

**Popular Stage: Drama in Nineteenth Century England: Series 1: Manuscript and Typescript:
Parts 1-5
Author Index**

1863, or the Sensations of the Season.
Unsigned. Williams says St. James 1863. If correct this is the one attributed by 'N' to H.J. Byron and published by Lacy. (2); Harvester Code No. Em6.
Reel: 20

à Becket, G.A.; M. Lemon.
Open Sesame.
Acting National Drama (publishers) Playbill. (5?2?); Harvester Code No. Om45.
Reel: 54

Abou Hassan, or the Sleeper wide awake.
Two versions clipped together: a. signed by G.W. Gilbeigh (ascribed by 'N' to Gilbeigh and W. Grimes), and one (1*); b. signed by T.H. Bayley, 5.12.46, no evidence of production. (8); Harvester Code No. Am4.
Reel: 1

Addison, H.K.
Abraham Parker.
(2); Harvester Code No. Am5.
Reel: 1

Adelphi Fare.
23.5.53. (4); Harvester Code No. Am11.
Reel: 1

Admiral Benbow.
Attributed by Williams to J.F. Saville. 'N' anon. (5*); Harvester Code No. Am12.
Reel: 1

Adrienne Lecouvreur.
Unsigned, no date, no evidence of production. Williams ascribes to E. Newbound (hand similar). Of the anonymous versions in 'N' Adelphi Theatre 25.8.62 if just possible. (2*?); Harvester Code No. Ao1.
Reel: 103

Adventure on Mt. St. Bernard, or the dog of the Convent.
Attributed in manuscript to A. Somerset, 1830. The hand is not that of C.A. Somerset. 'N' has an anonymous work of the same date, under the sub title. (2**?); Harvester Code No. Am14.
Reel: 2

Adventures of a Ventriloquist.
no date
Prompt, unsigned, no date. Williams says by Moncrieff, Adelphi c.1823. 'N' lists a piece of this author and title, date 1822, but no details of performance. Possibly same. (5*); Harvester Code No. Am16.
Reel: 2

The African Twins.
'By the author of Where's Crevelli?'. No date, no evidence of production. Where's Crevelli was by J. Howard and F. Cooper. 'N' (8); Harvester Code No. Am19.
Reel: 2

Akhurst, W.M.
Sarah Jane in the Harem.
Also a typed copy in quarto. (2); Harvester Code No. So1.
Reel: 111

Akhurst, W.M.
To the Green Isles Direct.
(1); Harvester Code No. Tm29.
Reel: 77

The Alchemist.
Production listed by Williams at Drury Lane, 1832 ('N' attributes to Fitzball and T.H. Bayly), but no evidence that this refers to the manuscript itself. A pencilled note (by H. Cooper?) attributes it to "the author of the Queens Jewel, the Blacksmith, etc.* (W. Collier). (5*); Harvester Code No. Am23.
Reel: 2

Ali ben Gargle.
Unsigned, no date, no evidence of production. (8); Harvester Code No. Am25.
Reel: 2

Alman, A.
Abarbanel the Hebrew, or Raymond the betrayer.
1849
With additions and alterations by G.D. Pitt, 1850. Separate holograph manuscript of Pitt's alterations. 'N' has "Abarbance", no attribution, Britannia Theatre, Hoxton 10.8.49. Lord Chamberlain Collection (2*3); Harvester Code No. Am1.
Reel: 1

Alviradi, the terror of the Southern Seas.
The manuscript has the signature of William Holloway on the title page and at the end of Act 1. His name appears several times in the collection, always at a late date (this manuscript is dated, at the end. Thaxted 31.8.1913). The author is unlikely to be identifiable with the well-known London and Australian actor of the time. (4**); Harvester Code No. Am29.
Reel: 3

Alwyn the Saxon.
Unsigned, no date, no evidence of production. (8); Harvester Code No. Am30.
Reel: 3

Am I a Princess?.
Unsigned. Williams gives cast list, Adelphi 31.10.36. 'N' has Rosine, or Am I a Princess? Same date and theatre. (4); Harvester Code No. Am33.
Reel: 3

Am I Right?.
Unsigned, no evidence of production. (8); Harvester Code No. Am34.
Reel: 3

Amcotts, V.
Lalla Rookh.
(After R. Moore). Fair copy. Lacy (2); Harvester Code No. Lol.
Reel: 107

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The Anaconda.

Inserted playbill. West London, dated (in pencil) 1822, "adapted from the work of M.G. Lewis". Subtitle the terrific Serpent of Ceylon. This is attributed tentatively by 'N' to E.J. Milliken. The playbill calls it a serious melodrama in 2 acts, but this manuscript calls it a musical burletta in 2 acts. The two are not necessarily exclusive. Williams gives cast list, Adelphi 1826. The Manuscript if prompt and in several hands. (5747*); Harvester Code No. Am36.

Reel: 3

Arnold, S.J.

The Devil's Bridge.
(5); Harvester Code No. Dm32.

Reel: 17

Asleep or Awake?.

Title page gives title 'Who am I?' 'N' has latter as subtitle, Surrey anon, 6.10.23. A second copy has 'Who am I?' on both cover and title page, unsigned, no date, prompt. Williams has not "played at the Albert I think". (4?); Harvester Code No. Am48.

Reel: 4

Asmodeus, or the Devil on two sticks.

Playbill, Adelphi 1859, by J.L. Toole which 'N' gives anon. No proof of identification. (4?); Harvester Code No. Am49.

Reel: 4

Atkyns.

The Old Friends.
(1); Harvester Code No. Om14.

Reel: 52

Atkyns.

Pascal Bruno the Brigand of Sicily.
24.2.37. Manuscript says produced as The Silver Mask and afterwards retitled by the author. Playbill of 18.1.47 with old title. (1**); Harvester Code No. Pm8.

Reel: 56

Atkyns.

The Poacher's Wife.
(1); Harvester Code No. Pm51.

Reel: 60

Atkyns.

Proud Prudence.
(1*); Harvester Code No. Pm77.

Reel: 61

Atkyns.

The Red Rose Knight, or the two sisters of the Reculver Rock.
26.12.36. Playbills included, Princess's Leeds 5th April no year. (1**); Harvester Code No. Rm14.

Reel: 63

Atkyns.

Rookwood, or Dick Turpin the highwayman.
'N' has a different subtitle, The tree of fate. (1*); Harvester Code No. Rm32.

Reel: 65

Atkyns.

The Sea Wolf, or the smuggler of Sheppey.
Fragment of playbill 24.8.46 no theatre, also Victoria Theatre 13.12.58. (1`*); Harvester Code No. Sm20.

Reel: 67

Atkyns.

The Spectre Lady, or muder near the old Walton Church.
1.5.48. Playbill, no theatre or date. (1**); Harvester Code No. Sm72.

Reel: 72

Atkyns.

Tilbury Fort.
(1); Harvester Code No. Tm19.

Reel: 76

Atkyns.

Zulema the Circassian Beauty.
Partly fair copy. Playbills without date or theatre. Evidence of production 22.1.49, but 'N' has only Lord Chamberlains' Collection date, Albert Theatre 21.11.44.(1/2*); Harvester Code No. Zm6.

Reel: 95

Atkyns, S.

Adeline.
(1); Harvester Code No. Am10.

Reel: 1

Atkyns, S.

Afloat and Ashore.
(1); Harvester Code No. Am18.

Reel: 2

Atkyns, S.

Afloat and Ashore.
(1); Harvester Code No. Am18.

Reel: 95

Atkyns, S.

Ashgrove Dell, or the warning dream.
3.4.37. Inserted playbill with same author and subtitle, but titled Cobham Wood. (1**); Harvester Code No. Am47.

Atkyns, S.

Bright Eyed Emma.
No date, playbill of a production, no date, subtitled Harvest Moon. (1**); Harvester Code No. Bm74.

Reel: 10

Atkyns, S.

The Brigrands of Palermo.
10.3.45. Not prompt, but Williams supplies a cast list. (1**); Harvester Code No. Bm73.

Reel: 10

Atkyns, S.

The Corsairs.
(1); Harvester Code No. Cm41.

Reel: 14

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Atkyns, S.

The Female Sailor, or lovers' perils by sea and land.
Ramsgate, 8.3.35. (1**); Harvester Code No. Fm37.

Reel: 25

Atkyns, S.

The Fire of London.
(1); Harvester Code No. Fm45.

Reel: 26

Atkyns, S.

The Forresters, or the merry men of Inglewood.
(1); Harvester Code No. Fm52.

Reel: 26

Atkyns, S.

Glenmore the Outlaw.
Various playbills. 7.4.49 (1**); Harvester Code No. Gm16.

Reel: 29

Atkyns, S.

The Goodwin Sands, or the earthquake and the inundation!
Various playbills. (1**); Harvester Code No. Gm21.

Reel: 29

Atkyns, S.

The Guerillas.
(1); Harvester Code No. Gm32.

Reel: 30

Atkyns, S.

The Life of a Labourer in the Old World and the New.
(1); Harvester Code No. Lm35.

Reel: 40

Atkyns, S.

Lilly Dawson.
(1); Harvester Code No. Lm45.

Reel: 40

Atkyns, S.

The Maiden Lane Murder, or the suicide of Battle Bridge.
10.5.41. Attached playbill, no theatre. (1**); Harvester Code No. Mm6.

Reel: 43

Atkyns, S.

The Red Barn, or the murder of Maria Marten.
Cast list 19.10.41 no theatre. Bound with an untitled pieced in an unidentified hand, signed by Atkyns, 4.2.37, set in Waldershare in Kent and without an apparent connection with the Red Barn story, although the text contains (interpolated) allusions to a red barn. (1**); Harvester Code No. Rm9.

Reel: 63

Atkyns, S.

Tyburn Tree, or the fate of Richard the Fourth.
No date or theatre. Williams says Bower Saloon, 21.4.57. (1**); Harvester Code No. Tm49.

Reel: 78

Atkyns, S.

Walpurgis Night, or the wolf hunter of Hartzberg.
No date, prompt. Williams says Marylebone Theatre 3.10.59, but 'N', has only Lord Chamberlains' Collection, Albert Saloon, 23.5.44. List has Hatzberg for Hartzberg.(1*); Harvester Code No. Wm4.

Reel: 84

Atkyns, S.

The White Slave, or life in Virginia.
No date, prompt. Written for his benefit night, but no theatre. (1**); Harvester Code No. Wm35.

Reel: 87

Atta Gull or the serpent of the jungle.

Unsigned, no date, prompt. 'N' lists Attar Gull, same subtitle, by G. Almar, Sadlers Wells 11.6.32, possibly same. (5?8?); Harvester Code No. Ao4.

Reel: 103

The Attack of the Diligence, or the inn of the Cevennes.

Unsigned, no date, no evidence of production. 'N' lists one, Astleys 1829, by Amherst, but no subtitle. (8?*); Harvester Code No. Am50.

Reel: 4

Avarice.

Attributed to Arthur Williams and Harold Whyte, not A.W.'s holograph. Also a typed copy from the same source as the previous entry. (8?2?***); Harvester Code No. Am55.

Reel: 4

Babes in the wood, or the Children in the wood.

William gives cast list of Adelphi pantomime, 1874-5, with title Babes in the Wood. 'N' lists this under Children in the wood, and gives Blanchard and Greenwood as authors. (2); Harvester Code No. Bm1.

Reel: 5

The Bad Girl of the Family.

"Property of William Holloway." Unsigned, no date, no evidence of production, except pencilled cast list. (8?4?); Harvester Code No. Bm2.

Reel: 5

Badderly, John.

La Périchole, or the daughter of the Andes.
Fair copy, no date, Adelphi. (2?5?***); Harvester Code No. Pm28.

Reel: 58

The Bandits Cave, or the honest fisherman.

Unsigned, no date, no evidence of production. 8*); Harvester Code No. Bm6.

Reel: 5

The Bankers Daughter.

Williams says C. Rice, Britannia Theatre, Hoxton 7.7.51. Also a typed copy. (2*); Harvester Code No. Bm8.

Reel: 5

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The Barber and his Brothers.

17.11.26. Title page has signature of D. Groves, but unlikely to be author. (4); Harvester Code No. Bm9.

Reel: 5

Barber Bruno.

Cover: (Bruno the barber title page.). No date, no evidence of production. Signature deleted. Albert T.? Hampson? (8); Harvester Code No. Bo2.

Reel: 103

Barnaby Rudge.

Act 1 only, not prompt. Williams says this is Higgin's version, which was a revision of Selby, but this has not been published, and the text is not identical. Surprisingly 'N' does not list Higgin. Also a set of parts. (2?); Harvester Code No. Bm11b.

Reel: 5

Barnes of New York.

(Alternative title: To the death.) No date or author. Possibly adapted from Mr. Barnes of New York, R. Barrington 1888 'N'. Also a typed copy and set of parts. (2?); Harvester Code No. Bm13.

Reel: 5

Barnett, C.Z.

England's Charter.

(2); Harvester Code No. Em24.

Reel: 22

The Baron-to-be.

Williams gives cast list from Adelphi, no date, with Buckstone in a small part, but no other clue. (4); Harvester Code No. Bm14.

Reel: 5

Barrington the Pickpocket.

Surrey 21.10.33 'N' anon, G.D. Pitt in the cast, possibly the author but not holograph. (2); Harvester Code No. Bm15a.

Reel: 6

Barrymore.

The Foulahs.

(2); Harvester Code No. Fm59.

Reel: 27

The Bastile.

Williams says Haymarket 1842. The Copyist attributes it to Boucicault, pp.1-2. Have been recopied by Williams. 'N' anon. (5); Harvester Code No. Bm18.

Reel: 6

The Bastile Victim, or the Dumb pedlar boy.

Manuscript attributed to B.F. Rayner, cover heading from playbill, but no theatre or date. (2); Harvester Code No. Bm20.

Reel: 6

Baucicault.

Genevieve, or the reign of terror.

Also a typed copy. (2); Harvester Code No. Gm8.

Reel: 28

The Beacon of Love.

Unsigned, no date, no evidence of production. (8); Harvester Code No. Bm23.

Reel: 6

Beazley.

The Maid of Honour.

(2); Harvester Code No. Mm7.

Reel: 43

Bell, R.

The Court, the Prison and the Scaffold.

(2); Harvester Code No. Cm47.

Reel: 14

The Belle of the Hotel.

Williams says Buckstone, Adelphi 3.10.44. The manuscript title page has been pasted over. May be a version of B's American Sketches, Haymarket 1842. (5); Harvester Code No. Bm28.

Reel: 6

The Belle Wether.

Unsigned, no date, no evidence of production. (8); Harvester Code No. Bm29.

Reel: 6

The Bells.

(Prologue to). A transcribed copy. Dated 1905 and part of the William Holloway archive. (6); Harvester Code No. Bm30.

Reel: 6

Ben-my-chree.

A Holloway item, copied in 1929, but with part of an older playbill, possible Hall Caine and Wilson Barrett's piece, 1888. (6); Harvester Code No. Bm33.

Reel: 7

Bernard, B.

The Fortune Hunter.

(2); Harvester Code No. Fm57.

Reel: 27

Bernard, B.

The Water Witch, or the skimmer of the sea.

'N', also records a production at Sadler's Wells a month later, with title and subtitle reversed. (2); Harvester Code No. Wm15.

Reel: 85

Bernard, Bayle.

Wooing a Widow.

'N's' date is two years earlier than Williams perhaps copied for a revival. (2?); Harvester Code No. Wm73.

Reel: 91

Bertrand and Suzette, or the marriage of reason.

Manuscript says by Ben Webster, 1826, produced Haymarket 1844. 'N' anon. (2?); Harvester Code No. Bm34.

Reel: 7

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The Betting Book, or fast life and its result.
Williams says by W.R. Waldron, Britannia Theatre, Hoxton.
No date. Deleted title. The Stolen £100 note. (2**); Harvester
Code No. Bm35.
Reel: 7

Bill Jones.
Said to be by S. Atkyns, but not his holograph. No date or
evidence of production. (8); Harvester Code No. Bm38.
Reel: 7

A Bit of the Breast, a foul drama.
December 1861
Attributed by Williams to J.F. Saville. 'N' anon. Copied by
prompter, City of London Theatre. (2*); Harvester Code No.
Bm40.
Reel: 7

A Bitter Legacy.
Alternative titles. Good out of Evil, Legacy of Revenge.
Attributed by manuscript to Harwood Cooper, not his hand.
Possibly unperformed. Incomplete. (8?**) ; Harvester Code
No. Bm41.
Reel: 7

The Black Domino.
Not prompt, no clues. Could be any of those listed by 'N'.
(8?5?); Harvester Code No. Bm44.
Reel: 7

Black Friday.
Unsigned, no date. No evidence of production. Could be the
anon version in 'N' Surrey 1838. (8?4?); Harvester Code No.
Bm45.
Reel: 7

Blake, T.G.
Poverty, or a tale of Sorrow.
'N'. No details of production. Williams says Victoria Theatre
1844. This copy carefully repaired for use in a later
production. Also a typed copy. (2*); Harvester Code No. Po5.
Reel: 110

The Blarney Stone.
Williams says by Mr Berkeley, Albion 1.6.78. No such author
in 'N'. (2**); Harvester Code No. Bm50a.
Reel: 8

The Blarney Stone.
(Second manuscript copy and set of parts.) (2**); Harvester
Code No. Bm50b.
Reel: 8

Blind Among Enemies.
Manuscript ascribed to Emanuel Gideon (i.e. E. Manuel, hand
confirmed.) Williams says 18.11.85, no theatre, but looks like
Britannia Theatre, Hoxton. Lacks Act 2, another copy of Acts
3-4 in quarto, and a scene plot separate. 'N' anonymous. Also a
typed copy in quarto, and a set of parts. (2*); Harvester Code
No. Bo4.
Reel: 103

The Blind Wife.
No date, prompt, attributed by Williams to J.H. Williams.
Could be 'N' anon. Lord Chamberlains Collection. City of
London Theatre, 1850. (1?2?); Harvester Code No. Bm53.
Reel: 8

Blood will have Blood.
Unsigned, prompt, attributed by Williams to Astleys Theatre,
no date. 'N' has anon. Pavilion Theatre 1813, also Dibdin
Surrey 1811. (4*7*); Harvester Code No. Bm55.
Reel: 8

Bloomar Wives, or the Bride of Bloomsbury Bower.
Unsigned, copied by Victoria Theatre prompter 18.10.51. 'N'
gives this date to a piece by C.A. Somerset, licenced under
that name for the Grecian and presented as The Bloomers.
(2*); Harvester Code No. Bm56.
Reel: 9

The Boatswain's Whistle.
Victoria Theatre 1859. A signed holograph copy of Atkyns
'The Goodwin Sands' is on the verso, but there is another copy
in the collection. The title appears as The Bos'sons Whistle on
the cover. (4); Harvester Code No. Bm58.
Reel: 9

Bonaparte at the School of Brienne.
Dated August 1859, unsigned, no evidence of production (8);
Harvester Code No. Bm61.
Reel: 9

Boots of the Holly Tree Inn.
No title page, some sheets missing, cast list by Williams,
Adelphi 4.2.56. 'N' has by B., Webster. (1?2?); Harvester
Code No. Bm62.
Reel: 9

The Borderers.
Unsigned, no date, no evidence of production. (8); Harvester
Code No. Bm63.
Reel: 9

Bosworth, J.
The Gipsy King.
2 copies one "made for James Fernandez". Also one part. (5);
Harvester Code No. Gm13.
Reel: 29

Bosworth, J.
The Lady of Finsbury.
No date. Manuscript note "never acted". (8); Harvester Code
No. Lm6.
Reel: 38

The Bottle of Smoke.
Unsigned, no date, prompt. 'N' has anon, Adelphi, May 1856.
Could be. (4?8); Harvester Code No. Bm67.
Reel: 9

Boucicault.
Affah-na-Pogue.
French. Two copies, and a set of parts. (5); Harvester Code
No. At3.
Reel: 98

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Boucicault.

After Dark.
French (5); Harvester Code No. At2.
Reel: 98

Boucicault.

The Fox Chase.
Not holograph, but the title page of Act 4 is signed (no other title pages survive). Title page also carries alternative titles, one of which was used for the original New York production. (The fox hunt or Don QuixoteII). (2); Harvester Code No. Fo3.
Reel: 106

Boucicault.

Janet Pride.
Some manuscript alterations by Williams. Also a set of parts. (5); Harvester Code No. Jt1.
Reel: 99

Boucicault.

The Phantom.
This is a prompt copy for the first London production, Adelphi 17.4.62 with the author leading. (2); Harvester Code No. Pm35.
Reel: 58

Boucicault.

The Solidier of Fortune.
Fair Copy. (5); Harvester Code No. Sm59.
Reel: 71

Bradford, B.T.

A Dress Rehearsal.
Fair copy, no date, no evidence of production. (8); Harvester Code No. Dm56.
Reel: 19

Brenan, J.C.

Don Giovanni.
(signed). 'N' spells him Brennan. (1); Harvester Code No. Dm44.
Reel: 18

The Bricklayers Arms.

Probably 'N'. Adelphi, 1830. Williams says Adelphi but the manuscript has no clue. (4); Harvester Code No. Bm69.
Reel: 9

The Bride of Aldgate, or the reprobate Knight.

Williams says G.D. Pitt, Britannia Theatre, Hoxton 1859. 'N' anonymous, Britannia Theatre, Hoxton 21.11.59. (5*); Harvester Code No. Bt3.
Reel: 98

A Bridegroom for the Sea.

Unsigned, no date, prompt. (2**); Harvester Code No. Bm71.
Reel: 10

The Bridge of Death, or the Dumb Guide.

City of London Theatre, unsigned, no date. (4**); Harvester Code No. Bm72.
Reel: 10

British Bulldogs, or The Two Prisoners of France.

Unsigned, no date, title page missing, dramatic persona supplied by Williams but not list of cast. Possibly unperformed, possibly derived from Johnstone under the subtitle quoted above. (8); Harvester Code No. Bm76.
Reel: 10

Broadfoot, W.D.

England's Monarch.
Fair copy. Williams says Astleys 28.8.43. Standard Theatre playbill, no date. 'N' anon. (2); Harvester Code No. Em25.
Reel: 22

The Broken Home.

Attributed by Williams to J.C. Courtney, Victoria Theatre, July 1848. (5?); Harvester Code No. Bm77**.
Reel: 10

Brother Sailor, or The Orphan.

Fair copy signed (?) by W.T. Townsend, Britannia Theatre, Hoxton, no date, not in 'N', no other evidence. (2?***); Harvester Code No. Bm79.
Reel: 10

Brother Tranquil.

Manuscript says Britannia Theatre, Hoxton, no date, no other clue or evidence of production. (8); Harvester Code No. Bm80.
Reel: 10

Brough, W.; A. Halliday.

The Wooden Spoon Maker.
(2); Harvester Code No. Wm72.
Reel: 91

Brough, W.; Andrew Halliday.

A Valentine.
French. (2); Harvester Code No. Vm1.
Reel: 81

Browne, Luke H.

Ups and Downs, or a day at Newmarket.
No date, no evidence of production. (8); Harvester Code No. Um13.
Reel: 80

Buckingham, L.

The Fretful Porcupine.
(5); Harvester Code No. Fm67.
Reel: 27

Buckstone, J.B.

Captain Clumsy.
Attributed by Williams to B. Webster, but no signature, date or other evidence of production. (8); Harvester Code No. Cm2.
Reel: 11

Buckstone, J.B.

The Pilot (burlesque).
With a prelude in a different hand and format. (27) Harvester Code No. Pm43.
Reel: 59

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Buffalo Bill.

Unsigned, no date, cover title from a playbill. 'N' lists various.
A Holloway item. (4*?); Harvester Code No. Bt4.

Reel: 98

Burnand.

Faust and Marguerite (Burlesque).
(2); Harvester Code No. Fm30.

Reel: 25

Burnand, F.C.

Olympic Games.
Fair copy, no date, prompt. (2?5?); Harvester Code No. Om33.

Reel: 53

The Burst of Laughter.

Unsigned, no date, no evidence of production. Title page has
names of original authors. J. Arago and A. Martin (French).
(81); Harvester Code No. Bo10.

Reel: 104

By the Sea.

Incomplete, no date, not prompt. 'N' lists two versions, could
be the earlier, Strand, anon, 1872. (8?4?); Harvester Code No.
Bm84.

Reel: 10

Byron, H.J.

Mabel's Life.
(1?2?); Harvester Code No. Mm2.

Reel: 43

Byron, H.J.

The Maid and the Magpie.
French. (2); Harvester Code No. Mm5.

Reel: 43

Byron, H.J.

The Rival Othello's.
Fair copy. Also a typed copy. (2); Harvester Code No. Rm22.

Reel: 64

Byron, H.J.

Weak Woman.
Act 1-2 only, said to be autograph. French. (1); Harvester
Code No. Wm18.

Reel: 85

The Cadi.

(Alternative subtitles: Wanted a partner, Amours among the
Moors.) Unsigned, no date, prompt. The initials J.M.M. appear
on the title page (probably J.M. Morton). Could well be 'N's
listing, Amours among the Moors, Haymarket, 1851. (2?*);
Harvester Code No. Cm1.

Reel: 11

Campbell, A.

1000 Napoleons.
(1); Harvester Code No. Om36.

Reel: 53

Campbell, A.

Mont Blanc.
(1); Harvester Code No. Mm66.

Reel: 47

Campbell, A.

The Perilous Pass.
(1); Harvester Code No. Pm29.

Reel: 58

Campbell, A.L.V.

England the Home of the Free.
(2?); Harvester Code No. Em26.

Reel: 22

Campbell, A.V.

Daft Dora.
No date. Williams says Britannia Theatre, Hoxton 1853,
possibly identifiable with 'N' anon Britannia Theatre, Hoxton
1.9.52. (1*); Harvester Code No. Dm1.

Reel: 15

Campbell, Andrew.

Oscar the Dane, or the mysterious man of Australia.
Drama in three acts. Cast list gives Britannia Theatre, Hoxton.
Aug. 16 1852. Not in Darlow. (1); Harvester Code No. Om49.

Reel: 55

Campbell, Andrew.

This Horse Will be Sold to Pay the Expenses.
1854
Williams says Britannia Theatre, Hoxton August 1861, but 'N'
records anonymous, Astleys 5.6.54 surely identical. (1*);
Harvester Code No. Tm11.

Reel: 75

Campbell, Bartley.

My Partner.
(5); Harvester Code No. Mt2.

Reel: 100

Campbell, Bartley.

Siberia.
(5); Harvester Code No. St5.

Reel: 102

Cantwell.

No Pain No Gain.
(2); Harvester Code No. Nm17.

Reel: 50

Cantwell, R.F.

Confidence.
(1); Harvester Code No. Cm33.

Reel: 13

Captain John Luck.

Williams says by J.B. Johnstone, Victoria Theatre 1848.
Britannia Theatre, Hoxton, 11.1.51. 'N' has anon, Victoria
Theatre 4.9.50, could be same. Also a typed copy. (2*);
Harvester Code No. Cm5.

Reel: 11

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Captain Thomson.

No ascription, date or evidence of production. Initials of A.B. on title page, in hand of text, probably copyist. (8); Harvester Code No. Cm6.

Reel: 11

The Captive Bride, or A Tale of the Woods.

Unsigned, no date, no evidence of production. (8); Harvester Code No. Cm7.

Reel: 11

Cartouche.

Ascribed in manuscript to J.T. Haines, Surrey, 22.6.40 (5?21); Harvester Code No. Cm9.

Reel: 11

Cast Adrift.

Unsigned, no date, no evidence of production. Name of W. Holloway, 19.9.17. (8); Harvester Code No. Cm10.

Reel: 11

Cavaliers and Colonists, or New York in the 19th Century.

Unsigned, no date. Not prompt. Williams gives list of "proposed" cast at the Adelphi Theatre. (81); Harvester Code No. Co3.

Reel: 104

Charlton, F.

The Alchemist of Modena.
(17); Harvester Code No. Am22.

Reel: 2

The Chilwell Ghost.

No attribution. Signature of Edward Rayner, Star Theatre, Belper and initialled J.D.W. (presumably copyist) 8.6.07. (1*); Harvester Code No. Cm21.

Reel: 12

The Cirlet of Gold.

Ascribed to Arthur Williams, no date, no evidence of production. A shortened version of Hazlewood's piece in the manuscript list. (8); Harvester Code No. Ct1.

Reel: 98

Circumstantial Evidence.

Williams gives cast list. Britannia Theatre, Hoxton 17.9.55. With C.H. Stephenson in the lead, but no evidence that he was the author. 'N' has only Strand 27.10.51. By Morris Barnett (unlikely). (4**); Harvester Code No. Cm25.

Reel: 12

Cirunjano M.M.C.

Barbadazulo Vanaglorioso, the Demon of the Castle Heights.
"Written expressly for the Royal Dramatic College Fete". (8?); Harvester Code No. Bo1.

Reel: 103

The City Bride.

(Alternative titles the Roisterers, The Humours of London, Old London.) Some of the dramatic personae have actor's names in Williams hand but there is no evidence to connect it with either of 'N's listings under Old London. (4?8?***); Harvester Code No. Cm26.

Reel: 12

Coape.

Flying Colours.
(1); Harvester Code No. Fm49.

Reel: 26

Coape, H.C.

Clarinda, or Love and friendship.
No date, or evidence of production. (8); Harvester Code No. Cm27.

Reel: 13

Coape, H.C.

Lavater.
(1); Harvester Code No. Lm20.

Reel: 39

Coates.

The Frozen Steam.
(1?2?); Harvester Code No. Fm71.

Reel: 27

Coates, A.

The Borderers Son.
Williams says Britannia Theatre, Hoxton, no date. 'N' says 1874. 91); Harvester Code No. Bm64.

Reel: 9

Coates, A.

The Snowdrift.
(2); Harvester Code No. Sm58.

Reel: 71

Collis, E.T.

He is a Bashful Man.
(Autographed). Darlow Catalogue has He is a Beautiful Man. No date, no evidence of production. (8); Harvester Code No. Hm15.

Reel: 31

Columbus.

Attributed in manuscript to C. Dibdin, 1818, in the hand associated with Harwood Cooper. The note, hard to decipher, appears to say that it was written for Astleys but never produced on account of its likeness to another piece. (2**); Harvester Code No. Cm30.

Reel: 13

Come whoam to the childer and me.

Unsigned, no date, no evidence of production. (8); Harvester Code No. Cm31.

Reel: 13

Comerset, C.A.

Buss for the Ladies, or the Life of a Stage Coachman.
No date, or theatre (8?***); Harvester Code No. Bm83.

