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Source: *The British Art Journal*, Vol. 15, No. 2 (Winter 2014/15), pp. 54-58

Published by: British Art Journal

Stable URL: <https://www.jstor.org/stable/43492114>

Accessed: 08-11-2019 20:48 UTC

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# 'My name is Pistol called ...' William Mollison, George Henry and the challenge of theatre portraiture

*William Rough*



1 *William Mollison (1862?–1911) as 'Pistol'* by George Henry (1858–1943), 1905. Oil on canvas, 203.8 x 99.7 cm. Dundee City Council (Dundee Art Galleries and Museums)

In 1901, discussing the performance of the actor William Mollison (1862?–1911) in the role of 'Ancient' Pistol in Mollison and Lewis Waller's production of Shakespeare's *Henry V* (Pl 1), *The Stage* remarked, 'No one could get more thoroughly into the skin of the part than does Mr Mollison.'<sup>1</sup> The comment, intended as a flattering appraisal of the actor's talent, should also be considered as an observation on the role of psychology and naturalism in acting. Indeed it implies one of the major arguments then affecting European theatre: the value of emotionalism in performance. The argument, between automatism and psychology, had previously been explored in depth by the theatre critic William Archer in his authoritative *Masks or Faces? A Study in the Psychology of Acting* (1888) and it was to prove influential on stage practice well into the early years of the 20th century.

George Henry's 1905 painting, commissioned by the sitter, is therefore a curious and challenging work which explores and highlights the problematical nature and intention of theatre portraiture.<sup>2</sup> The purpose of a portrait is, generally, to capture a physical likeness of the sitter, along with a sense of identity and character typically illustrated through props that reveal class and professional status. Theatre portraiture has an additional integral difficulty: how to depict the dual aspect of character as well as that of player. This is the quandary of theatre portraiture: how to capture the character of the part while retaining the essence of the actor; and that is, at its heart, the crux of this portrait.

The Dundee-born Mollison was a popular and charismatic actor who was widely regarded as 'One of the greatest actors to whom Scotland has given birth' although his is now a forgotten name.<sup>3</sup> His father, James, a respected shipbuilder, was an aficionado of the stage, and William regularly accompa-

nied him to the city's Castle Street Theatre, particularly if a production of Shakespeare was promised.<sup>4</sup> Mollison first acted with Dundee's Athenaeum Amateur Dramatic Society before finding employment with, among others, Sadler's Wells, Frank Benson's Shakespearean Company, and Herbert Beerbohm Tree, before touring America with Henry Irving.<sup>5</sup>

During his career Mollison played significant supporting roles to many of the most acclaimed actors of his day. In 1894 he played the title role in *Dan'l Druce* at the Prince of Wales Theatre – a performance which the writer WS Gilbert, claimed the 'best he had seen'.<sup>6</sup> He played Jacques to Henry Ainley's Orlando in *As You Like It* in 1906 and Cardinal Colonna to Irving's Dante in Victorien Sardou and Emile Moreau's play of the same name.<sup>7</sup> He provided regular support for Beerbohm Tree, including Henry IV to Tree's Falstaff in *Henry IV, Part I*; Philip of France to Tree's King John in the play of that name; and Theseus to Tree's Bottom in *A Midsummer Night's Dream*.<sup>8</sup> A short, and rather effusive, biographical pamphlet written a few years before his appearance as Pistol provides some evidence of his talent:

... he is the greatest Bailie Nicol Jarvie that ever undertook the delineation of Scott's famous creation, and he has had the distinction of lifting the Ghost of Hamlet's father into a leading part. ... With the intellectual faculty of penetrating to the very heart of the character he is impersonating, flooding it with the light of his genius, and bringing out the deepest meanings from its innermost recesses, he combines the artistic ability to make these meanings clear by every word he utters, and by every look, gesture, and movement. His voice has a remarkable range, and, being under perfect control, is capable of great and impressive modulation; and his face is one of those mobile countenances over which ever-varying changes of mood and feeling flit like shine and shadow across a summer landscape. Add to these advantages the natural ability to depict the humours and joys, the anxieties and the dreads, the passion and the pathos – in a word, the thousand and one mental peculiarities which go to make up the warp and woof of human life, and you have an artist with gifts sufficient to place him in the very forefront of a mentally highly endowed profession.<sup>9</sup>

