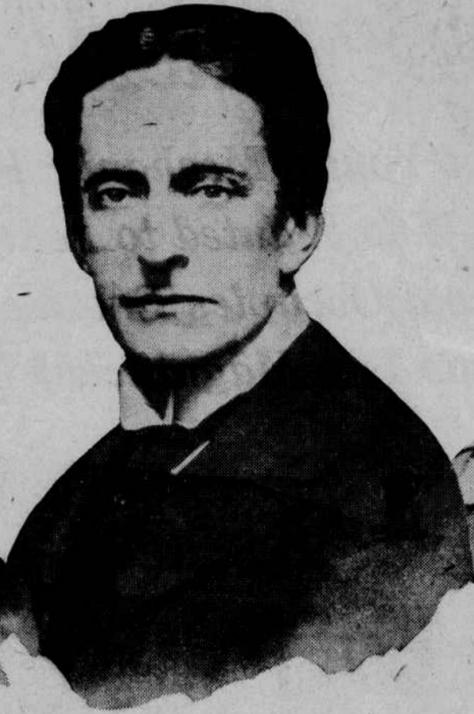


"Why I Had to Become an Actress"—Mrs. "Pat" Campbell



Oscar Wilde, who was ever a devotee at Mrs. Campbell's shrine, and the writer of some very interesting letters which she discloses.

Sir Johnston Forbes Robertson, with whom Mrs. Campbell often played and who was with her in Berlin when Emperor William refused to see her as "Paula."

The Duke of Connaught—Mrs. Campbell has many very interesting reminiscences of him.



Mrs. Campbell in her famous impersonation of "Juliet."

Above is George Cornwallis West, Mrs. Campbell's second husband. His former wife was Jennie Jerome of New York. The gradual breaking up of this, her second romance, is one of the tragedies of Mrs. Campbell's life.

And the Answer to the Question, Was She the Original of the Startling Burne-Jones "Vampire" and Also Kipling's "Rag, a Bone and a Hank of Hair"?

casting stations. From lip to lip it passed until it seemed as if all London was asking in one breath, Did Kipling mean the lovely "Paula Tanqueray"?

Of course, there was no answer to this question. Kipling was silent, Mrs. "Pat" was silent, and so the delicious mystery continued such. It might have been forgotten, but Sir Philip Burne-Jones transmuted the Kipling verses into a painted masterpiece. His "Vampire" startled London, and its interest enhanced by the still prevalent vogue given the subject by the poem, it became the outstanding subject of discussion in the city.

And then some one, history does not record who, professed to have discovered the great secret—the identity of the model—none other than Mrs. "Pat" herself.

Within a fortnight it was generally accepted as true wherever the new picture was discussed that Mrs. Campbell was the model. British society recalled the sensations of a few years before when the verses of Kipling were published and Mrs. Campbell's name was associated with them. Now it all seemed to be straightened out. "Kipling had chosen the best example of 'The Vampire' as the one to whom to address his verses. Burne-Jones naturally had chosen the same beautiful woman as the model and inspiration for his painted version of the subject."

Tongues wagged fast and furiously. "What was it that Kipling knew about Mrs. Campbell that had inspired such an effusion? How did Burne-Jones know that to properly depict the vampire whom Kipling had pictured in poetry he must choose Mrs. Campbell for his model?"

These were the questions London asked, and Mrs. Campbell rose to new heights of popularity and around her there was woven a new glamour of mystery. No one knew, of course, of anything in her life that should have furnished such inspirations. And yet the "beauty" in London is ever mysterious and every one was sure that there must have been some foundation for such distinction.

Mrs. Campbell, the artist and poet all remained silent. And so the tradition grew. And until now it has generally been ac-

cepted that it was Mrs. Campbell whom Burne-Jones painted when he created his marvelous masterpiece.

But now Mrs. Campbell breaks her silence and we know the truth; an interesting truth it is indeed. She did not pose for "The Vampire." Still she was intimately associated with it. For she loaned the artist her nightgown to use as a drapery for his model! This is what she says about it later on:

"During my first visit to America and while I still was in Chicago, where I had first appeared before the American public, Sir Philip brought his interesting picture 'The Vampire' to show it to me. It had created a great stir in England, but I had never seen it.

"The papers both abroad and in America said that I had sat for this picture; that I was a vampire, and that Mr. Kipling had written his poem to me. And there was all sort of gossip, to which I paid no attention, and which connected me in various ways with such situations as one naturally would expect to surround a real vampire.

"I was delighted by the compliment Sir Philip paid me in bringing his picture to America to exhibit it in Chicago just because I was playing there. I had seen many sketches of 'The Vampire,' it is true. These were in letters which Sir Philip had written me asking me what I thought of his idea. In one of these letters he asked me how I thought a vampire ought to be dressed. As the best answer I would make to this question I sent him my night gown. It was a very beautiful gown which I had bought from a Miss Granville, who was my understudy at the St. James Theater in London. Sir Philip, I understood, had accepted my suggestion and had draped his model in the night gown."

