THE OLD ACTOR AND CHOP HOUSE KEEPER

GONE AFTER A LONG ILLNESS.

George F. Browne, the old actor and chop house keeper, died yesterday afternoon at his residence, in Twenty-seventh-street, near Broadway, after a painful illness of a year and a half, 10 months of which time he was confined to his bed. His death had been expected almost daily since February. Within the last two days he lost all power of articulation, and almost of motion. The primary cause of his Illness was The actor Florence, Mrs. kidney trouble. Browne, and her two daughters were at his bedside during his last moments, and he passed away peacefully without pain and without any struggle. The funeral will take place at the Church of the Transfiguration at 10:30 o'clock on Wednesday morning, and the body will be interred in Greenwood Cemetery. George F. Browne was born in New-Hamp-

shire in February, 1819. His early life was passed in the family of the elder Booth, to whom he never ceased to look up as the greatest tragedian the world has ever seen. He made his début on the stage in 1823 at the old Tremont Theatre, Boston, as Franco in "Guy Mannering," under the management of Thomas Barry. He subsequently became a traveling actor and manager. He was very successful as a manager, and several times was reputed to be worth from \$50,000 to \$100,000, which was an enormous fortune for a theatrical manager in those days. He was for three seasons in the stock company at Rochester. His first appearance in this city was made at the old Bowery Theatre as Major Put-nam in "Putnam." This was one of the early "horse" dramas. Mr. Browne had a leautiful white mare, named Gazette, which was excellently trained, and his flight down the "runs," watch imitated the steps down which Putnam plunged, always brought down the house. At another point in the play, at the sound of a pistol shot, the borse made a standing leap with his rider over a picket fence. Mr. Browne made his first appearance in Philadelphia in this play on July 13, 1848. He continued traveling and acting and managing for short seasons in various parts of the country until 1881, when he was permanently engaged as a member of Wallack's Theatre com-

pany. He remained in that position, filling second comedy rôles, until 1838. He then retired from the stage, and has since acted only occasionally when he was called into service to play some part for which he was specially suited. He played at Wallack's Theatre-now the Star-during the run of Steele Macdaye's "Won at Last," in which he enacted an old sailor. His last appearance, however, was at the Fifth-Avenue Theatre as Sharp, the lawyer, in "Money," when it was produced by Mr. Stetson at the opening of the season of 1883-4, with Charles Coghlan and Florence Gerard in the leading rôles. Among the parts which Mr. Browne with success during his career were Zekiel Homespun in the "Heir at Law;" Dandie Dinmont in "Guy Mannering;" the clowns in the "Rough Diamond;" Nat Steck in the "Swiss Cottage;" Peter Spyk in "The Loan of a Lover;" Flush in the "Young Widow," and Toby Twinkle in "All That Glitters is Not Gold." In 1860 he played Pluto in the "Seven Sisters," a

forerunner of the "Black Crook," at the Olym-pic Theatre, and his success in this rôle led to

his engagement at Wallack's.

his chop house.

lish chop house as a side speculation, and opened a small place called the "Green Room," opposite the stage entrance of the theatre, in Fourth-avenue. At its outset the place was chiefly supported by the members of Wallack's company, who boasted that they owned the house, and that they could put out any visitor whom they did not like. Gradually, however, the business of the house increased, and Mr. Browne, becoming ambitious, resolved to transfer his place Harlem and make a road house of It cost him \$10,000 to make the move and the experiment was not successful. He then took a place in Fifthavenue, known as the "Fifth-Avenue Chop House." He removed again to Broadway and Twenty-second-street. He made several other changes in the location of his establishment. At one time he was in West Twenty-eighthstreet; at another at Broadway and Twentyeighth-street. About eight years ago he took a place on the south side of West Twenty-seventhstreet, and subsequently removed to the north side of the street, where his place still is. The business of his house has steadily increased until it is probably larger than that of any other chop house in the country. Mr. Browne said a short time before his death that if he had not moved so often he would have become rich by

When he entered Mr. Wallack's company, in 1861, he conceived the idea of starting an Eng-

actor of any standing knew George Browne, and most of them had been helped by his advice or generosity during their early days. To a number of actors now prominent he gave their first chance, and when in the city they always dropped in to chat with Mr. Browne and eat one of his rarebits or some of his pig's feet, of which President Arthur used to be very fond. The walls of his place are decorated with pictures of actors and actresses, most of whom belong to bygone times, and curious old playbitls. Many of the pictures were given to Mr. Browne by the persons whom they represent, and are rendered valuable by the autograph inscriptions upon

Browne's chop house has been a familiar resort for actors as well as men about town. Every

Among the portraits are one of J. W. Wallack, given to Mr. Browne in 1862; J. W. Wallack, Jr., Mrs. John Hoey, attired in a wonderful skirt; William Rufus Blake, Mary Gannon, "Jim Crow" Rice, Charles Burke, the comedian, whom Browne greatly admired; Dan Bryant, Burton as Toodles, Isabella Cubas, a once famous Spanish dancer; John Sleeper Clarke as Bob Acres, and Mrs. Stirling as Mrs. Malaprop. In a single frame there are the pictures of 28 prominent actors now dead, among whom are Thomas Hamblin, Laura Keene. Lucille Western, Charlotte Cushman, Julia Dean, E. L. Daven-port, Anna Cora Mowatt, Edwin Adams, and Matilda Heron. Mr. Browne's collection of old playbills is exceedingly interesting. There are bills giving the casts of plays back in 1838 and 1839 in which Charles Kean, Charlotte Cushman, "Yankee" Hill, and Thomas Barry appeared. There is a programme of Tyrone Power's appearance in "The Irish Ambassador" in 1824 and of Charlotte Cushman. dor" in 1834, and of Charlotte Cushman's in a musical extravaganza called "Zazezizozu." A bill of "West End," May 17, 1842, spells a living dramatist's name "Boursecault." Another bill gives the casts of "Much Ado about Nothing" and "Perfection" with Ellen Tree as Beatrice and Kate O'Brien; another the cast of "Damon

and Phythias," Sept. 29, 1830, with Edwin Forrest as Damon. There is also a copy of the salary list of the old Park Theatre in 1846 showing that the salaries of the entire list of people in the theatre, from the lessee down to the stage doorkeeper, including the company, orchestra, and all attachés, amounted to \$836. Mr. Browne was married to Louise Pray, a sister of Mrs. Barney Williams. He had three

children, one of whom, a son, is dead. One of the daughters is Mrs. A. Seymour Fitch, and is now in Europe with her husband, and the other,

Georgina, is unmarried.

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