But Mollison's most productive association was with the leading man of his generation, Lewis Waller. The charismatic Waller was widely considered 'the ideal actor of heroic parts, and throughout the first decade of this century he was the most popular figure on the English stage'.<sup>10</sup> It was to Waller's D'Artagnan that Mollison played Richelieu in *The Three Musketeers* and it was to Waller's Henry V that Mollison found success in the role of the 'rascally scald beggarly lousy praggling knave' Pistol.<sup>11</sup> Mollison played the role three times during the partnership's temporary management of the Lyceum; 80 performances between 22 December 1900 and 22 January 1901 and 4 February to 16 March 1901.<sup>12</sup> The play was revived by the duo at the Imperial Theatre for a run of 76 performances between 21 January and 29 March 1905 and was produced for one final matinee performance at His Majesty's on 21 April 1910.<sup>13</sup>

The production was typically grand for the visually obsessed Lyceum, a theatre characterised by 'thoughtful stage-management, magnificent yet never vulgarly obtrusive spectacle, and good all-round acting'.<sup>14</sup> From an interview with Waller published in *The Sketch* it was clear the produc-

tion was a joint project. The interview frequently mentions that it was a collaboration between the two actors in the design and staging of the play, including a willingness to crop the play to suit the demands of the audience's expectations, for example, amalgamating Pistol's first two scenes in the Head Tavern.<sup>15</sup> Waller was particularly enthusiastic about his friend's potential: 'Mr Mollison should be a splendid Pistol.'<sup>16</sup> As few photographic records remain, Waller's detailed summary is worth quoting in full and provides a useful record of the play and an insight into early-20th-century productions of Shakespeare:

As a matter of fact, Mr Mollison and I have done away with certain little scenes in order that the story of this splendidly patriotic play might march along less interruptedly than it does in the author's text ... For example we have cut boldly in the first two Acts, and, instead of laying the scene of that part of the piece now at Westminster, next in the city, and anon at Southampton, we get as much as we can of the arrangements of war under way in the King's Council Chamber, shifting certain of the low-comedy episodes of Pistol and Co. forward and rushing straight on to the embarkation of the King and his Army from Southampton for the French Coast. This Southampton scene will be full of movement as realistic as we can make it. You will see soldiers and dock-men busily loading the warships with the necessary materials. On the chief ship the King, in sea-going array, will be observed busily directing his men, and, in due course after the unmasking of traitors who would slay the young King, we bring the Act-drop down on Henry's stirring lines –

'Then forth, dear countrymen; let us deliver  
Our puissance into the hand of God  
Putting it straight in expedition.  
Cheerily to sea; the signs of war advancing,  
No King of England, if not King of France.'

After this, instead of proceeding with Act II., Scenes 3 & 4 as in the original, we go straight to our next Act, which we place before the walls of Harfleur. Into this one scene we also crowd a lot of business which the author has scattered about through the Acts. Our scene will show the landing-place with Henry's ships lying in the harbour; his men are discovered waging war terribly against the city, some running huge mortars up and down and firing them against the city's wall. Presently, after a terrible explosion from one of these uncouth pieces of artillery, King Henry dashes in sword in hand, with his stirring speech with which the author starts his scene, namely –

'Once more unto the breach, dear friends, once more;  
Or close the wall up with our English dead'<sup>17</sup>