Reel: 10

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The commonwealth, or England in 1645.
Fair copy, by the author of *The Talented Man* (and a list of ten others). The list gives no decisive clue, but the nearest is Oxberry. No evidence of production, or date. (??); Harvester Code No. Cm32.

Reel: 13

Coningsby, (after Disraeli).
Unsigned, no date, no clear evidence of production. 'N' lists one anon version, Lyceum 1845. (8?); Harvester Code No. Cm34.

Reel: 13

Conkilongo, or *The Stolen Nose*.
Unsigned, no date, no evidence of production. The hand bears some resemblance to B.H. Stephenson's (8); Harvester Code No. Cm35.

Reel: 13

Conner, B.
Corney Rhue.
'N' has Corney Rhill (probably a misprint). (2*); Harvester Code No. Cm39.

Reel: 14

Conner, B.
Oiny na pocus.
'N' spells it Ony na pocas. (5); Harvester Code No. Om8.

Reel: 51

Conner, B.
The Sumachaun.
(2); Harvester Code No. So5.

Reel: 111

Conquest; Merritt.
The Crimes of Paris.
Copy made 1909. (5); Harvester Code No. Cm49.

Reel: 14

The Convict Count.
Alternative title, *Victoire*. C.H. Stephenson, no date or evidence of production. (8); Harvester Code No. Cm37.

Reel: 13

Cooper, H.
Hunted to Death.
(2); Harvester Code No. Hm33.

Reel: 32

Cooper, Harwood.
Dred.
(Signed?). Second manuscript copy. No date, but with playbill and illustrated cuts. (**); Harvester Code No. Dm55b.

Reel: 19

The Corsair of the Channel Islands, or the Donald Moore mystery.
Unsigned, no date, no evidence of production. (8); Harvester Code No. Cm42.

Reel: 14

The Costermonger's Courtship, or *Love in Low Life*.
By the author of 'Blind man's buff' (i.e. Wm. Seaman). No date, probably unperformed. (8); Harvester Code No. Cm44.

Reel: 14

Le Coupe Gorge, or *The Black Inn of the Heath*.
(Astleys 1836). (4); Harvester Code No. Cm45.

Reel: 14

The Court Roué, or *Richelieu's Early Days*.
(After Dumas). Unsigned, no date, no evidence of production. (8); Harvester Code No. Cm46.

Reel: 14

Courtney.
Petrona, or a brothers curse.
(1); Harvester Code No. Pm33.

Reel: 58

Courtney.
The Road to Transportation.
Prompt copy for Britannia Theatre, Hoxton revival, and also a typed copy. (5); Harvester Code No. Rm24.

Reel: 64

Courtney.
Rose Clinton.
Some passages altered in G.D. Pitt's hand. Prompt for a Britannia Theatre, Hoxton revival. Also a typed copy. (5); Harvester Code No. Rm34.

Reel: 65

The Cowboy Baronet.
Unsigned, no date, printed cover title. Not a Williams item. (4?); Harvester Code No. Ct2.

Reel: 98

Coyne, J.S.
The Talking Fish.
The revised edition as recorded by 'N' Adelphi 27.5.59 with clippings from the original pasted up. (3); Harvester Code No. Tm4.

Reel: 74

Craft, or the Young Heir of Fenwood.
Manuscript ascribed to Henry J. Lockwood (unknown). No date, no evidence of production. (8); Harvester Code No. Co7.

Reel: 105

Crawford, Charlotte.
Paul the Showman.
Used for revival. (5); Harvester Code No. Pm15.

Reel: 57

Crime and Remorse.
Ascribed in the manuscript to A. Rayner, 28.5.55. 'N' anon. (2*); Harvester Code No. Cm48.

Reel: 14

Crossing the Channel.
One act only possibly incomplete, unsigned, no date, no evidence of production. (8); Harvester Code No. Cm50.

Reel: 14

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Crying Jenny and Laughing Johnny.
(Adelphi 1866) (4); Harvester Code No. Cm51.

Reel: 14

Cupid.
Undated, but fragment of playbill and Williams information suggest identity with 'N's anon piece at the Adelphi, 1832. Signature of J. Gallot, an actor who may have been acting as prompter; Harvester Code No. Cm52.

Reel: 14

Cupid and Psyche.
Adelphi Theatre 26.12.57. Prompt. (4**); Harvester Code No. Co8.

Reel: 105

Dacre, H.S.

The Sorrows of Satan.
Britannia Theatre, Hoxton 1897, 10 parts. Harvester Code No. Spl.

Reel: 97

Dalrymple v. Tubbs.
Ascribed in manuscript to W.T. Simpson. Williams says Astleys, 3.4.54. 'N' anon. Press cuttings enclosed. (2*); Harvester Code No. Dm2.

Reel: 15

Dar Frienschutz.
(Williams spelling). He also says Adelphi, burlesque, no date. Perhaps 'N's anonymous listing. Adelphi 11.11.28 (4/5?); Harvester Code No. Fm70.

Reel: 27

The Dark House, or Simple Sue.
Williams says G.D. Pitt (not his hand). City of London, no date after Britannia Theatre, Hoxton, October 1854. 'N' has an anon listing. Britannia Theatre, 23.3.59 possibly same. This copy probably made for Britannia Theatre. (5); Harvester Code No. Dm6.

Reel: 15

Day and Martin.
Ascribed in manuscript to F. Herbert and R. Souter. Curtain-Raiser, no date, known to 'N' as collaborators but not for this piece. (8?); Harvester Code No. Dm11.

Reel: 15

A Days Fun, or All's Fair in Fair Time.
Unsigned, no date, not prompt, possibly the anon work listed by 'N' Adelphi 30.10.28 (4?); Harvester Code No. Dm12.

Reel: 15

The Dead Hand.
Fair copy, "property of C.H. Duval" and a theatre address. No date, unsigned, 'N' lists a title by Travers, Marylebone Theatre, 16.8.61. Travers and Duval appear in the collection. (5?); Harvester Code No. Dm14.

Reel: 16

The Dead Wife, or Marmaduke the Seafarer.
Unsigned, no date, but some signs of production. Possibly 'N' anon. 'The Dead Wife or Marmaduke the Smuggler', Saddlers Wells 3.12.38. (4?); Harvester Code No. Dm17.

Reel: 16

The Death Light, or the Spectre of the Torrent.
Unsigned, no date, no evidence of production, but two engraved illustrations not unlike those used by Duncombe. 'N' lists a title by G. Almar without date or theatre. (4?); Harvester Code No. Dm20.

Reel: 16

Deception.
Ascribed on title page to Mary S. McCulloch, 1848. No evidence of production. (8); Harvester Code No. Dm22.

Reel: 16

Delicate Manoeuvring.
Ascribed in manuscripts to M.A. McDowell. Dated 1848 in another hand. No evidence of production. (8); Harvester Code No. Dm24.

Reel: 16

The Dell of Palms.
Attributed by Williams to T.P. Taylor, Albert 1837. Part of playbill, but no confirmation. (5?); Harvester Code No. Dm25.

Reel: 16

The Devil of a Dancing Master.
Incomplete, 'N' has a piece with this subtitle (title is Madelon) by Peake, Strand 15.11.44, but no evidence to connect them. (5?); Harvester Code No. Dm31.

Reel: 17

Dibdin, C.

Kaloc, or the slave pirate.
Last part in hand of G.D. Pitt. (5); Harvester Code No. Km2.

Reel: 36

Dibdin, C.I.M.

Vittoria.
(2); Harvester Code No. Vm20.

Reel: 83

Dibdin, T.

Enchanted Girdles, or Winkey the Witch and the Ladies of the Samarand.
(5); Harvester Code No. Em20a.

Reel: 21

Dibdin, T.

Enchanted Girdles, or Winkey the Witch and the Ladies of the Samarand.
(2nd manuscript copy.) (5); Harvester Code No. Em20b.

Reel: 21

Dick Turpin.
Williams says Astleys 1836, published in Dicks, This is Turpins ride to York, by H.M. Milner. (6?); Harvester Code No. Dm36.

Reel: 17

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Dick Whittington.

Act two signed by H.V. Hooker, August 1840, title 'Whittington and his cat'. Williams supplies two cast lists, no author or theatre, or date. No entry in 'N' of a Whittington version by Hooker. (18?8); Harvester Code No. Dm37.

Reel: 17

Diogenes in Search of a Contented Man.

Williams says by G.D. Pitt and C.H. Hazlewood, Britannia Theatre, Hoxton. 10.12.57. 'N' lists a version by Pitt, Britannia Theatre, Hoxton 9.10.57. Acts 1-2 are in Hazlewoods hand, Act 3 in Pitts, but there is another very different version of Act 2 in Pitt's. Possibly Hazlewood was commissioned to rewrite it after the first performance. (1*); Harvester Code No. Dm39.

Reel: 18

Dodson, R.

The Armourer of East Chepe.
(17); Harvester Code No. Am44.

Reel: 4

Dodson, R.

Deoch an Durass.
(2); Harvester Code No. Dm27.

Reel: 17

Dodson, R.

Penal Law.
(2); Harvester Code No. Pm26.

Reel: 58

Dodson, R.

Stolen Away.
(2); Harvester Code No. Sm85.

Reel: 73

Doings Down Stairs, or a Kiss in the Kitchen.

Fair copy. Williams says Britannia Theatre, Hoxton, 1854 by G.D. Pitt. (2**); Harvester Code No. Dm41.

Reel: 18

Dolly and Dick, or The War Office Adonis.

Fair copy. Manuscript ascribed to C.H. Stephenson, no date (8); Harvester Code No. Dm42.

Reel: 18

Domestic Economy.

(A sketch). Unsigned, no date, no evidence of production. 'N' lists a short piece by M. Lemon. May be a sketch by (AW?) from the same source. (8); Harvester Code No. Dt3.

Reel: 99

Dominique the Deserter.

Copy dated 29.6.49. Unsigned, produced by Williams himself at the Grecian 6.11.73. Two anon versions listed by 'N' 1857 and 1865, but this one is clearly based closely on Murray's original of 1833. (5?4); Harvester Code No. Dm43.

Reel: 18

Don Quixote.

Dramatic personæ list by Williams, but no evidence of production. Act 4 bears name of R. Shepherd, known to 'N' as a playwright. Probably most play-wrights had a shot at this subject, including as we know, Hazlewood and Pitt. (8); Harvester Code No. Dm45.

Reel: 18

Door Open and Shut.

Title page has 'A door should be either open or shut.'
Unsigned, no date, no evidence of production. (8); Harvester Code No. Dm47.

Reel: 18

Double Deceit, or Sultan Outwitted.

Unsigned, no date, prompt copy. *4**); Harvester Code No. Dm50.

Reel: 18

Douglas.

(After J. Home.) A shorthand version with music, no date, or theatre. 'N's list includes Astleys 1819, City 1831. (5**); Harvester Code No. Dm51.

Reel: 18

The Dramatic Committee.

Alternative title 'The Committee'. Unsigned, no date, prompt. 'N' lists only W.L. Rede, 1833. No clue to identification. (4**?); Harvester Code No. Dm53.

Reel: 18

Dramatic Cookery, or How to Dish up a Farce.

Unsigned, no date, prompt., Could be 'N' anon. Adelphi 2.8.45 (4); Harvester Code No. Dm54.

Reel: 19

Dred.

(After H.B. Stowe.) Attributed by Williams to Mrs Denvil, Britannia Theatre, Hoxton, 29.9.56. 'N' anon, Victoria Theatre, 6.10.56. (2 5*); Harvester Code No. Dm55a.

Reel: 19

The Drunkard's Children.

Attributed by copyist to G.D. Pitt. Also a typed copy. Williams says Britannia Theatre, Hoxton 1864 and Bradford 1866, but the typed copy contains a playbill, City of London Theatre 10.7.48. And 'N' lists two anon productions Queens and Victoria Theatres, for the same date. Probably this copy was made for the Britannia, but the original may still be Pitts work. (5*); Harvester Code No. Dm57.

Reel: 19

The Duke's Double.

Attributed by Williams to Mark Lemon, no date, or theatre. 'N' has an anon title, Astleys 30.11.57. (5??*); Harvester Code No. Dm59.

Reel: 19

The Dukes Motto.

Williams says Pavilion Theatre 1876 but this does not tie up with any of 'N's listings. The format is similar to Travers's manuscript. (2?**) Harvester Code No. Dm60.

Reel: 19

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The Dumb Belle.

Unsigned, no date. Fair copy by J.W. Anson (an actor who appears elsewhere in the collection). 'N' lists a title by S. Bernard, Olympic 14.12.31. Published by Dicks and Lacy, not available for comparison. (5?8?); Harvester Code No. Dm61.

Reel: 19

The Dumb Boy of Barcelona.

Signed (?) by C.A. Somerset, no date, no evidence of production, very poor condition. (8); Harvester Code No. Dm62.

Reel: 19

The Dumb Boy of Vienna.

Unsigned, no date, title taken from playbill. Not the anon version with this as subtitle, listed by 'N' (4?*)?); Harvester Code No. Dm63.

Reel: 19

The Dumb Conscript, or A Brother's Love.

No clues in manuscript, except a pencilled note by H. Cooper saying Astleys 1835. Probably the piece attributed by 'N' to H.P. Gratten. (5); Harvester Code No. Dm64.

Reel: 19

Dutch Anna, a Tale of the French Police.

Fair copy attributed to J.B. Johnstone, no date, perhaps 'N' anon, Victoria Theatre, 23.4.64. (2?8); Harvester Code No. Dm67.

Reel: 19

The Dying Flower.

Alternative titles: 'The Farm Servant'; 'The Horrors of Seduction'. Lower half of title page removed. Williams says Britannia Theatre, Hoxton 1852 revised 1864. Signature of W. Rogers, Sadlers Wells, no date, but one suspects some cobbling. 'N' has only anon, Britannia Theatre, Hoxton, 4.9.71. (1*); Harvester Code No. Dm68.

Reel: 19

The Eastern Counties Railway.

Fair copy attributed to H.V. Hooker, 20.8.40. No evidence of production. (8); Harvester Code No. Em3.

Reel: 20

Ebsworth.

The Advocate and his Daughter.
(1); Harvester Code No. Am17.

Reel: 2

Ebsworth (Mrs.).

The Sculptor of Florence.
"From the French". Fair copy, Theatre Royal, Edinburgh 9.9.53, not prompt. (2**); Harvester Code No. Sm17.

Reel: 67

Edward the Black Prince.

Unsigned, no date. Williams says Broadfoot, Victoria Theatre, 18.7.59. 'N' has anon Victoria Theatre, 16.12.60. (1?2?*)?); Harvester Code No. Em4.

Reel: 20

The Elephant of Siam.

Attributed by Williams to T. Dibdin. Attached, two Adelphi playbills, one in March without year, one in December 1829. 'N' gives the latter to Beazley. (1?2?*)?); Harvester Code No. Em8.

Reel: 20

Eliza Fenning.

Unsigned, no date, Williams says W. Rogers, Britannia Theatre, Hoxton (possibly holograph). 'N' has two anon versions, both subtitled 'The Victim of Circumstances', one of which is Britannia Theatre, Hoxton 8.9.55, also a typed copy. (1?*)?); Harvester Code No. Em11.

Reel: 20

Elizabeth.

Playbill, Adelphi revival (Williams says 16.3.74.) gives author as G. Reynolds. Unsigned, no date, prompt, name of theatre in manuscript. (6); Harvester Code No. Em10d.

Reel: 20

Elizabeth the Exile of Siberia.

Three acts, no date, prompt, penultimate page. Signed by C. Pitt who copied it, fragments of a manuscript by G.D. Pitt are on the verso of Act Two. The text follows the original in Act One, then alters. (4**); Harvester Code No. Em10b.

Reel: 20

Elizabeth, or the Exiles of Siberia.

Four different versions with varying titles, all deriving from "The Exile" by F. Reynolds. Covent Garden 17.11.08; Harvester Code No. Em10.

Reel: 20

Ellen, or Brother and Sister.

Unsigned, no date, probably sent to Williams to read but never performed. Note at end says it was translated from Rodolphe (unidentified) and written from Mrs. Yates. (8); Harvester Code No. Em12.

Reel: 20

The Emigré's Daughter.

Fair copy, prompt, signed by B. Bernard, 3.7.50. Williams says Haymarket, 18.7.50/ 'N' has anon Adelphi, same date. (2); Harvester Code No. Em17.

Reel: 21

Enchanted Palfrey, or The Warrior of the Crescent.

Romantic Spectacle in two acts by T.G. Blake, played at Astleys November 1850. (Not in Darlow Catalogue.); Harvester Code No. Em21.

Reel: 21

The Enchantress, an Opera.

Unsigned, no date, possibly that by Bunn, music by Balfe. Drury Lane, 14.5.45 (2?8?5); Harvester Code No. Em22.

Reel: 21

The English Travellers.

Unsigned, no date, no evidence of production. (8); Harvester Code No. Eo1.

Reel: 105

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The Enraged Tiger.

Unsigned, no date. Williams says W. Roger, Britannia Theatre, Hoxton, no date. (1?2?***); Harvester Code No. Em28.

Reel: 22

Escape.

Screenplay by Philip Dunne, from the Galsworthy play. Autograph, signature of Frank Pettingell. 15.9.1947. (7); Harvester Code No. Et1.

Reel: 99

Escaped from Portland.

(Princess's 9.10.69). (4); Harvester Code No. Em29.

Reel: 22

Eva's Bridal, or The Land of Luna.

Unsigned, no date. Williams says Adelphi, January 1835. Possibly to be identified with 'N's listing, Celestia, by Dalrymple (? i.e. J. Walker). Adelphi 2.2.35. Which was licenced under the title named here. (4?*) ; Harvester Code No. Em30.

Reel: 22

L'Eveillé de la Régnie, or the Murder Band of 1667.

Incomplete? Attributed in manuscript to J. Courtney, and said to be a version of Suter's Syren of Paris. (8); Harvester Code No. Em31.

Reel: 22

The Evening Star.

Unsigned, no evidence of production. (8); Harvester Code No. Em32.

Reel: 22

The Evil Eye.

Playbill, no date or theatre, manuscript, says 7.11.50. Princess Theatre, Glasgow. Not the Almar version, but could be that by R.B. Peake (unconfirmed). (4?*) ; Harvester Code No. Em35.

Reel: 22

The Exiles of Siberia.

Three acts, unsigned, no date, prompt, no theatre, largely consisting of pasted up pages from the original printed text. (3***); Harvester Code No. Em10a.

Reel: 20

Exit by Mistake.

Unsigned, no date, copyist. Theatre Royal, Brighton. 'N' has two conflicting entries: Haymarket, 22.7.16 by R.F. Jameson and Haymarket 16.7.16, subtitled 'Keeping up appearances' by Ebsworth. No confirmation. (5?*) ; Harvester Code No. Em37.

Reel: 22

Fair Rosamund (Burlesque).

Unsigned, no date, Yate's name. Not the version by Burnand. (4**); Harvester Code No. Fm5.

Reel: 23

Families Supplied.

Ascribed to Jonty Dewhurst, no date, prompt, Playbill, no date or theatre. A Pettingell item. (2**); Harvester Code No. Ft1.

Reel: 99

Family Peculiarities, or sisters three.

Unsigned, no date, prompt. Probably 'N' anon Queens 13.2.35. (4); Harvester Code No. Fm11.

Reel: 24

Family Pride.

Unsigned, no date, prompt. Probably 'N' listing by R. Sullivan, Haymarket 18.11.47. Williams says Haymarket, but no author or date. (2?5?); Harvester Code No. Fm12.

Reel: 24

The Farce Writer.

Fair copy in dummy book. Williams says by J. Poole, Covent Garden, October as the work of I. Pocock. (5?2?*) ; Harvester Code No. Fm16.

Reel: 24

The Farm of Niquet.

Unsigned, no date, no evidence of production. (8); Harvester Code No. Fm20.

Reel: 24

Farmer, G. Ned.

Uncle Gregory.

Cast of production T.R. Birmingham. 'N' records only licence date. (1*); Harvester Code No. Um3.

Reel: 79

The Farmer's Daughter.

Alternative titles Bracey the bandit of Blackheath. The black eagle. Holograph of S. Atkyns 3.8.39. Playbill no theatre or date. (1**); Harvester Code No. Fm18.

Reel: 24

Fascination.

Unsigned, no date, fair copy. 'N' has a title by Marion. Britannia Theatre, Hoxton 10.8.71. Some cast names in pencil, but none of the usual signs of a Britannia Theatre copy. (5?*) ; Harvester Code No. Fm21.

Reel: 24

Fashion and Famine.

Unsigned, no date, prompt. Williams says author is Mrs. Denvil, gives no date or theatre. 'N' anon, Britannia Theatre, Hoxton 27.1.55 probably the same. (5*); Harvester Code No. Fm22.

Reel: 24

Father Paul the Clockmaker, or a daughter's error.

Unsigned, no date, no evidence of production. (8); Harvester Code No. Fm24.

Reel: 24

A Father to All.

Alternative title Parentage. Unsigned., no date, no evidence of production. (8); Harvester Code No. Fm25.

Reel: 25

Faucquez.

The Orphan's Legacy.

Fair copy, no date. (2?5?); Harvester Code No. Om48.

Reel: 54

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Faugh a Ballagh.

Signed by John Levy. Williams, Britannia Theatre, Hoxton, no date. Two copies, one holograph, one fair copy. (1); Harvester Code No. Fm26.

Reel: 25

Faugh a Ballagh.

Fair copy. (1**); Harvester Code No. Fm27.

Reel: 25

Faust.

Unsigned, no date. "Slightly altered from the Princess's manuscript translated from the French adaptation" of Goethe). (4?5?); Harvester Code No. Fm29.

Reel: 25

Faust.

Signature of Sam Lane, Britannia Theatre, Hoxton, 24.3.51. But without evidence of production. (4); Harvester Code No. Fm28.

Reel: 25

The Favourite of the Gods.

Unsigned, no date, no evidence of production. (8); Harvester Code No. Fm32.

Reel: 25

The Fawn of the Ohio, or the trappers daughter.

Unsigned, no date, no evidence of production. (8); Harvester Code No. Fm33.

Reel: 25

Federation. An Allegorical Masque.

Invented and written by C.H. Stephenson and H. Templeton. Fair copy. No evidence of production. (Not in Darlow.) (8); Harvester Code No. Fm34.

Reel: 25

Fee, Louis.

Brewing a Bruin.

(1); Harvester Code No. Bo7.

Reel: 104

The Felons Bond, or accursed.

'N' listing by Suter, 30.5.59. Williams gives date as 10.9.59. (2*); Harvester Code No. Fm35.

Reel: 25

The Female Bluebeard.

Manuscript ascribed to C.A. Somerset, probably holograph. No date, or theatre. 'N' has an anonymous listing. Britannia Theatre, Hoxton 10.11.62. (1*); Harvester Code No. Fm36.

Reel: 25

The Field of the Cloth of Gold.

Manuscript ascribed to T. Dibdin, Williams says Coburg 1830. Two fragments of playbills, both without date or author. (5**); Harvester Code No. Fm38.

Reel: 25

The Fiend of the Fen.

Alternative title The Emerald Cross. Unsigned, no date. Williams says Britannia Theatre, Hoxton 1855. (4*); Harvester Code No. Fm39.

Reel: 25

The Fiery Ordeal.

Holograph of Hazlewood, unsigned, no date, Williams says Britannia Theatre, Hoxton 1862. 'N' ascribes it to F. Hazleton. (1*); Harvester Code No. Fm40.

Reel: 25

Firematch the Trooper, or the striking of the hour.

Two copies both unsigned, no date, no evidence of production. One is in the hand associated with Holloway. 'N's only listing is W.H. Pitt, City of London Theatre, 7.5.67. (2?&5); Harvester Code No. Fm43.

Reel: 26

Firematch, or the Striking of the hour.

Second copy (2?&5); Harvester Code No. Fm44.

Reel: 26

Fitzball.

The Black Vulture.

(Incomplete); Harvester Code No. Bm49.

Reel: 8

Fitzball.

The Daughter of the Transvaal.

The 'N' entry gives title as Amakosa (which actually appears on the title page of Act 2). This copy was evidently made later, the title page says "now published for the first time", but it never was published. (1); Harvester Code No. Dm8.

Reel: 15

Fitzball.

Nina.

The manuscript has neither author nor date, and gives various alternative titles. Williams supplies identification, confirmed by 'N'. (2); Harvester Code No. Nm12.

Reel: 49

The Flirt.

Holograph of G.D. Pitt. 'N' cites two versions, and Williams date is a third. Probably there were three slightly altered productions. (1*); Harvester Code No. Fm48.

Reel: 26

Fogger the hawk-boy Stratagist (sic).

No date, no evidence of production. Signed Williams Warry, but without indication whether he is author or copyist. (8); Harvester Code No. Fo1.

Reel: 105

For Myself and Friend (Burletta).

Unsigned, no date, no evidence of production. (8); Harvester Code No. Fm56.

Reel: 27

The Force of Nature.

Unsigned, no date. Playbill, Haymarket 28.1.30. Presumably 'N's listing by T.J. Thackeray. (2); Harvester Code No. Fm50.

Reel: 26

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The Forest Fairy.
Second copy. (1**); Harvester Code No. Fm54.
Reel: 27

The Forest Fairy, or love and its shadows.
Alternative title Nelly. Holograph of C.H. Stephenson, no date. 2 copies, one lacking Act 2. (1); Harvester Code No. Fm53.
Reel: 26

Foreign Affairs, or the court of Queen Anne.
Unsigned, no date. Williams says Haymarket 11.8.41. This makes it 'N's listing by B.N. Webster. (2); Harvester Code No. Fm51.
Reel: 26

The Fortunes of Bonaparte.
Signed by Ebsworth, no date, no evidence of production. (8); Harvester Code No. Fm58.
Reel: 27

Four Knaves of the Pack.
Unsigned, Fair copy. Williams has anonymous at the Effingham 5.6.65. 'N: attributes this to Edward Towers, but the title listed if Four Knaves and the pack. (2?**)'); Harvester Code No. Fm60.
Reel: 27

Fra Diavolo, Burlesque.
Unsigned, no date. Williams gives cast list, but no theatre or date. Not the H.J. Byron version. (4**); Harvester Code No. Fm61.
Reel: 27

Fragments.
Table Talk or London Visits; Harvester Code No. F4.
Reel: 113

Fragments.
One Written fragment - Hope - written on one side; Harvester Code No. F11.
Reel: 113

Fragments.
Ms. Beginning: Gurpin and Fobbs; Harvester Code No. F8.
Reel: 113

Fragments.
Ms. Beginning: Out as Harlequin next Christmas; Harvester Code No. F18.
Reel: 113

Fragments.
Ms. Beginning: Scene 2 - Enter, - written in blue; Harvester Code No. F7.
Reel: 113

Fragments.
Ms. Beginning: Independence; Harvester Code No. F15.
Reel: 113

Fragments.
Ms. Beginning: Scene, The stage is set out to represent a shipwright's yard; Harvester Code No. F5.
Reel: 113

Fragments.
One typed page: - Act One Scene 1 - Parlour of a Public House; Harvester Code No. F9.
Reel: 113

Fragments.
Ms. Beginning: Act 3rd, Scene 1st. Interior of Assize Court; Harvester Code No. F17.
Reel: 113

Fragments.
Ms. Beginning: Scene 1 - Banks of the Tigris; Harvester Code No. F6.
Reel: 113

Fragments.
Window Bustle and Lawyer Flam. Characters Mrs. Humby; Harvester Code No. F3.
Reel: 113

Fragments.
Ms. Beginning: Order to Arrest; Harvester Code No. F2.
Reel: 113

Fragments.
A dramatic selection - Hudibras; Harvester Code No. F12.
Reel: 113

Fragments.
Ms. Beginning - Scene 1st a chamber in the house of ...; Harvester Code No. F13.
Reel: 113

Fragments.
Ms. Beginning 1st scene, The stage to represent a room; Harvester Code No. F16.
Reel: 113

Fragments.
Kathleen O'Moore. Act 3rd; Harvester Code No. F14.
Reel: 113

Fragments.
1827
Conversazione, and Whim and Wanders. Harvester code No. F26.
Reel: 113

Fragments.
Continuation of Irish Rebel; Harvester Code No. F24.
Reel: 113

Fragments.
The Golden Ap?; Harvester Code No. F21.
Reel: 113

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Fragments.

Ms. Beginning: Act 2, Scen 1. Enter Fullalove; Harvester Code No. F22.

Reel: 113

Fragments.

One sheet, typed list of characters. Adelphi Dec. 26th 1855; Harvester Code No. F23.

Reel: 113

Fragments.

One typed page - 26; Harvester Code No. F10.

Reel: 113

Fragments.

Play with Arthur Williams name on. Characters: Sir Francis Cecil, Williams Wallington, Agnes Wallington; Harvester Code No. F20.

Reel: 113

Fragments.

Ms. Beginning: (laughing) I beg your pardon sir; Harvester Code No. F19.

Reel: 113

Fragments.

One page beginning: Me and Explain; Harvester Code No. F25.

Reel: 113

Fragments.

1805
Act 2nd. The Baptism?; Harvester Code No. F1.

Reel: 113

Francine the Glovemaker.

Unsigned, no date, no evidence of production. Incomplete. (8); Harvester Code No. Fm62.

Reel: 27

Francis Talfourd.

Two are Company, Three none.
10.11.58. Not obviously prompt, not in 'N' under that title but he does list Rule of three, by FT, Strand 20.12.58. No confirmation, (1?2?*?); Harvester Code No. Tm43.

Reel: 78

Frank the Ploughman.

Holograph of G.D., Pitt, 1855. Fragment of a playbill, no theatre or date. Williams dates the production Britannia Theatre, Hoxton 1851. 'N' lists one by William Rogers, Britannia Theatre, Hoxton 18.5.49. Obviously much rewritten! (1*); Harvester Code No. Fm63.

Reel: 27

The French in Egypt.

Unsigned, no date. Williams says W.H. Milner, Astleys 16.4.38. This identifies it with 'N' anonymous, subtitled The Passage of the Dersets. (5?2?); Harvester Code No. Fm66.

Reel: 27

Fricandeau, or the coronet and the cook.

No date, no theatre, but cast list with Ben Webster, and a date 12.4.31 not supplied by Williams. This probably ties it to 'N's listing by J.H. Payne, Haymarket 9.8.31. (%?*)?); Harvester Code No. Fm68.

Reel: 27

The Friend in Need, or be just before you are generous.

Holograph of G.D. Pitt. No date, no evidence of production. 'N' lists three anonymous of this title, without subtitle or other clue to associate them. (8?); Harvester Code No. Fm69.

