Vandenhoff posited the existence of two principal kinds of emphasis, that of sense and that of force. To suggest the desired oral treatment of either one, Vandenhoff combined the use of grave and acute accents, indicative of inflectional direction, and underlining for locating the point of stress.

Emphasis of sense is that emphasis which marks and indicates the meaning or sense of the sentence; and which being transferred from word to word has power to change and vary the particular meaning of such sentence.

Did you walk home \underline{to-day}? or, Did you walk \underline{home} \underline{to-day}? or, Did you \underline{walk} home \underline{to-day}? or, Did you \underline{you} \underline{walk} home \underline{to-day}?\(^7\)\(^0\)

Emphasis of force, or it might be called emphasis of feeling, is that emphasis or stress which a speaker uses arbitrarily to add force to some particular idea or expression; not because the sense of meaning intended to be conveyed requires it,--but because the force of his own feeling or will dictates it.\(^7\)\(^1\)
To denote the emphatic (vocally stressed) word, or words, a line is drawn underneath, thus:

He spoke for religion, not against it.\(^\text{72}\)

The rising and falling inflectional markings above the emphatic words are illustrative of antithetical meanings. In order words, as the result of vocal stress, the emphasis of feeling is also communicated.

In Parts Three and Four of his textbook, Vandenhoff returned to the elements of inflection, pause, and emphasis for a more detailed discussion of their usefulness in oral delivery. He suggested markings for indicating inflection, pause, and emphasis as aids to analysis in preparation for oral delivery. The following are examples of his markings for indicating simple apposition and antithesis:

The same respective inflections are given to words (or clauses) in apposition with each other.

Examples: Cleopatra, queen of Egypt, . . . (respective rising inflection for apposition)

I reside in London—a magnificent city. (respective falling inflection for apposition)

Opposite inflections are given to words (or clauses) of antithesis.

Examples: He spoke for, not against peace.

To be, or not to be.

Underlining indicates point for emphasis. Example of emphasis of force in antithesis:

Fire and water\(^\text{73}\)
Vandenhoff cautioned students to avoid use of continual emphasis, for repetition defeats its purpose and the effect is unpleasant to the ear. He concluded his presentation of emphasis by reminding his readers that Relief of loud and soft, strong and gentle, is as necessary to elocution as are light and shade to a picture: and he who is continually hammering the ear with reiterated strokes of emphasis, instead of being really a powerful speaker, will weary and disgust the good taste of his auditors.

The instructions given in the first four parts of Vandenhoff's textbook were directed toward reading and speaking with meaning, force, and ease. Part five focused on what Vandenhoff considered to be the triumph of elocution: "truthful utterance of intense and passionate feeling." This was "to be attained by power of Intonation, Expression, [and] Energy; the Crowning Graces of Elocution."

At the time of Vandenhoff's writing, the term intonation referred to the production of vocal sound. Intonation, for him, represented true and perfect speech tones, providing the voice with volume and power. Comparing the human voice to a musical instrument, an organ, he offered the following advice for effective intonation:

To produce its tones, its bellows--the lungs--must be kept duly inflated, or supplied with breath; the pipe--the throat--must have full play; the orifice of the mouth must be well opened, and the sound must be poured through it in a copious, swelling stream, interrupted, momentarily by pauses or rests, on which it gathers fresh impetus for its onward course.
As Vandenhoff determined intonation to be closely related to the reading of verse, he interrupted his lesson on the "graces" to discuss his thoughts on poetical elocution. Poetry he thought to be more exaltingly composed than prose; therefore it should be read or recited in an exalted manner to complement the subject matter. He advised that "the voice must flow more softly; must undulate greatly, and not jump or jerk on the inflections; so that the verse may run smoothly and without jar upon the ear." Particular attention must be given to intonation in poetical delivery; "so that the music of the voice being fully brought out, it may aid and give echo to the music or the language." He termed such a practice the "imaginative" style of elocution and recommended it be adopted in delivery of all imaginative composition, whether in prose or verse.

To Rush "orotund" vocal quality was one of the main characteristics of the lofty imaginative style. Vandenhoff agreed, considering the orotund quality particularly to be appropriate for Scriptural reading and prayer.

Discussion of poetical delivery inevitably includes the matter of rhythm. Vandenhoff recognized that "verse is the music of language" and that "rhythm is its essential quality; the regularity and perfection of which distinguishes it from prose." However, he observed that there is also rhythm in prose, though it be "irregular and fickle." Vandenhoff determined that
verse is addressed to the ear . . . therefore, it is requisite, in reading of verse, to mark the rhythmical accentuation of the line, as it is, in playing or singing, to observe due time. . . . we must regulate the pulsation and movement of sound by the voice, to the regulated metrical accentuation (or rhythm) or the verse.82

Deeming it necessary to distinguish between classical verse and English verse, he noted that "Latin and Greek verse is measured . . . by certain adjustments of syllables, long and short, called feet."83 Unlike Latin and Greek verse, "English verse consists of arrangements, at regular intervals, of accented and unaccented,—or more properly speaking, heavy and light syllables."84 Vandenhoff preferred using the latter terms. Syllables in the English language cannot be classed as long or short, for the same syllables may vary in quantity, as they occur in differences in verse, according to the amount of feeling or force that may be given to them. English verse . . . depends for its musical effect upon time and accentuation; or, pulsation and remission of sound, on the heavy and light syllables, respectively.85

He declared that the music of English verse cannot be "ascertained by counting on the fingers, or scanning (as it is called); but by the ear."86 English verse is to be scored as music, always beginning each bar with a heavy (accented) syllable or by a rest substituting for it. That practice is reflective of Jushua Steele's recommendation that "if a syllable is too short, we may supply its deficiency by a pause, by which iambic or trochee may answer to fill a cadence as well as a spondee."87 According to Vandenhoff, "English verse may be divided into common time
[2/4] and triple time ]3/8]," as in the following two examples:

\[
\begin{align*}
\frac{2}{4} & \quad \text{present} \quad \text{deity} \quad \text{they} \quad \text{shout a} \quad \text{round} \\
\frac{3}{8} & \quad \text{The} \quad \text{princes} \quad \text{ap} \quad \text{plaud with a} \quad \text{furious} \quad \text{joy}
\end{align*}
\]

In these examples of scored metrical movement the \( \text{|} \) and \( \text{''} \) markings are representative of a pause substituted for an initial heavy syllable or a final unaccented syllable.

Returning to the "graces," Vandenhoff noted that a "weak" voice was due to its possessor's being "ignorant of, or unpracticed in, the mechanical means of eliciting, improving, and displaying its strength." Although the means are mechanical, Vandenhoff cautioned that while "the machinery must be worked, the springs and wheels must be kept out of sight." In other words, one should avoid display of the mechanical methods like "distorted visage and heaving of the chest" as is sometimes observed in singers.

Vandenhoff viewed expression as a complementary refinement of intonation. He identified expression as "modulating or regulating the organ of the voice to tones of gentleness of force, according to the nature and degree of feeling, or passion expressed in words." Expression, while using intonation, adapts it to the feeling of the moment.
He concluded that expression relies mainly upon vocal pitch and that "the expression of each different feeling has its appropriate pitch." Acknowledging that ordinary pitch of differing human voices varies according to the quality or character of the individual voice (soprano, tenor, or bass), Vandenhoff divided the speaking voices into high, middle, and low pitch ranges. Each range possessed its own sphere of expression:

THE MIDDLE is the proper pitch for narration, description (when not particularly animated), statement, and 'moral reflection,' or 'calm reasoning.'

HIGH PITCH is the representative of elevated feeling, and impetuous, impulsive passion: joy, exaltation, rage, invective, threat, eagerness, all speak naturally in high pitch: it is also proper to stirring description, or animated narration.

LOW PITCH is the natural expression of 'deepseated' feeling and 'concentrated passion,' nursed darkly in the inmost recesses of the heart: it is the tone of 'grief—suppressed rage,—brooding thought,—very solemn reflection,—melancholy,—hate,—remorse;' and, also, in its softest and deepest expression, of 'love' and 'veneration.'

Vandenhoff's third vocal "grace" was energy, closely allied to expression. "It is the life, the soul, the animating spirit." Energy stimulates the listener's interest.

Energy quickens and infuses life into the style: it warms, it revivifies with its touch. It adds a brisker movement to the voice: it flushes the cheek, it lights the eye, it animates the frame; and, passing like an electric spark from speaker to audience, it enkindles in them a sympathetic spirit, it arouses their enthusiasm, it takes possession of their hearts, and places their feelings, their reason, and their will, in the hands of him whose power has agitated the recesses of their souls.
The final factor contributing to expression, according to Vandenhoff, was time, the rapidity or slowness of one's delivery, which must correspond with the character of the feeling or passion expressed. It was appropriate that Vandenhoff, having compared the human voice to a musical instrument, an organ, should utilize musical symbols for denoting variations in vocal force.\footnote{98}

Vandenhoff concluded that the "graces," intonation, emphasis, and energy, discriminately united, would achieve the "climax of the power of Elocution, the 'acme' of its art,—Passion."\footnote{99}

Vandenhoff agreed in part with Whately by declaring that "I know of no means of teaching Gesture by written instruction."\footnote{100} However, in keeping with the practice of other nineteenth century elocutionary textbooks, each edition of Vandenhoff's The Art of Elocution included brief instructions for gesturing. A title page, "Sketch of a System of Gesture," separated that information from the other five parts of Vandenhoff's textbook.

