



Peter Daly “Clarence” Mangan (1859-1938) and his children

Peter Daly¹ “Clarence” Mangan was a son of Lancelot “Lot” Spencer Mangan, miller of Villa Maria, Salthill, Galway and later of Flowervale, Gort, Galway and of Anna Augusta Kelly of Kilrush. Peter/Clary grew up in an affluent, middle class, large, pious Catholic family. He was the youngest of ten children². His mother died when he was only eighteen months old. His father remarried but not until Peter/Clary³ was ten or eleven in 1870.

Lot ran his large businesses and was extremely active in local politics in Galway and was also a classics scholar. Peter was called after Rev. Peter Daly, also active with Lot in politics and the harbour commissioners. Peter/Clary was educated at Rockwell college⁴ where he did well academically and was proud of winning the triple crown for coming first in English Literature, Junior Anatomy and Natation⁵

(Mangan, 1998). Peter says he “swam in” for the prize and that “*the boys made a big joke of it*”. He recalls that the college president hoped he would become a priest but Peter’s ambitions were different. Peter renamed himself Clarence (Leo).⁶ He became a journalist⁷, then a travelling actor and at times had his own stage company (Sunday Times NSW, 1922).

These were the days before movies or television. Travelling companies toured to small towns playing popular plays to a broad audience. Comedy, music and dancing were part of the show. Music Hall was popular, humour was broad and people liked the predictable shows where they hissed at villains and applauded the hero/heroines. Women often played male characters partly to show off their legs in trousers (The Stage, 1884) (Price, 1955). The theatres were often part of a big fair where the audience stood around braziers, ate and watched the performers do their thing. Many small towns had theatres but in the late 1800s some companies had portable theatres that could be set up in a field (Price, 1955). This was the world Clary entered.

¹ Peter was called after a family friend and colleague of his fathers – in the Town Commissioners and Harbour Commissions Father Peter Daly

² I have found records of nine children and have no doubt there was another

³ Peter’s family called him Clary but I assume he took the name when older.

⁴ A boarding school run by the Holy Ghost Fathers in Tipperary

⁵ swimming

⁶ Clarence was after James Clarence Mangan the poet, beloved of Irish revolutionaries. While Mona Clarence’s daughter says he was a great uncle the Mangan family say they have found no relationship.

⁷ Mona his daughter says in a 1922 Australian interview that Clary was with the Freemans Journal in Dublin, I have not confirmed this but he must have been very young (Sporting Globe Melbourne, 1922)

Clary was from a very traditional Irish family. Life was very different for actors who toured for most of the year, relationships broke up, divorce was for the rich, people moved to another town and remarried bigamously or just called themselves Mrs X. Actors used stage names, sometimes multiple stage names. Clary embraced this new life, calling himself Clarence Mangan or Charles Leo Mangan. His Irish family said they heard little from him and that he told them very little of his personal life (Mangan, 1998). His professional and personal life were intermingled. His wives/lovers were his leading ladies (The Stage, 1953). His daughters went on the stage at very young ages; Mona said she was brought onstage as a three week old infant (Sporting Globe Melbourne, 1922), she was advertised as “Little Mona” with her parents at seven in 1902 (The Stage, 3 July 1902), Eva, his eldest daughter was touring with her mother from age 8 as little Eva Talbot (The Stage, 1890) and was advertised as “little Eva Talbot” vocalist and mandolinist in “The Stage” in 1895 at age thirteen (Advertisement, 1895). The mothers who were on tour either boarded their children out, left them with family, or took them with them; if the children were on tour, they were in the show too.

Clary met **Evelyn Talbot (1844-1910) (aka Emily Shoebridge)** at 19 or 20. Evelyn was then a successful provincial actress, comedienne and mandolinist. Evelyn, from the East End in London, was about thirteen years his senior. She had been married young to Thomas Clarence and had two children by him. She left them to go onstage. She lived for some years with Julian Frederick Forbes (reputed to be a scene designer) with whom she had a son **Gordon Julian Forbes Mangan (1878-1966)**. Clary gave her son his name.

Clary toured with Evelyn in the provinces between 1882 and 1887, often for the “Miss Ruth Edwin Dramatic and Burlesque”⁸ company. In 1883 the Yorkshire Post and Leeds Intelligencer reviewed “Mistaken Identity” in the Theatre Royal and commented on Clarence Mangan (Yorkshire Post and Leeds Intelligencer, 1883). In 1884, in Rotherham, The Stage reported that “Clarence Mangan played well” and that Madame Evelyn Talbot “gave valuable assistance” and that “in the piece de Resistance Ruth Edwin played three characters a midshipman, a London Arab and a Masher”. Clarence and Evelyn also toured with other companies. Sometimes he set up a company and managed his own production. In March 1882 Clary advertised “Wanted Heavy Man and chambermaid, Also a few Responsible people to open at once” (The Stage, 1882). In 1882 The Stage (The Stage, 1882) reported:

“BARNSTAPLE-- Theatre Royal. On Saturday last a company under the management of Mr. C Mangan, opened here with the Dumb Man of Man chester, Mr. Mangan appearing as Edward Wilton and Miss Evelyn Talbot (an old favourite here) as Jane Wilton.”