Reel: 27

Gabrielle.

Morris Barnett's name on manuscript. Williams says Haymarket, June 1842. (2**); Harvester Code No. Gm1.

Reel: 28

Garibaldi.

Prompt copy, unsigned, no date. Williams supplies dramatic persona without actors names, date or theatre. Could be Fox Cooper 1860, or Tom Taylor, 1859. No confirmation. (2?4?); Harvester Code No. Gm3.

Reel: 28

Gemma.

Name of J.B. Johnstone, not autograph? No date, prompt, (2**); Harvester Code No. Gm6.

Reel: 28

Genevieve (after Scribe).

Name of T. Archer on manuscript, probably autograph. (8); Harvester Code No. Gm7.

Reel: 28

Genevieve, or the bridal of D'Argentine.

Name of A.R. Selons on manuscript (i.e. A.R. Slous?) no date, no evidence of production. (8); Harvester Code No. Gm9.

Reel: 28

The Gentleman in Black.

Unsigned, no date, prompt. 'N' lists a number of versions., (4?); Harvester Code No. Gm10.

Reel: 28

The Gipsy King.

Second copy. (5); Harvester Code No. Gm14.

Reel: 29

Giselle.

If the playbill enclosed is applicable (not certain), this piece is one licenced under this title, but presented as The Phantom Dancers, author C. Selby. The copy is in two hands. (2); Harvester Code No. Gm15.

Reel: 29

Glynn, G.

Adam Winter.

(1); Harvester Code No. Am9.

Reel: 1

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Glynn, G.

The Death Castle, or the Hall of Brigands.
No date, no evidence of production. (8); Harvester Code No. Dm18.

Reel: 16

Glynn, G.

Marian Goodworth.
No date or theatre. (8); Harvester Code No. Mm26.

Reel: 44

Glynn, G.

The Needle of Agony, or the persecuted wife.
No date or theatre, much altered. Probably 'N' anonymous, Britannia Theatre, Hoxton June 1849. (1*); Harvester Code No. Nm4.

Reel: 49

Glynn, G.

Robert Ryland.
(1); Harvester Code No. Rm27.

Reel: 64

Glynn, G.

The Shoemaker of Shoreditch.
No date, no evidence of production. (8); Harvester Code No. Sm39.

Reel: 69

Glynn, G.

Three Keys of Death.
No date, no evidence of production. (8); Harvester Code No. Tm14.

Reel: 75

Glynn, G.

Verdant Giles.
Unsigned, no date, prompt. Williams says Britannia Theatre, Hoxton. No date. Probably equals 'N' anonymous, Britannia Theatre, Hoxton 1.7.61. (1*); Harvester Code No. Vm7.

Reel: 81

Glynn, G.

The Widow's Son, or the vice of London.
No date, no evidence of production. Miscollated See also Victim of error. (8); Harvester Code No. Wm44.

Reel: 88

The Gnome King.

Williams says burlesque. Adelphi, no date. Probably incomplete. (4**); Harvester Code No. Gm17.

Reel: 29

The Goldsmith's Daughter, or the diamond cavern.

Unsigned, no date, fair copy. Williams says produced at Queens Manchester. This does not tie it to anything in "N" who lists the subtitle twice, but not the title. (4?***); Harvester Code No. Gm19.

Reel: 29

Grandson Johnnie, or the length of the old lady's foot.

Unsigned, no date, no evidence of production. (8); Harvester Code No. Gm23.

Reel: 29

The Grasshopper.

Unsigned, no date. Williams says Olympic 14.8.67. This is 'N's listing by Ben Webster II. Text has a few inserts from printed text headed The Cricket, which appears to be Waldauer's version from the same source (Sand's Petite Fadett). Williams production at the Standard. (3 & 5); Harvester Code No. Gm24.

Reel: 29

The Great Thaw Case.

Name of F.B. Howard on manuscript, Dundee 21.5.07. The hand is that of Holloway. (8?); Harvester Code No. Gm26.

Reel: 29

Green Isles direct.

Second copy; Harvester code No. Gt1a.

Reel: 98

Green Isles Direct.

(Sketch). Manuscript ascribed to Arthur Williams, no date, no evidence of production. Perhaps a compression of Akhurst's play. (8); Harvester Code No. Gt1.

Reel: 99

Green Lanes and Blue Waters.

Unsigned, no date. Williams ascribes it to Beaumont Hughes, Britannia Theatre. Hoxton 1860. 'N' has anonymous. (2*); Harvester Code No. Gm28.

Reel: 30

Gretna Green.

Unsigned, no date, no evidence of production. Described (in another hand) as the property of Mme. Feron (a singer, and the mother of Augustus Harris). (8); Harvester Code No. Gm30.

Reel: 30

Griffiths, J.C.

All for Gold.
(1); Harvester Code No. Am27.

Reel: 2

Griffiths, J.C.

Banished from Home.
(1); Harvester Code No. Bm7.

Reel: 5

Griffiths, J.C.

Under the Snow.
No date, prompt. Williams says Britannia Theatre, Hoxton 27.8.77. 'N' anonymous. (1*); Harvester Code No. Um10.

Reel: 80

Grip of Iron.

Alternative title. The Stranglers of Paris, under which it was originally performed, according to 'N'. Author, A. Shirley. Also a typed copy and set of parts. (5*); Harvester Code No. Gm31.

Reel: 30

Guilford D'Arcy.

Signed by Ellard Lynn (untraced), no date, no evidence of production. Probably incomplete. (8); Harvester Code No. Gm33.

Reel: 30

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The Gunmaker of Moscow.

Unsigned, no date. Williams says Hazlewood, Britannia Theatre, Hoxton, March 1860. Could be H's hand, but he usually signs the act titles, and has not done so here. 'N' ascribes the play to J. Brougham. (1?); Harvester Code No. Gm35.

Reel: 30

Half Round the Clock.

Name of J.B. Johnstone, possibly autograph. No date, no evidence of production. (8); Harvester Code No. Hm3.

Reel: 31

The Halfe Caste.

Unsigned, no date, no evidence of production. Two copies in different hands, untitled and with different endings and a typed copy of the second version with title. (8?); Harvester Code No. Hm1.

Reel: 31

The Halfe Caste.

Second copy. (*?); Harvester Code No. Hm2.

Reel: 31

Halliday, Andrew.

Little Em'ly.

(After Dickens)., Also a set of parts. (5); Harvester Code No. Lt3.

Reel: 100

Hallowee'en or St. Swithins chair.

Title from a playbill; manuscript has title All Hallows' Eve or the night hag of St. Swithin's chair, and the bottom of the title page has been removed (with author's name?) No date. (4); Harvester Code No. Hm4.

Reel: 31

Hamlet Travestie.

(Williams cover title). Manuscript has title Hamlet the illegitimate. By C.T.M. 26.11.36. Playbill Victoria 23.9.46. (2?); Harvester Code No. Hm5.

Reel: 31

The Handsome Mill.

Signed by W.S. Webster. No date, no evidence of production. (8); Harvester Code No. Hm6.

Reel: 31

The Harbour Master's Secret.

Manuscript ascribed to W. & C. Pitt. Williams says Britannia Theatre, Hoxton 21.12.68. (1?); Harvester Code No. Hm8.

Reel: 31

Hard as Iron.

Alternative title Eternal Justice. Williams says K. Walton. Britannia Theatre, Hoxton 20.6.81. 'N' anon. Also a typed copy. (1?); Harvester Code No. Hm9.

Reel: 31

Harlequin Wince, or Peter the pauper of piper's the Prince.

No date, no evidence of production. Two signatures on manuscript, but probably those of actors rather than authors, (M.E. Reeves and Thomas Bowker). (8); Harvester Code No. Hm10.

Reel: 31

Harrison, W.F.

Ben Brimstone.

1859

No evidence of production. (8); Harvester Code No. Bm32.

Reel: 6

Harvey, F.

Fallen among Thieves.

Act 1 and pp.1-4 of Act 2 in typescript. (2); Harvester Code No. Fm9.

Reel: 23

Harvey, F.

The Land of the Living.

(2); Harvester Code No. Lm11.

Reel: 38

Hatred.

Signed by E. Manuel, February 1875. No evidence of production. 'N' lists anonymous. Oldham 1.3.80, no clue to connection. (8); Harvester Code No. Ho1.

Reel: 106

The Haunted Manor House.

Unsigned. No date, no evidence of production. Not the piece of this title at the Britannia Theatre, Hoxton 21.5.59 (8); Harvester Code No. Hm11.

Reel: 31

Hay, Frederic.

Turbot's Troubles.

No date, no evidence of production. (8); Harvester Code No. Tm39.

Reel: 77

Hazelwood.

Jerry Abershaw.

(1); Harvester Code No. Jm18.

Reel: 34

Hazelwood.

Mabel Lake.

(1); Harvester Code No. Mm1.

Reel: 43

Hazlewood.

The Fair Circassian.

(1); Harvester Code No. Fm2.

Reel: 23

Hazlewood.

Faith, Hope and Charity.

Also a typed copy. (1); Harvester Code No. Fm7.

Reel: 23

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Hazlewood.

The False Mother.
Also a typed copy. (1); Harvester Code No. Fm10.
Reel: 23

Hazlewood.

Fan Fan the Tulip.
Williams says Britannia Theatre, Hoxton 14.10.63. According to work under the title 'Days of Louis XV', but is really a version of W.E. Suter's Fan Fan the Tulip, given at the Princess's Theatre two months earlier. Also a typed copy. (1*); Harvester Code No. Fm13.
Reel: 24

Hazlewood.

Far Away where Angels Dwell.
(1); Harvester Code No. Fm15.
Reel: 24

Hazlewood.

The Farmer of Inglewood Forest.
'N' has Inglefield. (1*); Harvester Code No. Fm17.
Reel: 24

Hazlewood.

Faust or Marguerites Mangle.
(1); Harvester Code No. Fm31.
Reel: 25

Hazlewood.

The Fighting Forty-first.
Also a typed copy with title changed to A Gentleman's Son.
(1); Harvester Code No. Fm42.
Reel: 26

Hazlewood.

The First Favourite.
(1); Harvester Code No. Fm47.
Reel: 26

Hazlewood.

The Forlorn Hope.
(1); Harvester Code No. Fm55.
Reel: 27

Hazlewood.

A French Girl's Love.
(1); Harvester Code No. Fm65.
Reel: 27

Hazlewood.

The Gambler's Wife.
No date Williams says Britannia Theatre, Hoxton 1858. 'N' has anonymous. (1*); Harvester Code No. Gm 2.
Reel: 28

Hazlewood.

Good as gold.
Also a typed copy. (1); Harvester Code No. Gm20.
Reel: 29

Hazlewood.

The Gorilla Hunt.
(1); Harvester Code No. Gm22.
Reel: 29

Hazlewood.

Happiness at Home.
(1); Harvester Code No. Hm7.
Reel: 31

Hazlewood.

He would be a Sailor.
(1); Harvester Code No. Hm19.
Reel: 31

Hazlewood.

The Hebrew Diamond.
(1); Harvester Code No. Hm14.
Reel: 31

Hazlewood.

The Holly Tree Inn.
Unsigned, no date. Williams says Britannia Theatre, Hoxton, but still no date. 'N's only possible entry is Strand, anonymous, 7.1.56. (1**); Harvester Code No. Hm26.
Reel: 32

Hazlewood.

Honest John.
(1); Harvester Code No. Hm28.
Reel: 32

Hazlewood.

The Idolators.
(1); Harvester Code No. Im2.
Reel: 33

Hazlewood.

The Imperial Guard of Priceless Jewels.
(1); Harvester Code No. Im4.
Reel: 33

Hazlewood.

Jack O'Lantern.
(1); Harvester Code No. Jm7.
Reel: 34

Hazlewood.

Jeanie Deans.
(1); Harvester Code No. Jm14.
Reel: 34

Hazlewood.

Jessy Vere, or the return of the wanderer.
Lacy. (1); Harvester Code No. Jm20.
Reel: 35

Hazlewood.

The King of the Assassins.
(1); Harvester Code No. Km14.
Reel: 37

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Hazlewood.

The Kings Death Trap.
Two copies. Also a typed copy. (1); Harvester Code No. Km19.

Reel: 37

Hazlewood.

Lady Jane Grey.
Also a typed copy. (1); Harvester Code No. Lm5.

Reel: 38

Hazlewood.

Lashed to the Helm.
(1); Harvester Code No. Lm13.

Reel: 38

Hazlewood.

The Last Link of Love.
(2); Harvester Code No. Lm15.

Reel: 38

Hazlewood.

Laurette's Bridal.
(1); Harvester Code No. Lm19.

Reel: 39

Hazlewood.

The Left-Handed Marriage.
Also a typed copy. (1); Harvester Code No. Lm22.

Reel: 39

Hazlewood.

The Life and Death of Uncle Tom, or the Christian Slave.
Williams says Britannia Theatre, Hoxton 22.2.56. 'N' anonymous title, The Christian Slave. (1*); Harvester Code No. Lm31.

Reel: 40

Hazlewood.

A Life for a Life.
Also a typed copy. (1); Harvester Code No. Lm33.

Reel: 40

Hazlewood.

The Life of a Weaver.
(1); Harvester Code No. Lm38.

Reel: 40

Hazlewood.

The Life Signal.
Also a typed copy. (1); Harvester Code No. Lm41.

Reel: 40

Hazlewood.

Little Red Riding Hood, or the wolf that wouldn't keep from the door.
Williams gives date 19.12.60, but no theatre. (1**); Harvester Code No. Lm56.

Reel: 41

Hazlewood.

Lurline, Burlesque.
Williams says Britannia Theatre, Hoxton, Easter 1860. 'N'; has a Britannia Theatre, Hoxton production 9.4.60 but ascribes it to Amcotts. (1*); Harvester Code No. Lm83.

Reel: 42

Hazlewood.

The Magic Whisper.
(1); Harvester Code No. Mm3.

Reel: 43

Hazlewood.

The Maladetta, or the Spanish Maid.
Williams says Britannia Theatre, Hoxton 1.6.63. 'N', anonymous. (1*); Harvester Code No. Mm11.

Reel: 43

Hazlewood.

The Man and the Spirit.
Also a typed copy and set of parts, retitled leap year. (1); Harvester Code No. Mm14.

Reel: 43

Hazlewood.

Mariage a la Mode.
Williams says Britannia Theatre, Hoxton 18.3.57. (1**); Harvester Code No. Mm25.

Reel: 44

Hazlewood.

The Marriage Certificate.
Also a typed copy. (1); Harvester Code No. Mm29.

Reel: 45

Hazlewood.

The Mohicans of Paris.
(1); Harvester Code No. Mm61.

Reel: 47

Hazlewood.

The Mortgage Deeds.
Williams describes it as a new version of Peake's The Title Deeds. Also a typed copy. (1); Harvester Code No. Mm71.

Reel: 47

Hazlewood.

Mysteries of the Temple.
Williams says Britannia Theatre, Hoxton 9.11.63. 'N' anonymous. (1*); Harvester Code No. Mm86.

Reel: 48

Hazlewood, C.H.

Abel Flint.
Also a typed copy. (1); Harvester Code No. Am3.

Reel: 1

Hazlewood, C.H.

Against the Tide.
(1); Harvester Code No. Am20.

Reel: 2

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Hazlewood, C.H.

Alone in the Pirates Lair.
(1); Harvester Code No. Am28.
Reel: 3

Hazlewood, C.H.

American Slavery, or the Creole of St. Louis.
1862
Williams says Britannia Theatre, Hoxton. 'N' has anon entries for both title and subtitle a few days apart, same theatre. (1*); Harvester Code No. Am32.
Reel: 3

Hazlewood, C.H.

The Angel of Peace and Pardon.
1863
Williams gives cast list, Britannia Theatre, Hoxton. 'N' anon. Also a typed copy. (1*); Harvester Code No. Am38.
Reel: 3

Hazlewood, C.H.

The Artificial Flower makers.
(1); Harvester Code No. Am45.
Reel: 4

Hazlewood, C.H.

Auld Robin Gray.
(1); Harvester Code No. Am51.
Reel: 4

Hazlewood, C.H.

Aurora Floyd.
(1); Harvester Code No. Am53.
Reel: 4

Hazlewood, C.H.

The Ballinasloe Boy.
'N' has Ballinasloe. (1*); Harvester Code No. Bm4.
Reel: 5

Hazlewood, C.H.

The Bandit Queen.
Britannia Theatre, Hoxton, 1859. 'N' anon 1861, same theatre. (1*); Harvester Code No. Bm5.
Reel: 5

Hazlewood, C.H.

Beauty and the Beast.
First given at the Marylebone Theatre. ('N' and Williams agree) but this is the copy used at the Britannia Theatre, Hoxton. 'N' says in 1874, A.W. says in 1865. (1*); Harvester Code No. Bm24.
Reel: 6

Hazlewood, C.H.

Belphegor the Mountebank.
Play list retyped. (1); Harvester Code No. Bm31.
Reel: 6

Hazlewood, C.H.

The Bitter Reckoning.
(1); Harvester Code No. Bm42.
Reel: 7

Hazlewood, C.H.

The Black Gondola.
(1); Harvester Code No. Bm46.
Reel: 7

Hazlewood, C.H.

Blackbirding.
(1); Harvester Code No. Bm43.
Reel: 7

Hazlewood, C.H.

Blossoms and Briars.
Title page has 'Blossoms and Briars' listed by 'N' as 'Briars and Blossoms' also a typed copy. (1); Harvester Code No. Bm57.
Reel: 9

Hazlewood, C.H.

Break but Not Bend.
(1); Harvester Code No. Bo6.
Reel: 104

Hazlewood, C.H.

The Broad Arrow, or doing for the best.
Drama in 3 acts. Britannia Theatre, Hoxton. 7 August 1871. (1?); Harvester Code No. Bo9.
Reel: 104

Hazlewood, C.H.

Carlo Leoni.
(1); Harvester Code No. Cm8.
Reel: 11

Hazlewood, C.H.

Cast Aside.
Also a typed copy. (1); Harvester Code No. Cm11.
Reel: 11

Hazlewood, C.H.

Cast on the Mercy of the World.
Also a typed copy incomplete, and full set of parts. (1); Harvester Code No. Cm13.
Reel: 11

Hazlewood, C.H.

The Castaway, or the first false step.
Also a typed copy in quarto. (11); Harvester Code No. Co2.
Reel: 104

Hazlewood, C.H.

The Casual Ward.
17.2.66 Williams says Britannia Theatre Hoxton, and the copy has the usual Britannia Theatre clues. 'N' however, lists only a Marylebone Theatre production, 19.2.66., entitled The Casual Ward or Workhouse Life by J.A. Cave. (1*); Harvester Code No. Cm14.
Reel: 11

Hazlewood, C.H.

The Champion of England.
(1); Harvester Code No. Cm16.
Reel: 11

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Hazlewood, C.H.

Cherry and Fair Star.
(1); Harvester Code No. Cm20.
Reel: 12

Hazlewood, C.H.

The Chimes.
(Not after Dickens.) Britannia Theatre, Hoxton 12/1863. Acts 1-2 in holograph, 3 by copyist. 'N' anon. (1*); Harvester Code No. Cm22.
Reel: 12

Hazlewood, C.H.

The Cirlet of Gold.
(1); Harvester Code No. Cm24.
Reel: 12

Hazlewood, C.H.

The Clock on the Stairs.
(1); Harvester Code No. Cm28.
Reel: 13

Hazlewood, C.H.

The Confederate's Daughter.
No date, prompt. Williams says Britannia Theatre, Hoxton. 7.8.65. 'N' anonymous and licence date only. (1*); Harvester Code No. Co6.
Reel: 105

Hazlewood, C.H.

The Dark King of the Black Mountains.
(1); Harvester Code No. Dm7.
Reel: 15

Hazlewood, C.H.

Dead Reckoning.
Also a typed copy (1); Harvester Code No. Dm15.
Reel: 16

Hazlewood, C.H.

Deb o' Leah.
(1); Harvester Code No. Do2.
Reel: 105

Hazlewood, C.H.

The Demon's Bracelets.
'N' has demon, without the s. (1); Harvester Code No. Dm25a.
Reel: 95

Hazlewood, C.H.

The Devil at the Elbow.
Also a typed copy. (1); Harvester Code No. Dm29.
Reel: 17

Hazlewood, C.H.

Ding Dong Will.
Williams says Britannia Theatre, Hoxton, 26.12.66 but an additional typed copy gives the original date as 1858. Hence this is probably 'N' anon Britannia Theatre, Hoxton. (1*); Harvester Code No. Dm38.
Reel: 18

Hazlewood, C.H.

The Downfall of Pride.
Two copies, one copied and altered in the hand associated with William Holloway. Also a typed copy and set of parts. (1 5); Harvester Code No. Dm52.
Reel: 18

Hazlewood, C.H.

The Drunkard's Daughter.
1864
No evidence of production. (8); Harvester Code No. Dm58.
Reel: 19

Hazlewood, C.H.

The Dustman's Treasure, or Wegg and the Boffins.
25.8.83 but presumably a late copy, as an additional typed copy puts the original production at 16.7.66, Britannia Theatre, Hoxton. 'N' has the latter anon. (1*); Harvester Code No. Dm66.
Reel: 19

Hazlewood, C.H.

The Eagle and the Child.
No date. Williams says Britannia Theatre, Hoxton, 24.9.56. 'N' anon. Britannia Theatre, Hoxton, 10.10.59. (1*); Harvester Code No. Em1.
Reel: 20

Hazlewood, C.H.

Effie and Jeanie Deans.
Williams says Pavilion Theatre and Britannia Theatre, Hoxton, October 1870. (1**); Harvester Code No. Em5.
Reel: 20

Hazlewood, C.H.

Eily O'Connor.
Attributed to him by Williams, who mentions a Britannia Theatre, Hoxton, production, October 1860. 'N' has Britannia Theatre, Hoxton 22.10.60 but attributes it to T.E. Wilks. (1*); Harvester Code No. Em7.
Reel: 20

Hazlewood, C.H.

Elizabeth, or the Exiles of Siberia.
Two acts, Williams says Britannia Theatre, Hoxton. March 1859. Much altered from the original. (1**); Harvester Code No. Em10c.
Reel: 20

Hazlewood, C.H.

Evil Hands and Honest Hearts.
Also a typed copy. (1); Harvester Code No. Em36.
Reel: 22

Hazlewood, C.H.

Kate Kearney.
No date, prompt. Williams; says Britannia Theatre, Hoxton, no date. 'N' anonymous, licenced 22.4.64. Also a typed copy in quarto. (1*); Harvester Code No. Ko2.
Reel: 107

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Hazlewood, C.H.

Life. Its Morn and Sunset.
(5); Harvester Code No. Lt2.
Reel: 100

Hazlewood, C.H.

The magic Wishing Cup.
(1); Harvester Code No. Mo1.
Reel: 108

Hazlewood, C.H.

The Mormon's Daughter.
No date, prompt. Williams says Britannia Theatre, Hoxton.
11.12.65. (1*); Harvester Code No. Mo7.
Reel: 109

Hazlewood, C.H.

Naomi the Gipsy Girl.
(1); Harvester Code No. Nm1.
Reel: 49

Hazlewood, C.H.

Napoleon, or the story of a flag.
In three parts. The copy is dated 16.7.79, but Williams records
the first performance as Surrey, 12.11.70. 'N' has Britannia
Theatre, Hoxton 14.4.73. Also a typed copy. (1*); Harvester
Code No. Nm2.
Reel: 49

Hazlewood, C.H.

The New King Richard III.
(1); Harvester Code No. No2.
Reel: 109

Hazlewood, C.H.

The Old Cherry Tree.
(1); Harvester Code No. Om10.
Reel: 51

Hazlewood, C.H.

The Old Fox Inn.
(1); Harvester Code No. Om13.
Reel: 51

Hazlewood, C.H.

The Old Maid in the Winding Sheet.
(1); Harvester Code No. Om22.
Reel: 52

Hazlewood, C.H.

The Old Mill Stream.
(1); Harvester Code No. Om23.
Reel: 52

Hazlewood, C.H.

The Old Toll House.
Also a typed copy and set of parts. (5); Harvester Code No.
Om28.
Reel: 53

Hazlewood, C.H.

One Black Spot.
(1); Harvester Code No. Om34.
Reel: 53

Hazlewood, C.H.

Only for Life.
(1); Harvester Code No. Om41.
Reel: 54

Hazlewood, C.H.

Out Lot in Life.
(1); Harvester Code No. Om53.
Reel: 55

Hazlewood, C.H.

The Pace that Kills.
(1); Harvester Code No. Pm1.
Reel: 56

Hazlewood, C.H.

Paddy in the Moon, or the four kings.
In 'N's entry the title and subtitle are reversed. (1); Harvester
Code No. Pm2.
Reel: 56

Hazlewood, C.H.

Parted and Reunited.
Also a typed copy. (1); Harvester Code No. Pm6.
Reel: 56

Hazlewood, C.H.

Paul Clifford, the Ladies Pet.
Two copies, one prompt, one fair. (1); Harvester Code No.
Pm10.
Reel: 56

Hazlewood, C.H.

The Perils of Certain English Prisoners and their Treasure.
(After Dickins). Williams say Britannia Theatre, Hoxton.
January 1858 (etc.) 'N' anonymous, Britannia Theatre, Hoxton
14.1.58. Also a typed copy. (1*); Harvester Code No. Pm30.
Reel: 58

Hazlewood, C.H.

The Phantoms of the Black Forest.
No date, no evidence of production. 1 act. (8); Harvester Code
No. Pm37.
Reel: 58

Hazlewood, C.H.

Phyllis Mayburn.
(1); Harvester Code No. Pm39.
Reel: 5

Hazlewood, C.H.

Phyllis Thorpe.
'N' has Phyllis. This copy used for a revival, but carries the
original date. Also a typed copy. (1*); Harvester Code No.
Pm40.
Reel: 59

Hazlewood, C.H.

The Price of Existence.
(1*); Harvester Code No. Pm67.
Reel: 60

**Popular Stage: Drama in Nineteenth Century England: Series 1: Manuscript and Typescript:
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Hazlewood, C.H.

Pride and Passion.
Prompt 12.8.27. Williams says Britannia Theatre, Hoxton. 'N' anonymous with title Passion and pride. (1**); Harvester Code No. Pm68.

Reel: 60

Hazlewood, C.H.

Pure as the Driven Snow.
(1*); Harvester Code No. Pm79.

Reel: 61

Hazlewood, C.H.

The Red Man's Rifle.
(1); Harvester Code No. Rm11.

Reel: 63

Hazlewood, C.H.

The Rescue of the Orphans.
Also a typed copy. 'N' has Orpheus. (1*); Harvester Code No. Rm18.

Reel: 64

Hazlewood, C.H.

Rich and Poor.
(1); Harvester Code No. Rm19.

Reel: 64

Hazlewood, C.H.

The Rival Fountains.
(1); Harvester Code No. Rm21.

Reel: 64

Hazlewood, C.H.

Rob Roy and the Bold Outlaw.
No date. Typed copy inserted. Williams says Britannia Theatre, Hoxton. 25.3.64. 'N' anonymous, licence date only. (1*no date, prompt. Williams says Britannia Theatre, Hoxton 18549. (1**); Harvester Code No. Ro4.

Reel: 111

Hazlewood, C.H.

Robin Hood. Burlesque.
Williams says Britannia Theatre, Hoxton. No date, probably equals 'N' anonymous 8.4.61. (1*); Harvester Code No. Rm29.

Reel: 65

Hazlewood, C.H.

Romance of a Poor Young Man.
Also a typed copy. (1); Harvester Code No. Rm30.

Reel: 65

Hazlewood, C.H.

The Russian Bride.
(1); Harvester Code No. Rm41.

Reel: 65

Hazlewood, C.H.

The Sailor's Progress from the press gant to the ocean grave.
But almost identical, few alterations. Williams says Britannia Theatre, Hoxton 1857 in collaboration. 'N' lists it under Pitt alone, without date of production, but 'Lord Chamberlain's collection, Britannia Theatre, Hoxton 15.11.49. (1*); Harvester Code No. Sm2.

Reel: 66

Hazlewood, C.H.

The Scarlet Mark.
Williams gives date 18.11.58. 'N' 68; Williams also transcribes title as Scarlet mack (wrong). (1*); Harvester Code No. Sm15.

Reel: 67

Hazlewood, C.H.

Seven Steps to Ruin.
Williams says Britannia Theatre, Hoxton 24.12.56. 'N' lists two anonymous, both Britannia Theatre, Hoxton, one 6.6.59 the other with title Man: or seven steps to ruin 15.12.56. Presumably all three identical. (1*); Harvester Code No. Sm26.

Reel: 68

Hazlewood, C.H.

A Seven Years' Secret.
(1); Harvester Code No. Sm27.

Reel: 68

Hazlewood, C.H.

The Shadow on the Heart.
(1); Harvester Code No. Sm31.

Reel: 68

Hazlewood, C.H.

The Sisters.
Also a typed copy, complete, and a fair copy of a cut version .
(1); Harvester Code No. Sm46.

Reel: 70

Hazlewood, C.H.

The Slave of Crime, or sowing the whirlwind and reaping the storm.
A domestic drama of interest in three acts. Not in Darlow. (1); Harvester Code No. Sm51.

Reel: 70

Hazlewood, C.H.

Some Bells that Rang an Old Year out and a New Year in.
(1); Harvester Code No. Sm61.

Reel: 71

Hazlewood, C.H.

Sons of Columbia.
Unsigned, no date, Williams says Britannia Theatre, Hoxton 10.3.62 and confirms author. 'N' anonymous. (1*); Harvester Code No. Sm66.

Reel: 71

Hazlewood, C.H.

Sons of the Forge.
(1); Harvester Code No. Sm68.

Reel: 72

**Popular Stage: Drama in Nineteenth Century England: Series 1: Manuscript and Typescript:
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Hazlewood, C.H.

The Spirits of Good and Evil, or El Basco the Morisco.
10.8.57.. Playbill, 4.11.57, no theatre. 'N' anonymous,
Britannia Theatre, Hoxton 31.10.57. (1*); Harvester Code No.
Sm77.

Reel: 72

Hazlewood, C.H.

The Spy of Paris.
No date. Williams says Britannia Theatre, Hoxton 3.5.58. 'N'
anonymous. (1*); Harvester Code No. Sm78.

Reel: 72

Hazlewood, C.H.

Theodore of Ritzburg.
Playbill 10.8.57. No theatre, with subtitle The dumb boy of
Vienna (not the same as the title so listed above). 'N'
anonymous. (1*); Harvester Code No. Tm9.