And it is thus that Mrs. Campbell disposes of another interesting mystery associated with her past. However, we do have left out of this intriguing situation the unique information that while it was not Mrs. Campbell herself whom Sir Philip pictured in his famous painting, he did betray to us Mrs. Campbell's taste in night gowns.

There is no doubt that many piquant episodes in intimate histories of different times might have had no more foundation than this general belief that Mrs. Campbell was the model and not merely the outfitter.

Incidentally there has always been some curiosity as to whether it was Sir Philip Burne-Jones or his brother Edward who was most interested in Mrs. Campbell during her reign as England's most popular woman. Perhaps in this connection it is not amiss to reveal the following letter, one of many, which Mrs. Campbell includes in her memoirs, which she received from

the brother Edward. It has to do with her plans to accept Edward's invitation to occupy one of his country cottages.

"West Kensington, W. C.

"Dearest:
"Are you really going to honour that little village and the little house by going to it? I shall love it, and love to think of you having been in it. There is a man there and his wife—and the wife cooks nicely—and the house is for you to play with, and you may alter the furniture if you like—and if anything bothers or distresses you in the way of furniture, or books, or pictures, you are to throw them out of the window; and shall I order a piano from Brighton for you?"

"How I hope it will be sunny.
"If you need a little expedition you can drive over to Lewes, where the landscape is beautiful.

"I am so glad you are going and condescending to use the house. I should like to take lodgings opposite to watch you looking out of a window. And stay as long as ever you can—for months and months—and we will run down and be your guests for a day or two. I send you my love, and my best wishes and blessings.

"And am now,
"and always,
"Your affectionate friend,
"EDWARD BURNE-JONES."

And now as to still another mystery which Mrs. Campbell solves.

She once made a memorable trip to Berlin to present there her repertoire of plays. Her leading man was Forbes Robertson, who was later knighted by King Edward. Her plays included "Hamlet," "Macbeth" and "The Second Mrs. Tanqueray." It was said that her visit to Berlin was the direct result of an invitation by Emperor William. One may well imagine that the Emperor, having heard a great deal of this regnant British beauty, would want very much to be her host.

Great preparations were made for this invasion of the German theatrical field. It was one of the first pretentious English companies to appear in the German capital. Berlin seemed to know that the English actress was coming really as a guest of the ruler.

Mrs. Campbell was received at the station by a number of distinguished German officials as well as representatives of the British Diplomatic Corps. She was escorted in great state to the same apartments in the most fashionable Berlin hotel which had been occupied by the suite of the Prince of Wales during his visit to Berlin. Immediately after she reached her hotel she was whisked away to Potsdam, where the Emperor waited to receive her.

Her first play was "The Second Mrs. Tanqueray." Every seat in the theater had been sold weeks in advance. It was generally understood that the Emperor would be in the royal box. But the audience that

night, made up of the elect of the German aristocracy, was disappointed. The royal box remained empty.

The news was cabled over night to London. The British papers commented at length upon this extraordinary circumstance. What was the reason for the slight? Why had the Emperor, after having so graciously received Mrs. Campbell that very afternoon, neglected to attend her opening performance?

When Mrs. Campbell and her company presented the other plays in her repertoire and "Hamlet" and "Macbeth" the Emperor and his family were present. This only increased the gossip about his absence during the performance of "The Second Mrs. Tanqueray," which has always remained the foremost of Mrs. Campbell's successes. Editorials were written in the staid British press, and in Berlin the journalists wrote many paragraphs in discussion of the mystery.

Now Mrs. Campbell tells us that it all was because of a little jealousy on the part of Queen Victoria. Edward, Prince of Wales, had been particularly fond of Mrs. Campbell's Paula in "Tanqueray." One can hardly imagine the Queen of England being provoked by her son's staying out late at night and then coming back to the castle with the explanation that he had spent another night at the theatre to see his favorite actress play a rather odd part, and yet it must be that whatever would be the royal phase of such a situation actually existed. At any rate, Queen Victoria never approved of Mrs. Campbell in "The Second Mrs. Tanqueray," and it is well known that Edward did.

Mrs. Campbell tells us that Queen Victoria sent a long cablegram to Emperor William, explained her dislike of Paula Tanqueray and asked him as a dutiful relative not to be a part of the "Tanqueray" audience.

It seems that William obeyed. And so that mystery is done away with at last.

It is the knowledge of these incidents in Mrs. Campbell's career which makes all the more interesting the intimate picture she still is giving us of the early days when her career was being fashioned—the picture which she continues to paint in her chapter on these pages this week.

By Mrs. "Pat" Campbell.
Chapter IV.

I HAD a governess to teach me French and another to give me piano lessons, and I think I was taken to every gallery and museum in Paris.

When I returned from Paris I developed a passion for reading, and my mother allowed me to turn a little box room into a study. There were some rapturous hours spent alone in that little room, writing out what I particularly loved, and making

Continued on Following Page.