The production was certainly a success, as *The Stage* noted: 'This revival, we are glad to say, has been a great "box office," as well as an artistic success ... one of the best of our times'.<sup>18</sup> While the staging and acting, particularly Mollison's 'gloriously bragging Pistol' was widely praised, Max Beerbohm thought the material lacking: 'It is beautifully mounted and acted, I enjoy it very much indeed. At least I enjoy the mounting and the acting. My engagements of them does not make me cease to regret that they are not applied to worthier material.'<sup>19</sup> The play's revival at the Lyceum in 1905 garnered similarly positive admiration: 'Mr Mollison is a richly, humorous performance, pompous, grandiloquent, full-bodied.'<sup>20</sup> It was considered '...full of rich, full bodied, burlesque melodramatic humour, of the typical "looter" of olden days'.<sup>21</sup> Although Mollison was universally lauded, Waller's typically bombastic delivery garnered some faint praise; 'Mr. Waller now keeps his former tendency to shout in check.'<sup>22</sup>

The popular character of Pistol appeared in three of Shakespeare's plays. He first swaggered into being along with Falstaff's other cronies, Bardolph, Nym, Falstaff's Page (or Boy) and Mistress Quickly, in *The Merry Wives of Windsor*, and appeared again in *Henry the IV: Part II* and *Henry V*. An early-19th-century record provides a clue as to the expected physicality of the part. The comedian John Bannister noted

that the part required an actor with the following attributes: 'A tall person, an ample stride, a thundering voice, a large lack-lustre eye, and a gaunt famine-struck appearance.'<sup>23</sup> Clearly this 'poor, base, rascally, cheating, lack-linen mate', this quoter of 'red-lattice phrases' and 'bold beating oaths' is by no means a sympathetic hero.<sup>24</sup> Fundamentally a soldier of fortune, a rogue of doubtful rank and fast to draw his sword, Pistol is, as his name suggests, violent and quick-tempered. The equally nefarious Doll Tearsheet regards him as 'the foul-mouthedest rogue in England', while Falstaff's boy considered he owned 'a killing tongue and a quiet sword, by the means whereof a breaks words and keeps whole weapons'.<sup>25</sup> An aggressive bully, it is Pistol who first utters the phrase 'the world's mine oyster' before threatening to cut Falstaff's belly open to find his pearl.<sup>26</sup> Colourful, extravagant and verbose, 'I did never know so full a voice issue from so empty a heart. But the saying is true; "The empty vessel makes the greatest sound".'<sup>27</sup> Pistol is coarse, unchivalrous and irresistibly troublesome. Even his rank is doubtful. 'Ancient' or more precisely 'Ensign' Pistol is occasionally referred to as Lieutenant or Captain, yet even if he had actually attained these ranks it is unlikely he achieved them by fair means. There is loyalty to his friends however, witnessed in his pleading to Fluellen to spare the thief Bardolph's life.<sup>28</sup> There is accord with the Boy's fearful wish during the battle at Harfleur: 'Would I were in an ale-house in London. I would give all my fame for a pot of ale, and safety.'<sup>29</sup> There is tenderness in his mourning of Falstaff, 'Let us condole the knight, for, lambkins, we will live', albeit tellingly countered by a practical acceptance of mortality: 'Bardolph, be blithe. Nym, rouse thy vaunting veins. Boy, bristle thy courage up, for Falstaff he is dead, and we must earn therefore.'<sup>30</sup> There is even an unseen act of heroism during the battle at Harfleur as reported by his eventual nemesis Fluellen: 'He is a man of no estimation in the world, but I did see him do as gallant service. ... He is called Ensign Pistol'.<sup>31</sup>

Why, then, did Mollison's portrayal of this 'fustian rascal' prove to be such a popular guise that the actor wished to be painted in his robes?<sup>32</sup> Undoubtedly the appeal lay partly in the character's anti-hero status in a play concerned with heroism. The Eastcheap Brotherhood of Pistol, Bardolph and Nym are an antithesis to Henry's Band of Brothers, and as such provide a comically subversive contrast to the noble sentiments and aims of their King. Keen not to have his audience sympathise too closely with the character, however, Shakespeare ensures Pistol's offences are punished. By the conclusion of the play, battered and bruised, he is the last of the Eastcheap cronies still alive, yet, following his come-uppance at the hands of Fluellen, Pistol remains resolutely opportunistic: 'Well, bawd I'll turn, and something lean to cutpurse of quick hand. To England will I steal, and there I'll steal. And patches will I get unto these cudgelled scars, And swear I got them in the Gallia wars.'<sup>33</sup> Clearly not even Shakespeare could quieten this 'roaring devil i'th'old play'.<sup>34</sup>