Reel: 75

Hazlewood, C.H.

Three Lives.
Also a typed copy. (1); Harvester Code No. Tm15.

Reel: 75

Hazlewood, C.H.

La Traviata.
Also a typed copy. (1); Harvester Code No. Tm33.

Reel: 77

Hazlewood, C.H.

True as Steel.
(1); Harvester Code No. Tm35.

Reel: 77

Hazlewood, C.H.

Twenty Straws.
Drama in 3 acts, taken from a story in "Bow Bells" by Mr.
Winstanley. Britannia Theatre, Hoxton 27.2.65. Another
version also mentioned by Mrs. Young. Effingham Theatre,
14.3.65. (1); Harvester Code No. Tm41.

Reel: 78

Hazlewood, C.H.

Under a Cloud.
(1); Harvester Code No. Um7.

Reel: 80

Hazlewood, C.H.

The Unlawful Present.
(1); Harvester Code No. Um12.

Reel: 80

Hazlewood, C.H.

Upside Down.
Also a typed copy. (1); Harvester Code No. Um14.

Reel: 80

Hazlewood, C.H.

The Victim of Delusion, or a woman's revenge.
No date. Prompt. Williams says Britannia Theatre, Hoxton,
1865. Probably equals 'N' anonymous, 5.5.65; The Victim of
delusion or humble origins. (1*); Harvester Code No. Vol1.

Reel: 112

Hazlewood, C.H.

The Victim of Falsehood, or the fruits of a single lie.
No date. Williams says it was rewritten for a Britannia
Theatre, Hoxton performance, 1.7.71 from an original by
G.D. Pitt. 'N' records only the licence date of the Pitt version
3.6.47. (1**); Harvester Code No. Vm13.

Reel: 82

Hazlewood, C.H.

The Victims, or dark deeds.
Stephenson (?), four parts, no date, no evidence of production.
(8); Harvester Code No. Vm16.

Reel: 82

Hazlewood, C.H.

The Volcano of Italy.
(1); Harvester Code No. Vm22.

Reel: 83

Hazlewood, C.H.

Wait Till I'm a Man.
(1); Harvester Code No. Wm2.

Reel: 84

Hazlewood, C.H.

Wealth Got and Lost.
Also a typed copy. (10); Harvester Code No. Wm19.

Reel: 85

Hazlewood, C.H.

The Wedding Eve.
(1); Harvester Code No. Wm25.

Reel: 86

Hazlewood, C.H.

When the Clock Strikes Nine.
(1); Harvester Code No. Wm31.

Reel: 87

Hazlewood, C.H.

Who Did It?.
No date, Miscollated but complete. Also a typed copy.
Williams says 1812.67, no theatre, but F. Wilton's hand
appears to prove the Britannia Theatre, Hoxton. 'N'
anonymous. (1*); Harvester Code No. Wm36.

Reel: 88

Hazlewood, C.H.

The Wife's Evidence.
(1); Harvester Code No. Wm48.

Reel: 89

Hazlewood, C.H.

Wild Charley.
(1); Harvester Code No. Wo2.

Reel: 113

Hazlewood, C.H.

Wildfire Ned, or the skeleton crew.
No date, Williams says Britannia Theatre, Hoxton 1866. 'N'
has Britannia Theatre, Hoxton 19.12.66, The skeleton crew, or
Wilfred Ned. (1*); Harvester Code No. Wm49.

Reel: 89

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Hazlewood, C.H.

The Wishing Glen, or spirits of the departed.
F. Wilton gives the first night 22.6.63. 'N' anonymous. Also a typed copy. (1*); Harvester Code No. Wm56.

Reel: 90

Hazlewood, C.H.

Woman's War, or Clarisse and Marinette.
Williams says Britannia Theatre, Hoxton No date. 'N' anonymous, Britannia 10.1.60 (1*); Harvester Code No. Wm68.

Reel: 91

Hazlewood, C.H.

Work Girls of London.
Also a typed copy in quarto. (1); Harvester Code No. Wo4.

Reel: 113

Hazlewood, C.H.

The Young Apprentice.
(1); Harvester Code No. Ym6.

Reel: 94

Hazlewood, C.H.

Zohrab the Star of Persia.
No date, no evidence of production. (8); Harvester Code No. Zm4.

Reel: 95

He went to the Casino.

Unsigned, no date, no evidence of production. (8); Harvester Code No. Hm18.

Reel: 31

The Headless Man.

(Adelphi 16.11.57). Act I only. (4); Harvester Code No. Hm12.

Reel: 31

The Heart of a Brother.

Williams says C. Pitt, Britannia Theatre, Hoxton 1.5.71. 'N' anonymous, (1*); Harvester Code No. Hm13.

Reel: 31

Herne the Hunter.

Unsigned, no date, prompt. Williams says G.D. Pitt. Britannia Theatre, Hoxton, February 1853. This copy was made for a later production at the Britannia, 1864. Pitt (if he was the author) adapted it from T.P. Taylor. (2**); Harvester Code No. Hm16.

Reel: 31

The Hero of the Ocean.

Manuscript ascribed to F. Cooper. Williams says City of London Theatre 18.6.38. (2?5?); Harvester Code No. Hm17.

Reel: 31

The Hibernian.

Unsigned, no date, no evidence of production. (8); Harvester Code No. Ho3.

Reel: 106

The Hindoo Widow, or the burning sacrifice.

Manuscript title page has The Hindoo Widow or the burning sacrifice. Title from playbill The Law of Brahma. Williams says Adelphi, anonymous 1.10.38: confirmed by 'N'. (4); Harvester Code No. Hm20.

Reel: 31

The Hippodrome.

Manuscript ascribed to Fred Lawrence. No date, no evidence of production. (8); Harvester Code No. Hm21.

Reel: 32

His Highness.

Unsigned, no date, no evidence of production. No clue to associate it with any known piece of this title. Very poor condition. (8); Harvester Code No. Hm22.

Reel: 32

Hoaxing, (A Farce).

Unsigned, no date, prompt. Playbill, Surrey 3.5.24. If the same piece, this is 'N' anonymous. Also one part. (4); Harvester Code No. Hm23.

Reel: 32

Hoffman.

Signed by Oxenford, no date, no evidence of production. Unknown to 'N'. (8); Harvester Code No. Hm24.

Reel: 32

Hogarth's Apprentices.

Unsigned, no date. Williams says G.D. Pitt, Britannia Theatre, Hoxton 15.5.53. 'N' anonymous, and an earlier date 27.3.48. (2*); Harvester Code No. Hm25.

Reel: 32

Holcroft (Miss).

The Goldsmith.

Said by Williams to be the original of Sweeney Todd (1?) (2); Harvester Code No. Gm18.

Reel: 29

Holl, Henry.

Bush Rangers.

Adelphi Theatre, no date, (no entry in Darlow Catalogue); Harvester Code No. Bm82.

Reel: 10

Homeward Bound, or the East Indiaman.

Other alternative titles in manuscript. Unsigned, no date, but the cover title is from a playbill. (4**); Harvester Code No. Hm27.

Reel: 32

Hooker, H.

Wapping Old Stairs, or Tom in time for the enemy.

Usual copperplate, for the Old Standard Theatre, 20.12.38. Albert Saloon stamp. Williams records only Gravesend 1852. (1**); Harvester Code No. Wm7.

Reel: 84

The Host of the Steel Castle.

Fair copy, manuscript ascribed to J.M. Amherst, no date. (2**5?); Harvester Code No. Hm29.

Reel: 32

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Howe, J.B.

The Bridal Eve.
'N' says licenced under this title, but produced as The
Wedding eve. (2*1); Harvester Code No. Bo8.
Reel: 104

Howe, J.B.

Captain Gerald.
(2); Harvester Code No. Co1.
Reel: 104

Howe, J.B.

The Poor Parisheen.
(2); Harvester Code No. Pm54.
Reel: 60

The Howlet's Haunt.

Unsigned, no date. Williams says H.M. Milner. Playbill
Adelphi, 10.12.32, which if same is 'N' anonymous. (2?5?*)
Harvester Code No. Hm31.
Reel: 32

Humbug.

Unsigned, no date, fair copy. 'N' lists various anonymous, of
this title. (5?); Harvester Code No. Hm32.
Reel: 32

Husbands and Wives.

No date, prompt, faint pencilled ascription to Pocock, if
correct, this is 'N' Covent Garden 3.12.17. Probably very early.
(2?5?); Harvester Code No. Hm34.
Reel: 32

Hyder Ali, or the lions of Mysore.

Unsigned, fair copy. Williams says Adelphi 1824. 'N' lists a
piece by Buckstone, Adelphi 1831. (2?5?); Harvester Code
No. Hm35.
Reel: 32

If the Cap fits wear it.

Unsigned, no date, no evidence of production. 8); Harvester
Code No. Im3.
Reel: 33

The Imp of Devils Gorge.

Unsigned, no date. Williams says Britannia Theatre, Hoxton
5.6.54. (4**); Harvester Code No. Im5.
Reel: 33

In Two Places at Once.

Unsigned, no date, no evidence of production. Manuscript
ascribed to R.B. Brough, but unknown to 'N'. (2?8?*)
Harvester Code No. Im9.
Reel: 33

The Infanticide.

Manuscript described as a revival, Britannia Theatre, Hoxton
1865 of a piece by J.H. Payne, Coburg. Williams says
published by Duncombe; but the Duncombe piece is ascribed
by 'N' to F.H. Maddox, and by the British Museum to J. M.
Maddox! (5); Harvester Code No. Im6.
Reel: 33

The Infanticide, or the trial of Jessie Fairleigh.

Travers and Nelson Lee. (A note on the manuscript says this
was based on G.D. Pitt's The Wreck of the Heart, a piece not
in the collection and unknown to 'N'). (2); Harvester Code No.
Im7.

Reel: 33

Iron Latch Farm.

Signed by Williams Mackay, 1.7.64, not prompt, Williams
says Britannia Theatre, Hoxton. No date. Pavilion Theatre
7.3.65. 'N' lists latter (perhaps both were approximately, the
same date?) but gives author's initial as H. (wrong). (1*);
Harvester Code No. Io3.

Reel: 106

Is Life Worth Living?.

Unsigned, no date. Attached is a note by H. Cooper, giving
evidence that it was rewritten from The Suicide, by Colman
the Elder, and recommending its revival. (8); Harvester Code
No. Im10.

Reel: 33

The Italian Bride.

Manuscript ascribed to G. Bazter (not known). No date, no
evidence of production. "Mrs. Lane's property, not licenced"
(8); Harvester Code No. Io4.

Reel: 106

It's An Ill Wind that Blows Nobody Good.

Prompt, no date. Act 1 in quarto. Williams says Adelphi
Theatre 14.5.60 by Tom Taylor, but 'N' ascribes that to
Oxenford. No confirmation. Also a typed copy in quarto. (2*);
Harvester Code No. Io5.

Reel: 107

Ivanhoe.

Unsigned, no date, probably prompt. Manuscript ascribed to
J.R. Planché, Adelphi 1828. 'N' has two anonymous, one
probably identical. (2?*)
Harvester Code No. Im11.

Reel: 33

Jacinto the Page and the Knight of Rhodes.

Unsigned, no date, no evidence of production. 2 copies. (8);
Harvester Code No. Jm1.

Reel: 34

Jack Mingo, or Try Again.

Unsigned, no date, prompt, most of Act 2 holograph by C.H.
Hazlewood. Williams says Britannia Theatre, Hoxton 11.8.66,
by Mrs. V. Roberts and Hazlewood. 'N' says Mrs. Roberts
alone. (1?*)
Harvester Code No. Jo1.

Reel: 107

The Jack o(f) Hearts.

Unsigned, no date, no evidence of production. (9); Harvester
Code No. Jm6.

Reel: 34

Jack of all Trades.

Unsigned, no date, fair copy. 'N' lists a few. (8?5?*)
Harvester Code No. Jm5.

Reel: 34

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Jack Sheppard.

Williams has casts or playbills of versions given at the Grecian, City of London, and Britannia Theatre, Hoxton. This text is probably the last named of the three, 'N' lists only the second, anonymous 1855. (4*?); Harvester Code No. Jm8.

Reel: 34

Jack Sheppard, or the magic silver life preserver.

Williams says by Seaman, Britannia Theatre, Hoxton, no date. (1?2?); Harvester Code No. Jm9.

Reel: 34

Jane Flicotot.

Unsigned, no date, no evidence of production. (8); Harvester Code No. Jm13.

Reel: 34

Jane Seton, or the proscribed Earl and the Lord Advocate.

Signed by Seaman, 1857. No evidence of production. (8?1?); Harvester Code No. Jm11.

Reel: 34

Jefferson, J.; L.R. Shewell.

Shadows of a Great City.

Also a set of parts. (5); Harvester Code No. St3.

Reel: 101

Jem Brown, or the sheet iron band of Kentucky.

Unsigned, no date, "property of S. Lane" (of the Britannia Theatre, Hoxton). (8?); Harvester Code No. Jm15.

Reel: 34

Jem the Dodger.

(Williams cover title). Title page has The returned convict, or Jim the dodger. Unsigned, no date. Some traces of use as prompt. (4*); Harvester Code No. Jm16.

Reel: 34

Jenny Wren.

Signed by J.B. Johnstone, F. Wilton adds date 12.13.60. Williams confirms, including Britannia Theatre, Hoxton. 'N' anonymous. Also a typed copy in quarto. (1*); Harvester Code No. Jo2.

Reel: 107

Jerrold, D.

The Press Gang.

Fair Copy. (2*); Harvester Code No. Pm63.

Reel: 60

Jerry Abershaw.

No date, some evidence of production. Manuscript note says by Walker; there is a W., or perhaps J.W., monogram at the end. Could be John Walker (author of Celestia, etc.) (1?); Harvester Code No. Jm17.

Reel: 34

Jessie Brown, or the relief of Lucknow.

Signed by Seaman 1858. Note by Fred Wilton giving first performance, Britannia Theatre, Hoxton 1.2.58, and playbill probably of that production. Possibly an altered version, from the same source, of the piece by Boucicault of which Williams give a cast; Boucicault's version was published by Dicks from the New York production of the same year as Seaman's version. It was not shown in London until 1862. The characters' names are different. (1*); Harvester Code No. Jm19.

Reel: 35

The Jew and his Daughter, or the days of Cromwell.

Unsigned, no date, fair copy. Williams ascribes it to Townsend, but without date or theatre. (8); Harvester Code No. Jm21.

Reel: 35

The Jew of Houndsditch.

Incomplete. Manuscript ascribed to G.D. Pitt, and the last page is in his hand, no date, not prompt. (8); Harvester Code No. Jm24.

Reel: 35

The Jew of Wurtemberg.

Unsigned, no date, no evidence of production. In two hands. (8); Harvester Code No. Jm25.

Reel: 35

The Jewish Beauty.

Second copy; Harvester Code No. Jm23.

Reel: 35

The Jewish Beauty, or the deformed transformed (after Byron).

Signed by Seaman, no date, prompt. Possibly Britannia Theatre, Hoxton. Another copy unsigned. (1*); Harvester Code No. Jm22.

Reel: 35

Jo.

Manuscript ascribed to J.B. Johnston, no date, fair copy. No evidence of production. (8); Harvester Code No. Jm26.

Reel: 35

John Cade of Ashford.

G. Glynn., No date, a Britannia Theatre, Hoxton Prompt Copy. 'N' anonymous and gives the place name as Aliford (perhaps a misprint). Gives date of production 11.7.50. (1); Harvester Code No. Jm27.

Reel: 35

John of Paris.

Manuscript ascribed to Dimond, fair copy for production at Bath 1814. Williams gives no ascription, but says the London production was Covent Garden 14.11.14 but 'N' ascribes that production to I. Pocock. (2); Harvester Code No. Jm30.

Reel: 35

John the Coachman.

Unsigned, no date, perhaps, unfinished. (8); Harvester Code No. Jo4.

Reel: 107

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Johnny Gilpin.

Williams says G.D. Pitt, Britannia Theatre, Hoxton, no date. Possibly derived from 'N's anonymous listing. Royalty 25.11.23. (2?*?); Harvester Code No. Jm29.

Reel: 35

Johnstone, J.B.

Avarice.

Also a typed copy. (2); Harvester Code No. Am54.

Reel: 4

Johnstone, J.B.

Balaclava.

(2); Harvester Code No. Bm3.

Reel: 5

Johnstone, J.B.

The Black Dominos.

No date, incomplete, no evidence of production. (8); Harvester Code No. Bo3.

Reel: 103

Johnstone, J.B.

Daniel Day.

(2); Harvester Code No. Dm3.

Reel: 15

Johnstone, J.B.

The Devil of Paris, or the sightless bride.

1865

But Williams gives original as Surrey 4.3.61. 'N' makes that anonymous. Also a typed copy in quarto and set of parts. (1*); Harvester Code No. Do4.

Reel: 105

Johnstone, J.B.

Green Leaf and Red Berry.

No date, no evidence of production. (8); Harvester Code No. Gm29.

Reel: 30

Johnstone, J.B.

Jack Long of Texas.

(2); Harvester Code No. Jm4.

Reel: 34

Johnstone, J.B.

The Old House on the Bridge.

Fair copy, prompt, no date or theatre. 'N' lists it as The house on the bridge, Standard Theatre 1.11.52. (2*); Harvester Code No. Om20.

Reel: 52

Johnstone, J.B.

The Old Mint of Southward.

(5); Harvester Code No. Ot3.

Reel: 101

Johnstone, J.B.

Phoebe Hessel.

A composite copy, with an added last act signed by G.D. Pitt, said by Williams to be for a Britannia Theatre, Hoxton revival 23.9.63. Also a typed copy. (1*); Harvester Code No. Pm41.

Reel: 59

Johnstone, J.B.

Pop goes the Weasel.

Also a typed copy. (2); Harvester Code No. Pm58.

Reel: 60

Johnstone, J.B.

The Rats of Rats Castle.

'N's entry has Rat of ...but records only a performance at the Grecian, 11.1.64. Williams records first performance at Victoria 1847. (5?); Harvester Code No. Rm6.

Reel: 63

Johnstone, J.B.

The Seven Poor Travellers.

Also a typed copy. (2); Harvester Code No. Sm25.

Reel: 68

Johnstone, J.B.

The Tiger of Mexico.

(2); Harvester Code No. To4.

Reel: 112

Johnstone, J.B.

Trade.

Manuscript ascribed to J.B. Johnstone. No date, no evidence of production. (8); Harvester Code No. To6.

Reel: 112

Johnstone, J.B.

The Triplets.

No date, no evidence of production. (8); Harvester Code No. To7.

Reel: 112

Johnstone, J.B.

Under a Cloud.

(1); Harvester Code No. Um8.

Reel: 80

Johnstone, J.B.

The Weasel.

No date, no evidence of production. (8); Harvester Code No. Wm20.

Reel: 85

Jones, H.A.

The Middleman.

Produced Shaftsbury Theatre 1889, but this set probably not used in that production, 17 parts; Harvester Code No. Mp1.

Reel: 96

Juanita the Devoted.

Holograph of Hazlewood, no date. Williams says Britannia Theatre, Hoxton, no date. 'N' lists anonymous, Britannia Theatre, Hoxton 18.11.56. (1*); Harvester Code No. Jm31.

Reel: 35

Julie de Launay.

Two copies both signed by C.H. Stephenson, July 1860. One copy refers to Britannia Theatre, Hoxton 3.9.60 the other playbill of that production. 'N' anonymous. (1*); Harvester Code No. Jm32.

Reel: 35

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The Kaffir War.

Unsigned, no date, prompt. Williams ascribes to Andrew Campbell. (2**); Harvester Code No. Km1.

Reel: 36

The Kaffir War, or Rorke's Drift.

Manuscript ascribed, in copyist's hand, to J.B. Johnstone, Astley's 26.4.79. Lacks the ending. 'N' ascribes to G.W. Browne (also gives the theatre as Sanger's, a name not adopted for Astley's officially until 1883, I think).; Harvester Code No. Ko1.

Reel: 107

Katty O'Shiel, or Larry Sullivans wake.

Unsigned, no date, fair copy. Williams ascribes to J.B. Buckstone, Adelphi, November 1846. (2?5?***); Harvester Code No. Km4.

Reel: 36

Kenilworth.

Unsigned, no date. Attached is a playbill of Halliday'e version, but this is not identical. The hand is that of a familiar Britannia Theatre, Hoxton copyist. Williams records a Britannia Theatre, Hoxton production 1863. (4**); Harvester Code No. Km5.

Reel: 36

Kenilworth Castle, or the days of good Queen Bess.

Prompt, no date, no ascription. 'N' records this title and subtitle under J.R. Planché. It is not in the collected works, or in the British Museum. (4*); Harvester Code No. Km6.

Reel: 36

Kenney, C.L.

Our Autume Manoeuvres.
(2); Harvester Code No. Om51.

Reel: 55

Kiddle-a-wink, or one and all.

Brownlow Hill. (1?2?); Harvester Code No. Km7.

Reel: 36

Killigrew, or King Charles at Tunbridge Wells.

Manuscript dated 1825, no ascription. Could be Adelphi, anonymous 10.10.25, playbill attached., 'N' anonymous (4?*); Harvester Code No. Km8.

Reel: 36

Killing Moments, or love and murder.

Alternative title Killing time. Signed by John Brougham, but no evidence of production. (8?1?***); Harvester Code No. Km9.

Reel: 36

The King and the Barber.

Unsigned, no date. Two acts of three. Poor condition. (8); Harvester Code No. Km10.

Reel: 36

The King and the Troubadour.

Unsigned, no date. Williams ascribes to Charles Mathews. Lyceum 1847, but if so how has 'N' missed it? (2?5?***); Harvester Code No. Km11.

Reel: 36

King Doo Dah; or the enchanted acorns.

Pantomime ascribed to Charles Wilmott, 1900-01, prompt, no theatre. (2**); Harvester Code No. Kt1.

Reel: 99

King Lear, his Foola and his Daughters (Burlesque).

Probably holograph of F. Marchant, prompt, no date. Williams confirms author, Britannia Theatre, Hoxton 1860. (!**); Harvester Code No. Km12.

Reel: 37

The King of Crime.

A Holloway item, unsigned, no date. 'N' lists one 1892 by Shirley and Landeck. Unconfirmed. (5); Harvester Code No. Km13.

Reel: 37

The King of the Danube.

Unsigned, no date. Williams says Adelphi 1837. 'N' lists this anonymous (4); Harvester Code No. Km15.

Reel: 37

King of the Fells.

No date, no evidence of production. Manuscript ascribed to J.B. Johnstone. (8); Harvester Code No. Km16.

Reel: 37

The Kingdom of Women.

Manuscript ascribed to Henry Mayhew. Act 2 only, no date, or theatre. Playbill of a piece of the same title by Moncrieff. Neither in 'N'.(2**); Harvester Code No. Ko4.

Reel: 107

The King's Barber.

Unsigned, no date, prompt. Probably that by Ben Webster. Haymarket 25.2.41. (2); Harvester Code No. Km18.

Reel: 37

The Kings Death Trap.

Second copy. (1); Harvester Code No. Km20.

Reel: 37

The King's Favourite, or twice jockied.

Unsigned, no date, prompt. Williams ascribes to Mrs. Gore, Adelphi 1844. 'N' has anonymous, Lord Chamberlain's Collection 2.12.44 King's favourites (2*); Harvester Code No. Ko5.

Reel: 107

The King's Ransom.

Unsigned, no date, prompt. Williams gives cast list, but without theatre, date or author. 'N' lists T. Archer, Surrey 6.2.43. No confirmation. (2?&?*); Harvester Code No. Km21.

Reel: 37

King's Rene Daughter.

Dated 1849, no evidence of production. A Scandinavian play available in several translations; this is a libretto for a musical version, possibly by the composer, Desanges. Not the Phipps translation. (2?8?***); Harvester Code No. Km17.

Reel: 37

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A Labour of Love.

Unsigned, no date, no evidence of production. Williams ascribes to J.B. Johnstone. (8); Harvester Code No. Lm1.

Reel: 38

The Lady of Lyons, or the trials and troubles of Claude and Pauline.

Holograph of F. Marchant, no date. Williams confirms author, Britannia Theatre, Hoxton, no date. (1**); Harvester Code No. Lm7.

Reel: 38

The Lady of the Grange, or the dead alive.

Manuscript note "By Tom Taylor, Olympic 1854" - a piece staged as The Blighted Being. Attached playbill of Maude Devereux or the lady of the grange, with entirely different dramatic persona. (5); Harvester Code No. Lm8.

Reel: 38

The Lady of the lake.

T. Dibdin's version, with many alterations by F. Marchant, Britannia Theatre, Hoxton 1860. (3**); Harvester Code No. Lm9.

Reel: 38

Lancaster.

The Plague of London.

Williams says E. Lancaster, but gives no date or theatre. No other evidence of production. (8); Harvester Code No. Pm48.

Reel: 59

Lancaster, E.R.

Dibdins Glory, or The Wooden Walls of Old England. No date. Williams says Britannia Theatre, Hoxton. (1**); Harvester Code No. Dm35.

Reel: 17

Lane, S.

The Cobbler's Daughter.

(2); Harvester Code No. Cm29.

Reel: 13

Lane, S.

Devotion.

Also a typed copy. (2); Harvester Code No. Dm33.

Reel: 17

Lane, Sara.

Albert de Rosen.

(1); Harvester Code No. Ao2.

Reel: 103

Lane, Sara.

The Faithless Wife.

Also a typed copy. (2); Harvester Code No. Fm8.

Reel: 23

Lane, Sara.

Red Josephine, or a woman's vengeance.

Also a typed copy. (2); Harvester Code No. Rm10.

Reel: 63

Lane, Sara.

St. Bartholomew, or a queens love.

Also two typed copies. (2); Harvester Code No. Sm4.

Reel: 66

Lane, Sara.

Taken from Memory.

Also a typed copy and set of parts. (1?); Harvester Code No. Tm3.

Reel: 74

Lara the Lascar.

Unsigned, no date, prompt./ Williams says G.D. Pitt, Britannia Theatre, Hoxton, no date. (2**); Harvester Code No. Lm12.

Reel: 38

The Larkines, or one good turn deserves another.

Signed by Jno. Perselle (known), no date, no evidence of production. (8); Harvester Code No. Lo2.

Reel: 108

The Last Appeal.

Unsigned, no date, prompt. Williams says F. Marchant, Britannia Theatre, Hoxton 4.7.59. 'N' anonymous,. Also a typed copy. (2*); Harvester Code No. Lm14.

Reel: 38

The Last Night and Last Morning.

Alternative title, Night and Morning. F. Marchant, confirmed by Williams, Britannia Theatre, Hoxton. November 1860. 'N' anonymous. (1*); Harvester Code No. Lm16.

Reel: 38

The Launch of the Duquesne, or heaven gives courage to the afflicted.

Unsigned, no date, no evidence of production. (8); Harvester Code No. Lm18.

Reel: 39

The Law of Libel.

Unsigned, no date. Williams ascribes to J.R. Planché, Haymarket. Not in collected edition or in the British Museum. (2**); Harvester Code No. Lm21.

Reel: 39

The Legend of Wehrendorf.

Williams says Newbound, Britannia Theatre, Hoxton 16.12.70. 'N' confirms author but gives date as 16.12.78. The manuscript is a fair copy and undated. (2); Harvester Code No. Lm23.

Reel: 39

The Leghorn Bonnet.

Unsigned, no date, prompt. 'N' records an Oxenford extravaganza and an anonymous farce both 1852. Could be either. (4?2?); Harvester Code No. Lm24.

Reel: 39

Lekinda.

Signed? By E. Fitzball. Playbill, September 1833 Adelphi. This is 'N' anonymous. (1*); Harvester Code No. Lm25.

Reel: 39

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Lemon, M.

Bob Short.
Williams for once fails to give the author. (2); Harvester Code No. Bm60.
Reel: 9

Lemon, M.

The Slow Man.
Lacy. (2?); Harvester Code No. Sm55.
Reel: 71

Lemon, Mark.

Jack in the Green.
Lacy. (2); Harvester Code No. Jm3.
Reel: 34

Lemon, Mark.

Welcome Little Stranger.
(1); Harvester Code No. Wm27.
Reel: 86

Lemon, Mark.

The Yellow Husband.
(2); Harvester Code No. Ym4.
Reel: 94

Leola the Corsican Maid.

Unsigned, no date. Williams says City of London, no date, no ascription. (4**); Harvester Code No. Lm26.
Reel: 39

Leoline.

Unsigned, no date. Williams says Henry Holl, Adelphi, no date. This may be identical with 'N' anonymous, Adelphi 2.2.46. (2?); Harvester Code No. Lm27.
Reel: 39

Leonard the Hairdresser.

Unsigned, no date, no evidence of production. From the French. (8); Harvester Code No. Lm28.
Reel: 39

The Lesson of a Life.

Alternative title the Curse of Disobedience. Williams ascribes to T.H. Webb, Britannia Theatre, Hoxton 1856. 'N' records a Britannia production, anonymous 11.11.61 probably an altered revival. Also a typed copy. (2*); Harvester Code No. Lm29.
Reel: 39

Levy, J.

An Irishman's Heart.
(2); Harvester Code No. Io2.
Reel: 106

Levy, John.

Marriage not Divorce.
(1); Harvester Code No. Mm31.
Reel: 45

The Libertine's Doom.

Alternative title the Midnight Embrace. No date, incomplete. Williams says Garrick, 13.10.34 anonymous. The manuscript bears the name of Williams Rogers, who was concerned with writing pieces for the Garrick at that time. (1?2?); Harvester Code No. Lm30.
Reel: 39

The Life Boat, or Saturday night at sea.

Unsigned, no date. Williams ascribes to T.P. Taylor, Sadlers Wells 1837. (2**); Harvester Code No. Lm32.
Reel: 40

The Life of a Working Man.

Unsigned, no date, prompt. Holograph of C.A. Somerset (confirmed by Williams). (1**); Harvester Code No. Lm39.
Reel: 40

A Life of Guilt.

Unsigned, no date. Williams says T.H. Webb, Britannia Theatre, Hoxton 12.5.51. 'N' anonymous. (2?1?); Harvester Code No. Lm40.
Reel: 40

The Light Troop of St. James's.

Unsigned, no date. Williams says Haymarket, which if correct suggests 'N' anonymous Haymarket 20.3.47. (4); Harvester Code No. Lm44.
Reel: 40

Link by Link, or trapped at last.

Signed by K.A. Walton. Press cutting of production at Britannia Theatre, Hoxton 5.6.81. Also a typed copy and set of parts. (1**); Harvester Code No. Lm48.
Reel: 40

The Lion's Mouth.