Not all shows were successful. In 1882 the Belfast Telegraph reports on “Alleged Fraud by a Theatre Manager” (Belfast Telegraph, 1882), Clary was up in court in Walsall as he had taken ten pounds from an actress and told her he would get her a salary of 1 10 a week.

⁸ Burlesque in Victorian times has not the same connotations as Burlesque now. It meant musical parodies of popular works.

His show failed. The case was settled, he promised to refund the money and see she got home.

Clary sometimes wrote his own material and wrote some plays (without much success). His half-brother Henry Connell Mangan in Dublin had many stories and pieces published and also some plays. Clary writes to him in 1935 *"I saw a copy of your Robt Emmet years ago. The comedian Teddy Matthews had it. He wrote a drama on the same subject and produced it well at the "Grand" in Glasgow, - a failure. I also wrote one but could not catch the public. No matter how you try you must have the fatal ending. The public want a happy one. And the Prince and Princess lived happily ever afterwards - that kind of thing. You cannot do it with "Robert Emmet".*" (Mangan, 1998).

Clary had a daughter with Evelyn in 1882, **Eveline Helena Mangan Mangan(1882-)**⁹.



Evelyn Talbot was known as Mrs Clarence Mangan but she and Clary were not legally married. At Eveline's baptism Clary's sister Anna Maria stood sponsor. Around 1887/1888 Evelyn and Clary parted company¹⁰. "Little Eva" stayed with Evelyn and worked and toured with her from a young age. I don't think Clary kept touch with his daughter. in 1935 letters to his brother he said that he had no contact (Mangan, 1998). Eva (Eveline) does not seem to have used the name Mangan, she was known until about 1900 as Eva Talbot and after that as Eva Trevenna (The Stage, 1901).

I don't know for how long Clary worked alone or if he had another partner but in 1892 he toured in Alfreton and the Sheffield Daily Telegraph in a review said *"Mr Clarence Leo Mangan as the hero acted with quiet dignity and strength"* (Sheffield Daily Telegraph, 1892).

Clary married **Elizabeth (Lilly) Johnson(1868-1853)** from Neath Glamorgan in 1893. Lilly was from a theatrical family and had been on the stage since she was young. Lilly's family had their own portable Theatre company "The Prince of Wales" that toured in Wales but Lillie also worked for other companies. Here is a report of Lilly performing in the "Prince of Wales" with her brother John, in summer 1893, in Carmarthen, owned her father John Johnson (The Stage, 1893).

"The hot weather interferes but slightly with the popularity of this little theatre. A round of carefully chosen pieces should satisfy all tastes, and the Co. spare no efforts to deserve well of their patrons" "effective support from Lillie Johnson". "The comic element is entrusted to Mr Kennedy Allen who with Mr John Johnson junior- an actor capable of playing many parts- proves very amusing. The scenery is pretty and the music deserves notice".

⁹ Clary called himself Charles Leo Mangan In Eveline's birth announcement and Evelyn Talbot aka Emily Shoebridge was described as his wife

¹⁰ Evelyn Talbot's brother William Shoebridge died in 1888 Clary was not mentioned and she was then called Talbot

Lillie seems to have worked with her family summers and toured with Clary other months. In August 1895 (The Stage, 1895) she was with the "Prince of Wales" in Mountain Ash in Drink (her mother was then the owner) and her brother John's wife also performed.

Lily and Clarence had four children between 1894 and 1905, this didn't stop her touring or performing:

Peter and Elizabeth(Lilly)'s children ..

Mangan (Magnet), Mona Augusta b. 02 Aug 1894 Glamorgan Wales d. 08 Jul 1990 m. Radford, Edwin	Mangan, Leonard Kenny Kelly b. 16 Apr 1900 Neath, Glamorgan Wales d. 15 Apr 1967 Sussex General hospital m. Miles, Ivy	Mangan, May (Maisie) Mary (Patricia) b. 1903 Neath, Glamorgan Wales d. Jan 1987 New York, NY USA m. Rudd, Edwin (more..)
Mangan, Iris (Lilian) Clara b. 1905 d. 1994 m. Harrison, Norman	« add Son » « add Daughter »	

Mona and her mother recalled in a 1922 Australian interview that she was touring as Little Red Riding Hood in Aladdin at six (In 1900) and Lilly recalled other roles Mona played as a child including "The Two Little Vagabonds" and "Little Willie" in East Lynne, with Mona remarking she "was often severely smacked for not doing it right" (Sporting Globe Melbourne, 1922).