Mollison's interpretation coincided with the then current argument about declamation versus naturalism in acting. The critic, and early translator of Ibsen, William Archer provided an intelligent response to the matter in his *Masks of Faces? A Study in the Psychology of Acting* (1880): 'The actor, then, is a man who, through the medium of his own body, imitates the manners and passions of other men ... It is the passions that interests and moves us; therefore the reproduction of passion is the actor's highest and most essential task.'<sup>35</sup> As such, the argument between performance as an exercise in elocution and automatism or a study in psychology and empathy characterised late 19th century acting and, consequently, Archer's review of Mollison's performance is instructive:



**2** Lewis Waller (1860–1915) as Henry V by Arthur Hacker (1858–1919), 1900. Oil on board, 40.5 x 32.4 cm. Royal Shakespeare Company Collection

**3** William Mollison (1862?–1911) as 'Pistol'. The Strand Engraving Co. Ltd. Associated with The Art Photogravure Co Ltd, 22 December 1900

**4** Self-portrait in *Brown and Gold* by James Abbott McNeill Whistler (1834–1903), 1895, reworked 1900. Oil on canvas, 95.8 x 51.5 cm. © The Hunterian, University of Glasgow 2014

**5** *Arrangement in Black, No. 3: Sir Henry Irving* (1838–1895) as Philip II of Spain by James Abbott McNeill Whistler (1834–1903), begun 1876, reworked 1885. Oil on canvas, 215.3 x 108.6 cm. Metropolitan Museum of Art, New York, Rogers Fund, 1910 (10.86). Image © The Metropolitan Museum of Art

**6** Pablo de Valladolid (1587–1648) by Diego Rodríguez de Silva y Velázquez (1599–1660), c1635. Oil on canvas, 209 cm x 123 cm. Museo Nacional del Prado, Madrid

It is an admirable piece of fantastic acting, not monstrously and mechanically exaggerated, but full of humorous intelligence. I had hitherto thought Pistol's playhouse jargon, his hotchpotch of bombastic tags, a rather frigid invention on Shakespeare's part; but Mr. Mollison puts life and warmth into the swashbuckler's armchair affections, and makes him a memorable, almost a credible 'humourist', in the Shakespearean sense ... Mr Mollison has really illuminated the character for me.<sup>36</sup>

While Mollison conjured up a living and breathing human being, the role simultaneously demands an acute consciousness of the artificiality and bluster of the character. Pistol's bastardisation of language, primarily misquotations from the French mixed with colourful rhetoric, is peppered with the dialect of the theatre, often a parody of epic verse or of Shakespeare's predecessors and contemporaries, and is therefore entirely anachronistic: he belongs not to the early 15th century of the play's setting, but to Shakespeare's own age. The problem for the actor therefore was how to deliver Pistol as both as an authentic character and a knowing caricature.

Essentially the painting is a portrait of three figures. The first is a fairly simple physical resemblance to the actor. The second is more challenging. Here the painter has to portray not only a likeness of the imaginary character of Pistol but also a sense of his personality, his mannerisms, attitude and physicality. The third portrait, and arguably the most complicated, is a depiction which confidently blends the appearance of the actor and the temperament of the character while simultaneously recognising idiosyncratic elements in the central figure. It is, essentially, a portrait of Mollison as Pistol – a portrait that straddles both the real, physical environment of the actor on stage and the fictive otherworld of performance, by-play and imagination. As Archer confirmed Mollison breathed 'life and warmth' into the part, here is not simple characterisation but Pistol in flesh and blood.<sup>37</sup>