Unsigned, no date. Williams says Seaman, Britannia Theatre, Hoxton 21.8.50. (1**); Harvester Code No. Lm50.
Reel: 41

The Little Corporal.

Unsigned, no date, no evidence of production. Buckstone wrote a piece of this title for Drury Lane, 1831, but no evidence to connect. (8); Harvester Code No. Lm52.
Reel: 41

The Little Duke.

Signed by Rebecca Isaacs. 3.2.47. No evidence of production. (8); Harvester Code No. Lm53.
Reel: 41

The Little Prisoner, or hide and seek.

Unsigned, no date, no evidence of production. (8); Harvester Code No. Lm55.
Reel: 41

Lizzie Lyle.

Unsigned, no date, not prompt. Williams says Hazlewood, Grecian Theatre 7.10.69. 'N' lists this as Flowers makers and heart breakers, but adds that it was published as Lizzie Lyle. (p.1. retyped). (2*); Harvester Code No. Lo3.
Reel: 108

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Lobster Salad for Two.

Manuscript ascribes it to Seaman. Williams says Shoreham Gardens Theatre, June 1860. Possibly identical with 'N's anonymous listing Standard 4.6.59. (2); Harvester Code No. Lm58.

Reel: 41

London by Night.

Signature of Travers. Williams gives cast list of a Britannia Theatre, Hoxton production 11.5.68. 'N' records a production of this title at the Britannia, but calls it the second version of a play by Selby. (1**); Harvester Code No. Lm60.

Reel: 41

London Fog.

Unsigned, no date. Manuscript notes for a production at the Adelphi, confirmed by Williams but without date. 'N's only listing of this title and theatre is by M. Lemon, which is possible. (5*?); Harvester Code No. Lm61.

Reel: 41

London Lions.

Unsigned, no date. Williams says Adelphi. Probably 'N' anonymous 2.11.38. (4); Harvester Code No. Lm62.

Reel: 41

Lord Byron the Roving Englishman.

Unsigned, no date, no evidence of production. (8); Harvester Code No. Lm65.

Reel: 41

Lords and Ladies.

Film script by Alfred Harbert (signed), no date. A Pettingell item. (7); Harvester Code No. Lt4.

Reel: 100

Lorette.

Unsigned, no date. Possibly incomplete. (8); Harvester Code No. Lm66.

Reel: 41

The Lost Brother.

Unsigned, no date, no evidence of production. (8); Harvester Code No. Lt5.

Reel: 100

Lost in London.

Signed by William Kerr (unknown), no date, no evidence of production. (8); Harvester Code No. Lo4.

Reel: 108

A Lost Life, or a father's crime.

Unsigned, no date, no evidence of production. Williams ascribes to R. Maitland and J.T. Doyne. (8?); Harvester Code No. Lm68.

Reel: 42

Lost the Game.

2 copies. One signed by J.C. Griffiths. Williams says Britannia Theatre, Hoxton. No date. (1**); Harvester Code No. Lm69.

Reel: 42

Lost the Game.

Second copy; Harvester Code No. Lm70.

Reel: 42

Lost Yet Found.

An anonymous piece made up from Buckstone's Victorine, of which part of the printed text is pasted in. No date or theatre., (3**); Harvester Code No. Lm71.

Reel: 42

Love and Loyalty.

Unsigned, no date. Williams says F.C. Nantz. West London Theatre 11.8.39. (2**); Harvester Code No. Lm76.

Reel: 42

Love and Magic.

Unsigned, no date, prompt. Williams says Adelphi 1838. (4**); Harvester Code No. Lm77.

Reel: 42

Love's Trials.

Possibly Hazlewood's hand, but unsigned. Williams says Britannia Theatre, Hoxton 1857. 'N' has an anonymous listing, Britannia Theatre, Hoxton 3.12.57. (1?); Harvester Code No. Lm78.

Reel: 42

Lucy Wentworth, or the village born beauty.

'N'; has City of London Theatre, October 1857 by __ Priest. Williams records only a revival 28.9.67 without theatre. Also a typed copy used for that performance, with subtitle The Sin of life. (5*); Harvester Code No. Lm80.

Reel: 42

La Lune de Miel.

(The Honeymoon) Williams ascribes to Newbound. No date, no evidence of production. (8); Harvester Code No. Lm82.

Reel: 42

Lynn, H., comedian.

Acting Mad.

June 2nd, 1867

Signed. No evidence of production. Author not yet identified. (8); Harvester Code No. Am8.

Reel: 1

Magloire the Prestigator.

Unsigned, no date. This was the original title of T.W. Robertson's Jocrisse the Juggler. Williams calls this another version. The dialogue has been rewritten, if so. (4**); Harvester Code No. Mm4.

Reel: 43

The Maids Husband, or the merchant of Shorditch.

A characteristic copperplate manuscript by H.V. Hooker "for the Standard Theatre" 20.6.40. Williams supplies cast list. (1**); Harvester Code No. Mm8.

Reel: 43

Malcolm, E.H.

Victimization, or the prima donna.

Unknown no date, no evidence of production. (8); Harvester Code No. Vm11.

Reel: 82

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The Man of the Black Forest.
Unsigned, no date, prompt. Williams ascribes to J. Kerr "I think at the Coburg Theatre". 'N' has only anonymous, Sadler's Wells 1.5.20. (2*); Harvester Code No. Mm16.
Reel: 44

The Man with the Nose, or a cure for love.
"By the author of Lurline, Celestia, etc." (J. Walker?), 1836. Prompt. 'N' anonymous Adelphi, 16.10.37 probably same. (2*); Harvester Code No. Mm20.
Reel: 44

The Managers Dream.
Prelude only? Cast list of Adelphi, no date, no other clue (2**); Harvester Code No. Mm12.
Reel: 43

The Managers Race, or who shall get them?
A prelude to the Hindoo Widow. Adelphi cast. (2); Harvester Code No. Mm13.
Reel: 43

Manuel, E.
Alone in the World, or expiation.
'N' lists it as Expiation. Also a typed copy, in quarto. (2*); Harvester Code No. Ao3.
Reel: 103

Manuel, E.
Bras De Fer.
(2); Harvester Code No. Bo5.
Reel: 104

Manuel, E.
Daisy.
(5); Harvester Code No. Dt1.
Reel: 98

Manuel, E.
The Jewess and the Christian.
With a portfolio of costume designs. (2); Harvester Code No. Jo3.
Reel: 107

Manuel, E.
The Man in the Ulster.
(2); Harvester Code No. Mo2.
Reel: 108

Manuel, E.
Margot.
Also a typed copy in quarto. (2); Harvester Code No. Mo3.
Reel: 108

Manuel, E.
One for his Nob.
(2); Harvester Code No. Oo1.
Reel: 109

Manuel, E.
Perla or the Court belle.
(2); Harvester Code No. Po1.
Reel: 110

Manuel, E.
The Rabbi's son.
(2); Harvester Code No. Ro1.
Reel: 111

Manuel, E.
Rachel's Penance.
Also a typed copy in quarto. (2no date, prompt. Williams says Britannia Theatre, Hoxton 18549. (1**); Harvester Code No. Ro2.
Reel: 111

Manuel, E.
Two Sons, a tale of the Monmouth rebellion.
Also a typed copy. In quarto. (2); Harvester Code No. To9.
Reel: 112

The Marble Heart, or the little glass man.
Playbill ascribed to T.H. Webb. Williams says Britannia Theatre, Hoxton 1851. Probably identical with 'N' anonymous, Britannia Theatre, Hoxton 123.51 title, Peter Manks Dream or the Marble Heart. (1?2?); Harvester Code No. Mm22.
Reel: 44

Marchant.
The Mistletoe Bough.
Unsigned, no date, prompt. (4**); Harvester Code No. Mm59.
Reel: 46

Marchant.
The Sea is Englands Glory.
Bound octavo with fine engraved cuts. (1); Harvester Code No. Sm18.
Reel: 67

Marchant.
Sharps and Flats.
(5); Harvester Code No. St4.
Reel: 101

Marchant.
The Story of a heart.
1860
Prompt. Also a typed copy giving date of production, Britannia Theatre, Hoxton 13.2.60. (1**); Harvester Code No. Sm89.
Reel: 73

Marchant.
Three Perils.
Minor conflict of dates between 'N' and AW. (1); Harvester Code No. To3.
Reel: 112

Marchant.
Woman's Rights.
(1); Harvester Code No. Wm66.
Reel: 91

Marchant, F.
Barrington the Pickpocket.
As in 'N'. Partly composed of pasted-up printed text.; Harvester Code No. Bm15b.
Reel: 6

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Marchant, F.

Charley Wag.
Williams says Britannia Theatre, Hoxton 1861. He also gives cast list of a version by Nelson Lee, Victoria Theatre 11.3.61 which 'N' lists anon. Victoria Theatre 15.2.61. (1*?); Harvester Code No. Cm18.

Reel: 12

Marchant, F.

Incendiaries.
No date, prompt, with engraved illustrations. Williams says Britannia Theatre, Hoxton 25.8.59. 'N' anonymous. Also a typed copy in quarto. (1*); Harvester Code No. Io1.

Reel: 106

Marchant, F.

The Old Old Story.
(1); Harvester Code No. Om24.

Reel: 52

Marchant, F.

Pizarro.
Williams cast list is headed The deeds and doings of Pizarro. 'N's' entry has Pizarro the great tyrant. (1?); Harvester Code No. Po3.

Reel: 110

Marchant, F.

Raymond and Agnes.
No date, prompt. Williams says Britannia Theatre, Hoxton 18549. (1**); Harvester Code No. Ro3.

Reel: 111

Marchant, F.

The Scarlet Flower.
No date, prompt. Williams says Britannia Theatre, Hoxton 1.10.62 Effingham Theatre same month. 'N' lists both anonymous, manuscript is sprinkled with fragments of speeches from a printed text, probably a magazine story. (1); Harvester Code No. Sm14.

Reel: 66

Marchant, F.

Zingarella the Fortune Teller.
No date, prompt. Williams says Britannia Theatre, Hoxton 1860. 'N', anonymous, Britannia Theatre, Hoxton 6.5.61. (1*); Harvester Code No. Zm3.

Reel: 95

Marchant, F.; A. Murray.

The Two Convicts.
Britannia Theatre, Hoxton 1861(1); Harvester Code No. Tm42.

Reel: 78

Marcus.

Jack and Jill.
Also a typed copy. (2); Harvester Code No. Jm2.

Reel: 34

Marguerite, or the deserted mother.

Unsigned, no date, fair copy. 'N' lists an anonymous with the same title and subtitle. Coburg 18.6.21. (4?8?); Harvester Code No. Mm24.

Reel: 44

Marion the Orphan of Glencoe.

Unsigned, no date, prompt. Williams says Fitzball, Haymarket, no date. (2**); Harvester Code No. Mm28.

Reel: 44

Marriage Marts, or the matrimonial noose.

Unsigned, no date, no evidence of production. (8); Harvester Code No. Mm30.

Reel: 45

Martha.

Second copy, gives date of first night 12.9.59 with some changes of text.; Harvester Code No. Mm33.

Reel: 45

Mary Blane.

Unsigned, no date, prompt. Williams ascribes to J.B. Johnstone. Britannia Theatre, Hoxton 1850. Possibly equals 'N' anonymous, Britannia Theatre, Hoxton 7.2.59. (1?); Harvester Code No. Mm34.

Reel: 45

Mary Price.

A drama in 3 acts by William Searle. Williams adds cast lists for Leeds 1864 and Pavilion 1876. (Not in Darlow), (5**); Harvester Code No. Mm35.

Reel: 45

Mary Queen of Scots.

(Cover title, title page has Mary Stuart Queen of Scots.) Manuscript ascribes to W.H. Murray. Copy dated 1855, first performance said to be 1852, but this must be a revival. Murray's originally was 1825. (5); Harvester Code No. Mm36.

Reel: 45

Mathematics, or my grandmother's estate.

Unsigned, no date, no evidence of production. (8); Harvester Code No. Mm38.

Reel: 45

Mathias the Invalide, or the return of the old guard.

Manuscript ascribed to Moncrieff, 1840. Fair copy, no evidence of production. (8?5?); Harvester Code No. Mm39.

Reel: 45

A Matter of Right.

Unsigned, no date, prompt. Williams says Oxenford. Adelphi, no date. Could be 'N' anonymous Adelphi 2.4.49 (1?2?); Harvester Code No. Mm40.

Reel: 45

The Mayor of Muddleborough, or Jack Johnson and John Jackson.

Signed by H.C. Coape, no date, or evidence of production. (8); Harvester Code No. Mm41.

Reel: 45

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The Mayor's Nest.

Signed by Jonty Dewhurst, no date, no theatre. A Pettingell item. (8**); Harvester Code No. Mt1.

Reel: 100

McCloskey, James.

Across the Continent.

Also a set of parts. (5); Harvester Code No. At1.

Reel: 98

Medea (Burlesque).

With a rewritten version of Act 1. Unsigned, no date. Williams says Adelphi. 'N' lists an Adelphi version 10.7.56 by T.J. Williams (2?); Harvester Code No. Mm42.

Reel: 45

Medical Mania, or the chambermaid and the quack.

Unsigned, no date, no evidence of production. (8); Harvester Code No. Mm43.

Reel: 46

Meeran Hafey, son of India.

Unsigned, no date, no evidence of production. (8); Harvester Code No. Mm44.

Reel: 46

Melford, M.

Secrets of the Police.

(5); Harvester Code No. St1.

Reel: 101

Melmoth the Wanderer.

'By Charles Perkins' (unknown). Cast list including J.B. Buckstone, but no date or theatre. (5?2?); Harvester Code No. Mm45.

Reel: 46

Memoirs of an Umbrella, or the silent observer.

Playbill of a production 18.5.56. Prompt. Williams ascribes to Charles Dance, Adelphi. 'N' anonymous. Manuscript title page has title Adventures of an Umbrella, which was in fact the title on the Lord Chamberlains licence according to 'N' (2?); Harvester Code No. Mm46.

Reel: 46

Mephisto, or the secrets of Satan.

Manuscript ascribed to E. Manuel, for Mrs. Lane, no date. Williams says Britannia Theatre, Hoxton, 9.5.81. 'N' anonymous, Lord Chamberlains' Collection, Britannia Theatre, Hoxton. 14.6.80. (2); Harvester Code No. Mo4.

Reel: 108

Merton, Clifford.

Wedding Bells.

December 1875

Revised edition by the author, partly made up from clippings from the original acting edition. Neither 'N' nor the British Museum catalogue lists the latter, though 'N' lists the later production at Britannia Theatre, Hoxton 2.10.76. (3); Harvester Code No. Wm24.

Reel: 86

A Message from the Sea.

(after Dickens). Hazlewood. Williams says Britannia Theatre, Hoxton. January 1861. 'N' originally ascribed that piece to Wilkie Collins, but later changed to anonymous, pirated. (1); Harvester Code No. Mm47.

Reel: 46

Miller, Joaquin.

The Danites.

(5); Harvester Code No. Dt2.

Reel: 99

Miller, St. Aubyn.

The Guilty Man.

Williams says Britannia Theatre, Hoxton 23.7.1900. Could be 'N' anon. Worthing 1896. (2?5?); Harvester Code No. Gm34.

Reel: 30

The Miller's Wife.

Manuscript ascribes to Fitzball. Fair copy, no date. Playbill tipped in, Victoria Theatre 2.10.43 but 'N' gives 22.8.42 as first performance. (5); Harvester Code No. Mm50.

Reel: 46

The Milliners.

Prompt, no date. Williams gives cast list but no date or theatre. Probably same as 'N' anonymous, Haymarket 28.2.28. (4); Harvester Code No. Mm51.

Reel: 46

The Milliner's Vengeance, or single ladies let alone.

Unsigned, no date, no evidence of production. (8); Harvester Code No. Mm52.

Reel: 46

The Millionaires Vengeance.

Unsigned, no date. Probably a Holloway item. (8); Harvester Code No. Mm53.

Reel: 46

The Miniature.

Signature of F. Whitehead, but this is probably the copyist. No date, no evidence of production. (8); Harvester Code No. Mm54.

Reel: 46

Mireille.

Signed (probably) by Nelson Lee. Williams says City of London Theatre. No date. (1**); Harvester Code No. Mm55.

Reel: 46

Miss Pop.

No date. Initials T.P. probably those of copyist. Williams "I think Adelphi" no date. (4?2?); Harvester Code No. Mm58.

Reel: 46

The Missing Word.

Signed by C.H. Stephenson, no date, no evidence of production. (8); Harvester Code No. Mm57.

Reel: 46

The Model.

Unsigned, no date, prompt. (4**); Harvester Code No. Mm60.

Reel: 46

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Monsieur Rappee, or the hereditary captain.
Signed by H.B. Robinson (unknown) no date, no evidence of production. (8); Harvester Code No. Mm63.

Reel: 47

The Monster in Paris, or England v. Paris.
Unsigned, no date, no evidence of production. Pencil note "By B. Webster". Unconfirmed. (8); Harvester Code No. Mm64.

Reel: 47

Monsters.
(Cover title). Title page has Man's Master, or the tenor of the woods. Unsigned, no date. No evidence of production. (8); Harvester Code No. Mm65.

Reel: 47

Monte Christo.
Unsigned, no date, prompt. Williams says Theatre Royal, Norwich 1867.; Harvester Code No. Mo6.

Reel: 109

The Monthly Nurse.
Signed by H.V. Hooker 24.6.40. Only evidence of production is a manuscripts cast list in another hand. (1?***); Harvester Code No. Mm68.

Reel: 47

Monti the Poisoner.
Unsigned, no date. Williams ascribed to H. Young, Britannia Theatre, Hoxton. No date. Possibly same as 'N' anonymous, Britannia Theatre, Hoxton. Lord Chancellor's collection 31.5.56 spelling it Monte. (2*); Harvester Code No. Mm69.

Reel: 47

More Merry than Wise.
Title page has name "Mr. Macgregor Logan" as if author (unknown to 'N'). No date or evidence of production, but could be 'N's anonymous listing, Colosseum 28.8.37. (8?***); Harvester Code No. Mm70.

Reel: 47

Morton, J.M.

News from China.

The manuscript has neither authorship nor date. (2); Harvester Code No. Nm9.

Reel: 49

The Moslem's Oath.
Unsigned, no date. Williams says J. Farrell. Pavilion 1830. (2**); Harvester Code No. Mm72.

Reel: 47

Mother Brownrigg, or Mary Clifford.
Williams says G.D. Pitt, Britannia Theatre, Hoxton 3.12.66. Probably not 'N' anonymous. Pavilion 13.8.63 which has a different subtitle. Also a typed copy. (2?5?***); Harvester Code No. Mm73.

Reel: 47

Mother Carey's Chickens.
Signed by J.B. Johnstone, no date, perhaps incomplete. Williams says Britannia Theatre, Hoxton. 1881. (1**); Harvester Code No. Mo8.

Reel: 109

A Mother's Heart or the orphan's peril.
Second copy. Unsigned, copied for Mrs. Lane, no date, no evidence of production. In quarto. 8); Harvester Code No. Mo9a.

Reel: 109

A Mother's Heart, or the orphan's peril.
Two copies, this one signed by A. Faucquez, no date, no evidence of production. Act 3 in quarto. (8); Harvester Code No. Mo9.

Reel: 109

Mount St. Bernard, or the goldsmiths of Grenoble.
Unsigned, no date. Williams says Adelphi 30.9.39. If under Moncrieff. (2); Harvester Code No. Mm75.

Reel: 47

Mrs Wouter Weegschaal.
Unsigned, no date, no evidence of production. Williams ascribes to Horace Smith. (8); Harvester Code No. Mm79.

Reel: 48

Mrs. Caudle's Curtain Lectures, or hints to married men.
Cast list with Mrs Clover and J.B. Buckstone, no date, or theatre. Presumably by or after Jerrold, could be 'N' anonymous. Haymarket 30.7.45. Bound up with Mrs Caudle at Home and Abroad, by Jerrold, (fully confirmed). (2*); Harvester Code No. Mm77.

Reel: 48

Mrs. Sarah Gamp.
Williams says Adelphi, no date. Identified as Ben Webster's version 28.10.46, Acting National Drama (publishers). (2); Harvester Code No. Mm78.

Reel: 48

The Mummy.
Unsigned, no date, prompt. Property of William J. Anson (see the dumb belle). Could be B. Bernard's version, published by Duncombe and also Lacy (unconfirmed). Bound with Esmeralda or the deformed of Notre Dame, by Fitzball. Dicks and also Lacy (unconfirmed). (5*); Harvester Code No. Mm80.

Reel: 48

Murray.

No.

Pencilled note: "The celebrated version by Murray rewritten by him and very superior to the printed edition". This copy was used as prompt for the Adelphi production of 1829. (2?1?); Harvester Code No. Nm13.

Reel: 50

The Musical Box.
Holograph? Of Morris Barnett, November 1857. Williams gives no date or theatre, but a cast list with Buckstone and Webster. No confirmation of production at Adelphi, Haymarket, St. James's. (1**); Harvester Code No. Mo10.

Reel: 109

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My Foster Son.

Manuscript ascribed to John Frederick Sm(ith? Known to 'N', 1830's). No date, no evidence of production. (8); Harvester Code No. Mo11.

Reel: 109

My Lord Welcome.

(After Les Misérables). Williams says Hazlewood, Britannia Theatre, Hoxton 1864. (2**); Harvester Code No. Mm82.

Reel: 48

My Other Self.

Title page "The Self by the author of The Wild Boy etc." Williams says by Mr. Walker, no date, or theatre. The Wild Boy was by J. Walker. (2**); Harvester Code No. Mm83.

Reel: 48

My Own Ghost.

Unsigned, no date. Williams says Adelphi 27.11.34. If correct this is the one ascribed by 'N' to T. Parry, with title First Night or my own ghosts. (5*); Harvester Code No. Mm84.

Reel: 48

My Sweetheart.

Fair copy, no date. Williams says Princes, Glasgow 4.6.83, no author. 'N' gives authors F. Maeder and W. Gill (S. Africans?) (2); Harvester Code No. Mm88.

Reel: 48

My Uncle's Pet.

Unsigned, no date, not prompt, but Williams says Britannia Theatre, Hoxton. No date. (4**); Harvester Code No. Mm89.

Reel: 48

The Mysteries of Mowbray Chase, or lost and found.

Title altered in (?) Marchants hand to The Old Grange or time and its secrets; also some characters names altered. No date, no evidence of production. Incomplete. (8); Harvester Code No. Mm85.

Reel: 48

The Mystery of a Million, or a fight for a fortune.

(Originally, The Mudlark Millionaire.) Unsigned, no date, no evidence of production. Also a typed copy, giving authorship to Harold Whyte and Arthur Williams, names in Arthur Williams autograph. Harvester Code No. Mm87.

Reel: 48

Nantz, F.C.

Dennis, or the Gibbet Law of Halifax.

No date. 'N' lists it but does not record a performance. (1); Harvester Code No. Dm26.

Reel: 16

Naomi the moonshiner's daughter.

Unsigned, no date, no evidence of production.(8); Harvester Code No. No1.

Reel: 109

Nephew and Niece.

Unsigned, no date. Williams says Adelphi. Probably equals 'N' anonymous Adelphi 26.2.27. (4); Harvester Code No. Nm5.

Reel: 49

Never Despair, or the lads of the Shamrock.

Williams says rewritten from T.E. Wilks' The Wren boys, by H. Marcus for the Britannia Theatre, Hoxton, no date. 2 copies. (2**); Harvester Code No. Nm6.

Reel: 49

The New Actress.

Unsigned, no date, not prompt. Williams says Adelphi. Possibly equals 'N' anonymous, Adelphi 5.1.30. (4); Harvester Code No. Nm8.

Reel: 49

Newbound.

Faithfull unto Death.

(1); Harvester Code No. Fm6.

Reel: 23

Newbound.

Ingulph.

(1); Harvester Code No. Im8.

Reel: 33

Newbound.

Lasting Love.

(5); Harvester Code No. Lt1.

Reel: 100

Newbound.

Major Marie Anne.

(1); Harvester Code No. Mm9.

Reel: 43

Newbound.

Man's Talisman.

(1); Harvester Code No. Mm19.

Reel: 44

Newbound.

Saved by a Word.

(1?); Harvester Code No. Sm11.

Reel: 66

Newbound, E.

Brother Redpoll.

Britannia Theatre, Hoxton. No date, also another copy, titled Cadet-Roussel or Brother Redpoll. No evidence of priority except that the holograph copy is presented the earlier. (1**) (2**); Harvester Code No. Bm78.

Reel: 10

Newbound, E.

Cell no. 7 or the Scar on the Cheek.

For the Britannia Theatre, Hoxton, but no date. No evidence of production. (8); Harvester Code No. Co4.

Reel: 105

Newbound, E.

Chloris.

(1); Harvester Code No. Cm23.

Reel: 12

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Newbound, E.

Debt of Blood.
Britannia Theatre, Hoxton, no date, manuscript says 'Not
Licenced'. (8?); Harvester Code No. Dm21.

Reel: 16

Newbound, E.

The Deserted, or a few pages from the book of life.
No date, only evidence of production in a case list, no theatre.
(1); Harvester Code No. Do3.

Reel: 105

Newbound, E.

Dora Mayfield.
(1); Harvester Code No. Dm48.

Reel: 18

Newbound, E.

Entrapped.
(1); Harvester Code No. Eo2.

Reel: 105

Newbound, E.

Eversleigh House.
(17); Harvester Code No. Em34.

Reel: 22

Newbound, E.

Gemea.
(1); Harvester Code No. Gm5.

Reel: 28

Newbound, E.

Missing or saved from the Scaffold.
(1); Harvester Code No. Mo5.

Reel: 108

Newbound, E.

Only a Head.
(1); Harvester Code No. Oo2.

Reel: 109

Newbound, E.

Only My Cousin.
(1); Harvester Code No. Om42.

Reel: 54

Newbound, E.

The Reign of Blood.
(1); Harvester Code No. Rm17.

Reel: 64

The Nigger Sleepwalker, or the black ghost.
Unsigned, no date. Playbill of 14.8.84, no theatre, gives author
as William Rogers. Probably identical. (2*); Harvester Code
No. Nm10.

Reel: 49

The Night Demon.

Alternative title The Demon of the night. Unsigned, no date,
prompt. Williams ascribes to (Frederic) Reynolds, Haymarket
7.3.44. If so, this is 'N' anonymous, title Der Nachtteuffel.
(2*); Harvester Code No. Nm11.

Reel: 49

No Pain No Gain.

Second copy. Harvester Code No. Nm18.

Reel: 50

The Noble Brother.

Unsigned, no date, no evidence of production. 'N' lists a title
by W.J. Simmons, Liverpool 28.10.89 but this does not link
up. (8); Harvester Code No. Nm14.

Reel: 50

None but the brave deserves the fair.

Williams says Haymarket, June 1850, no author. Probably 'N's
listing by B.N. Webster, Haymarket 8.6.50. (1?2?); Harvester
Code No. Nm16.

Reel: 50

Nora-na-Sugan.

In one folder with various alternative titles, no date. Harvester
Code No. Nm20.

Reel: 50

Nora-na-Sugan.

In 3 acts in separate folders, title chosen, no date. Harvester
Code No. Nm21.

Reel: 50

Nora-na-Sugen.

Also another copy of Act 1, probably in the final state.
Harvester Code No. Nm22.

Reel: 50

Not Dead Yet.

Unsigned, no date, fair copy. Williams ascribes to C.H.
Stephenson, Standard Theatre, no date. Probably 'N'
anonymous, Standard 17.10.60. (2*); Harvester Code No.
Nm23.

Reel: 50

Novel Effects.

Unsigned, 16.12.46 (date of production). Prompt, no theatre.
Probably 'N' anonymous, Haymarket 12.2.46. (4); Harvester
Code No. Nm24.

Reel: 50

The Oak.

Ascribed to Frances Alice McCallum (known) 1913-14. Act I
scene I only. Pencilled in, suggested cast includes Barbara
Everest, Henry Hewitt, Fisher White. No other evidence of
production. A Pettingell item. (8); Harvester Code No. Ot1.

Reel: 100

The Ocean Child, or lookout and rescue.

(Title under which licence was issued: the subtitle was in fact
more often used in practice.) Williams ascribes it to C. Pitt,
Britannia Theatre, Hoxton 1861. 'N' anonymous. (1?2?);
Harvester Code No. Om1.

Reel: 51

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The Ocean Monarch, or the ship on fire.
(Cover title: The title page has The Loss of the Ocean Monarch, and also has a fragment of a Britannia Theatre, Hoxton poster.) Williams ascribes it to C.A. Somerset, Britannia Theatre, Hoxton 26.1.52. 'N' records an earlier piece at the same theatre (1848), but is uncertain whether to identify it with Somerset's work for which he gives at first only an anonymous entry dated 1861. This copy may well have been made for that revival. (5?); Harvester Code No. Om3.

Reel: 51

The O'Donoghue.
Alternative title. The guardsman, or Paris in 1835. Unsigned, no date, no evidence of production. Lacks title page and first leaf. (8); Harvester Code No. Om4.

Reel: 51

Oh! What A Day.
Second version, by Arthur William's (not autograph) Theatre Royal, Yarmouth 8.9.79. The names of the cast differ in the two versions, but they are very close in other respects. (2**); Harvester Code No. Om7.

Reel: 51

Oh! What A Day.
Two versions, this one unsigned, no date, prompt, play list retyped. (2**); Harvester Code No. Om6.

Reel: 51

Old Booty.
Unsigned, no date, prompt. Williams ascribes it to G.D. Pitt, City of London Theatre 25.8.51. Possibly equals 'N' anonymous, Britannia Theatre, Hoxton 9.7.60. (2*); Harvester Code No. Om9.

Reel: 51

Old Clo'.
Manuscript ascribed to J.B. Johnstone. No date, no evidence of production. (8); Harvester Code No. Om11.

Reel: 51

The Old Corporal.
Three separate parts. Unsigned, prompt. Williams says Theatre Royal, Yarmouth 1866. Also typed copy, recording earlier production Victoria Theatre 4.2.81. (4**); Harvester Code No. Om12.

Reel: 51

The Old Grey Grange, or Blake of Blake Hall.
Holograph (?) of John H. Wilkins. No date, no evidence of production. Also a half-finished typed copy. (8); Harvester Code No. Om17.

Reel: 52

Old Honesty.
(Sketch). Ascribed to Arthur Williams, no date, no evidence of production. No connection with previous item. (8); Harvester Code No. Ot2a.