In recognizing gesture as an ally of speech, Vandenhoff merely offered three points of advice to his students. "The first point to be aimed at, as the foundation of a good style of gesture, is a natural and easy carriage of the body."\footnote{101} He prescribed walking and speaking aloud at the same time as exercise for strengthening the lungs while improving posture.\footnote{102} Next he recommended that the student "acquire an easy and free use
of the arms; and a pliancy of wrist."\textsuperscript{103} For this the student was advised to consult a fencing-master. Third, he advocated that the student "always bear in mind that the object of gesture is to assist or enforce the words which it accompanies."\textsuperscript{104} In other words, a gesture is to be "an animated comment on the text."\textsuperscript{105} Cautioning against overuse of gesture, Vandenhoff warned, "it is far better to err on the side of self-restraint than to sin on that of excess."\textsuperscript{106} He believed that "three practical lessons with a good and experienced professor will do more towards giving the pupil 'ease,' 'grace,' and 'force' of action, than all the books and plates in the world."\textsuperscript{107}

Vandenhoff did acknowledge the usefulness of Gilbert Austin's \textit{Chironomia} (1806) as a reference source for teachers and those already having practical experience with gestures. For students in the latter category, Vandenhoff included a simplification of one of Austin's tables in which positions and motions of the arm and hand were assigned letters to "enable the student or speaker to mark, in a written speech, any gesture he may think appropriate."\textsuperscript{108}

Vandenhoff's views of oral delivery as expressed in his \textit{The Art of Elocution} can be summed up in the following:

The human voice is to be considered as a musical instrument—an organ; constructed by the hand of the Great Master of all Harmony. It has its bellows, its pipes, its mouthpiece; and when we know the 'stops' 'it will discourse most eloquent music.' It has its 'gamut,' or scale of ascent and descent; it has its keys, or pitch,--its tones,--its semitones, its bass, its tenor, its alt,--its melody, its cadence. It can speak as gently as the lute, 'like the sweet south upon a bed of violets,' or as
shrilly as the trumpet; it can tune the 'silver sweet' note of love, and 'the iron throat of war;' in fine, it may be modulated by art to any sound of softness or of strength, of gentleness or harshness, of harmony, or discord. And the art that wins this music from the strings is ELOCUTION. The niceties and refinements of this art are to be acquired, step by step, by well-directed practice.109

Vandenhoff attempted to reveal to his students how knowledge and application of a system of rules and principles relative to delivery (elocution) is an essential element of rhetoric.

The really good Elocutionist (whose habit shall have become a second nature) will effect by clear articulation and by just application of pause, inflection, and emphasis; and will have no more occasion to give mind, at the time [of performance], to the rules or principles on which he is doing it, than a practiced writer need think of the rules of grammar.110

The Art of Reading Aloud
(1878)

Vandenhoff denounced that well-known apothegm by Shakespeare's Dogberry in Much Ado About Nothing:

To be a well-favor'd man is the gift of fortune, but to write and read comes by nature. (III,iii)

Vandenhoff declared "those who hold the Dogberrian creed . . . deny that reading aloud is an art . . . [and] regard it as the mere exercise of a natural organ."111 Technically, the latter is true; however, reading well, like singing, involves a great deal more.

To read intelligently and effectively at sight, on the sudden, without preparation, the faculty of quick analysis is necessary. . . . To analyse
quickly you must keep your eye always a little in advance of your tongue and become master of 'phrasing'.

In his last textbook, The Art of Reading Aloud, Vandenhoff, a highly successful reader, proffered suggestions for sight-reading. Phrasing, closely related to "time" or "quantity" in speech, "is necessary for the aspirant to elocutionary excellence." Sound advice on phrasing is featured in The Art of Reading Aloud.

Utilizing his aptitude for analogy, Vandenhoff stated that "a phrase . . . is one of the 'joints' of a sentence."

Supposing the sentence to be a 'limb,' and the whole essay, speech, sermon, or discourse, to be the entire 'body,' then the phrases are the joints of the words.

Phrases are to be uttered in one impulse of breath, just as if the whole phrase were one word only, with several accents.

Noting that "phrasing is not a matter of chance" and that "every complete phrase requires a rest of some kind," Vandenhoff concluded: "if you do not pause at the right place, nature will compel you to rest at the wrong one."

Returning to the content of his earlier textbooks, Vandenhoff suggested the use of markings for rhetorical pauses as follows:

1. The Rest \( \frac{1}{2} \); for a pause equal in duration to a crochet-rest in a bar of common time music.

2. Half-rest \( \frac{1}{4} \); equal in time to only half the 'rest'.

3. Quarter-rest \( \frac{1}{8} \); only one half the time in duration of the 'half-rest'.

---

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Following his treatise on phrasing, Vandenhoff expanded and refined the previous discussion of cadence (range and descent of the voice marking the close of the sense), emphasis (the occasional marked and expressive distinction of a syllable . . . by one or more of the special modes of accent, quantity, pitch, and force), quality (a specific character of voice), and rhythm (regular and ordered movement of verse).

The prevailing thought throughout all of Vandenhoff's textbooks was that Nature's laws reduced to system, and put into practice, lie at the base of all really fine elocution. Mouthing is not elocution; nor is elocution to be acquired by imitation of any one person's style.

**Markings for Emotional Expression**

As indication of contextual meaning, Vandenhoff suggested markings for pausing, inflection, and emphasis. However, he observed that words similar to "weeping," "rejoicing," and "slaying" are voiced in a manner resulting "from very different and opposite affection or passion of the mind." Oral expression of such states of being requires "a correspondent transition in the pitch, and variation in force and time of delivery."

Table 6 lists terms denoting "the character of the expression proper to any passage." Table 7 provides signs and terms to be used for indicating the varieties and changes of pitch, force, and time.
**TABLE 6**

**EXPRESSION**

<table>
<thead>
<tr>
<th>SIGN</th>
<th>TERM</th>
<th>EXPLANATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>affo.</td>
<td>affettuso; with emotion</td>
<td>Expressive of deep feeling</td>
</tr>
<tr>
<td>dol.</td>
<td>dolce; sweetly</td>
<td>For tenderness, pity, gentle sentiments</td>
</tr>
<tr>
<td>maestoso</td>
<td>with grand majestic</td>
<td>Proper to solemn feeling and passages of grandeur</td>
</tr>
<tr>
<td></td>
<td>expression</td>
<td></td>
</tr>
<tr>
<td>con sp.</td>
<td>con spirito</td>
<td>With spirit; for lively expression</td>
</tr>
<tr>
<td>con fu.</td>
<td>con fuoco</td>
<td>With fire; with animated energy</td>
</tr>
<tr>
<td>con an.</td>
<td>con anima</td>
<td>With soul; the expression of intense devotion, deep sentiment, fervent love</td>
</tr>
</tbody>
</table>
### TABLE 7

**Signs and Terms for Denoting The Varieties and Changes of Pitch, Force, Time**

#### For Pitch

<table>
<thead>
<tr>
<th>Term</th>
<th>Sign</th>
</tr>
</thead>
<tbody>
<tr>
<td>Middle Pitch</td>
<td>4th or m</td>
</tr>
<tr>
<td>Low Pitch</td>
<td>♭ or b</td>
</tr>
<tr>
<td>High Pitch</td>
<td>♮ or #</td>
</tr>
</tbody>
</table>

#### For Force

It will be necessary to use terms denoting the following dynamics, or powers of sound:

<table>
<thead>
<tr>
<th>Term</th>
<th>Sign</th>
<th>Explanation</th>
</tr>
</thead>
<tbody>
<tr>
<td>piano</td>
<td>p</td>
<td>With a soft tone, expressive of calmness, gentleness, mildness, &amp;c.</td>
</tr>
<tr>
<td>pianissimo</td>
<td>pp</td>
<td>Very softly, increased expression of tenderness, &amp;c.</td>
</tr>
<tr>
<td>forte</td>
<td>f</td>
<td>A loud tone, the reverse of the above; a loud powerful tone.</td>
</tr>
<tr>
<td>mezzo forte</td>
<td>mf</td>
<td>Rather loud.</td>
</tr>
<tr>
<td>fortissimo</td>
<td>ff</td>
<td>Very loud, increased expression.</td>
</tr>
<tr>
<td>crescendo</td>
<td>cresc</td>
<td>Increasing, swelling the volume of voice.</td>
</tr>
<tr>
<td>diminuendo</td>
<td>decresc</td>
<td>Diminishing, reducing the volume.</td>
</tr>
<tr>
<td>orzando</td>
<td>orz</td>
<td>Bursting, explosive, with a burst of sound.</td>
</tr>
<tr>
<td>staccato</td>
<td>stac</td>
<td>Staccato, with short and distinct strokes of sound; to be used in rapid and energetic delivery, a smooth, even flow of tone, proper for the delivery of unimpassioned verse.</td>
</tr>
</tbody>
</table>

#### For Time

The following terms denote the time, or degree of rapidity or slowness of movement, to be adopted:

- adagio       | very slow—for solemn delivery.
- allegro (allegretto) | quick—for brisk, lively delivery.
- presto       | still quicker.
- andante      | middle time, and distinct.
- larga        | Slowly, with fullness of tone.
- moderato     | In ordinary or middle time.
- retardato    | Slackening the time.
- accelerando  | quickening the time.
From his first textbook, *A Plain System of Elocution*, through his last, *The Art of Reading Aloud*, Vandenhoff included marked copies of William Collins' "The Passions—An Ode" as an example for instruction in emotional expression. That piece was chosen because it afforded "great scope for transition of 'pitch', variation of 'force', and change of 'time', in accordance with the varied action and quality of the personification of each individual 'passion'."