Henry's painting certainly captures the spirit of the 'swaggering rascal'.<sup>38</sup> The portrait is probably taken from Act 4, Scene 1, where the disguised Henry approaches his men camped at Agincourt. Unrecognised he is stopped and questioned by Pistol to whom Henry states his name is Harry le roi (or Leroy as the Ensign mistakenly interprets) to which,

in a flourish of exaggerated and entirely unmerited nobility, he arrogantly replies; 'My name is Pistol called.'<sup>39</sup>

The painting presents a marked contrast to Arthur Hacker's portrait of Waller as the noble and heroic Henry V (Pl 2) and develops the photographic record (Pl 3) that was produced by Langflier Ltd as a souvenir publication following the fiftieth performance of the production.<sup>40</sup> While the photograph captures Pistol as wide-eyed, shifty and nervous, the painted portrait is considerably more arrogant. The conceit of the gaze recalls the character in *The Merry Wives of Windsor*: 'I am thy Pistol and thy friend'.<sup>41</sup> Pistol's pose and gesture recall Whistler's *Self-portrait in Brown and Gold* (Pl 4) and, to a lesser extent, his portrait of Henry Irving in *Arrangement in Black, No. 3: Sir Henry Irving as Philip II of Spain* (Pl 5).<sup>42</sup> A further inspiration for Henry's painting was surely Velázquez's great portrait of the jester and actor Pablo de Valladolid (Pl 6). This might perhaps be expected, in view of the artist's known admiration for both Whistler and Velázquez, and in view of the recent scholarly interest in the Spanish master's work evident in Henry's fellow-Scot R.A.M. Stevenson's *The Art of Velasquez* [sic], first published in 1895 and several times between 1900 and 1914. Stevenson's text, in which he made frequent comparisons between Velázquez's work and that of Whistler, included an illustration of this very painting: '*Pabillos de Valladolid, called a Buffoon, An Actor, and a Rbetor*'.<sup>43</sup>

In its placing of the figure against an indistinct backdrop – consequently only revealing the character's essence by means of costume, gesture or by-play – the portrait also recalls traditional theatrical portraiture, in particular the grand-manner portraits much favoured by actors in the early 19th century. The low viewpoint was especially favoured by Sir Thomas Lawrence, for example, who adopted the classical manner in his theatrical half-history portraits of *John Philip Kemble as Hamlet* and *John Philip Kemble as Coriolanus* (Pl 7, Pl 8). While Lawrence evokes the classical world to signify the nobility of Kemble's art, Henry moderates it, almost as to suggest a haughty and boorish *Apollo Belvedere*. The low viewpoint, traditionally used to encour-



age deference towards the subject, in this case provides the sitter with an opportunity to deliver a disdainful glance towards his audience: Mollison's swaggering pose and gesture reflects the bragging arrogance of Pistol's character.

In addition the pose and gesture partly run contrary to the advice given in contemporary actor's guidebooks that followed 18th century rules, while in part embodying the strictures that they express. The painting depicts Pistol pre-emptively gesturing to himself with his left hand, which in itself was against traditional precept: 'The left hand must almost never gesture, more rarely still gesture on its own; it should intervene only to accompany the right, to obey the movements which the latter requires of it, to bear witness of aversion, or to indicate the place of the outcasts.'<sup>44</sup> To gesture with the left was to be seen as uncouth and uneducated – which, here, is precisely the point, of course. RD Blackman in *Voice, Speech and Gesture: A Practical Handbook to the Elocutionary Art* suggests that the head, 'when turned up, arrogance, pride, and courage are shown', while Gustave Garcia in *The Actors' Art: A Practical Treatise on Stage Declamation, Public Speaking and Deportment* suggested that a sign of affected pride could be visible in the placing of an actor's legs where 'the toes are conspicuously turned out; the leg is well straightened'.<sup>45</sup> The same text also specifically states that gesturing towards the body is a symbol of 'pride, self-esteem, egotism...'<sup>46</sup>