Reel: 101

The Old House at Battersea.
Manuscript ascribed to J.B. Johnstone. Two versions, bound together by Williams: (a) No title page, incomplete at end. Title page of act 2 has ascribed (by Williams) to G.D. Pitt, but another hand has corrected this to J.B.J. (8); (b) Said by Williams to have been produced at Britannia Theatre, Hoxton, no date. (2**); Harvester Code No. Om18.

Reel: 52

Old Love and Young Love, or the Castle of Almutz.
Unsigned, no date, prompt, cast given, no theatre. (4**); Harvester Code No. Om21.

Reel: 52

The Old Shadow, or the phantom conscience.
William Seaman, 1857. Williams says Britannia Theatre, Hoxton. 'N' anonymous, with subtitle Spirit of conscience. (1*); Harvester Code No. Om25.

Reel: 52

The Old Soldier.
Fair copy, no date, prompt. Williams says Haymarket, no date. Could be 'N' Haymarket 18.6.45 by M. Lemon. (5?2?); Harvester Code No. Om26.

Reel: 52

The Old Swiss Church.
Fair copy for S. Lane, prompt. Williams ascribes to G.D. Pitt, Britannia Theatre, Hoxton 7.5.54. Probably equals 'N's anonymous Britannia Theatre, Hoxton 5.5.49. (2*); Harvester Code No. Om27.

Reel: 52

Oliver Twist.
Second version, as sketch in 5 scenes. Also a typed copy. Harvester Code No. Om30.

Reel: 53

Oliver Twist.
Two versions by Arthur Williams and C.A. Clarke. This one, a 4 act version, no evidence of production, or date, also 2 typed copies and a set of parts. (8?2?); Harvester Code No. Om29.

Reel: 53

Olivia, or the guilty passion.
(After Miss Braddon.) Signed by Edward Stanley (unidentified). No date, no evidence of production. (8); Harvester Code No. Om31.

Reel: 53

The Olympian Elopement, or Juno and Ixion.
Unsigned, no date, no evidence of production. (8); Harvester Code No. Om32.

Reel: 53

On the Jury, or the black bull.
Unsigned, no date, no evidence of production. (8); Harvester Code No. Om43.

Reel: 54

One Wife and Two Husbands, or the wedding night.
Signed (?) by J. Lambert (unidentified). No date, no evidence of production. (8); Harvester Code No. Om37.

Reel: 53

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Author Index**

One Wife at a Time, or two too many.
Unsigned, no date, no evidence of production. (8); Harvester
Code No. Om38.

Reel: 54

The One Witness, or the fatal evidence.
Prompt, act 1 missing, Mrs Lane's name on copy. Last act
holograph of G.D. Pitt. 'N' has a title, Britannia Theatre,
Hoxton 21.8.50 without subtitle, ascribed to Townsend. (2);
Harvester Code No. Om39.

Reel: 54

Only a Tramp.
Manuscript ascribed to Harold Whyte and Arthur Williams, no
date, or theatre. Just possibly 'N' anonymous, Marylebone
15.11.80. (1?*); Harvester Code No. Om40.

Reel: 54

The Opening Night.
Fair copy, prompt, 1825. Williams says Adelphi. Only entry in
'N' is anonymous, Liverpool 1814, no confirmation. (4**);
Harvester Code No. Om44.

Reel: 54

The Organ of Order.
Unsigned, no date, prompt. Williams says H. Dunncliffe and
supplies a press notice and a playbill, neither of which
mentions the author. 'N' anonymous. Haymarket, June 1839,
all agree. (2*); Harvester Code No. Om46.

Reel: 54

Oroonoko.
Fair copy, Southerne's text with some alterations. No date, not
prompt. 'N' records several 18th century rewritings. (6);
Harvester Code No. Om47.

Reel: 54

Osman, W.R.

The Power of Gold.
2 copies, one prompt, one fair copy in the hand of the
Britannia Theatre, Hoxton copyist. 'N' lists two productions
but fails to collate them, and although Williams lists both,
neither mentions a Britannia Theatre production. (2*5);
Harvester Code No. Pm60.

Reel: 60

The Ould Shebeen.
Name of Mrs Lane, manuscript of Britannia Theatre, Hoxton,
copyist. No date, no evidence of production. Poor condition.
(8); Harvester Code No. Om50.

Reel: 55

Oulton, W.C.

Alford House.
1826-7
(8); Harvester Code No. Am24.

Reel: 2

Ourselves.
Not prompt, dated 17.11.43. Author's name deleted. 'N' lists
two titles, but at dates too far distant. (8); Harvester Code No.
Om54.

Reel: 55

The Outcasts.
Signed by J. Vollaire (known as an actor, no date, prompt. 'N'
list 3 anonymous titles for February 1864. Two 'Lord
Chamberlain' entries only. The third was staged at the
Effingham. (2); Harvester Code No. Om55.

Reel: 55

The Owl Sisters.
Manuscript ascribed to E. Fitzball. Adelphi 3 Jan 1848, but an
earlier playbill, 3.10.42 is attached and this is the one listed by
'N'. (5*); Harvester Code No. Om56.

Reel: 55

Oxberry, W.

Acis and Galatea.
(1); Harvester Code No. Am7.

Reel: 1

Oxford.

The Bristol Diamonds.
(2?5?); Harvester Code No. Bm74a.

Reel: 95

Oxford.

Make the best of it.
(2); Harvester Code No. Mm10.

Reel: 43

Oxford.

No Cards.
(2); Harvester Code No. Nm15.

Reel: 50

Oxford, J.

The Castilian Nobleman and the Contrabandista.
(5); Harvester Code No. Cm12.

Reel: 11

The Painter of Rome, or the fall of the inquisition.
Unsigned 18.10.52, prompt. Williams ascribes to Charles
Rice, Britannia Theatre, Hoxton. No date. 'N' lists it under
Rice without details of production.(2*); Harvester Code No.
Pm3.

Reel: 56

The Pale Herald, or the midnight warning trumpet.
Unsigned, no date, no evidence of production. (8); Harvester
Code No. Pm4.

Reel: 56

Parry, T.

The Disowned.
(2); Harvester Code No. Dm40.

Reel: 18

Partners in the City, or a jealous woman cured.
Unsigned, no date, prompt. Arranged and translated from the
French of St. Alme. (4**); Harvester Code No. Pm7.

Reel: 56

Paul Clifford, the Ladies Pet.
Second copy, burlesque; Harvester Code No. Pm11.

Reel: 56

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Paul Mizen.

Unsigned, no date, no evidence of production. (8); Harvester Code No. Pm12.

Reel: 56

Paul Potts' visit to Venice.

Unsigned, no date, no evidence of production. Described by Williams as another version of Thumping Legacy (J.M. Morton). (8); Harvester Code No. Pm13.

Reel: 57

Paul Pry.

Fair copy of Poole's play used as prompt for a Haymarket production. (6); Harvester Code No. Pm14.

Reel: 57

Paved with Gold.

Manuscript ascribed to W.T. Townsend (not autograph), last act by F. Marchant, signed, no date. Williams lists cast of a production, City of London Theatre 16.5.68 which 'N' attributes to J.B. Johnston. First licenced, 11.9.58 for the Victoria Theatre. (2&12*); Harvester Code No. Pm16.

Reel: 57

Pearl Darrel.

Signed by Kate Walton. Williams says Liverpool, Sefton Theatre 7.9.83 after Britannia Theatre, Hoxton. 'N' assigns this to Kate Wilton. (1*); Harvester Code No. Pm18.

Reel: 57

The Peasant's Daughter.

Unsigned, no date, no evidence of production. (8); Harvester Code No. Pm20.

Reel: 57

The Pedlar and his Pack.

Unsigned, no date, no evidence of production. (8); Harvester Code No. Pm21.

Reel: 57

The Pedlar Spy.

Second version, a badly collated copy, perhaps incomplete, described as in 2 acts. Williams says Adelphi. (4**); Harvester Code No. Pm23.

Reel: 57

The Pedlar Spy.

Two versions of the same story. This one, fair copy, no date, 3 acts. Playbill of a piece, Royal Coburg Theatre, 26.9.25 title Spy of the neutral ground, same characters. 'N' anonymous. (4*); Harvester Code No. Pm22.

Reel: 57

Peel, G.

The Daughter's Secret.

(1); Harvester Code No. Dm9.

Reel: 15

Peel, G.

Fairleigh's Birthright.

A second copy of the first two acts much altered. (1); Harvester Code No. Fm4.

Reel: 23

Peel, G.

Fairleigh's Birthright.

Typed copies, one of state 1, in 3 acts; and 2 of a revised version G.A. Clarke, 4 Acts. (1); Harvester Code No. Fm3.

Reel: 23

Peel, G.

Firm as Oak.

Also a typed copy (12?); Harvester Code No. Fm46.

Reel: 26

The Peep O'Day Boys.

Two versions this one, holograph of C.H. Hazlewood, cut by Williams, no date, or evidence of production. (8); Harvester Code No. Pm24.

Reel: 57

The Peep O'Day Boys.

Second version, a short sketch based on the same by Williams, fair copy unsigned. Also two typed copies. (8); Harvester Code No. Pm25.

Reel: 57

Perfect Confidence.

Unsigned, no date, no evidence of production except that some stage directions have been corrected, in another hand. 'N' lists one possibility, anonymous, Olympic Theatre 10.70.54. (4?); Harvester Code No. Pm27.

Reel: 58

The Pet of the Ballet.

Signed by G.E. Bennett (unknown). No date, no evidence of production. Not 'N's listing, Pets of the Ballet. (8); Harvester Code No. Pm32.

Reel: 58

Peter Piper.

Unsigned, no date, prompt. 'N' lists anonymous. Haymarket Theatre 9.5.46 subtitle Found out at home. No confirmation. (4*?); Harvester Code No. Pm31.

Reel: 58

Peter's Legacy.

Manuscript ascribed to J.B. Johnstone, no date, no evidence of production. Also part of a typed copy. (8); Harvester Code No. Po2.

Reel: 110

The Petticoat Tar, or the lass that leaves a sailor.

Unsigned, no date, no evidence of production. (8); Harvester Code No. Pm34.

Reel: 58

Pettingell, Frank.

Little Emily.

Fair copy, no date, no evidence of production. (8?); Harvester Code No. Lm54.

Reel: 41

Pettitt.

The Black Flag.

Also one part. (2?); Harvester Code No. Bt1.

Reel: 98

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Pettitt.

Taken from Life.
(5); Harvester Code No. Tt1.
Reel: 102

Pettitt, H.; Meritt.

Brought to Justice.
(5?2?); Harvester Code No. Bm81.
Reel: 10

Pettitt; Conquest.

Dead to the World.
Also a typed copy (5); Harvester Code No. Dm16.
Reel: 16

Pettitt; Conquest.

During Her Majesty's Pleasure.
(5); Harvester Code No. Dm65.
Reel: 19

Pettitt; Conquest.

Queen's Evidence.
Grecian Theatre 5.6.76. 10 parts. Harvester Code No. Qp1.
Reel: 97

Pettitt; Conquest.

Sentenced to Death.
Also one part. (5); Harvester Code No. St2.
Reel: 101

Pettitt; Sims.

Master and Man.
(5?2?); Harvester Code No. Mm37.
Reel: 45

The Phantom Peal, or the seal, the signal and the spectre.
"By A. Charles" (unknown). No date, no evidence of production. (8); Harvester Code No. Pm36.
Reel: 58

Philip Quarl, or the mariner and his monkey.
(Williams spelling: the text has Phillip). Williams says G.D.
Pitt, Britannia Theatre, Hoxton 22.7.47. Derives from an anonymous piece, Philip Quarl the hermit. (2*); Harvester Code No. Pm38.
Reel: 58

Phillips (Mr.).

Paris by Night.
July 1854
Williams says Adelphi. Perhaps Watts Phillips, though two years earlier than anything in 'N'. (2?)*); Harvester Code No. Pm5.
Reel: 56

Pierre the Foundling.
No date, prompt. Playbill, no date, theatre or author, but some dramatic persona with Webster and the Keeleys. A typed copy gives Boucicault as the author, confirmed by 'N' Adelphi 11.12.54. Presumably the only surviving manuscript of an unpublished play. (2); Harvester Code N. Pm42.
Reel: 59

The Pirate.
(After Scott). Williams gives cast list of a production with Macready, no date or theatre. Not mentioned in M's diaries or any other source I have checked. No clue or identification with any listing by 'N'. (4**); Harvester Code No. Pm44.
Reel: 59

Pitt, C.

Captain Firebrand.
(1); Harvester Code No. Cm4.
Reel: 11

Pitt, C.

Fred Frolic.
(1); Harvester Code No. Fm64.
Reel: 27

Pitt, C.

Jack Stedfast.
(1); Harvester Code No. Jm10.
Reel: 34

Pitt, C.; F. Marchant.

The Wreckers.
'N' has The Wrecker. (5*); Harvester Code No. Wt3.
Reel: 102

Pitt, Cecil.

Lion Limb.
(1); Harvester Code No. Lm49.
Reel: 40

Pitt, G.D.

Abd-el-Kader, or the hero of Algeria.
No date. Williams says Victoria Theatre 28.2.49; 'N' has Abd-el-Kadar the Napoleon of Algeria, anon, Britannia Theatre, Hoxton 28.1.48. Poor condition. (1*); Harvester Code No. Am2.
Reel: 1

Pitt, G.D.

Agnes Soriel, or the Green Wolf of Normandy.
Not his hand, no evidence of production, no date, not in 'N' (87); Harvester Code No. Am21.
Reel: 2

Pitt, G.D.

Ambition.
17.4.54. Williams gives Britannia Theatre, Hoxton. Cast list of that date. 'N' anon. Also a typed copy. (1*); Harvester Code No. Am31.
Reel: 3

Pitt, G.D.

Ankle Jack.
(1); Harvester Code No. Am40.
Reel: 4

Pitt, G.D.

Annette Carline.
(1); Harvester Code No. Am41.
Reel: 4

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Pitt, G.D.

Arcadia, or the freaks of the passions.
Britannia Theatre, Hoxton 1849. 'N' anon. (1*); Harvester
Code No. Am43.

Reel: 4

Pitt, G.D.

The Barber of Shoreditch, or the ghost of my wife.
No date or evidence of production. (8?); Harvester Code
No. Bm10.

Reel: 5

Pitt, G.D.

Barnard du Val, or the cockney from Castile.
No date. Williams says Britannia Theatre, Hoxton 17.12.55.
(1*); Harvester Code No. Bm12.

Reel: 5

Pitt, G.D.

The Bastile.
The title page is missing, and this title only appears at the head
of p.1. Another title appears on Verso of last page. Revolution
in Paris. This is listed by 'N' under Pitt, 18418, probably
identical. (1*); Harvester Code No. Bm19.

Reel: 6

Pitt, G.D.

The Battle of Life.
(A version of Albert Smith's version.) (1); Harvester Code No.
Bm21.

Reel: 6

Pitt, G.D.

Belinda Seagrave.
(2); Harvester Code No. Bm26.

Reel: 6

Pitt, G.D.

Belinda the Blind.
(1); Harvester Code No. Bm27.

Reel: 6

Pitt, G.D.

Black Tom of Tyburn, or the Saddler of Bawtry.
(Not in Darlow catalogue); Harvester Code No. Bm48.

Reel: 8

Pitt, G.D.

The Bloodhound of Cuba.
(1); Harvester Code No. Bm54.

Reel: 8

Pitt, G.D.

The Bottle.
Williams says Britannia Theatre, Hoxton. 'N' anon, no theatre,
first act rewritten. (1*); Harvester Code No. Bm66a.

Reel: 9

Pitt, G.D.

The Bottle.
Second manuscript copy.; Harvester Code No. Bm66b.

Reel: 9

Pitt, G.D.

Charles O'Malley, the Irish Dragoon.
Subtitle has "dragoons", no date, or evidence of production.
Neither in 'N' (8); Harvester Code No. Cm17b.

Reel: 12

Pitt, G.D.

The Corporals Daughter.
Also three separate parts, for an 1985 production. (1);
Harvester Code No. Cm40.

Reel: 14

Pitt, G.D.

David Hunt.
(1); Harvester Code No. Dm10.

Reel: 15

Pitt, G.D.

Diavola Duvaldi, the Mountain Devil.
'N' has Duraldi, possibly a misprint. (1); Harvester Code No.
Dm34.

Reel: 17

Pitt, G.D.

Dora O'Donovan.
Also a set of parts. (1); Harvester Code No. Dm49.

Reel: 18

Pitt, G.D.

Elie and Elode.
No date, Britannia Theatre, Hoxton. 'N' anon, Britannia
Theatre, Hoxton, 31.10.54. (1*); Harvester Code No. Em9.

Reel: 20

Pitt, G.D.

Ellen and Susan.
(1); Harvester Code No. Em13.

Reel: 20

Pitt, G.D.

Ellen Mavoureen.
(1); Harvester Code No. Em14.

Reel: 21

Pitt, G.D.

Emma Hardy.
Title of playbill. Williams says Britannia Theatre, Hoxton
10.1.53. 'N' anon, Britannia Theatre, Hoxton 19.9.51. Subtitled
'Murder of Leyburn Hall'. (1); Harvester Code No. Em18.

Reel: 21

Pitt, G.D.

Emmeline.
Last leaf missing, no date. Williams says Britannia Theatre,
Hoxton, 25.1.51. 'N' anon, Britannia Theatre, Hoxton, 21.6.21.
Subtitle 'Child of Fortune'. (1*); Harvester Code No. Em19.

Reel: 21

Pitt, G.D.

The Enchantress of Manfredonia, or The Brigands Secret.
No date, no evidence of production. (8); Harvester Code No.
Em23.

Reel: 21

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Pitt, G.D.

Fanny the Foxhunter, or hunting the hare.
Williams says Britannia Theatre, Hoxton June 1854. (1);
Harvester Code No. Fm14.
Reel: 24

Pitt, G.D.

The Farmer's Daughter.
(Different Story.) (1); Harvester Code No. Fm19.
Reel: 24

Pitt, G.D.

The Fatal Brand.
(1); Harvester Code No. Fm23.
Reel: 24

Pitt, G.D.

The Ghost Hunter.
Williams says Britannia Theatre, Hoxton 22.12.56. 'N'
anonymous. (1*); Harvester Code No. Gm11.
Reel: 28

Pitt, G.D.

Gideon Giles the Roper.
(1); Harvester Code No. Gm12.
Reel: 29

Pitt, G.D.

Gunpowder Tom.
(1); Harvester Code No. Gm36.
Reel: 30

Pitt, G.D.

John Duddleston the Breeches Maker of Bristol.
No date. Could be 'N', anonymous Surrey 1837. (1*?);
Harvester Code No. Jm28.
Reel: 35

Pitt, G.D.

Kathleen the Maid of Munster, or a soldier's bride.
No date. Williams dates a Britannia Theatre, Hoxton
production 19.12.66. Possibly the same as 'N's anonymous,
Britannia Theatre, Hoxton 4.3.61 but the title listed is Simply
Kathleen. (1); Harvester Code No. Km3.
Reel: 36

Pitt, G.D.

Kerim the Pearl diver.
Williams records two Britannia Theatre, Hoxton productions,
June 1847 and 18.11.65. This copy is marked (By S. Lane?)
1st night 10.10.59. Probably all are correct. (5); Harvester
Code No. Ko3.
Reel: 107

Pitt, G.D.

Lady Hatton.
(2); Harvester Code No. Lm4.
Reel: 38

Pitt, G.D.

The Life of a Soldier.
(2); Harvester Code No. Lm36.
Reel: 40

Pitt, G.D.

The Life of a Tailor.
Alternative title, my Grandfathers Coat. No date, some
evidence of production, but incomplete. Poor condition. (1**);
Harvester Code No. Lm37.
Reel: 40

Pitt, G.D.

Light and Shade.
(1); Harvester Code No. Lm43.
Reel: 40

Pitt, G.D.

Lilly Laburnem.
Mis-collated. (1); Harvester Code No. Lm46.
Reel: 40

Pitt, G.D.

The Lilly of the Valley.
And note of date 22.2.54. 'N' anonymous, Britannia Theatre,
Hoxton. Lord Chancellors collection 29.3.44 may be an earlier
version. (1*); Harvester Code No. Lm47.
Reel: 40

Pitt, G.D.

Little Bidette.
(1); Harvester Code No. Lm51.
Reel: 41

Pitt, G.D.

Louis XIV, or the organ boy of Savoy.
Pitts hand on the title page calls the piece Child of Savoy, and
the cover title is added on the title page of Act 2, in another
hand. 'N' has Orphan for Organ! This more plausible
conjecture is just feasible, as the opening scene depicts a
mother and fatherless child at a grave. (1*); Harvester Code
No. Lm72.
Reel: 42

Pitt, G.D.

Love and Duty.
(1); Harvester Code No. Lm74.
Reel: 42

Pitt, G.D.

Mile's Boy.
(1); Harvester Code No. Mm48.
Reel: 46

Pitt, G.D.

Molly Sullivan.
(1); Harvester Code No. Mm62.
Reel: 47

Pitt, G.D.

A Mother's Secret, or a farmer's homestead.
No date., Williams says Britannia Theatre, Hoxton August
1849. 'N' anonymous. The manuscript quotes a Lord
Chamberlain's report. (1*); Harvester Code No. Mm74.
Reel: 47

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Pitt, G.D.

The Murderer of Bow, or the knave of diamonds.
With note "altered from 3 acts to 2 for Mr. Lane". No date,
presumably, Britannia Theatre, Hoxton. (1**); Harvester Code
No. Mm81.

Reel: 48

Pitt, G.D.

Nat Graves the Highwayman.
Also a typed copy. (2); Harvester Code No. Nm3.

Reel: 49

Pitt, G.D.

Ocean Doomed.
Last leaf missing. (1); Harvester Code No. Om2.

Reel: 51

Pitt, G.D.

The Old House at West Street.
No date. Williams says Britannia Theatre 1864. Title page is
The Murder house, or the cheats of Chick Lane. 'N' records
that the latter was refused a licence at the Britannia in 1844,
but does not record the new title or a performance. (1*);
Harvester Code No. Om19.

Reel: 52

Pitt, G.D.

The Pawnbroker.
Act 2 title page carries a date, 28 July, but the year is
indecipherable. Williams says July 1864. 'N' says Britannia
Theatre, Hoxton 10.6.46. (More likely.) (1*); Harvester Code
N. Pm17.

Reel: 57

Pitt, G.D.

The Pirates of the Nore, or the smuggler of Lundy Isle.
Alternative title The father's fate or the farmers of Lundy,
appears on title page of act 1. Prompt for a revival of 27.9.52.
(1**); Harvester Code N. Pm46.

Reel: 59

Pitt, G.D.

Poor Robin.
(1); Harvester Code No. Pm56.

Reel: 60

Pitt, G.D.

The Primrose of Ireland.
(1*); Harvester Code No. Pm69.

Reel: 61

Pitt, G.D.

The Prussian Brothers.
(1*); Harvester Code No. Pm78.

Reel: 61

Pitt, G.D.

Puss upon the Pantiles, or a box of lucifers.
1849
Williams says Britannia Theatre, Hoxton 1849. (1**);
Harvester Code No. Pm80.

Reel: 61

Pitt, G.D.

The Queen and Mortimer, or the royal favourite.
No date, no evidence of production. (8*); Harvester Code No.
Qm5.

Reel: 62

Pitt, G.D.

The Queen of Diamonds, or the fatal card.
"In his 54th year". No date, no evidence of production. (8?**) ;
Harvester Code No. Qm6.

Reel: 62

Pitt, G.D.

The Red Men, or the sachem's vow.
Williams say Britannia Theatre, Hoxton. No date. 'N'
anonymous, Britannia Theatre, Hoxton 13.12.47 with man for
men. (1*); Harvester Code No. Rm12.

Reel: 63

Pitt, G.D.

Richard and Betty.
No date, prompt, poor condition. Williams says Britannia
Theatre, Hoxton. Probably equals 'N's listing, Britannia
Theatre, Hoxton 18.11.48 ascribed in the appendix to L. Lane
(error for S. Lane?) (1*); Harvester Code No. Rm20.

Reel: 64

Pitt, G.D.

Rose Roy, or the valley of the white horse.
Copied for Britannia Theatre, Hoxton revival 4.9.53 with new
subtitle. 'N's subtitle is The valley of the red rose, Sadler's
Wells 7.7.35. The manuscript says originally Royal Pavilion
1837. (5*); Harvester Code No. Rm36.

Reel: 65

Pitt, G.D.

The Sailor's Progress from the press gang to the ocean
grave.
(1); Harvester Code No. Sm1.

Reel: 66

Pitt, G.D.

The Seamstress, or the white slave of England.
1853
No evidence of production. (8); Harvester Code No. Sm19.

Reel: 67

Pitt, G.D.

The Sexton of Stepney.
Williams says Britannia Theatre, Hoxton 21.8.50, a revival.
'N' has only 'Lord Chamberlain' date 18.10.47, two copies, one
prompt. (1*); Harvester Code No. Sm28.

Reel: 68

Pitt, G.D.

Terry Tyrone.
No date Williams says Britannia Theatre, Hoxton 15.2.47.
(1**); Harvester Code No. Tm8.

Reel: 75

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Pitt, G.D.

Tomorrow of the bachelor's last day.
(Confirmed by Williams) No date, unsigned, no evidence of production. (8); Harvester Code No. Tm23.

Reel: 76

Pitt, G.D.

Toussaint l'Ouverture.
Poor condition, not obviously prompt, may be incomplete. 'N' has only Lord Chamberlain's Collection 23.6.46. (1?8?); Harvester Code No. Tm31.

Reel: 77

Pitt, G.D.

The Two Paladins, or the days of Charlemagne.
No date. No evidence of production. (8); Harvester Code No. Tm46.

Reel: 78

Pitt, G.D.

Two to One.
No evidence of production. (8); Harvester Code No. Tm48.

Reel: 78

Pitt, G.D.

Varley the Vulture, or a race for life.
No date, probably rewritten for the Britannia Theatre, Hoxton revival 19.9.66 recorded by Williams 'N', anonymous, productions, Britannia Theatre, Hoxton 10.2.45 and 9.10.60. (1*); Harvester Code No. Vm5.

Reel: 81

Pitt, G.D.

The Victim or Error, or the London in its true colours.
Claiming to have adapted it from G. Glynn's The widow's son, 1849. No evidence of production, neither title in 'N'. (8); Harvester Code No. Vm12.

Reel: 82

Pitt, G.D.

Voyage of Discovery.
No date. Title page has title The Arctic expedition, new title substituted for it on act 2 title page. Williams says Britannia Theatre, Hoxton. No date. (1**); Harvester Code No. Vm23.

Reel: 83

Pitt, G.D.

The Warning Dream or constancy till death.
No date. Williams says Britannia Theatre, Hoxton, no date. 'N' gives only Lord Chamberlain's Collection date 6.2.51. (1*); Harvester Code No. Wm10.

Reel: 84

Pitt, G.D.

The Watch Tower, or the sons of Altona.
No date, prompt. Williams says Britannia Theatre, Hoxton 1859. 'N' anonymous August 1859. (1*); Harvester Code No. Wm13.

Reel: 85

Pitt, G.D.

The Weaver's Wife, or Bill of Bethnal Green.
No date, prompt. Williams says Britannia Theatre, Hoxton 14.5.53. 'N', gives a subtitle as The first crime, and a Lord Chamberlain's Collection date 19.11.45 (1*); Harvester Code No. Wm21.

Reel: 86

Pitt, G.D.

The White Nun of Wakefield.
'N' gives only licence date, but Williams records that it was performed. (1); Harvester Code No. Wm33.

Reel: 87

Pitt, G.D.

The White Slave.
(5); Harvester Code No. Wt1.

Reel: 102

Pitt, G.D.

Who's First, or the Yorkshire actor.
Possibly incomplete. Cast list, no theatre, one separate part, no date. (1**); Harvester Code No. Wm38.

Reel: 88

Pitt, G.D.

The Widow's Will.
Who describes act two as rewritten for the Britannia Theatre, Hoxton. No date, not prompt, possibly unproduced. (8?**) ; Harvester Code No. Wm46.

Reel: 89

Pitt, G.D.

The Wild Man of Andalusia.
Miscollated, perhaps incomplete. (1); Harvester Code No. Wm50.

Reel: 89

Pitt, G.D.

The Wives of Whitechapel.
No date, prompt. Williams says Britannia Theatre, Hoxton. 1848. 'N' has only anonymous, Lord Chamberlains' Collection, Britannia Theatre, Hoxton 20.9.50. (1*); Harvester Code No. Wm59.

Reel: 90

Pitt, W. & C.

Bob Lumley's Secret.
(1); Harvester Code No. Bm59.

Reel: 9

Pitt, W. and C.

The Deer Slayer.
'N' has 'Slayers'. (1); Harvester Code No. Dm23.

Reel: 16

Pitt, W.H.

Biddy O'Neill.
(1); Harvester Code No. Bm37.

Reel: 7

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Pitt, W.H.

Gratitude.
(2); Harvester Code No. Gm25.
Reel: 29

Pitt, W.H.

The Lord and the Lout.
Also a typed copy. (1); Harvester Code No. Lm64.
Reel: 41

Pitt, W.H.

Man's Mercy, or in the holly.
Pitt, Britannia Theatre, Hoxton 28.1.70. 'N' records only a later performance at Darlington. (2?1?*) ; Harvester Code No. Mm18.
Reel: 44

Pitt, W.H.

Truth or the spells of love.
Also a typed copy. (1); Harvester Code No. Tm.38.
Reel: 77

Pitt, W.H.

Woman - Her Rise and Fall in Live.
Also a typed copy. (1); Harvester Code No. Wm63.
Reel: 90

Pitt; W. and C.

Poor Ray the Drummer Boy.
(1); Harvester Code No. Pm55.
Reel: 60

Planché, J.R.

The Bee and the Orange Tree.
Lacy (2); Harvester Code No. Bm25.
Reel: 6

Planché, J.R.

Breach of Promise.
Williams says Haymarket 1841. 'N' has anon, Olympic Theatre, 12.12.41. Not prompt. Lord Chamberlain's Collection. (1**); Harvester Code No. Bm68.
Reel: 9

Playing First Fiddle, or follow my leader.
(Adelphi 1.4.50). (4); Harvester Code No. Pm49.
Reel: 59

Playing Them In.