Instructive commentary preceded each of the examples of fear, anger, despair, hope, revenge, pity, jealousy, melancholy, cheerfulness, joy, love, and mirth. Marginal notes provided further directions for the reading of particular verses. In editions following that of 1844, Vandenhoff refined his instructions by noting changes in pitch rather than describing tones. Also, he added symbols suggesting middle, low, and high pitch. A copy of "The Passions," with notes and marked by Vandenhoff for inclusion in his last textbook, is as follows:

**THE PASSIONS—AN ODE.—COLLINS.**

**INTRODUCTION OR PRELUDE.**

\[
\begin{align*}
\text{When Music, heavenly maid, was young} \\
\text{Ere yet in early Greece she sung,} \\
\text{The Passions oft, to hear her shell,} \\
\text{Throng'd around her magic cell;} \\
\text{Exulting, trembling, raging, fainting,} \\
\text{Possessed beyond the Muse's painting,} \\
\text{By turns they felt the glowing mind,} \\
\text{Disturb'd, delighted, raised, refined;} \\
\text{Till once, 'tis said, when all were fir'd,} \\
\text{Fill'd with fury, rapt, inspir'd,}
\end{align*}
\]
From the supporting myrtles round,
They seized her instruments of sound.

And, as they oft had heard apart,
Sweet lessons of her forceful art,
Each—for madness ruled the hour—
Would prove his own expressive power.

1. Fear.

Fear deprives the voice of its power; the tone becomes thin and feeble, and the utterance (when the passion is highly wrought) tremulous, indistinct, and broken, with the head-voice.

First Fear, his hand, its skill to try,
Amid the chords, bewildered laid;
And back recoiled,—he knew not why,—
E’en at the sound himself had made!

2. Anger.

Anger is high in pitch, loud, and quick in the time of its utterance; and the words do not flow, but burst out in sudden starts, indicative of the rashness of passion.

This is distinct from the expression of dignified anger, just severity, and reproof, which is solemn and measured in its delivery, and low in pitch.

Next Anger rush’d, his eyes on fire,
In lightnings own’d his secret stings;
In one rude clash, he struck the lyre,
And swept with hurried hand the strings.

3. Despair.

Despair vents itself in a low, moaning tone (orotund); till it reaches its widest paroxysm, when it is cracked and shrieking, with strong radical stress. Both shades of expression are beautifully and distinctly individualised by the poet in the descriptive verses.
In a low, sullen tone, with deep pitch.

With woeful measures wan Despair—

Low sullen sounds, his grief beguil'd:

A solemn, strange, and mingled air,

"Twas sad and by fits, by starts 'twas wild:

4. **Hope.**

The expression of Hope is in direct contrast with that of Despair; lively, animated, joyous; in middle pitch of voice, sweet and flowing; and in *mezzo tempo* and *equable-concrete*.

But thou, O Hope, with eyes so fair,

What was thy delighted measure!

Still it whisper'd promis'd pleasure,

And bade the lovely scenes at distance hail!

Still would her touch the strain prolong,

And where her sweetest theme she chose

A soft responsive voice was heard at every close;

And Hope, enchanted, smiled, and

waved her golden hair.

5. **Revenge.**

The features of Revenge are of the same family as Anger; but bolder, stronger, and more highly coloured. The quality of voice must be harsher, and more concentrated than mere Anger. Revenge, when most intense, speaks between the set teeth; and utters its denunciations in a hoarse, guttural voice, and with fitful bursts of passion.

Pity, on the contrary, speaks in a low, soft, and gentle tone of voice; but full and flowing, as from the exuberance of a warm heart.

And longer had she sung—but with a frown,

Revenge impatient rose;

He threw his blood-stained sword in thunder down,
And, with a withering look,
The war-denouncing trumpet took:
And blew a blast so loud and dread,
Wore ne'er prophetic sounds so full of woe,
And ever and anon he beat
The doubling drum with furious heat;

And, with a withering look,
The war-denouncing trumpet took:
And blew a blast so loud and dread,
Wore ne'er prophetic sounds so full of woe,
And ever and anon he beat
The doubling drum with furious heat;

And though sometimes, each dreary pause between,

Dejected Pity, at his side,

Her soul-subduing voice applied,

Yet still he kept his wild unalter'd mien,

While each strained ball of sight seemed bursting from his head!

7. Jealousy.

Jealousy has a changeful tone, varying as it yields to love or hate; sometimes indulging in the tenderness of affection, at others venting itself in all the harshness and bitterness of revenge. The poet has well distinguished these two different phases of the passion:

Thy numbers, Jealousy, to nought were fix'd,^
Sad proof of thy distressful state,

Of differing themes, the veering song was mix'd,^
And now it courted Love, now raving called on Hate!

8. Melancholy.

The voice of Melancholy is low in tone, soft, mellow, and slow in utterance, running on equable-concrete in the plaintive minor key: the thirds are on semi-tones.

With eyes up-rai'd, as one inspir'd,
Pale Melancholy set retir'd.
Mark the gentleness of the current by a smooth, flowing current, long quantity, and rather deep tone.

And from her wild, sequester’d seat, In notes by distance made more sweet, Pour’d through the mellow horn her pensive soul:

A lighter tone and movement, with light radical stress.

And dashing soft from rocks around, Bubbling runnels join’d the sound;

Through glades and glooms the mingled measure stole,

Or o’er some haunted stream with fond delay.

Round a holy calm diffusing,

Love of peace and lowly musing, In hollow murmurs died away.


Cheerfulness—which is the direct contrast of the last passion—speaks in a high pitch, briskly and ‘trippingly on the tongue.’ The expression is of the same order (but less active or passionate) as:

10. Joy;

whose tone is richer and fuller, and utterance still more lively and animated. Under the influence of joy, the words bound and gush from the lips, and the delivery becomes excited and enthusiastic.

The distinction between these two affections of mind, is, that Cheerfulness is a state or enduring condition of the mind, and therefore has a certain repose of expression; while Joy is an active emotion or passion, temporarily exciting and aggravating the mind, and accordingly its expression is of a higher character, and must be more powerfully delineated.

Joy usually subsides into the happy tranquillity of cheerfulness; unless it be dashed by grief, in which case it sometimes changes into despair. Cheerfulness speaks in equable-concrete; Joy, with radical stress, not too strong.
In the present instance the passion receives additional force and impulse from its union with

11. **Love,**—and 12. **Mirth**;

the expression proper to which,—forming, as does the combination of *Love, Joy,* and *Mirth,* the most exquisite of all earthly felicity,—that is, the perfect enjoyment of happy love,—must be of the most animated, spiritual, and enthusiastic kind: it must be **all soul!**

*Alla m.f.*

But oh! how altered was its sprightlier tone, [\]

When Cheerfulness, a nymph of healthiest hue,

Her bow across her shoulder flung,

Her buskins gemm'd with sorrow's dew;

Blew an inspiring air that dale and thicket rung: [\]

The hunter's call, to Faun and Dryad known.

The oak-crowned sisters and their chaste-eyed Queen,

Satyrs and sylvan boys were seen,

Peeping from forth their alleys green: [\]

Express the beginning of the action of Sport and Exercise by a quicker time and a stronger utterance.

*Brown Exercise rejoiced to hear,*

*And Sport leaped up and seiz'd his beechen spear.*

*alt. acc. anima—dolor.*

*Last came Joy's ecstatic trial,* [\]

*He, with vinv crown advancing,*

*First to the lively pipe his hand address'd,* [\]

*But soon he saw the brisk, awak'ning viol,* [\]

*Whose sweet entrancing voice he lov'd the best.* [\]

*Hicato.*

*They would have thought, who heard the strain,* [\]

*They saw in Tempe's vale her native maids,*

*Amidst the festal-sounding shades,* [\]

*To some unwearied minstrel dancing,* [\]
An anthology of at least one hundred and fifty pages was included in each edition of Vandenhoff's textbook. Selections were added and deleted for each edition. The anthologies consisted of poetry, prose, oratorical extracts, dialogues, and dramatic scenes. Vandenhoff expanded the literary horizon of his readers by including examples of both classical and contemporary writers. On the whole, authors represented by Vandenhoff in his reading performances and those comprising his anthologies were much the same. Among those selections chosen for the anthology of the 1846 edition and also performed by Vandenhoff were two poems, Bryant's "Thanatopsis" and Motherwell's "A Poet's Parting Thoughts," and eight passages from Shakespeare's dramas. The 1867 edition of The Art of Elocution added passages from two more of Shakespeare's dramas and two from the plays of Bulwer-Lytton. Surprisingly, passages much
performed by Vandenhoff from the comedies of Sheridan were never represented in any edition. Of the two authors performed most by Vandenhoff, Shakespeare and Dickens, only one selection written by Dickens ever was included in an edition of The Art of Elocution. That choice, "Mr. Gregsbury, M. P., and the Deputation," appeared in the 1867 edition; however, it is not known ever to have been a part of his reading programs.