Clary was very proud of his Clare Kelly roots. He named his son Leonard Kelly Kenny after his mother's first cousin General Sir Thomas Kelly Kenny and his daughter Mona spoke proudly of the connection and called herself Kelly Mangan while touring in Australia in the 1920s (Sunday Times NSW, 1922). The Mangans say he had little contact with them in those years but he did stand sponsor for his brother Spencer's only daughter's baptism in Liverpool in 1888.

By 1899 Mr and Mrs C. L Mangan were listed in The Stage as permanent address 68 Vale Terrace, Tredegar, Wales (The Stage, 1899).

In 1902 Clary was living in Shipley at 1 Baker street. The Bradford Weekly Telegraph reported that "Shipley can boast that it has a cousin of the Lieutenant General Kelly-Kenny". Clarence is quoted as saying that the General "is as pure a Celt and as true a Catholic as grand old Clare can boast" (Bradford Weekly Telegraph, 1902).

In 1903 The Stage reviewed "The Red Terror" a "lurid" drama by Victor B Osbourne and Company with Clary playing the lead and Lilly one of the female leads (The Stage, 1903). In both 1902 and 1903 Mona was advertised as "Little Mona" child actress and vocalist in the Stage with her parents (The Stage, 1902) (The Stage, 1903).

Clarence became involved with the Johnson family's Prince of Wales portable theatre, playing leading man to Lilly's lead (The Stage, 1953). He was managing the company early 1900s- in 1905 the Bradford Daily Telegraph reported that he was awarded a Dramatic license for the Prince of Wales Theatre for Shipley, Pudsey and other towns (Bradley Daily Telegraph, 1905).

At some point Lilly and Clarence split up, possibly before September 1910 as Lillie then listed a business card in the Stage with her maiden name and Mrs C.L Mangan in brackets, no Mona, no Clarence. By 1911 Lillie was living in Leicester and using her maiden name no mention of Clarence (The Stage, 1911). Clarence presumably ceased his involvement with the theatre company, contemporary reports say Lilly's mother ran it (The Stage, 1953). Lilly continued working and touring with Mona with whom she lived from 1939 until her death.

The advent of bioscope brought an end to many of the travelling theatre companies though the Johnsons kept going (Price, 1955). The Great War stopped most theatre. The movies were their final death knell.

I do not know how Clary got through these times but in 1924 he wrote to his brother Henry (having not kept in touch for some years) and asked for help in getting documents he needed for his pension (Mangan, 1998). He was then living in Glasgow in lodgings and said he had no contact with his family.

In 1934 Clary wrote of the demise of theatre, he said in 1928 he was *"busy 'village hunting' for Pictures etc have driven Drama under the ground. However like Don Ceazar de Bezan having no destination I never take a wrong turning"*. In 1935 Clary wrote again and said *"The Era" and "The Stage" have gone over to the enemy "Pictures" The real actors are growing fewer every hour"*. He had occasional work acting, but worked as an advertising agent in the local cinema as well. *"In Scotland there are but a few villages where we can do a week. I get a few weeks now and again and when "out" I am not resting, I get shopped at the Arcadia, London road, Glasgow, as an advertising agent."*

Clary died in Dalmarnock, Glasgow in 1938. His brother Henry Connell went over to arrange his funeral and put up a gravestone for him.



Eveline Helena Mangan Mangan (1882-)

Eveline (Eva) was born in 1882 in Walsall Staffordshire. From 1890, when she was 8, she was advertised with her mother firstly as a child actress “Little Eva Talbot (The Stage, 1890): dancing, singing and playing the mandolin and then as a juvenile or ingenue “Miss Eva Talbot”. From about 1900 to 1914 she called herself “Eva Trevenna” and had a career mostly in provincial theatre, though at times she played in London (The Stage, 1901). Her reviews describe her as competent (The Stage, 1903) (The Stage, 1901) or able or creditable (The Stage, 1907) but she seems to have always had work with many mentions in “The Stage”. In 1905 she played a supporting role Basingstoke with Miss Inez Howard’s company in the Corn Exchange and was well reviewed (The Stage, 1905).