Manuscript ascribed to W.H. Eburne, Twickenham and Adelphi. No date, no other evidence of production. 'N' does not list Eburne as playwright, though he is known as an actor. (8?**) ; Harvester Code No. Pm50.
Reel: 59

Poll of Horsely Down and Joe the Marine.
Williams says City of London Theatre 30.4.39. See also Harvester Code No. Pm53. (4**); Harvester Code No. Pm52.
Reel: 60

Polly of Portsea, or Joe the Marine.
Different text, fair copy, no date, no evidence of production. Williams ascribes to W.H. Milner. 'N' has anonymous Royal Pavilion 4.7.31. Could be same. (2?5?); Harvester Code No. Pm53.
Reel: 60

Poole.

Lodgings for Single Gentlemen.
His name does not appear in the manuscript, and this was certainly a later copy. The date and theatre quoted by Williams identify it. (5); Harvester Code No. Lm59.
Reel: 41

Poor Jo.

(After Dickens). Typescript. Williams says B.P. Davey, Royal County Theatre, Kingston. 8.4.1912. (2**); Harvester Code No. Po4.
Reel: 110

Poor Susan, or the pride of the village.
Unsigned, no date. Williams says Victoria Theatre 28.5.60. 'N' lists a G.D. Pitt version without date or theatre, in the pre-1950 volume. (5?*) ; Harvester Code No. Pm57.
Reel: 60

The Post Chaise Companion.

Fair copy, no date, manuscript ascribed to Moncrieff. 'N' has only anonymous, Victoria Theatre 17.11.35. Alternative title pencilled in the hand of H. Cooper. The strange adventures of a Phaeton, or the travelling companion. (5*); Harvester Code No. Pm59.
Reel: 60

The Power of Gold.

Second copy; Harvester Code No. Pm61.
Reel: 60

The Prarie Flower.

(Williams' spelling). Signed by F. Marchant. Williams says Britannia Theatre, Hoxton, 19.12.60. 'N' anonymous, with correct spelling. (1**); Harvester Code No. Pm62.
Reel: 60

Presumption.

Title page has Another piece of presumption. The first title was a melodrama by R.B. Peake. Adelphi 20.10.23. Williams ascribes this manuscript to J.R. Planche. It is certainly a burlesque. (2*); Harvester Code No. Pm64.
Reel: 60

The Pretenders.

Manuscript ascribes to J. Webster ('N' lists a James Webster). No date, no evidence of production. 1 act. (8*); Harvester Code No. Pm65.
Reel: 60

A Pretty Page.

Manuscript ascribed to Frederic Hay. Fair copy, no date, no theatre. (8?***); Harvester Code No. Pm66.
Reel: 60

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The Princess Radiant, or the story of Mayflower.
Unsigned, no date, prompt. Could be 'N's listing Haymarket
26.12.51 by the brothers Brough. (2*); Harvester Code No.
Pm70.

Reel: 61

Principle and Interest, or the World as it goes.
Signed by William Grimes (unknown), no date, no evidence of
production. 2 parts (8); Harvester Code No. Po7.

Reel: 110

The Prisoner of Ham.
Unsigned, no date, prompt. Williams ascribes to W.H. Pitt, no
date or theatre, cast list. Probably equals 'N' anonymous.
Britannia Theatre, Hoxton, 5.3.60. (2**); Harvester Code No.
Pm71.

Reel: 61

Private Enquiries.
Signed? By Richard Glover (possibly the R. Glover listed by
'N'), 1875, no evidence of production. (8); Harvester Code No.
Po8.

Reel: 110

The Progress of Crime.
Title page, First dawn of crime. Unsigned, no date, prompt.
Williams says F. Marchant, Britannia Theatre, Hoxton 1860.
Probably equals 'N' Marie de Roux or the progress of crime,
anonymous, Britannia Theatre, Hoxton. 'Lord Chamberlains'
collection 5.3.60. (2**); Harvester Code No. Pm73.

Reel: 61

The Prophecy, or affection rewarded.
Unsigned, no date, no evidence of production. (8*); Harvester
Code No. Pm74.

Reel: 61

The Proscribed Earl and the Rapparee, or the black craigs of
Ulster.
Manuscript ascribed to William Seaman, no date. No
resemblance to the same author's Jane Seton or the proscribed
Earl. (8*); Harvester Code No. Pm76.

Reel: 61

Put to the Shift.
Unsigned, no date, no evidence of production, except name of
H. Poole (probably an actor). (8); Harvester Code No. Pm82.

Reel: 62

Pyramus and Thisbe.
Second copy, with playbill. Princes Manchester 15.10.77
which is the production listed by 'N'. Williams lists an earlier,
Sadler's Wells 1866. (1); Harvester Code No. Pm84.

Reel: 62

Quadroona.
Unsigned, no date, prompt. Williams ascribed to William
Seaman, Britannia Theatre, Hoxton, July 1857. 'N' anonymous
with subtitle A blot upon humanity. (1?2?); Harvester Code
No. Qm1.

Reel: 62

Quadrupeds, or the manager's last kick.
(Lyceum 18.7.11). (4*); Harvester Code No. Qm2.

Reel: 62

The Quartette, or interrupted harmony.
(Lyceum, 18.9.28). Title page has name of Mme. Feron
(mother of Aug. Harris.) (4*); Harvester Code No. Qm4.

Reel: 62

Quayle, Charles.

Too Late.

A fair copy made for a 1910 production. (5); Harvester Code
No. Tm27.

Reel: 76

The Queen of the Vintage.
Unsigned, no date, prompt. Williams says Seaman, Britannia
Theatre, Hoxton 5.3.55. Possibly equals 'N' anonymous
Britannia Theatre, Hoxton 9.9.54 with "and the courier prince"
added to title. (1?); Harvester Code No. Qm7.

Reel: 62

The Queen's Cabinet.
Unsigned, no date, prompt. Williams has altered the title from
the queen's secret, and the latter may be a copyist's error. The
title page is not the same hand as the text. (4**); Harvester
Code No. Qm8.

Reel: 62

The Queen's Secret.
Second copy; Harvester Code No. Qm10.

Reel: 62

Queer Doings.
(Farce.) Manuscript ascribed to James Dennin (unknown), no
date, no evidence of production. (8); Harvester Code No. Qo1.

Reel: 110

Quits.
Second copy; Harvester Code No. Qm12.

Reel: 62

The Railroad Trip.
Unsigned, no date, prompt. Williams says Haymarket, no date.
'N' lists Haymarket production 23.10.43 by T. and J.M.
Morton. Not confirmed. (2?); Harvester Code No. Rm2.

Reel: 63

Railway Bubbles.
Unsigned, no date, prompt. Williams says Haymarket, no date.
Possibly equals 'N's listing, Haymarket 29.11.45 by J.S.
Coyne. (2?); Harvester Code No. Rm3.

Reel: 63

Rain and Moonshine.
(From the French). Unsigned, no date, no evidence of
production. Signature of Margaret Helmore (unidentified). (8);
Harvester Code No. Rm4.

Reel: 63

The Rat of the Rhine.
Holograph of G.D. Pitt. Williams says Britannia Theatre,
Hoxton. No date. (1**); Harvester Code No. Rm5.

Reel: 63

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Rattler, M., gent.

The Adventures of a Day.
1849
Initialed T.C.D. (possibly copyist). Prompt, not in 'N'. (4**);
Harvester Code No. Am15.

Reel: 2

Reade, Charles.

It's Never too late too Mend.
A set of parts, some manuscript, some typed, some private
performance. 1890. Produced, Britannia Theatre, Hoxton
1896. Also a full typed set, 20 parts; Harvester Code No. Ip1.

Reel: 96

The Real Elephant Yesiam, or pull devil pull baker.
Unsigned, no date, not prompt, but some indication that it was
an occasional piece written for the Adelphi. Ben Webster's
name on copy. (4**); Harvester Code No. Rm7.

Reel: 63

The Rear Admiral.

Unsigned, no date, prompt. Williams says C.A. Somerset,
Britannia Theatre, Hoxton, no date. He has retyped the first
two pages and kept the original. 'N' has only anonymous, St.
James's 1866. (2?**) ; Harvester Code No. Rm8.

Reel: 63

The Red Ribband, or life for life.

Manuscript ascribed to Beaumont Hughes and Harry Lindon,
no date, prompt. Williams says Britannia Theatre, Hoxton
25.9.67. 'N' has only anonymous. Britannia Theatre, Hoxton.
'Lord Chamberlains' collection 18.7.61 with title The red
ribbon or the soldiers motto, Life for Life. (2*); Harvester
Code No. Rm13.

Reel: 63

The Red Woodsmen, or the lake of the dismal swamp.
Manuscript ascribed to T.P. Taylor, no date. Written for R.
Matthews (unknown) no other evidence of production. (5**);
Harvester Code No. Rm15.

Reel: 63

Reeds, W.L.

Novelty.
(2); Harvester Code No. Nm25.

Reel: 50

Reeves, G.

The Bashful Man.
After Moncrieff. Possibly unperformed (8?**) ; Harvester
Code No. Bm17.

Reel: 6

Reynolds, G.W.M.

The Catacombs of Paris.
Pencilled note possibly by Harwood Cooper, says it is
holograph. (8?5?**) ; Harvester Code No. Cm15.

Reel: 11

Rice, C.

The Bride, or The White Rose and the Red.
Britannia Theatre, Hoxton, no date. 'N' lists without mention
of date or theatres. Also a typed copy giving date as 1861.
(1?2?*) ; Harvester Code No. Bm70.

Reel: 10

Rice, C.

The Man of the Red Mansion.
Also a typed copy (2); Harvester Code No. Mm17.

Reel: 44

The Roadside Inn, or the bandits of the bush.
Unsigned, no date, no evidence of production except the name
of Astleys Theatre, on the title page. Not the Macaire story.
(4**); Harvester Code No. Rm23.

Reel: 64

The Robber of Stolen Jewels.

Unsigned, no date, no evidence of production. (8); Harvester
Code No. Rm25.

Reel: 64

Robert le Diable, or the devils's son.

(After Scribe). Manuscript says Adelphi 23.1.32. Probably not
'N' anonymous S.W. 13.2.32, although the subtitle is same.
(4**); Harvester Code No. Rm26.

Reel: 64

Robin Hood.

(After Ivanhoe). Unsigned, no date, prompt. Williams says by
W.D. Broadfoot, Britannia Theatre, Hoxton, revived 21.3.67.
(5**); Harvester Code No. Rm28.

Reel: 64

Rogers, W.

The Bay of Biscay.
Also a typed copy (1?2?); Harvester Code No. Bm22.

Reel: 6

Rogers, W.

Darby and Joan.
(1); Harvester Code No. Dm5.

Reel: 15

Rogers, William.

Luke Ashburne, or the gibbet of an innocent man.
William Rogers, no date, prompt. (1**); Harvester Code No.
Lm81.

Reel: 42

Rogers, William.

Sam Sprintsail's frolic, or a sailor's crime.
No date, prompt. Williams says Garrick 1843. (1**);
Harvester Code No. Sm9.

Reel: 66

Rogers, William.

The Siege of Sebastopol, or the horrors of war.
No date. Williams says Britannia Theatre, Hoxton, no date.
Probably equals 'N' anonymous, Britannia Theatre, Hoxton
2.2.54. (1*); Harvester Code No. Sm42.

Reel: 69

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Romeo and Juliet. Burlesque.

Signed by C.H. Bennett (unknown, no date, prompt. (1**);
Harvester Code No. Rm31.

Reel: 65

The Rose Bush Ranger, or the exvivandiere and the sergeant-major.

"Altered by" Jno. Wager (? , illegible). Prompt, no date. (4**);
Harvester Code No. Rm33.

Reel: 65

Rose Ruden the musician's ddaughter.

Signed? By Morris Barnett, no date. Williams says Adelphi,
no date. (1?**) ; Harvester Code No. Rm37.

Reel: 65

The Round Table, or war, women and wisdom.

(8); Harvester Code No. Rm38.

Reel: 65

A Row on the Premises.

No date, prompt. A playbill, no theatre or date, gives B.
Webster as author. Probably equals 'N' anonymous Adelphi
26.10.69. (2?*) ; Harvester Code No. Rm39.

Reel: 65

Rudolph of Hapsburgh, or the wierds of the Rhine.

Unsigned, no date, prompt. Playbill of Die Hexen am Rhein,
or Rudolph of Hapsburgh, Adelphi, no date. Williams says
Adelphi, 25.10.41. 'N' has two entries: Rudolph of Hapsburgh
or the wierds of the Rhine, anonymous, Adlephi 24.9.41 and
Die Hexen am Rhein by E. Stirling, Adelphi 10.40 (perhaps a
revision). (4?2?*) ; Harvester Code No. Rm40.

Reel: 65

Rutherford, John.

The Breed of the Treshams.

(Pseudonym, Evelyn Sutherland and Beulah Dix). Bound
prompt for Martin Harvey's production (2); Harvester Code
No. Bt2.

Reel: 98

The Sailor's Return.

Unsigned, no date, prompt. Williams ascribes to William
Rogers, Britannia Theatre, Hoxton, no date. (2**); Harvester
Code No. Sm3.

Reel: 66

Salmon for Supper.

Manuscript ascribed to C.H. Stephenson. No date, no evidence
of production (after Labiche). (8); Harvester Code No. Sm7.

Reel: 66

Salvatore Rosa.

Manuscript ascribed to J.B. Johnstone, January 1828. No
evidence of production. (8); Harvester Code No. Sm8.

Reel: 66

Savage South Africa, or Zerico the Zulu Chief.

Unsigned, no date, no evidence of production. (8); Harvester
Code No. Sm10.

Reel: 66

Saville Rowe; Bolton Rowe.

Off the Line.

Copy dated 1878 ('N' dates original 1871). Also a type copy.
(5); Harvester Code No. Om5.

Reel: 51

Saville, J.

Captain Cook.

Originally performed at Sadler's Wells Theatre. (Not in
Darlow catalogue.); Harvester Code No. Cm3.

Reel: 11

Saville, J.F.

The Last Shilling.

(5); Harvester Code No. Lm17.

Reel: 38

Sayer, W.

Garibaldi in Sicily.

(2); Harvester Code No. Gm4.

Reel: 28

Scales of Justice.

Introduction signed by G.D. Pitt, text in Hazlewood's have, no
date. Williams says Britannia Theatre, Hoxton. December
1857. Written in collaboration. 'N' anonymous with licence
date only. (1*); Harvester Code No. Sm12.

Reel: 66

Seaman.

The Will and the Way.

Partly from clippings of printed dialogue from the original
novel by J.H. Smith. There are other versions: but the novel is
not in the British Museum or Sadleir. (3); Harvester Code No.
Wm52.

Reel: 89

Seaman.

The Will of the Wisp.

(1); Harvester Code No. Wm54.

Reel: 90

Seaman.

William that married Susan.

1859

Authorship confirmed by Williams. Britannia Theatre,
Hoxton. 'N' anonymous. (1*); Harvester Code No. Wm53.

Reel: 90

Seaman.

The Workhouse, The Palace and The Jail.

'N' has it as The workhouse the palace and the grave. (1*);
Harvester Code No. Wm74.

Reel: 91

Seaman, W.

Annie Monksworth.

(1); Harvester Code No. Am42.

Reel: 4

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Seaman, W.

Aurora and the Dog Star.
No date, no evidence of production, not in 'N'. (8?***);
Harvester Code No. Am52.

Reel: 4

Seaman, W.

Blind Man's Buff.
Williams says Britannia Theatre, Hoxton, 22.12.56. (1**);
Harvester Code No. Bm52.

Reel: 8

Seaman, W.

The Dead Duchess.
(2); Harvester Code No. Dm13.

Reel: 15

Seaman, W.

The Devil in Six or a Lucifer Match.
Britannia Theatre, Hoxton. 'N' lists Britannia Theatre,
30.10.61 Could be the same. (1*); Harvester Code No. Dm30.

Reel: 17

Seaman, W.

The Earl's Housekeeper.
(1); Harvester Code No. Em2.

Reel: 20

Seaman, W.

English Hawks and Irish Pigeons.
1857
Williams says Britannia Theatre, Hoxton, 1860. 'N' anon. (1);
Harvester Code No. Em27.

Reel: 22

Seaman, W.

The Eve of St. John, or The Water Spirit and the Magic
Axes.
Williams says Britannia Theatre, Hoxton, 13.6.59. 'N' anon.
(1*); Harvester Code No. Em33.

Reel: 22

Seaman, William.

Juville de St. Marle.
No date, prompt, no theatre. (1**); Harvester Code No. Jm34.

Reel: 35

Seaman, William.

A lady and her Lions.
1859
Probably unproduced. (8); Harvester Code No. Lm2.

Reel: 38

Seaman, William.

Old Friends in New Frames.
Specially written for the opening of the new Britannia Theatre,
8.11.58. (1*); Harvester Code No. Om15.

Reel: 52

Seaman, William.

Pirates of the Flowery Land.
1864
Williams says Marylebone Theatre. 'N' lists only anonymous,
licenced Pavilion Theatre 19.10.64. (1*); Harvester Code N.
Pm45.

Reel: 59

Seaman, William.

The Shadowless Man, or the Jewess of the ghetto.
December 1858
No evidence of production. (8); Harvester Code No. Sm30.

Reel: 68

Seaman, William.

Shelah from Cork.
(1); Harvester Code No. Sm38.

Reel: 69

Seaman, William.

The Silver Bullet.
(1); Harvester Code No. So2.

Reel: 111

Seaman, William.

Spare the Rod and Spoil the Child.
No date. Williams says Marylebone Theatre 14.3.59. (1**);
Harvester Code No. Sm71.

Reel: 72

Seaman, William.

Steel Hand and His Nine Thieves.
Two copies, this one signed and dated 1857, with corrections
but not prompt. (1*); Harvester Code No. Sm82.

Reel: 72

Seaman, William.

The Student's Grave.
(2); Harvester Code No. Sm92.

Reel: 73

Seaman, William.

A Voice from the Sea.
1859
Prompt. Williams says Britannia Theatre, Hoxton 1859. 'N'
anonymous, Britannia Theatre, Hoxton 16.2.59. (1*);
Harvester Code No. Vm21.

Reel: 83

Seaman, Wm.

Third Class and First Class.
(1); Harvester Code No. Tm10.

Reel: 75

Second Sight, or the hermit of the glen.
Unsigned, no date, no evidence of production. (8); Harvester
Code No. Sm21.

Reel: 67

Selby.

Pearl of the Ocean.
(2); Harvester Code No. Pm19.

Reel: 57

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Selby.

The Young Mother.
Not prompt. (2); Harvester Code No. Ym9.
Reel: 94

Selby, C.

The Elves.
(2); Harvester Code No. Em15.
Reel: 21

Selby, C.; Melville.

Barnaby Rudge.
Dicks, Duncombe and Lacy. (2); Harvester Code No. Bm11a.
Reel: 5

Self condemned, or the treacherous kinsman.
Signed by Townsend, no date, not prompt. Williams says Royal Pavilion, no date. 'N' has only anonymous Darlington, without subtitle, no confirmation. (1*?); Harvester Code No. Sm23.

Reel: 68

The Sexton of Stepney.
Second copy. Harvester Code No. Sm29.

Reel: 68

A Shadow on the Hearth.
Unsigned, no date, no evidence of production. 'N' lists various anonymous. (8?); Harvester Code No. Sm32.

Reel: 69

Shake Hands Rifleman.
Unsigned, no date, prompt. Williams says St. James's, 25.4.64 by L. Buckingham which 'N' records as Shake hands. Probably a later revival. (5*); Harvester Code No. Sm33.

Reel: 69

The Sham Captain.
Unsigned, no date, prompt. Williams says R.P. Taylor, Britannia Theatre, Hoxton 1864, which must be a revival. 'N' has an anonymous, Britannia Theatre, Hoxton 19.4.48 which is early enough for Taylor, with subtitle I want my ma. No confirmation. This copy is probably incomplete. (8*); Harvester Code No. Sm34.

Reel: 69

The Shamrock.
Name of J.B. Howe (not autograph?). No date, not prompt. Williams says Britannia Theatre, Hoxton 18.5.67 which 'N' lists as The Shamrock of Ireland. (3*); Harvester Code No. Sm35.

Reel: 69

The Sheik.
Manuscript ascribed to Frank Jefferson (known), no date, no evidence of production, a Holloway item. (8); Harvester Code No. Sm37.

Reel: 69

Sheridan.

The School for scandal.
Probably transcribed from the printed text, but may be an historic copy. Calfbound, with Augustus Harris's bookplate, has been used for prompt. Manuscript preceded by cast lists of the Drury Lane production, with King and Miss Farren (1792?), the Covent Garden production with Fawcett, Charles Kemble and Mrs Jordan (1798), and the Covent Garden production with Farren, Charles Mathews and Mme. Vestris. (6); Harvester Code No. Sm16.

Reel: 67

Sickelmore, R.

Quarter Day.
('N' has Sickelmore, probably wrong). Fair copy, no date, made by J.W. Anson bound with printed text (published Lewes, W. & A. Lee, 1798 for performance at Theatre Royal, Dover). (6*); Harvester Code No. Qm3.

Reel: 62

Sidonia de Molina, or find me a wife.
(Adelphi 2.12.44). With notice of performance, first night. (4); Harvester Code No. Sm40.

Reel: 69

The Siege of Missolonghi, or massacre of the Greeks.
Manuscript ascribed to J.H. Amherst. No date, not prompt. 'N' lists The fall of Missolonghi under Amherst, without details of performance, but also lists the other title, anonymous. Royal Amphitheater 7.10.26. (5?*); Harvester Code No. Sm41.

Reel: 69

Sight and Sound.
Unsigned, no date, prompt. Williams says anonymous, Britannia Theatre, Hoxton 20.11.76 a revival, but 'N' lists nothing earlier. (4); Harvester Code No. Sm43.

Reel: 69

The Sightless Tyrant of Persia, or the 100th victim of the Sharlis Cliff.
Unsigned, no date, prompt. Williams says T.H. Webb, Britannia Theatre, Hoxton 12.4.52. 'N' anonymous. 'Lord Chamberlain' Britannia Theatre, Hoxton 12.3.51 production 4.9.60. (2*); Harvester Code No. Sm44.

Reel: 69

Simpson, J.P.

The Roadside Inn.
(5); Harvester Code No. Rt1.

Reel: 101

Single Blessedness.
Heavily corrected, no other evidence of production, no date. (8); Harvester Code No. Sm45.

Reel: 69

The Sisters.
Unsigned, fair copy, printed title on cover, no date. No clue offered by Williams or 'N'. The action takes place 1825-29. (8?); Harvester Code No. Sm47.

Reel: 70

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Six Degrees of Crime.

Unsigned, no date, prompt. Williams says G.D. Pitt, Britannia Theatre, Hoxton 1871. (2**); Harvester Code No. Sm48.

Reel: 70

The Sketch.

27.12.58. This is actually a divertissement, two pieces written for Webster and Toole, for the opening of the new Adelphi. (4**); Harvester Code No. Sm49.

Reel: 70

The Slave Hunter, or (and?) the half caste.

Manuscript ascribed to W.R. Waldron. No date, not prompt. Williams says City of London 5.8.66. 'N' anonymous. (1*); Harvester Code No. Sm50.

Reel: 70

The Slave of Crime or sowing the Whirlwind and reaping the storm.

Williams ascribes to C.H. Hazlewood. Britannia Theatre, Hoxton. July 1864. 'N' has only licence date, 9.7.64 and title Slaves of Crime (5*); Harvester Code No. St6.

Reel: 102

A Slight Mistake.

Dated 10.9.40, no evidence or production, copied in the copperplate employed by H.V. Hooker. (8); Harvester Code No. Sm52.

Reel: 70

A Slight Mistake.

Signed by Walter Yeldham (unknown), no date, no evidence or production. (8); Harvester Code No. Sm53.

Reel: 70

Slous, A.R.

The Borgia Ring.

The original copied, with alterations by Ben Webster and a few further changes by Harwood Cooper. (2); Harvester Code No. Bm65.

Reel: 9

The Slow Coach.

Unsigned, no date, no evidence of production. (8); Harvester Code No. Sm54.

Reel: 70

Slumber my Darling.

Part of title page cut out, perhaps authors name. Prompt, 11.10.80. 'N' has only 'Lord Chamberlain' Strand 21.3.68 by L. Gee. No confirmation. (5*?); Harvester Code No. Sm56.

Reel: 71

Smile and Tears.

Act 1 and pp. 1-23 of Act 2. Williams ascribes to J.H. Wilkins, City of London, Theatre 1849. 'N' lists 4 other titles by JHW at this theatre, but not this. Alternative title chosen? (5*?); Harvester Code No. St7.

Reel: 102

The Smuggler's Dog, or the blind boy's murder.

Unsigned, no date, prompt. Probably equals 'N' Coburg Theatre 11.9.20 by Moncrieff, but the manuscript is probably a revival. (5); Harvester Code No. Sm57.

Reel: 71

So Much to Do.

Manuscript ascribed to James Mew and C.H. Stephenson. Two copies, this one fair copy, no date, no evidence of production. (8); Harvester Code No. Sm62.

Reel: 71

So Much to Do.

A slightly different version in another hand. C.H. Stephenson calls himself Stephen Charles Henryson on title page. Leading character's name altered. Still no date, no evidence of production. (8); Harvester Code No. Sm63.

Reel: 71

The Soldier's Dream, or a conscripts jealousy.

Signed (?) by H. Cooper, no date, not prompt. 'N' has only Royal Coburg Theatre anonymous 6.3.26, too early for H.C. (5*?); Harvester Code No. Sm60.

Reel: 71

Somerset, C.A.

The Angel at Islington.

1854

Williams says Britannia Theatre, Hoxton. 'N' anon Britannia Theatre, Hoxton. 1855, titled the Angel of Islington. (1*); Harvester Code No. Am37.

Reel: 3

Somerset, C.A.

Britannia: Ocean Steamer, or The Ship Carpenter of Liverpool.

Produced Easter Monday 1854. (Not in Darlow Catalogue.); Harvester Code No. Bm75.

Reel: 10

Somerset, C.A.

Charlotte Corday.

Williams says Britannia Theatre, Hoxton 1853. (1**); Harvester Code No. Cm19.

Reel: 12

Somerset, C.A.

Lambert Simnel.

Alternative titles The Oxford Baker, One Step from the Throne. Prompt, Williams says Britannia Theatre, Hoxton, no date. (1**); Harvester Code No. Lm10.

Reel: 38

Somerset, C.A.

Life of a Convict, or the horrors of transportation.

No evidence of production. (Not in Darlow.) (8); Harvester Code No. Lm34.

Reel: 40

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Somerset, C.A.

Louisa Muller.
No date. Williams says Britannia Theatre, Hoxton 21.11.53. 'N' has anonymous Britannia Theatre, Hoxton 14.11.53 and spells the name Meller. (1*); Harvester Code No. Lm73.

Reel: 42

Somerset, C.A.

Pity the Blind.
No date, prompt. Williams says Britannia Theatre, Hoxton, no date. (1**); Harvester Code No. Pm47.

Reel: 59

Somerset, C.A.

The Profligates Career.
Drama in 3 acts. Played according to play list Britannia Theatre, Hoxton. September 8th 1862. Victoria Theatre May 1866. Not in Darlow. (1*); Harvester Code No. Pm72.

Reel: 61

Somerset, C.A.

The Rose of the Ferry, or the demon of the forest and the poor student of Heidelberg.
Set of parts enclosed. Prompt (Britannia Theatre, Hoxton) no date. Williams says Britannia Theatre, Hoxton 1860. The cover title has been altered from The gold fiend of the black forest and the poor student of Heidelberg, which Williams uses at the head of his cast list. 'N's entry though wrong., Probably explains: he lists the original title, anonymous, Barrick Theatre 23.4.59, and the new one anonymous, Britannia Theatre, Hoxton 9.4.60 without making the connection. He also has Hildeburgh in the Garrick title. (1*); Harvester Code No. Rm35.

Reel: 65

Somerset, C.A.

Tom of Tadcaster, or the Othello of Humble Life.
A domestic drama of powerful interest in 3 acts. (1?); Harvester Code No. To5.

Reel: 112

Somerset, C.A.

The War in Turkey.
No date, Williams says Britannia Theatre, Hoxton 22.5.54. 'N', anonymous. (1*); Harvester Code No. Wm9.

Reel: 84

Somerset, C.A.

The Widow's Fireside.
Unsigned, no date, prompt. Williams says Britannia Theatre, Hoxton 24.7.54. (1**); Harvester Code No. Wm42.

Reel: 88

Somerset, C.A.

A Witness from the Grave.
No date, prompt. Williams says Britannia Theatre, Hoxton. 14.11.59. 'N' anonymous. (1*); Harvester Code No. Wm58.

Reel: 90

La Sonnambula (burlesque).

Two versions, this one partly in Hazlewood's hand, no date, much corrected. (1); Harvester Code No. Sm64.

Reel: 71

La Sonnambule (burlesque).

Second version. Fair copy, incomplete. Ascribed to Hazelwood by Williams no date, or theatre, possibly equals 'N' anonymous, Britannia Theatre, Hoxton 16.11.59. Spelt Sonambula. (5*); Harvester Code No. Sm65.

Reel: 71

Sons of Mars.

(Adelphi 22.10.49) (1); Harvester Code No. Sm67.

Reel: 71

Sophia, or the victim of deception.

Unsigned, no date, no evidence of production. (8); Harvester Code No. Sm69.

Reel: 72

Soutar.

A Regular Turk.
(2?5?); Harvester Code No. Rm16.

Reel: 64

Soutar, R.

Whittington and his Cat.
Last leaf missing. 'N' gives a different subtitle. (2); Harvester Code No. Wo1.

Reel: 113

The Spanish Page.

Unsigned, no date. Williams says C.A. Somerset, Britannia Theatre, Hoxton, no date, probably equals 'N' anonymous Britannia Theatre, Hoxton 26.4.59. (1*); Harvester Code No. Sm70.

Reel: 72

The Spectre of the Sea, or a mariner's dying words.

Manuscript ascribed to, or signature of W. Milburne (unknown) no date, Williams says Britannia Theatre, Hoxton 1851. (1?**) ; Harvester Code No. Sm73.

Reel: 72

The Sphinx.

Unsigned, no date, no evidence of production. (8); Harvester Code No. Sm74.

Reel: 72

The Spirit of Contradiction.

Manuscript ascribed to Cecil Pitt, no date, prompt. (2**); Harvester Code No. Sm75.

Reel: 72

Spirit Rapping and Table Moving, or the mahogany polka. (Sketch). Unsigned, no date, not prompt. Williams says by C.A. Somerset, no date, no theatre. 'N' lists four anonymous 1853, one with matching subtitle. (City of London Theatre, 27.6.53). (1?*); Harvester Code No. Sm76.

Reel: 72

The Spy of the Bastile.