In the first edition, A Plain System of Elocution (1844), Vandenhoff included the first book publication of Edgar Allan Poe's "The Raven." Vandenhoff's textbook preceded Poe's volume entitled The Raven and Other Poems by several months.¹²⁷

For some unknown reason, Vandenhoff dropped the selections by Dickens and Poe from later editions. One wonders if Vandenhoff had incurred their displeasure at having their work appear in the books of others without their permission even though copyright protection was unavailable at that time.

Vandenhoff did not include an anthology separate from the text in his last book, The Art of Reading Aloud. Likely, he thought that he had succeeded in stimulating interest in literature among his followers and no longer considered it necessary to suggest what selections they read as well as offering instruction in effective reading. Printing cost also might have been a deciding factor.
Popular Nineteenth Century Elocutionary Textbooks
by Vandenhoff's Contemporaries

Jonathan Barber's Grammar of Elocution (1832), C. P. Bronson's Elocution, or Mental and Vocal Philosophy (1845), Merritt Caldwell's A Practical Manual of Elocution (1845), Andrew Comstock's A System of Elocution (1841), Henry Noble Day's The Art of Elocution (1859), and William Russell's The American Elocutionist (1844) contemporary with Vandenhoff's The Art of Elocution were popular nineteenth century elocutionary textbooks. With the possible exception of Bronson, whose manual only chronologically followed Rush, the works of these elocutionists reflected Rush's vocal analysis.

Similarity in the content of these writings becomes readily noticeable upon comparative examination (Table 8). All writers were in agreement that acquiring distinct articulation was of primary importance to oral expression. Some were more concise than others; however, each provided illustrations and examples sufficient for amplification of topics being discussed. Seven of the ten provided anthologies for practice.

Discussions of imitation and the reading of poetry were points in which differences of opinion occurred.
### TABLE 8

**POPULAR NINETEENTH CENTURY ELOCUTIONARY TEXTBOOKS**

<table>
<thead>
<tr>
<th>Author/Title</th>
<th>Preface</th>
<th>Intro.</th>
<th>Text</th>
<th>Voice</th>
<th>Bodily Action</th>
<th>Anthology</th>
<th>Tables</th>
<th>Figures/Diagrams</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jonathan Barber</td>
<td>Pref. 1</td>
<td>Intro. 14</td>
<td>Text 73</td>
<td>62</td>
<td>---</td>
<td>60</td>
<td>9</td>
<td>---</td>
</tr>
<tr>
<td><strong>GRAMMAR OF ELOCUTION</strong> (1832), 1834 ed.</td>
<td></td>
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<tr>
<td>George Vandenhoff</td>
<td>Pref. 1</td>
<td>Intro. ---</td>
<td>Text 152</td>
<td>152</td>
<td>---</td>
<td>---</td>
<td>8</td>
<td>Numerous examples</td>
</tr>
<tr>
<td><strong>A PLAIN SYSTEM OF ELOCUTION</strong> (1844)</td>
<td></td>
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<tr>
<td>C. P. Bronson</td>
<td>Pref. 1</td>
<td>Intro. 11</td>
<td>Text 315</td>
<td>222 Combined (748 numbered entries)</td>
<td>93</td>
<td>---</td>
<td>150 Illustrations</td>
<td></td>
</tr>
<tr>
<td><strong>ELOCUTION: MENTAL &amp; VOCAL PHILOSOPHY</strong> (1845)</td>
<td></td>
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<tr>
<td>George Vandenhoff</td>
<td>Pref. 10</td>
<td>Intro. 17</td>
<td>Text 189</td>
<td>184</td>
<td>5</td>
<td>154</td>
<td>10</td>
<td>Numerous examples</td>
</tr>
<tr>
<td><strong>THE ART OF ELOCUTION</strong> (1846)</td>
<td></td>
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<tr>
<td>Andrew Comstock</td>
<td>Pref. 4</td>
<td>Intro. 3</td>
<td>Text 350</td>
<td>56</td>
<td>133</td>
<td>165</td>
<td>3</td>
<td>212 Figures &amp; Diagrams (Most are copies from G. Austin)</td>
</tr>
<tr>
<td><strong>A SYSTEM OF ELOCUTION</strong> (1841), 1850 ed.</td>
<td></td>
<td></td>
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<tr>
<td>Merritt Caldwell</td>
<td>Pref. 6</td>
<td>Intro. 13</td>
<td>Text 247</td>
<td>188</td>
<td>59</td>
<td>---</td>
<td>8</td>
<td>100 Figures</td>
</tr>
<tr>
<td><strong>A PRACTICAL MANUAL OF ELOCUTION:</strong> EMBRACING VOICE AND GESTURE (1845), 1854 ed.</td>
<td></td>
<td></td>
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<tr>
<td>George Vandenhoff</td>
<td>Pref. 1</td>
<td>Intro. 17</td>
<td>Text 217</td>
<td>205</td>
<td>8</td>
<td>171</td>
<td>13</td>
<td>Numerous examples</td>
</tr>
<tr>
<td><strong>THE ART OF ELOCUTION</strong> (1846), 1867 ed.</td>
<td></td>
<td></td>
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<tr>
<td>William Russell</td>
<td>Pref. 4</td>
<td>Intro. ---</td>
<td>Text 237</td>
<td>189</td>
<td>48</td>
<td>130</td>
<td>3</td>
<td>56 Figures</td>
</tr>
<tr>
<td><strong>THE AMERICAN ELOCUTIONIST</strong> (1844), Sixth ed.</td>
<td></td>
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<tr>
<td>Henry N. Day</td>
<td>Pref. 5</td>
<td>Intro. 2</td>
<td>Text 145</td>
<td>145</td>
<td>---</td>
<td>118</td>
<td>1</td>
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<tr>
<td><strong>THE ART OF ELOCUTION</strong> (1859), 1867 ed.</td>
<td></td>
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<tr>
<td>George Vandenhoff</td>
<td>Pref. 2</td>
<td>Intro. 6</td>
<td>Text 228</td>
<td>228</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>Numerous examples</td>
</tr>
<tr>
<td><strong>THE ART OF READING ALOUD</strong> (1878)</td>
<td></td>
<td></td>
<td></td>
<td></td>
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</tr>
</tbody>
</table>

Numbers in each column denote the total number of pages devoted to discussion of each subject. The date of first publication for each book is enclosed in parenthesis followed by the date of the particular edition examined for inclusion in this table.
Vandenhoff strongly disfavored the practice of imitation. He advised his students:

> never seek to catch and imitate the tones and peculiarities of any other man. Imitation is the grave of genius, and the mother of affectation and tricks of style. The copyist in art seldom gets beyond the vices or mannerisms of his model.  

Of some question was Comstock's advocacy of imitation of the teacher. He stated that "as soon as a section is pronounced by the teacher, the members of the class should repeat it together, in the proper pitch and time, and with the requisite degree of force."  

Russell, while considering pure imitation to be "a matter of mere mechanical routine," did, however, advise that students would benefit from imitation of the teacher as long as explanation of the exercise was provided." In so doing, Russell suggested a compromise in the two views.

Vandenhoff and his contemporaries represented varying opinions concerning the reading of poetry. He concluded that "in reading of verse we must be careful to preserve RHYTHM and MELODY." However, while advocating preservation of rhythm, Vandenhoff cautioned against forfeiting pronunciation to metered reading. He prescribed the substitution of a pause for a metrically required accent when otherwise correct pronunciation of an individual word would be endangered.

In that respect, Vandenhoff was joined by Henry Noble Day, who emphatically stated, "do not sacrifice to the
meter either correct accentuation or correct expression of the thought. Day further noted:

One of the most common and at the same time one of the most offensive faults in reading or reciting poetry, lies in a close servitude to the meter of the verse in disregard of the principles of accent, and of the relations of thoughts. The general rule to be observed in reading verse is, that the correct pronunciation be given by throwing the accent upon the proper syllable, and, also that the relations of the thought be expressed, whether such accentuation in the one case of such shading of the thought or in the other coincide or not with the rhythm of the verse.

Both Vandenhoff and Day, then, were in agreement with Jonathan Barber's dictum concerning pronunciation. Although he did not directly offer advice for the reading of verse, Barber proclaimed that "any mispronunciation of the words, will be an offense against the conventional authority." On the other hand, Merritt Caldwell advised that "in the reading of Rhyme [verse] in particular, it may be remarked, that there should be the same variety in the Phrases of Melody and the Cadence, as in reading of blank verse, or prose."