The rather extravagant costume of Pistol also implies a degree of self-consciousness on the part of the sitter, delivered with not a little unconscious humour. According to theatrical custom, gracefulness in body suggested a graceful mind, and Mollison's deliberate rejection of traditional stage practice further evoked the character's insolence and false sense of nobility. The painting is therefore a knowing, layered, multifaceted representation which reaches beyond straightforward portraiture. The insolence and pretension of Pistol is embodied in the portrait's very contrast with the seriousness and nobility of the grand manner. Mollison's mock-classical pose suggests the character he portrays is an appropriate bastardisation of pictorial and theatrical tradi-

tions, presenting an immediately recognizable distortion of the customary expectations of heroic portraiture: in fact, just as the character of Pistol offers such a twisted reflection of the true nobility of Henry V himself.

George Henry's portrait immortalizes Mollison's interpretation of Pistol and so issued a challenge to every other actor intending to take on the same role, setting a standard to which future actors must refer. The portrait also explored contemporary issues in painting, while also looking back to the past; and so too did Mollison's performance integrate and play with theatrical traditions. Henry's portrait is not simply a portrayal of Mollison in character, nor is it a representation of the fictional Pistol, more it is an affirmation of the actor's craft, of the ability of the performer to imbue and exhibit a character's personality, physicality and soul. As the character haughtily proclaims his existence ('My name is Pistol called'), so too does Mollison assert his talent.<sup>47</sup> As such the work reveals much about the actor and artist's intention. While the painting, by drawing upon images by Velázquez and Whistler, places Henry firmly within a long artistic tradition, the pose and gesture of the actor simultaneously link Mollison to both past and current stage practice while emphasizing his ability to interpret character. As *The Stage* remarked, the illusion was complete: 'He is Pistol to the life.'<sup>48</sup>

- 1 'London Theatres: The Lyceum', *The Stage*, no. 1040, 21 February 1901, p14.
- 2 The painting was presented to Dundee Art Galleries (now The McManus, Dundee's Art Gallery and Museum) in 1942. The painting was the bequest of J Mollison Kidd.
- 3 *The Weekly News*, no. 2953, 23 December 1911, p6.
- 4 *Dundee Yearbook*, Dundee 1911, p74. See also Anon, *Mr William Mollison, Comedian: A Story of Struggle and Triumph*, Dundee 1895, p4.
- 5 *Dundee Courier*, no. 18260, 20 December 1911, p6.
- 6 *Mr William Mollison, Comedian*, op cit n4, p26. The same source notes that the influential critic Clement Scott was also an admirer.
- 7 Lilian Braithwaite played Rosalind and Lettice Fairfax played Celia in *As You Like It*, St James's, 19 performances 9 January–27 January 1906: JP Wearing, *The London Stage: A Calendar of Plays and Players, vol 1, 1900–1907*, Metuchen NJ & London 1981, p434. *Dante* was adapted by Laurence Irving, 82 performances at Drury Lane Theatre 30 April–18 July 1903: *ibid*, p221.
- 8 *Henry IV, Part 1*, 29 performances at the Haymarket Theatre 8 May–11 July 1896: JP Wearing, *The London Stage: A Calendar of Plays and Players, vol 1, 1890–1896*, NJ & London 1976, p561.



**7** John Philip Kemble (1757–1823) as *Hamlet* by Thomas Lawrence (1769–1830) (studio), after 1801 (1803?). Oil on canvas, 306.1 x 198.1 cm. Garrick Club

**8** John Philip Kemble (1757–1823) as *Coriolanus* by Thomas Lawrence (1769–1830), after 1798. Oil on canvas, 75 x 45 cm (approx). Victoria & Albert Museum