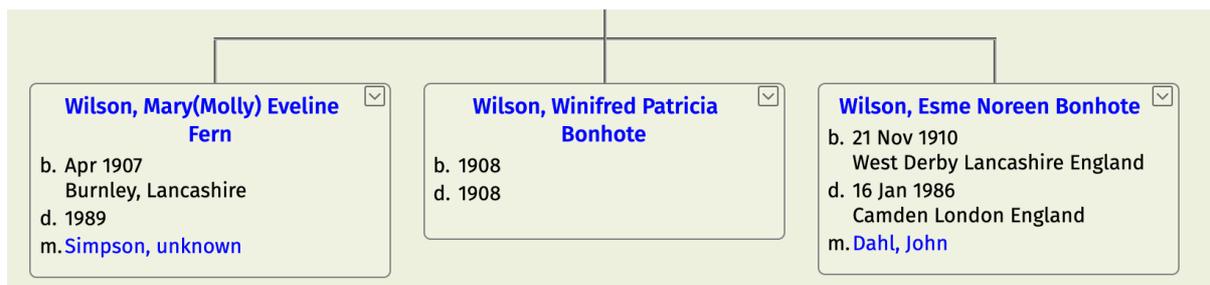
In the early 1900s she toured her stepfather Arthur Keand, in 1903 they were both in a show at the Lyceum (The Stage, 1903).

In July 1903 gave an address in Montparnasse, Paris on an announcement that she was free in September (The Stage, 1903).

In 1904 Eva gave her permanent address as Robin Hood bay where her mother lived (The Stage, 1904).

In 1905 or 1906 Eva got together with Henry (Herbert) Bonhote Wilson. Eva worked with him in Augustine Knight’s company in 1907 and in 1908. (The Stage, 1908) (The Stage, 1908). She had three daughters with him between 1907 and 1910 (two surviving). As a working mother in those times, she put her infant daughter (Esme) out to nurse in 1911 and went back to work, Mary Fern went on tour with her mother and father.

In 1910 Eva’s mother died at Robin Hood bay. On the probate of her will her executor was Eveline Helena Mangan-Mangan spinster (England and Wales National Probate Calendar 1858-1995, 1910). This is the only time I see Eva using the name Mangan.



Herbert died after an onstage accident with blank bullets in 1913 (Manchester Courier and Lancashire General Advertiser, 1913). He was already married and had children; while Eva called herself Mrs Bonhote Wilson they were not legally married. Eva was straight back on tour in 1913 and 1914(The Stage, 1914).

Theatre stopped with the great war, movies grew more popular and she vanished from records¹¹. The only clue I have to her whereabouts is that her godmother Anna Maria

¹¹ There is an Eva Trevenna living in Bodmin in 1918 but I don’t think its her as there was also a child there in 1905 at Sunday school and Eva was not a child in 1905.

Mangan wrote in a 1934 letter to Spencer “*a nice photo of Clary’s daughter Mrs Hughes in the London News. She married an engineer in a big way*”. I haven’t been able to track down this reference or indeed if it is Eva it refers to.

Her daughters both married, I don’t think either had any children and they later lived together in London.



Mona August Mangan (1894-1990) Mona was a successful performer as a child actress and vocalist, *Petite Mona* (The Stage, 1901), *Little Mona* (The Stage, 1902) (The Stage, 3 July 1902)) and as an adult in musical theatre using the stage name *Mona Magnet* (Sunday Times NSW, 1922). She was later a successful novelist and writer as *M.A Radford* (writing as a team with her husband, Edwin Radford). Some of her books are still in print and available on Amazon and some are due to be reissued. Her most successful books were the *Inspector Mason* books.

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Leonard “Thomas” Kelly Kenny Mangan (1900-1967). Lillie put an announcement in the *Stage* in April 1900 to thank friends for enquiries and say they were both doing well (The Stage, 1900). In a later announcement they thanked friends for enquiries and mentioned his famous cousin *Thomas Kelly Kenny* at the Front in the Boer war (The Stage, 1900) joking that “*unlike his famous cousin Master Thomas¹² is pro Boer*”. Leonard was in the Royal Navy in the first World War 1917-1918 (Sunday Times NSW, 1922), then worked in the regular world as a Film Renter. He lived in the Midlands. He was married to Ivy Myles.



May Mary Patricia (Maisie) Mangan(1903-1987) I suspect Maisie worked in Entertainment at one time as her first husband was *Escoe LaRue* (Walter Albert Escoe) a native American comic ice skater who toured with *Ice Capades*. She later remarried to *Edwin Rudd* and lived in New York, USA> Maisie had one daughter by *Escoe La Rue*,

Leigh Ruddⁱ (Leona Escoe)(1937-) model and later fashion forecaster and author. Leigh had three children two sons and a daughter (one son *Michael Simpson* is deceased). She lives in *Albuquerque, New Mexico*.

¹² Leonard was registered as Leonard and called Leonard. I think this was just a joke.

Iris Clara (Lilian) Mangan (1905-1994), I know little about Lilian. She was married to Norman Rodney Harrison, lived in London and had no children

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ⁱ Leona used her stepfather's name