To encourage strict observance of poetic meter, Andrew Comstock recommended using a metronome to mark time. He suggested that "in reading, as a general rule, the time should be marked on the metronome by whole measures--in other words, each measure should correspond to one tick of the instrument."

Once again, William Russell supported the idea of compromise. After having distinguished between the thoughts
normally expressed in prose and those reserved for poetry, while recognizing "the rhythmical flow of voice produced by versification," he offered the following advice for reading poetry:

The chief requisites, then, for the appropriate reading of poetry, are a clear and distinct conception of the thoughts expressed in the passage which is read, a full and natural sympathy with the emotions which combine with these thoughts, and a discriminating ear for the melody and harmony of verse.137

Vandenhoff was skillful in using analogy for clarification. He wrote with an ease that likely was a significant factor contributing to the popularity of his textbooks.

In writing Vandenhoff's obituary, a journalist who had "enjoyed the friendship and companionship of George Vandenhoff for several years" praised his teachings. Referring to The Art of Elocution, he concluded:

The writer [Vandenhoff] is not a mere theorist or a dogmatic pedant, but a practical, logical expert, who has demonstrated the truth and applicability of his system, which has nature plus brains for its basis.138

Vandenhoff's Clientele and Reputation

As a proven actor and later as a popular reader, Vandenhoff likely received favorable response to his advertisements for elocutionary instruction. He made himself available for private tutoring of professional men of the clergy and the bar, conducting in-home sessions for groups of young ladies, and coaching college and university
classes in the art of declamation. One institution at which he is known to have taught was the Rev. R. T. Huddart's Academy located on Houston Street in New York City. Vandenhoff refused to receive pupils under fourteen years of age at his "rooms" [studio].

Vandenhoff's tutelage was also sought by members of the intelligentsia, who, in subscribing to a refinement of lifestyle, wished to become more eloquent in their daily discourse. According to the 1884 "Annual Report of the Board of Direction of the New York Mercantile Library Association,"

The Board, during the past year, have been enabled to interest a sufficient number of the members in the subject [elocution], to form a class which is now in operation.

The class in Reading and Oratory is under the instruction of Mr. George Vandenhoff, whose eminent qualifications are too well known to need a word of recommendation from us.

Vandenhoff clearly stated why he chose to address clergymen, statesmen, and lawyers in his early advertisements for students. He believed that learned professional people were obligated to exemplify standards of excellence in their oral discourse.

The Pulpit, the senate, and the bar, 'ought,' from the advantages of education generally possessed by their members, and their social position, to be the standard authorities to which we might appeal with certainty; (for our language is continually undergoing change, addition, and improvement); but, unfortunately, the gentlemen of the learned professions are frequently so careless in their own pronunciation as rather to require admonition . . . than to be looked to as authorities; so that they may, (from their own inaccuracies) be considered a Court of 'Errors,' but not of 'Appeal.'
To solicit pupils from among members of the clergy and the bar, Vandenhoff advertised in the following manner:

MR. GEORGE VANDENHOFF—Respectfully announces to members of the CLERICAL and LEGAL professions, . . . that he receives at his ROOMS, 129 GREENWICH-STREET, gentlemen desirous of attaining, under his instructions, a finished style of ELOCUTION, and appropriate ACTION; advantages essential to the formation of a 'perfect public' ORATOR.

With Clergymen, or Gentlemen intended for the Clerical profession, who may do him the honor to attend his Rooms, Mr. Vandenhoff devotes particular attention to the 'reading' of the sublime language of the Old and New Testaments, as well as to the nicer graces of 'Pulpit Oratory,' as regards 'delivery and action.'

With Gentlemen of the Bar, (having himself been bred to and practiced the legal profession in Europe,) Mr. Vandenhoff adopts a course of 'reading' and 'practical instruction,' which he believes particularly well calculated to forming an effective style of 'forensic' Oratory or 'parliamentary' DECLAMATION.

In offering his tutelage to women, Vandenhoff asserted "that a just appreciation is entertained of this art [elocution] as an indispensible female acquirement," for the correct and elegant enunciation of her native tongue, and a graceful style of reading the language of its prose writers and poets, cannot be too assiduously cultivated by a lady . . . and its possession is a distinctive mark of high breeding and good education.

According to Vandenhoff, "numerous classes of elegant and accomplished ladies . . . read with him, in the houses of families of the highest standing and respectability."

For students in the academies, colleges, and universities Vandenhoff offered training in preparation "for public exhibitions in ENGLISH, LATIN and GREEK
declamations." As a qualification for this undertaking, Vandenhoff cited his "collegiate education in Europe."

The amount charged by Vandenhoff for his instruction was not made public. Advertisements of other instructors of the time indicate that it was common practice not to quote one's fees publicly. However, one announcement noted the availability of cards, stating terms, at Vandenhoff's residence, 129 Greenwich Street.

The memoirs of one student provided an account of her lessons with Vandenhoff. In 1874, actress Mary Anderson, then a young aspirant to the stage, and her mother called upon Charlotte Cushman at her hotel. They were seeking Cushman's critical evaluation of the fourteen year old's dramatic potentiality. Miss Anderson felt drawn to a career in the theatre. Objecting to the idea, the mother had accompanied her daughter in hope of her being discouraged by the eminent actress.

Anderson recorded that after having listened to her recite, Cushman spoke with Mrs. Anderson and turned to Mary with these words:

My advice to you is not to begin at the bottom of the ladder; for I believe the drudgery of small parts, in a stock company, without encouragement, often under the direction of coarse natures, would be crushing to you. As a rule I advocate beginning at the lowest round, but I believe you will gain more by continuing as you have begun. Only go to my friend, George Vandehoff, and tell him from me that he is to clip and tame you generally. I prophesy a future for you if you continue working earnestly. God be with you!
Obviously, that was a noteworthy endorsement of Vandenhoff from one who had attained such acclamation as had Charlotte Cushman. Anderson followed Cushman's advice and sought instruction of Vandenhoff in New York. It was said that "he succeeded in removing a few of her worst defects" during the ten preparatory lessons in the art of acting that she received from him in the spring of 1875. In Mary Anderson's own words:

The first interview with Mr. Vandenhoff was most disheartening. Though already advanced in years, he was full of fire and vigor. The expression of his face was stern and far from encouraging; and his manner on that day was annoying in its extreme brusqueness. He insisted upon my reading from a book. This was a blow; a book is such a hinderance when you know the words thoroughly. I began the first scene from Richard the Third:

'Now is the winter of our discontent
Made glorious summer by this sun of York,
And all the clouds that lowered upon our house
In the deep bosom of the ocean buried!

'Stop!' he thundered; 'you would split the ears of the groundlings with a voice like that!' This reproof, though he nearly split our ears in uttering it, was well merited, for I had not yet learned that one cannot touch the heart by piercing the ear. But it seemed then a cruelly unjust rebuke. His constant interruptions embarrassed and put me at my worst. Tryo-like, I chafed and champed under the curb, and my relief knew no bounds when the ten lessons, of an hour each, were over. The experience, however, had tamed, clipped, and done me general good, and I shall always be grateful to that capital actor and teacher of declamation for showing me the folly of attempting male characters, and for suggesting Juliet, Julia, Pauline, and Evadne as better suited to my sex and youth. He had met my unbridled enthusiasm with a calm, business-like check at every turn, which, though painfully irritating at the time, was very beneficial afterwards. Though we met no more as master and pupil, he continued till the time of his death a kind and helpful friend.
Advertisements for his elocutionary instruction indicate that Vandenhoff stressed the pragmatic view in his teaching of delivery. Being a successful performer himself, he emphasized vocal awareness and subscribed to elocutionary training in oral reading, reciting, and speaking, not as an end in itself but rather as a beginning. Although he addressed certain professions in some of his advertisements, his tutelage was made available to everyone. That, in addition to his easily comprehensible style of writing plus knowledge of the principles of elocution, acquired through careful analysis of the theories and practices of his predecessors, must account for the sustained popularity of Vandenhoff's textbooks.

Vandenhoff's method is 'not' one of mere parroting or imitation; but a system of certain Rules attainable by All; and embracing the whole and practice of ARTICULATION--PRONUNCIATION; PAUSE--INFLECTION--EMPHASIS; INTONATION--ENERGY--EXPRESSION; together with an easy SYSTEM OF GESTICULATION.¹⁵³

He was a scholar but not a pedant. He brought to bear upon his art an intellect of fine powers, and his knowledge was used to form a better understanding of nature.¹⁵⁴
Notes


3See Robb, pp. 17-71.

4Robb, p. 38.

5Eugene Bahn and Margaret Bahn, A History of Oral Interpretation (Minneapolis: Burgess Publishing Company, 1970), p. 122. Joshua Steele "used musical notation along with some other symbols as the basis for his approach" to achieve correct pronunciation. "Yet while his system has mechanical elements, there is no evidence that he intended it to replace the thinking process or to put excessive emphasis on methodology."

6Robb, p. 39.

7Ibid.

8See Gray, pp. 1-7.


10Ibid., p. 310.

11Robb, p. 32.

12Ibid., p. 30.

13Ibid., p. 57.

14Gray, pp. 4-5.