- King John*, 114 performances at Her Majesty's Theatre 20 September 1899–6 January 1900: JP Wearing, *The London Stage: A Calendar of Plays and Players*, vol 2, 1897–1899. Metuchen NJ & London 1976, p830.
- A Midsummer Night's Dream*, 153 performances at Her Majesty's Theatre between 10 January–26 May 1900. Titania was played by Mrs HB Tree and Lysander by Waller: Wearing, *London Stage 1900–1907*, op cit at n7, p2. Mollison was also an extra in the special matinee Drury Lane performance of *The Merchant of Venice* on 14 July 1903 which starred Irving as Shylock, Ellen Terry as Portia and George Alexander as Bassanio: *ibid.*, p241.
- 9 Mr William Mollison, *Comedian*, op cit n4, pp3–4.
- 10 Hesketh Pearson, *The Last Actor Managers*, London 1950, p41.
- 11 *The Three Musketeers*, 49 performances between 3 November–15 December 1900: Wearing, *London Stage 1900–1907*, op cit at n7, p55. Fluellen, *Henry V*, Act 5, Scene 1, 5–6. S Wells & G Taylor, eds, *William Shakespeare: The Complete Works*, Oxford 1997 (= *Shakespeare Complete Works*), p593.
- 12 Wearing, *London Stage 1900–1907*, op cit at n7, p67. The play was also taken on tour for several weeks. Waller, 'Lewis Waller's Story', *Story of My Own Life*, London 1906, p48.
- 13 Wearing, *London Stage 1900–1907*, op cit at n7, p346 and Wearing, *The London Stage: A Calendar of Plays and Players, Volume I: 1910–1919*, p26.
- 14 'The Playhouses King Henry V at the Lyceum', *Illustrated London News*, vol. 117, no. 3219, 29 December 1900, p966.
- 15 'London Theatres: The Lyceum', *The Stage*, no. 1032, 27 December 1900, p14.
- 16 'Theatre Gossip: Lewis Waller looks well ahead', *The Sketch*, vol 32, 12 December 1900, p319.
- 17 *Ibid.*
- 18 'London Theatres: The Lyceum', *The Stage*, no. 1040, 21 February 1901, p14.
- 19 'The Playhouses: King Henry V at the Lyceum', *Illustrated London News*, op cit n14, p966. Max Beerbohm, 'Shakespeare in Two Directions', *Saturday Review*, vol 91, no. 2358, 5 January 1901, pp14–15.
- 20 'The Imperial', *The Stage*, no. 1245, 26 January 1905, p15.
- 21 'London Theatres: The Lyceum', *The Stage*, no. 1032, 27 December 1900, p14.
- 22 'The Imperial Theatre: King Henry V', *The Times*, issue 37611, 23 January 1905, p13. As Hesketh Pearson noted Waller's voice 'rang through the theatre like a bell and stirred like a trumpet', op cit n10, p41. The production would be staged once more, shortly before Mollison's death in 1911, for a final matinee performance at His Majesty's on the 21 April 1910 where, again, Mollison was singled out for the 'magnificent swagger' he brought to the role, 'His Majesty's Theatre: King Henry V', *The Times*, issue 39253, 22 April 1910, p12. Mollison died aged 50 at his home at 3 Seafeld Terrace, Broughty Ferry, on 19 December 1911. His grave is located in Dundee's Western Cemetery.
- 23 John Adolphus, *The Memoirs of John Bannister, Comedian*, vol 2, London 1839, p95. As quoted in Arthur Colby Sprague, *Shakespeare's Histories: Plays for the Stage*, London 1964, p107.
- 24 Doll Tearsheet, *Henry IV: Part 2*, Act 2, Scene 4, 120–21 in *Shakespeare: Complete Works*, p520 and Falstaff, *The Merry Wives of Windsor*, Act 2, Scene 2, 27–28, *ibid.*, p491.
- 25 Doll Tearsheet, *Henry IV: Part 2*, Act 2, Scene 4, 68–70. *Idem.*, p520 and Boy, *Henry V*, Act 3, Scene 2, 35–36. *Shakespeare Complete Works*, p578. Falstaff himself is more lenient, considering Pistol simply 'a tame cheater', *Henry IV: Part 2*, Act 2, Scene 4, 94, *Shakespeare Complete Works*, p520.