16See Lester L. Hale, "A Re-Evaluation of the Vocal Philosophy of Dr. James Rush as Based on a Study of His Sources" (Ph.D. dissertation, Louisiana State University, 1942).

17Robb, p. 80.
"Logic" refers to prose and "Musical" refers to verse.

George Vandenhoff, A Plain System of Elocution (New York: C. Shepard, 1844), preface.

Ibid.


Ibid.

Ibid., p. 12.

An 1888 edition of Vandenhoff's The Art of Elocution is listed among the holdings of the Philadelphia Public Library; however, the book cannot be located by the staff. This listing may well be the result of a long-standing uncorrected typographical error in cataloging.


Ibid., p. 7.

Ibid., p. 8.

Vandenhoff, The Art of Elocution (1846), ix-x.

Robb, pp. 84-85. "Rush developed a minute classification of the different 'modes' of speech and the 'vocal signs' by which they were demonstrated and thus he established his system for teaching elocution and for developing reading, acting, and declaiming into reputable and permanent arts. This so-called scientific approach could not tolerate the natural method which shunned rules and took its cue from nature. . . . It is in the treatment of quality and intonation that Dr. Rush seems to make his most important contribution."


Hale, p. 231.

Ibid., p. 227.

Ibid., p. 228.
36 Ibid., p. 230.
37 Ibid., p. 227.
38 Curry, p. 326. "Whately's criticisms are chiefly directed against Sheridan, but Sheridan was only selected as a type and was probably chosen because he was the best and most illustrious of all the teachers of elocution, and as Whately himself says, all his criticisms apply with equal force to Walker or other teachers of elocution, and as has often been recognized, they apply with especial force to Rush. That this is true is shown by the fact that so many of Rush's successors have taken it upon themselves to answer the arguments of Whately."
40 Ibid.
41 Ibid., p. 265.
42 Vandenhoff, The Art of Reading Aloud, vi.
46 Ibid.
47 Ibid., p. 3.
48 Ibid., p. 20.
49 Ibid., p. 2.
50 Ibid.
51 Ibid., p. 36.
52 Ibid., p. 32.
53 Ibid., p. 56.
54 Ibid.
55 Robb, p. 58.
57 Ibid., pp. 64-65.
60 Ibid., p. 65.
61 Ibid., p. 68.
62 Ibid., p. 140.
63 Ibid., p. 142.
64 Ibid., p. 144.
65 Ibid., p. 74.
66 Ibid., p. 76.
67 Ibid.
68 Ibid., p. 86.
69 Ibid., p. 82.
70 Ibid., pp. 86-87.
71 Ibid., p. 88.
72 Ibid., p. 81.
73 Ibid., p. 117.
74 Ibid., pp. 91-92.
75 Ibid., p. 162.
76 Ibid.
77 Ibid., p. 167.
78 Ibid.
79 Ibid, p. 169. "Orotund voice is one that possesses full and swelling tone which is produced by the same organic form and action of the mouth as are necessary perfectly to enunciate the tonic o, as in o-ld, c-o-ld, &c. To utter this tonic perfectly, the mouth is kept in a 'rotund' form."
80 Ibid., pp. 171-72.
81 Ibid., p. 172.

82 Ibid.

83 Ibid., p. 173.

84 Ibid., pp. 172-73.

85 Ibid., p. 173.

86 Ibid., p. 175.


89 Ibid., p. 163.

90 Ibid.

91 Ibid., p. 187.

92 Ibid.

93 Ibid., p. 193.

94 Ibid.

95 Ibid., p. 195.

96 Ibid., p. 196.

97 Ibid., p. 197.

98 See Table 6, p. 214.


100 Ibid., p. 227.

101 Ibid.


103 Ibid., p. 229.

104 Ibid.

105 Ibid., p. 230.

106 Ibid.

107 Ibid., p. 231.
108 Ibid., p. 234.
109 Ibid., p. 72.
112 Ibid., p. 7-8.
113 Ibid., p. 8.
114 Ibid., p. 20.
115 Ibid., p. 21.
116 Ibid., p. 29.
117 Ibid., pp. 19-20.
118 Ibid., p. 45.
119 Ibid., p. 82.
120 Ibid., p. 166.
121 Ibid., p. 197.
122 Ibid., p. 6.
124 Ibid.
125 Vandenhoff, The Art of Reading Aloud, p. 181.
128 Ibid., p. 164.
129 Andrew Comstock, A System of Elocution, with Special Reference to Gesture, to the Treatment of Stammering, and Defective Articulation (Philadelphia: E.H. Butler and Company, 1850), v.
131 Vandenhoff, Reading Aloud, p. 197.
133 Ibid.
136 Comstock, p. 67.
137 Russell, p. 177.
138 New York Mirror, 14 August 1886.
140 Vandenhoff, The Art of Elocution (1846), ii.
141 Vandenhoff, A Plain System of Elocution, p. 17.
144 Ibid., p. 46.
145 Ibid., x.
147 Ibid.
148 Ibid.
151 New York Mirror, 14 August 1886, p. 11.
152 Anderson, pp. 43-44.


154 New York Mirror, 14 August 1886, p. 11.
CONCLUSION

For over a century, 1808 through 1913, a Vandenhoff was among featured players in theatres of both America and England. Beginning with John Vandenhoff, family members of three generations were popular with audiences on both continents. The elder Vandenhoff, an eminent British tragedian, was educated for the priesthood but chose to exercise his talent in oral expression on the stage and eventually taught elocution at the Royal Academy in London.

Association with the art through their father's participation likely motivated John's three children, Charlotte Elizabeth, George, and Henry, to choose theatrical careers. All three expanded the histrionic family by marrying performers. Charlotte, retaining the Vandenhoff name, wedded British actor, Thomas Swinbourne. They were childless. George married American actress Mary Makeah, who chose to be billed as Mrs. George Vandenhoff, and they had a son, George, Jr. Henry's first wife was Elsie Decourcey, a British actress. After her death, Henry married another British actress, Ellie Healey. Both wives, like Mary Makeah, after marriage, professionally adopted the Vandenhoff name therein often confusing historical research. Henry and Ellie had a daughter, Kate.
George, Jr., Kate, and Charles Vandenhoff, reputed also to be a son of George, Sr., became the third generation of Vandenhoff thespians.

Except for Kate and George, Jr., Vandenhoffs always played principal roles, quite often opposite the theatrical titans of their time. John acted with Edmund Kean, Charles Kemble, and William Macready. "The majority of the English writers ranked Vandenhoff, the elder, next to Macready in both intellect and power."¹ James Murdoch recorded that "Vandenhoff was in all probability the finest tragedian of the classic school of acting ever seen on the American stage."²

Charlotte, escaping apprenticeship by appearing opposite her father until his retirement, performed for almost a quarter of a century. She was favorably compared with Fanny Kemble, Fanny Jarman, and Ellen Tree.

Henry Vandenhoff, a London favorite, also played with many of the most celebrated actors of his time. He was noted as "the best Mercutio of his day."³

Without the elder Vandenhoff's sanction, George, like his father, gave up a potentially secure position in Liverpool in order to pursue a stage career in London. He had received an education preparing him for a career in law. Possibly aided by the influence of his father's reputation, George made his debut at London's Covent Garden Theatre. Acclaimed in the best theatres of both America and England, he frequently appeared opposite William Macready and was
just as often professionally pitted against him. Among others with whom George played were Charles Kemble, Charlotte Cushman, Charles Kean, James H. Hackett, Anna Cora Mowatt, and Fanny Wallack. Some years after his retirement from the stage, he was persuaded to support Cushman in her farewell tour of 1874.

Mary, George's wife, who appeared as a star in most of the larger American cities, and Henry's wives, Elsie and Ellie, all were associated with numerous prominent stars.

As for the third generation, Charles, making his debut under the direction of Dion Boucicault, gained recognition in leading juvenile and light comedy roles. He played opposite Joseph Jefferson III and, as a personal friend and professional associate of Herbert G. Blythe (Maurice Barrymore), was responsible for his first trip to America. Kate, also a light comedian, worked with Barrymore, Mme. Helena Modjeska, and Mrs. John Drew. George, Jr. began his career by playing juvenile parts with Augustin Daly's road companies. Following the practice of father and grandfather, he gave up the profession for which he had been educated and sought a career in the theatre. That endeavor was brief because of young Vandenhoff's early death.

The Vandenhoffs were genteel, educated, and seemingly respected by their colleagues and audiences. Although their performances were often compared with those of their contemporaries as well as their predecessors, the Vandenhoffs were not imitators of others' styles. Theirs
was a blending of both traditional and contemporary modes of delivery. John began this practice by tempering the classical dignity of the Kembles with the romantic style of Edmund Kean and suggesting the naturalistic inspiration of George Frederick Cooke. Even though reminded of Kemble, Cooke, or Kean, critics still determined John Vandenhoff's acting style to be "free from the servility of imitation." To avoid imitation was an objective George taught his students. He identified "the great blots and vices of acting of the day" as being "an unnatural and inflated style of delivery and a servile imitation" of others.

Respect for an author's text was another admirable trait of the Vandenhoffs. The father was lauded as one who "acts Shakespeare's and not the stage Hamlet." John, Charlotte, and George were praised repeatedly for their correct readings of passages. George did not hesitate to point out a misreading of lines to his colleagues. Cushman was amazed at having had her attention focused upon a line which she had delivered incorrectly for years. Macready was annoyed by George's refusal to alter scripts. Vandenhoff rebuked the fellow actor and asserted that omissions were suggestive of a performer's ignorance or lack of appreciation of the text. He asserted that any credit accorded his performances of Shakespeare was due simply to confidence in the writer's text--to a conviction that Shakespeare "was, and is sufficient for himself."
Further, traits characteristic of the Vandenhoffs included graceful movement, expressive countenance, dignified deportment, and pleasing, natural vocal delivery. The name Vandenhoff was histrionically respected throughout the nineteenth century. Charlotte continued to use it after her marriage; the daughters-in-law, though already established actresses, chose to adopt it; and George jealously protested its use by his illegitimate son, Charles.

In addition to their acting careers, John, George, Mary, George, Jr., Henry, and Ellie, also engaged in public reading performances. John, George, Henry, and Mary offered lessons in elocution and George wrote elocutionary textbooks.

For some years before leaving the theatre, George became progressively disturbed over the public's mounting fascination with the element of spectacle. He observed an increasing decline of respect by performers and concern by managers for the playwrights' texts.

At the same time, young America, experiencing rapid physical and accelerated materialistic growth, was noticing a lack of eloquence in oral expression among its statesmen, clergymen, lawyers, and other professional people. In addition, there existed a deficiency in the cultural level of the general populace. Strides taken to overcome the problems included the establishment of lyceum organizations that sponsored lecturers, public readers and reciters, and
musical offerings. Established professionals were secured to provide sessions of intellectual enlightenment and cultural entertainment. As in ages past, attention focused upon effective oral expression.

Perceiving a rapid growth of interest in public readings of literature, George Vandenhoff resigned from the theatre and redirected his talent toward that activity. For thirty-nine years he gave public readings, primarily in New York and New England. Briefly associated with the Lyceum movement, Vandenhoff ultimately found his professional niche in public reading. That and his elocutionary textbooks are his memorable achievements.

The bulk of selections read by Vandenhoff were taken from the classical writings of Shakespeare and the contemporary writings of Charles Dickens. Ranking third were scenes from the comedies of the eighteenth century dramatist, Richard Brinsley Sheridan. Frequently represented in Vandenhoff's programs were: British writers, Sir Walter Scott, Lord Tennyson, Owen Meredith, and Thomas Hood; Americans, Henry W. Longfellow, Oliver W. Holmes, and William Cullen Bryant; Scotsmen, Robert Burns and Thomas Campbell; and Irish writers Samuel Lover and Maria Edgeworth. Occasionally represented were Sophocles and French writers Victor Hugo and Alexandre Dumas Fils. In addition, Vandenhoff read from his own writings and translations.

In the tradition of public reading, Vandenhoff was primarily a solo performer; however, after their marriage
his wife joined him for many engagements. On at least two separate occasions he was aided by someone other than Mrs. Vandenhoff. Catherine Norton Sinclair was one of those persons and Dora French was the other.

For Vandenhoff, who had amassed extensive theatrical experience, characterization was his forte. In his reading of Dickens, he was described as "several single gentlemen rolled into one." He was capable of stimulating the minds of his listeners to create their own element of spectacle, to this day a trait of a successful reader. One critic observed that Vandenhoff's "hearers felt like actual spectators of the fun, and their laughter and delight knew no bounds." Another critic, reporting on a reading of Hamlet, wrote that Vandenhoff "held his hearers in breathless attention by his characteristic variety."

A composite of excerpts drawn from previously cited articles, reviews, and comments, written about him by his contemporaries, provides a sketch of Vandenhoff as a public reader.

George Vandenhoff, whose "effective and beautiful elocution is well known," became "New York's favorite reader." "Vandenhoff was one of the first to introduce the entertainment known as 'Shakespeareian Readings,' and he has ever been one of the most popular." "If we must hear Shakespeare read rather than played in a theatre, doubtlessness it would be better to wait for George Vandenhoff." He "never oversteps the modesty of nature . . . and speaks the
language of Shakspere with just emphasis and purity. His readings of the text are correct and sensible, and he seldom attempts any startling renderings for the sake of effect."

"Vandenhoff, whose distinguished merit as an elocutionist has long been acknowledged . . . combine[s] instruction with entertainment in a degree not always shared by popular amusements." "The great variety of voice, expression, and manner, that Mr. Vandenhoff brings into play, for every different character, is indeed surprising." "He gives to every word its delicate shade of meaning and he delineates characters, humorous, heroic, and pathetic, with singular charm and rare versatility." His is a "really beautiful level of speaking, which is truly nature to advantage dressed." "Upon a critical examination of Mr. Vandenhoff's powers it is safe to say that he has more delicate perception than Dickens, more acute analysis than Underdonk and as great a familiarity with Shakespeare as Fanny Kemble." "Vandenhoff is a clever man, and he never fails to amuse and benefit intelligent persons who attend his recitations." "His entertainments rise far above the plane of ordinary public recitations." "He always gives his audiences an excellent entertainment." He "brought to bear upon his art an intellect of fine powers, and knowledge used to form a better understanding of nature." During his lifetime, he was ultimately billed as "New York's Greatest Reader."
Vandenhoff joined the ranks of other educated and professional men, Jonathan Barber, C. P. Bronson, Erasmus Darwin North, Andrew Comstock, Merritt Caldwell, William Russell, and James Murdoch, who responded to the growing demand for elocutionary instruction. As the need for improvement in oral delivery was most evident among professional men, he initially appealed to statesmen, members of the bar, and clergymen. Progressively, his clientele expanded to include male university and female seminary students, and finally anyone of the general public with the desire to achieve eloquence in oral expression.

Increasing public interest in acquiring vocal proficiency prompted Vandenhoff to write his first textbook in 1844. That manual went through nine revisions and printings. It was in popular use in both America and England by students, teachers, and the general public for over forty years.

In his words, Vandenhoff was motivated to offer a manual that was "correct in theory and easy of practice," --one that was "simple and intelligible" for anyone wishing to improve his or her method of oral expression. He drew on the theories and principles of America's Dr. James Rush and England's Joshua Steele, while echoing Ebenezer Porter, John Walker, and Thomas Sheridan. In particular, Steele's use of musical notations for recording utterances was expanded and refined by Vandenhoff as a teaching device to make students aware of vocal
dexterity. Steele's treatise on rhetorical pauses proved beneficial to Vandenhoff in his own instructional writings. Through effective analogy, Vandenhoff identified problems and offered solutions in an easily comprehensible style.

Adhering to a lesson learned early from the elder Vandenhoff, George denounced imitative delivery. He strongly advised his students against this practice, noting that oftentimes undesirable traits are also acquired through imitation. He believed it necessary for a reader or speaker to understand the capabilities and limitations of the vocal apparatus. Teaching the mechanism of the vocal instrument, he advocated disciplined practice for reaching a desired level of proficiency.

While recognizing the presence of rhythm in prose, Vandenhoff endeavored to preserve the metrical movement of verse as a necessary characteristic to poetic expression. He distinguished between classical verse and English verse, noting that each possessed differing vocal requirements for oral expression.

In keeping with the stated purpose of his textbooks, the presentation of a course of instruction in a simple and intelligent manner, Vandenhoff first introduced the elements of oral expression in their simplest terms and returned to each one for a more complex development.

Throughout editions of his widely popular textbook, The Art of Elocution, Vandenhoff staunchly defended the teaching of oral delivery. He logically refuted the claims
made by those rhetoricians, particularly the Reverend Richard Whately, that elocution (delivery) could not be taught. Previously educated as a lawyer, Vandenhoff was initially a rhetorician who understood the importance of grammatical and logical organization of thought. As a public performer, he realized the value of effective delivery to successful oral communication.

Vandenhoff's last textbook, The Art of Reading Aloud, reflected his years of experience as an educator and performer. His instruction in phrasing remains valid. The writer of this study finds this textbook, yet a century later, to be sound in both principle and theory.

As a nineteenth century elocutionist, George Vandenhoff foreshadowed the twentieth century concept of oral interpretation as a valid method for studying and stimulating appreciation of literature. In performance, he was a link between the actor's stage and the reader's platform. His reading performances were judged to "rise far above the plan of ordinary recitations in respect of the reader's knowledge of his art, and they have, besides, all the interest and expressiveness of well-acted plays."\textsuperscript{11} He presented prose and verse by both classical and contemporary writers, in poetic, narrative, and dramatic literary forms. His readings pleased his listeners while increasing their knowledge of literature and developing their appreciation for its study. He won the admiration of his public and the
press, thereby contributing to the recognition and popular interest in the art of public reading.

In his teaching and educational writings he reflected the influence of both American and British pedagogy. He responded to the public's need for mastering oral expression and to that end provided instruction and textbooks. That his methods were sound and intelligibly communicated is evidenced by his wide popularity as a reader and the extensive use of his manuals.