- 26 Pistol, *The Merry Wives of Windsor*, Act 2, Scene 2, 4–5, *Shakespeare Complete Works*, p491.
- 27 Boy, *Henry V*, Act 4, Scene 4, 63–65, *Shakespeare Complete Works*, p589.
- 28 *Henry V*, Act 3, Scene 6, 20–59, *Shakespeare Complete Works*, p581.
- 29 Boy, *Henry V*, Act 3, Scene 2, 12–13, *Shakespeare Complete Works*, p578.
- 30 Pistol, *Henry V*, Act 2, Scene 1, 122, *Shakespeare Complete Works*, p574; and Pistol, *Henry V*, Act 2, Scene 3, 3–6, *ibid.*, p576.
- 31 Fluellen, *Henry V*, Act 3, Scene 6, 14–17, *Shakespeare Complete Works*, p581. It could equally be considered that Fluellen was simply mistaken.
- 32 Doll Tearsheet, *Henry IV: Part 2*, Act 2, Scene 4, 186, *Shakespeare Complete Works*, p521.
- 33 Pistol, *Henry V*, Act 5, Scene 1, 81–85, *Shakespeare Complete Works*, p593.
- 34 Boy, *Henry V*, Act 4, Scene 4, 66, *Shakespeare Complete Works*, p589.
- 35 William Archer, *Masks of Faces? A Study in the Psychology of Acting*, London 1880, pp196–98.
- 36 William Archer, 'The theatre. "Henry V." Again – "The Taming of the Shrew" – "The Thirty Thieves" – "Faust."', *The World*, 9 January 1901, no. 1384, p24.
- 37 *Ibid.*, p24. The third portrait is especially problematic in this case considering the subject is such a disagreeable character.
- 38 Doll Tearsheet, *Henry IV: Part 2*, Act 2, Scene 4, 68, *Shakespeare Complete Works*, p520.
- 39 Pistol, *Henry V*, Act 4, Scene 1, 63, *Shakespeare Complete Works*, p585.
- 40 Printed and engraved by The Strand Engraving Co. Ltd. Associated with The Art Photogravure Co Ltd, 22 December 1900.
- 41 Pistol, *The Merry Wives of Windsor*, Act 5, Scene 3, 94, *Shakespeare Complete Works*, p537.
- 42 Henry likely saw *Self-portrait in Brown and Gold* in Whistler's studio as it was in his ownership until his death. It was also exhibited at the Fine Arts Exhibit of the United States of America, Universal Exhibition, Paris in May 1900. A McLaren Young, M MacDonald, R Spencer & H Miles, *The Paintings of James McNeill Whistler – I*, New Haven and London 1980, p195. *Arrangement in Black, No. 3: Sir Henry Irving as Philip II of Spain* was in Irving's ownership until his death in 1905 and sold by Christies on 16 December of the same year. <http://www.metmuseum.org/Collections/search-the-collections/20013584>. Further possible pictorial inspiration came from Whistler's *Arrangement in Black and Gold: Comte Robert de Montesquiou-Fezensac* (1891–92, The Frick Collection, New York, exhibited at the Salon Champ-de-Mars in 1894) and John Lavery's dramatic portrait of the charismatic RB Cunninghame Graham (1893, Glasgow Museums).
- 43 RAM Stevenson, *The Art of Velasquez*, London 1895, p ix.
- 44 André-Jean-Marie Hamon, *Traité de la predication, à l'usage des seminaries*, Paris 1846–1895, p364, quoted in Dene Barnett, *The Art of Gesture: The practices and principles of 18th century acting*, Heidelberg 1987, p65.
- 45 RD Blackman, *Voice, Speech and Gesture: A Practical Handbook to the Elocutionary Art*, London 1895, p144; and Gustave Garcia, *The Actors' Art: A Practical Treatise on Stage Declamation, Public Speaking and Deportment. Illustrated by A. Forestier and dedicated to Henry Irving*, London 1882. p41.
- 46 Blackman, op cit n45, p132.
- 47 Pistol, *Henry V*, Act 4, Scene 1, 63, *Shakespeare Complete Works*, p585.
- 48 'London Theatres: The Lyceum', *The Stage*, no. 1040, 21 February 1901, p14.