Being a popular participant in the mainstream of nineteenth century elocution, George Vandenhoff, unquestionably made a significant contribution to the practice of oral interpretation of literature.
Notes

1Charles Durang, "The Philadlephia Stage from the Year 1749 to the Year 1855," (Philadelphia Sunday Dispatch, 1854, 1856, and 1860), Clippings collected and arranged into scrapbooks by Thompson Westcott. 5:227. (Holdings of University of Pennsylvania Library).


3Spirit of the Times, 18 May 1914.

4Unidentified newspaper clipping, Harvard Library Theatre Collection.


6Spirit of the Times, 5 October 1839.

7Vandenhoff, p. 272.

8New York Times, 2 February 1859, p. 3.


10New York Herald, 14 January 1870, p. 3.

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New York Mirror, 30 September 1837 and 14 August 1886.


Spirit of the Times, 1839-1855.

Times (London), 1839-1842.

Toledo Courier, 23 December 1906.
Unpublished Works


1840-1853 Engagement Ledger for the Lecture Room of the New York Society Library.
APPENDIX A

CHARACTER DEPICTIONS AND PLAYBILLS
REFLECTING THE THEATRICAL CAREERS
OF MEMBERS OF THE VANDENHOFF FAMILY
JOHN M. VANDENHOFF

as

Adrastus

Courtesy

The Museum of the City of New York
John M. Vandenhoff

As Sir Giles Overreach

A New Way to Pay Old Debts

Courtesy
New York Public Library
The Billy Rose Theatre Collection
John M. Vandenhoff

As Coriolanus

Coriolanus

Courtesy
New York Public Library
The Billy Rose Theatre Collection
JOHN M. VANDENHOFF

Courtesy

The Museum of the City of New York
CHARLOTTE ELIZABETH VANDENHOFF
as Juliet
1836

Courtesy
New York Public Library
The Billy Rose Theatre Collection
CHARLOTTE ELIZABETH VANDENHOFF

Courtesy

The Museum of the City of New York
MISS VANDENHOFF AS JULIET.

Courtesy

The Museum of the City of New York
THEATRE:

Last Night but ONE of the Engagement of

MR. & MISS

Vandenhoff

Thursday Evening, March 19

Will be performed, for the last time this season, and by permit of the managers, the DRAMA of

RICHIEU:

OR

THE CONSPIRACY

Cardinal Richelieu...... Mr. Vandenhoff
Louis XIII............. Mr. Nevin
Gaston, Duke of Orleans.... Mr. G. Cox
Barabas, Favorite of the King..... Mr. Haydon
Chancellor de Mauprat..... Mr. Chapman
The Seu de Berr巩固........ Mr. Hill
Joseph, a Chaplet, Richelieu’s confidant...... Mrs. Chapman
Hugart, an officer of Richelieu’s household........ Mr. Morgan
Frazer, son Page to Richelieu........ Mr. F. MacKillop
First Courtier............. Mr. Haydon
Captain of the Archers......... Mr. Haydon
First Secretary of State........ Mr. Nevin
Second Secretary of State......... Mrs. Chapman
Governor of the Bastille......... Mr. Pritchard
Garder King....................... Mr. Nevin
Julie de Mortemar......... Miss Vandenhoff
Marine de Lorne, Mistress in Orleans........ Mrs. Chapman

DESCRIPTION OF SCENE.

Act 1. Scene 1. MARION’S HOUSE.
Scene 2. CARDINAL’S CHAMBER.
Act 2. Scene 1. HOUSE OF MAUPRAT.
Scene 2. CARDINAL’S CHAMBER.
Act 3. Scene 1. CATHEDRAL.
Scene 2. CHAMBER OF BARADAS.

Scene 2. CHAMBER OF BARADAS.

CARDINAL’S CASTLE AT RUCELLO.
Scene 2. CHAMBER OF BARADAS.

VIEW OF THE GARDENS OF THE LOUVRE.

ACT 2. SCENE 1.

THE KING’S PRESENCE CHAMBER.

Comic Song by Mr. Chapman.

A FAN’S SOUL by Mr. Arraline.

A Favorite Overture... by.... THE BAND.

To conclude with (at time in America) The Farewell in 1 act of the QUEEN’S HORSE.

To conclude with (at time in America) The Farewell in 1 act of the

FRIDAY. Last Night of the Engagement of

Mr. & Miss Vandenhoff

For the last time this season.

Courtesy

The Museum of the City of New York
### Park Theatre

**VANDENHOFF AND MRS. BROUGHAM**

For Five Nights,

Who will repeat the Evening, in the County of

**MUCH ADO ABOUT NOTHING**

Held at the Park Theatre

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<td>Benedick</td>
<td>Mr. G. Vandenhoff</td>
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<td>Beatrice</td>
<td>Mrs. Brougham</td>
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**MISS WALTERS**

**MISS JULIA TURNBULL**

**LA PIETRA YLEVEL**

The Whole is annouced with the Formance

**Binks the Bagman**

Played for Four consecutive Weeks in London

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**MRS. BROUGHAM**

The Entire Toilet of the Actress, The New Comedy of

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<td>Grandfather Whitehead</td>
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**Saturday Evening, May 13, 1843**

Will be performed, for the Benefit of

**MUCH ADO ABOUT NOTHING**

Benedick, - Mr. G. Vandenhoff

Beautice, - Mrs. Brougham

The Whole is annouced with the Formance

**Binks the Bagman**

Played for Four consecutive Weeks in London

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Courtesy
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PARK THEATRE.


THE GREAT SHAKESPEARIAN REVIVAL! 111

Third night of

MRS. CHARLES KEAN

and

MR. CHARLES KEAN

in

SHAKESPEARE'S

King John.

To give additional effect to the Play

MR. GEO. VANDENHOFF

has been prevailed upon to represent the Character of Falstaff.

ENGLISH.

KING JOHN,

(Produced under the Immediate Direction and Superintendence of Mr. Charles Kean at a cost and with a degree of correctness and grandeur, as is believed, unequalled in any Theatre.)

The Scene is supposed to be at Paris, in the year of the basis of this play, 1516-7, and the scene of the principal action is the Hall of the Temple in that city.


courtesy of

The Museum of the City of New York

George Vandenhoff
BROADWAY THEATRE.

THIS SPLENDID ESTABLISHMENT, erected in the most handsome and costly manner of its kind, with the

WILL BE OPENED WITH A CAREFULLY SELECTED COMPANY.

On Monday Eve's, Sept. 27.

The Museum of the City of New York

THE COMPANY

WILL CONSIST OF THE FOLLOWING Eminent Artists, many of whom are well acquainted with the

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EUGENIE BLAIR

IN

Clyde Fitch's Great Play

THE WOMAN IN THE CASE

CAST OF CHARACTERS

Margaret Rolfe ................. Eugenie Blair
Mrs. Hughes, her mother.Mrs. Henry Vanderhoff
Clairc Forster ................. Alice Braham
Ellie Brewster ................. Hortense Clements
Dora Miller ................. Melita Milton
Louise Marie ................. Leila Cory
Julian Rolle ................. Harry H. Fiesman
Mr. Thompson ................. Edwin F. Maynard
Jimmy O'Neill ................. Joseph Creaghian
Louis Klaufsky ................. Thomas Williams
Walter, servant to the Rolfe's........... W. Kerwin Williamson
Inspector Williamson ........... W. H. Wright
Attendant ................. Thomas Reddington

SYNOPSIS

ACT I—At the Rolfe's.

ACT II—Visiters Room in the Tombs. Three weeks later.

ACT III—An Apartment In West 52nd Street.
Two months later.

ACT IV—Margaret's Room. One week later.

SCENE—New York City.

Courtesy

New York Public Library

The Robinson-Locke Collection
APPENDIX B

LITERARY SELECTIONS CONTAINED IN THE TEXTBOOKS

BY GEORGE VANDENHOFF AND HIS CONTEMPORARIES
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VITA

Bill Jaye Schooley is a native of Hope, Arkansas, where he completed his public school education. B. Jaye received his Bachelor of Science in Education degree in Speech/Drama and English from Henderson State University, Arkadelphia, Arkansas, in 1961 and earned his Master of Fine Arts degree (with thesis) in Drama and Dance from the University of Oklahoma, Norman, Oklahoma, in 1968. In 1980 he was awarded the Master of Arts degree in Speech by Louisiana State University, Baton Rouge, Louisiana. His teaching career includes eight years as director of speech and drama activities in the city high school of Hot Springs National Park, Arkansas; seven years as Assistant Professor of Theatre at the University of Tulsa, Tulsa, Oklahoma; and six years as a graduate teaching assistant in the Speech Department at Louisiana State University, Baton Rouge, Louisiana. He is currently teaching speech and English at the Louisiana State University Laboratory School as a faculty member in the College of Education.
EXAMINATION AND THESIS REPORT

Candidate: Bill Jaye Schooley

Major Field: Speech

Title of Thesis: "George Vandenhoff, Nineteenth Century Elocutionist in America"

Approved:

[Signatures]

Major Professor and Chairman
Dean of the Graduate School

EXAMINING COMMITTEE:

[Signatures]

EXAMINATION COMMITTEE:

May 14, 1984