(Title page, Jacques the spy of the Bastile). S. Atkyns. Cover title is from a playbill, enclosed. (Later?) Playbill has title The Bastile, and it is also listed by 'N' Albert Saloon, Hoxton 25.1.45. (1*); Harvester Code No. Sm79.

Reel: 72

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Stage Mad.

Unsigned, no date, no evidence of production. Property of W. or M. Bain, a Glasgow actor. (8); Harvester Code No. Sm80.

Reel: 72

Star of the Streets.

Unsigned, no date, prompt. Williams says M. Lemon, Adelphi 26.360. 'N' anonymous. (2?); Harvester Code No. Sm81.

Reel: 72

Steel Hand and His Nine Thieves.

Unsigned, no date, prompt. Williams says Britannia Theatre, Hoxon 1.5.57. 'N' anonymous.; Harvester Code No. Sm83.

Reel: 72

Stella the Female Pirate.

"Property of Alfred Rayner" (known as actor and playwright), 1854, prompt. Williams says Britannia Theatre, Hoxton. No date. 'N' anonymous, Britannia Theatre, Hoxton. 9.5.59. (1?); Harvester Code No. Sm84.

Reel: 72

Stephenson, C.H.

Ample Security.

Also a separate manuscript of the part of Flook. (1); Harvester Code No. Am35.

Reel: 3

Stephenson, C.H.

The Angel of Truth and the Demon of Destiny.

Not in 'N', no evidence of publication or production. (*87); Harvester Code No. Am39.

Reel: 3

Stephenson, C.H.

The Birthday, or veterans ashore.

2.6.60. Portion of playbill, March 30th, no year. (2?5?); Harvester Code No. Bm39.

Reel: 7

Stephenson, C.H.

Charles O'Malley, the Irish Dragoon.

2 copies 1865, no evidence of production. (After Lever). (8); Harvester Code No. Cm17a.

Reel: 12

Stephenson, C.H.

The Convicts Vow, or Never Despair.

Williams says Pavilion Theatre 1.2.68. Probably not the same as 'N's anon listing, The Lawless Witness, or the Convicts Vow. Lyceum, Sunderland 1871. (1*); Harvester Code No. Cm38.

Reel: 13

Stephenson, C.H.

The Cosmopolite, or Long cut Short cut.

Britannia Theatre 1855. (1*); Harvester Code No. Cm43.

Reel: 14

Stephenson, C.H.

Dans Dear Dog.

No evidence of production. (8); Harvester Code No. Dm4.

Reel: 15

Stephenson, C.H.

The Death Flower, or the Queen of Inde.

No date, no evidence of production. (8?); Harvester Code No. Dm19.

Reel: 16

Stephenson, C.H.

Done in the Dark, or Love and Crime.

1868

No evidence of production. (8); Harvester Code No. Dm46.

Reel: 18

Stephenson, C.H.

A Fable of the Fenians.

No evidence of production. (8); Harvester Code No. Fm1.

Reel: 23

Stephenson, C.H.

Fifteen Years of a Seaman's Life.

Playbills enclosed, but no date or a theatre. (1**); Harvester Code No. Fm41.

Reel: 25

Stephenson, C.H.

Hawks in the Dovecote.

No date, no evidence of production., (8); Harvester Code No. Ho2.

Reel: 106

Stephenson, C.H.

How he did it.

No date, no evidence of production. (8?1?); Harvester Code No. Hm30.

Reel: 32

Stephenson, C.H.

I.C.U.R., or all right at last.

July 1863

No other evidence of production. (8); Harvester Code No. Im1.

Reel: 33

Stephenson, C.H.

Janet Pride.

4 acts. Postmark on manuscript 23.4.1868. No evidence of performance, but names of characters changed throughout possibly to distance it from Boucicault's version, with which it has textual similarities. (Not in Darlow. (8); Harvester Code No. Jm12.

Reel: 34

Stephenson, C.H.

Julie de Launay.

Second copy. (1*); Harvester Code No. Jm33.

Reel: 35

Stephenson, C.H.

Knives of the Pack.

According to Williams retitled Rats of the River, for production at the Victoria Theatre 29.8.68. (1**); Harvester Code No. Km22.

Reel: 37

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Stephenson, C.H.

Lobster Salad.
Read by Williams 28.9.1907, but no evidence of production.
(8); Harvester Code No. Lm57.
Reel: 41

Stephenson, C.H.

Love and Hate.
1864
No evidence of production. (8); Harvester Code No. Lm75.
Reel: 42

Stephenson, C.H.

Man and Wife.
Also a set of parts. (1); Harvester Code No. Mm15.
Reel: 44

Stephenson, C.H.

Marco Sciarro.
Williams says Victoria Theatre, 1854. Confirmed by playbills.
(1**); Harvester Code No. Mm23.
Reel: 44

Stephenson, C.H.

Marie Antoinette, or the lost necklace.
No date. No evidence of production. (8); Harvester Code No.
Mm27.
Reel: 44

Stephenson, C.H.

Martha or Richmond Statute Fair.
No date. Williams says Britannia Theatre, Hoxton 1859. 'N'
has Martha or Richmond Market, anonymous, Britannia
Theatre, Hoxton 12.8.59 presumably the same. (1*); Harvester
Code No. Mm32.
Reel: 45

Stephenson, C.H.

The Milky Way.
1873
Numerous alternative titles. No evidence of production. (8);
Harvester Code No. Mm49.
Reel: 46

Stephenson, C.H.

Missing Proofs.
1888
Only evidence of production is a stage design. (1?8?***);
Harvester Code No. Mm56.
Reel: 46

Stephenson, C.H.

Monte Christo, or the Chateau d'If.
1852
Williams says Grecian 1873. A typed copy says Bradford
1866. Also a set of parts. (1**); Harvester Code No. Mm67.
Reel: 47

Stephenson, C.H.

Never, Despair, or the poets vision.
No date, Williams says Victoria Theatre, 30.8.68. 'N' has
30.8.69 and a different subtitle.(1*); Harvester Code No. Nm7.
Reel: 49

Stephenson, C.H.

Nora-na-Sugan.
No definite evidence of production, 3 copies in different
states: this one, in one folder, not yet titled, 1866. (8);
Harvester Code No. Nm19.
Reel: 50

Stephenson, C.H.

Patience, or the purpose of life.
Corrected, but not used as prompt. Williams says Sadler's
Wells 27.10.66. 'N' anonymous. (1*); Harvester Code No.
Pm9.
Reel: 56

Stephenson, C.H.

The Prince and the German Pedlar, or the Siege of Bristol.
1854
No evidence of production. (8); Harvester Code No. Po6.
Reel: 110

Stephenson, C.H.

Put on Bread and Water.
No date. Also part of a rough copy. (8); Harvester Code No.
Pm81.
Reel: 61

Stephenson, C.H.

Pyramus and Thisbe, or the Margate milkmaid.
2 copies; this one dated 1864, some actors' names supplied by
Williams. Glossary of Kentish terms at end. (1); Harvester
Code No. Pm83.
Reel: 62

Stephenson, C.H.

Quits, or the lucky bag of life.
2 copies, one enclosing a Belfast newspaper notice. The author
acknowledges the collaboration of J. Brougham (not
mentioned in 'N's entry). (1*); Harvester Code No. Qm11.
Reel: 62

Stephenson, C.H.

Sakoontala, or the hermit's daughter.
No date, no evidence of production. (8); Harvester Code No.
Sm5.
Reel: 66

Stephenson, C.H.

Sally and Sam, or the Minister milkmaid.
No date, no evidence or production. Described as a Christmas
piece. (8); Harvester Code No. Sm6.
Reel: 66

Stephenson, C.H.

Strive and Wait, or the dream of a life.
1859;60
No evidence of production, except an engraved cut. (8?***);
Harvester Code No. Sm91.
Reel: 73

Stephenson, C.H.

Tambourine Tom.
No date, no evidence of production. Last act titled Hope. (8);
Harvester Code No. Tm6.
Reel: 74

**Popular Stage: Drama in Nineteenth Century England: Series 1: Manuscript and Typescript:
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Stephenson, C.H.

The Toodles.
1858
Rewritten from R.J. Raymond's The farmer's daughter. 'N' lists both The Toodles, by Raymond, City of London Theatre 1832, and The farmer's daughter, by Raymond, Coburg Theatre 11.4.31. Did RJR do 2 versions? Williams says CHS's version was Theatre Royal, Plymouth 1859. (1**); Harvester Code No. Tm26.

Reel: 76

Stephenson, C.H.

The Wheel of Life.
Alternative title, Life's velocipede. 1.8.55. Williams says Britannia Theatre, Hoxton. 'N' anonymous. (1*); Harvester Code No. Wm30.

Reel: 87

Stephenson, C.H.

Wrecked Not Lost.
'N' has Wrecked but not lost. (1); Harvester Code No. Wm81.

Reel: 93

Stirling, E.

London, Liverpool and Bristol.
It was licenced under this title, but 'N' lists actual production as Wanted a Wife (Adelphi, 20.3.43). (2?); Harvester Code No. Lm63.

Reel: 41

The Stolen Sheep.

Second version. Prompt, no date, name of Mrs Lane. Act 2 signed by G.D. Pitt probably to be identified with 'N's second listing, Britannia Theatre, Hoxton 13.2.49 anonymous with subtitle The pauper's curse, (4?2?); Harvester Code No. Sm87.

Reel: 73

The Stolen Sheep, or the distressed peasants.

Two versions, this one; alternative title, The pauper's curse. Note by R. Shepherd approving this title. Fair copy, bound, author's name cut off. Probably equals 'N' anonymous, Sadler's Wells 23.1.32 (4); Harvester Code No. Sm86.

Reel: 73

The Stranglers.

Manuscript ascribed to J.B. Johnston, no date, no evidence of production, but a typed copy in quarto. (8); Harvester Code No. So3.

Reel: 111

Street Birds.

Unsigned, no date, no evidence of production. (8); Harvester Code No. Sm90.

Reel: 73

The Stricken Oak.

Williams says C. Rice, Princess Theatre, Leeds 1864. Possibly equals 'N', anonymous. Princes Theatre, Glasgow, Lord Chamberlains' Collection 31.8.63.; Harvester Code No. So4.

Reel: 111

The Sultan's Pets.

The manuscript has many corrections in Williams's hand, and the original title page is mutilated, suggesting the deletion of an authors name, though it could be a straight rewrite. Also a typed copy, with Arthur Williams claiming authorship, still no date, no evidence of production. (8); Harvester Code No. Sm93.

Reel: 73

Supper for Six.

Manuscript ascribed to Charles H. Horseman (known), 12.3.54, no evidence of production. (8); Harvester Code No. Sm94.

Reel: 73

Susan's Holiday.

Two different versions of the same story, one with alternative title. Not a word to the wife. Possibly by Williams? No date, no evidence of production. Also two parts, (which may be held as evidence of production). (8?); Harvester Code No. St8.

Reel: 102

Susan's Holiday.

Second copy; Harvester Code No. St8a.

Reel: 102

Sweet Alice, Ben Bolt.

Manuscript ascribed to T. Prest, no date, not prompt. Williams says Britannia Theatre, Hoxton, no date. (2**); Harvester Code No. So6.

Reel: 111

The Swindler.

Unsigned, no date, prompt. Williams says Adelphi 1818. (4**); Harvester Code No. Sm95.

Reel: 73

The Tailor of Eisbach.

Unsigned, 1835. No evidence of production. (8); Harvester Code No. Tm1.

Reel: 74

Take Phisic Pomp, or the world as it is.

Unsigned, no date. Not prompt but Williams says Adelphi 1818. (4**); Harvester Code No. Tm2.

Reel: 74

The Tallyman.

Mostly holograph of G.D. Pitt, first few pages in later typescript. Williams says Britannia Theatre, Hoxton, no date, revival 13.7.64. (1**); Harvester Code No. Tm5.

Reel: 74

Taylor, T.P.

The Destruction of the Bastile.
(1); Harvester Code No. Dm28.

Reel: 17

Taylor, Tom.

The White Boy.
(2); Harvester Code No. Wm32.

Reel: 87

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Temporary Insanity.

Signed (?) by S. Thompson, 6th Enniskilling Dragoons (unknown), no date, no evidence of production. (8); Harvester Code No. To1.

Reel: 112

The Terror.

A transcript of Act 1 of Edgar Wallace's play. No date, no trace of remainder. Holloway and/or Pettingell. (6); Harvester Code No. Tm7.

Reel: 74

That Affair of the Joneses.

Manuscript ascribed to G.M. Layton (known), no date, no evidence of production. (8); Harvester Code No. To2.

Reel: 112

Three Brothers of Normandy.

Title pages removed. Partly in Hazlewood's hand, perhaps a collaboration, though Williams ascribes it to him. Britannia Theatre, Hoxton 2.3.57. 'N' anonymous Britannia Theatre, Hoxton 11.4.59. Lord Chamberlains Collection 7.4.57. (1*); Harvester Code No. Tm12.

Reel: 75

The Three Guests.

Unsigned, no date, not obviously prompt. (8?); Harvester Code No. Tm13.

Reel: 75

Three Masked Men, or Jacob and his child.

Alternative title The Jew of Paris. Unsigned, no date, prompt. Prompter adds date 25.6.71. Williams says Britannia Theatre, Hoxton, that date by Mr. Hilyard (J. Hillyard, known to 'N') (1?2?); Harvester Code No. Tm16.

Reel: 75

Three Noses (farce).

Unsigned, no date, no evidence of production. (8); Harvester Code No. Tm17.

Reel: 75

The Three Twin Brothers of Venice.

Unsigned, no date, no evidence of production. Perhaps incomplete. (8); Harvester Code No. Tm18.

Reel: 76

Times' Revenge.

Signed by J.C. Griffiths, no date, prompt. Williams says Britannia Theatre, Hoxton 4.10.75 'N' anonymous. (1*); Harvester Code No. Tm20.

Reel: 76

Tippoo Saib, or the storming of Seringapatam.

Name of J.B. Johnstone, not autograph, several hands in manuscript, Williams says Coburg 1823, which 'N' lists under H.M. Milner. Copy once belonged to Charles Kemble. (2); Harvester Code No. Tm21.

Reel: 76

Tom or Tadcaster, or the Othello of humble life.

Unsigned, no date, prompt, probably holograph of C.A. Somerset. Britannia Theatre, Hoxton 12.12.53. (1**); Harvester Code No. Tm22.

Reel: 76

Tom Starboard, or perils ashore and afloat.

Playbill, C.H. Stepheson in cast, marked as his copy but no evidence of authorship. Williams says Marylebone, anonymous 11.8.51. (Probably too early for CHS). (4?); Harvester Code No. Tm24.

Reel: 76

Too Busy by Half.

Unsigned, no date, not prompt. Williams says Adelphi no date. 'N' has anonymous, Lord Chamberlain's Collection 27.11.32. No theatre. (4?); Harvester Code No. Tm25.

Reel: 76

A Toss-up.

Jonathan Addison (signed) No date, no evidence of production. 'N' gives Woolwich, 11.11.76 but lists author as Joseph Addison. (1*); Harvester Code No. Tm28.

Reel: 77

The Touchstone of Love.

Unsigned, 28.10.54 (?34), no evidence of production. (8); Harvester Code No. Tm30.

Reel: 77

Towers, E.

Shamus-na-Lena.
(5); Harvester Code No. Sm36.

Reel: 69

Townsend.

The Devils Punchbowl.

'N' has only the licence date, and gives as title The King's mail or the devil's punchbowl. The manuscript has the first title deleted and the subtitle left. (1*); Harvester Code No. Do5.

Reel: 105

Townsend.

The True Heart.

Alternative title Love and a fate. Unsigned, no date, prompt. The 'N' entry under the alternative title, but Williams is sure that the change of title preceded the production. (2*); Harvester Code No. Tm37.

Reel: 77

Townsend, W.T.

The Blacksmith Prince.

Fair copy. Williams says Pavilion, no date. (2**); Harvester Code No. Bm47.

Reel: 8

Townsend, W.T.

Blight and Bloom, or passion and pride.

Williams says Britannia Theatre. Hoxton 1866. Possibly derived from 'N' anon. Surrey 5.1.55. (1**); Harvester Code No. Bm51.

Reel: 8

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Townsend, W.T.

The Conscript Mother.
Britannia Theatre, Hoxton 1861. 'N' anon. (1*); Harvester
Code No. Cm36.
Reel: 13

Trafalgar, or the last days of Nelson.
Manuscript ascribed to G.D. Pitt, no date, prompt. Williams
says Britannia Theatre, Hoxton revived 22.11.52 (etc.). 'N'
Says Lord Chamberlain's Collection, Britannia Theatre,
Hoxton 12.6.49. Presumably copied for revival. (2*);
Harvester Code No. Tm32.
Reel: 77

Il Travatorie or the gipsy's vengeance.
Williams ascribes to Travers, City of London Theatre, 14.8.58.
'N' ascribes to Suter and Travers, City of London Theatre.
10.5.55. (5*); Harvester Code No. Tt2.
Reel: 102

Travers.

The Abyssinian War.
(1); Harvester Code No. Am6.
Reel: 95

Travers.

Lady Anne's Well.
Also a typed copy. (1); Harvester Code No. Lm3.
Reel: 38

Travers.

A Poor Girls Temptations.
(5); Harvester Code No. Pt1.
Reel: 101

Travers.

The Storm Visitor.
Also a typed copy. (2?); Harvester Code No. Sm88.
Reel: 73

Travers.

Wedded and Lost.
(1); Harvester Code No. Wm23.
Reel: 86

Travers.

The Wolf of the Pyrenees.
(1); Harvester Code No. Wm62.
Reel: 90

Travers, W.

The Abyssinian War.
(1); Harvester Code No. Am6.
Reel: 1

Travers, W.

Admiral Tom.
(1); Harvester Code No. Am13.
Reel: 2

Travers, W.

All but one.
Also a typed copy. (1); Harvester Code No. Am26.
Reel: 2

Travers, W.

The Emerald Queen.
(1); Harvester Code No. Em16.
Reel: 21

Trilby.

(After Du Maurier). Two different versions, one copied for or
by Holloway. Neither signed, date, or prompt. (5*?);
Harvester Code No. Tm34.
Reel: 77

True Blue every inch a Sailor.

Title taken from playbill. Unsigned, no date, fair copy. (4**);
Harvester Code No. Tm36.
Reel: 77

Twelve o'clock, or a night's adventures.

Signed (?) by Henry Dison (unknown), no date, no evidence
of production. (8); Harvester Code No. To8.
Reel: 112

Two Little Savoyards.

Unsigned, no date, no evidence of production. Could still be
'N' anonymous. Queen's 13.2.35. (8?5?); Harvester Code No.
Tm44.
Reel: 78

The Two Marchionesses.

Unsigned, no date, no evidence of production. (8); Harvester
Code No. Tm45.
Reel: 78

The Two Thieves, or the murderers of Grenoble.

Unsigned, no date, fair copy. Pencilled attribution to J.M.
Maddox. Playbill, 1.12.23. Surrey Theatre, which is 'N'
anonymous. (5?2?); Harvester Code No. Tm47.
Reel: 78

Two Trades are Better than one, or the barber and the lawyer.

(1?); Harvester Code No. To10.
Reel: 112

Uncle Dan'l.

Manuscript ascribed to Phoebe Belmore and Leo Lennard,
(American), dated 1.4.98. Coalville, not prompt. (2**);
Harvester Code No. Um1.
Reel: 79

An Uncle from Jericho.

Manuscript ascribed to R.F. Young and W.S. Page (unknown),
no date, no evidence of production. (8); Harvester Code No.
Um2.
Reel: 79

Uncle Tom's Cabin.

Unsigned, "new and improved version", no date, prompt for
Britannia Theatre, Hoxton production date by Williams 1853;
he also mentions a Surrey production 1852, but it is not clear
whether that was the same version. (4**); Harvester Code No.
Um4.
Reel: 79

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An Uncomfortable day in an Uncomfortable Family.
Two parts. Unsigned, no date, no evidence of production. (8);
Harvester Code No. Um5.

Reel: 79

An Unconscious Culprit.
Augustus Harris (i.e. senior), no date, no evidence of
production. (8?); Harvester Code No. Um6.

Reel: 79

Under a Cloud.
Another set of acts 2-3, here called 3-4, under title Coming
events cast their shadows before. (2); Harvester Code No.
Um9.

Reel: 80

Under Two Flags.
(After Ouida). Williams gives author as A. Mitchell, no date
or theatre. 'N' lists two anonymous. No confirmation.
(8?5?**) ; Harvester Code No. Ut1.

Reel: 102

The Unknown.
Title page covered, but probably unsigned, no date, not
prompt. 'N' has anonymous, Surrey Theatre 12.3.59. Possibly
both had a common origin in J.H. Payne's Two galley slaves.
(4*); Harvester Code No. Um11.

Reel: 80

Valeria.
Enclosed, review from the New Monthly Magazine, 1828.
Unsigned no date, not prompt, but probably from the original,
with Haymarket cast in the same hand. Williams says J. Poole,
Haymarket Theatre, September 1828 'N' anonymous. (2*);
Harvester Code No. Vm2.

Reel: 81

Valmondi.
Unsigned, no date, prompt. Williams says 8.11.24. Playbill for
22-27 November. 'N', says 14.10.24 presumably right. (4*);
Harvester Code No. Vm4.

Reel: 81

Veluti in speculum.
(Farce.) Unsigned, no date, no evidence of production. (8);
Harvester Code No. Vm6.

Reel: 81

Verner, Chas.
One Shade Deeper.
Unsigned, no date. Williams says Effingham 16.2.63 which is
'N' anonymous. (2*); Harvester Code No. Om35.

Reel: 53

Very Suspicious.
(1-act duologue.) Unsigned, no date, no evidence of
production. (8); Harvester Code No. Vm8.

Reel: 81

The Victim of Necessity.
Two copies, on holograph G.D. Pitt, no date, alternative title
The loan society, one fair copy for Mrs Lane. No evidence of
production. (8); Harvester Code No. Vm14.

Reel: 82

The Victim of Necessity.
Second copy; Harvester Code No. Vm15.

Reel: 82

The Victim or the Fatal Night.
Manuscript ascribed to A. Faucquez, no date, no evidence of
production. (8); Harvester Code No. Vm9.

Reel: 81

The Victim or the law in 1650.
(Adelphi 9.12.33) (4); Harvester Code No. Vm10.

Reel: 82

The Victim Patriot.
Unsigned, no date, prompt. Williams says Britannia Theatre,
Hoxton, 28.6.69. By (----) Brunton, and gives cast of earlier
piece with same dramatic persona. Barnard the patriot,
anonymous, Victoria Theatre 19.10.46. Neither in 'N' he lists
Annie Brunton writing in the provinces in the '80's. (5?**) ;
Harvester Code No. Vo2.

Reel: 112

Victor and Hortense.
Second copy.; Harvester Code No. Vo3a.

Reel: 112

Victor and Hortense.
Unsigned, no date, prompt. Williams says Boucicault.
Haymarket Theatre, 1843. 'N' anonymous (!) 2.11.43. Also a
typed copy in quarto. (2*); Harvester Code No. Vo3.

Reel: 112

Vigors, Douglas.
Old Honesty.
No date. A Pettingell item. (8**); Harvester Code No. Ot2.

Reel: 101

The Village Profligate.
Unsigned, no date, prompt. Williams says anonymous,
Britannia Theatre, Hoxton 23.8.52.(4**); Harvester Code No.
Vm18.

Reel: 83

Virtue.
(After Feuillet.) Manuscript ascribed to C.H. Stephenson, no
date, no evidence of production. Two copies, one perhaps an
earlier draft, act 1-2 only. (8); Harvester Code No. Vm19.

Reel: 83

Virtue.
Second copy; Harvester Code No. Vm19a.

Reel: 83

The Waif of New York.
Unsigned, no date, no evidence of production. Williams
ascribes it to C.A. Somerset, but it is not his hand. (8);
Harvester Code No. Wm1.

Reel: 84

Waldron, W.R.
The Stolen £100 note.
Harvester Code No. Bm36.

Reel: 7

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Walls Have Ears.

Manuscript say Adelphi 1846. Williams ascribes to E. Stirling.
Not prompt, possibly incomplete. (2**); Harvester Code No.
Wm3.

Reel: 84

Walton, Kate A.

Daisy Dell or a sister's love.

1889

No evidence of production. (8); Harvester Code No. Do1.

Reel: 105

The Wanderer's Return.

Alternative title Harvest home. "Compiled by B.N. Edwin" no
date, no evidence of production. (8); Harvester Code No.
Wm5.

Reel: 84

The Wandering Jew, or the veteran, the brute tamer and the
orphan girl.

Manuscript ascribed to S. Atkyns, no date, prompt. 'N's, entry
records no performance, but Lord Chamberlains's Collection,
Sadler's Wells Theatre 5.9.44 without subtitle. (2*); Harvester
Code No. Wm6.

Reel: 84

The War in China, or a smash among the crockery.

Unsigned, no date, prompt, probably holograph of C.A.
Somerset, authorship confirmed by Williams, Britannia
Theatre, Hoxton, no date. (1**); Harvester Code No. Wm8.

Reel: 84

The Warrior's Return, or the heroes of the Crimea.

Manuscript ascribed to Alfred Rayner, 1.3.56, prompt.
Williams says Britannia Theatre, Hoxton May 1859. (2**);
Harvester Code No. Wm11.

Reel: 84

Warwick the Kingmaker, or the white and Red Roses.

Manuscript ascribed to R.R. Lancaster (perhaps autograph) no
date, prompt. Williams says June 1846, no theatre. 'N' lists it
only among "other titles". Cover title from playbill. (1*);
Harvester Code No. Wm12.

Reel: 84

Waterloo.

(Cover Title). Title page has La belle alliance, or Wellington
at Waterloo. Pencil ascription to G.D. Pitt. Playbill, Gravesend
18.6.49, with the cover title. Williams records a production at
the Victoria Theatre, no date. (2**); Harvester Code No.
Wm14.

Reel: 85

The Way to Reform Him.

Unsigned, no date, no evidence of production. (8); Harvester
Code No. Wm16.

Reel: 85

The Way to Reform Him.

(A different piece.) Unsigned, no date, some marks in another
hand, not obviously prompt Initials J.M.M. on title page of act
2 (see The Dadi; the name of J.M. Morton appears elsewhere,
but no indication of him as author.) (8?); Harvester Code
No. Wm17.

Reel: 85

We Fly by Night, or long stories.

Two copies, both described as rewritten for Ben Webster, no
dates. This one, one act, with cast list for Covent Garden
28.1.1806. (4); Harvester Code No. Wm26a.

Reel: 86

We fly by Night, or long stories.

This one has same cast list provided by Williams, elaborate
fair copy with extended songs and choruses, 2 acts but the
same number of scenes. 'N' lists the Covent Garden production
under G. Colman junior, but the printed text differs in some
respects. Possibly the rewritten version is that listed by 'N',
anonymous, Royalty Theatre 23.1.13, but that was too early
for Ben Webster's management at any theatre. (5*?); Harvester
Code Number. Wm26b.

Reel: 86

The Web of Life.

(Act title page, Roland or the web of life). Williams says
Britannia Theatre, Hoxton, no date, by H. Marcus; originally;
Effingham Theatre 22.9.62 as The Robbers of the Pyrenees.
The latter is listed by 'N' and published under the name of
W.E. Suter. Much of the manuscript is made up from cut
passages from the printed text. The hand may be that of
Marcus. (2**); Harvester Code No. Wm22.

Reel: 86

Webb, T.H.

The Seven Ages of man, or the end of crime.

Prompt for Britannia Theatre, Hoxton 10.1.59. 'N' lists latter
separately from a performance at the Surrey, 26.12.44. Two
editions written? Also a typed copy. (5*); Harvester Code No.
Sm24.

Reel: 68

Webb, T.H.

Turned out to Starve.

(1); Harvester Code No. Tm40.

Reel: 78

Webb, T.H.

Valerie Duclos.

No date, prompt. Williams says Britannia Theatre, Hoxton
4.10.52. 'N' anonymous, and licence date only. 1*); Harvester
Code No. Vm3.

Reel: 81

Webster, B.N.

The Old Gentleman.

Fair copy, no date. (2); Harvester Code No. Om16.

Reel: 52

Webster, B.N.

The Queen's Secret.

2 copies and a typed copy. (2); Harvester Code No. Qm9.

Reel: 62

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Webster, Ben (junior).

A Woman of Business.
Incomplete? (1); Harvester Code No. Wm64.

Reel: 91

Well I Never, or four in one.

Manuscript ascribed to G. Phillips (known). No date, possibly incomplete, no evidence of production. (8); Harvester Code No. Wm28.

Reel: 86

What! No Cab!

Unsigned, no date, prompt. Williams says Adelphi. If so, probably equals 'N' Adelphi 8.8.53 by H.R. Addison. (1?); Harvester Code No. Wm29.

Reel: 87

the White Penitents.

Unsigned, no date, no evidence of production. Probably incomplete. (8); Harvester Code No. Wm34.

Reel: 87

Who Wants a Wife?.

Unsigned, fair copy, no date, prompt. Williams says Covent Garden. 1814. Possibly equals 'N', Covent Garden 16.4.16, by H.R. Bishop, subtitled The law of the land. (2?); Harvester Code No. Wm39.

Reel: 88

The Whole Hog.

Unsigned, no date, some evidence of production. Williams says Adelphi, no date, if true, probably Lord Chamberlain's Collection 9.11.44. (4); Harvester Code No. Wm37.

Reel: 88

The Widow Barnaby.

Unsigned, 18.14.41, prompt. Williams says Haymarket Theatre, if true, this is the one ascribed by 'N' to Reynoldson. (2); Harvester Code No. Wm40.

Reel: 88

The Widow Sparks.

Unsigned, no date, no evidence of production. (8); Harvester Code No. Wm43.

Reel: 88

The Widow to Let, or marriage projects.

Unsigned, no date, fair copy. Pencilled note in another hand: "From the French, a version of Match making". Williams says Coburg Theatre. If so, probably 'N's listing of 22.9.23, by Ebsworth, subtitle Marriage prospects. (5?); Harvester Code No. Wm47.

Reel: 89

The Widows Bewitched.

Signed (?) by Williams Seaman, no date, no evidence of production. (8); Harvester Code No. Wm41.

Reel: 88

The Widow's Sons.

Unsigned, no date, prompt. Williams says J. Wilkins, Britannia Theatre, Hoxton 1861. 'N' says 13.11.61, and gives the title in the singular. The manuscript and the sense, says the reverse. (2*); Harvester Code No. Wm45.

Reel: 89

Wigan, Alfred.

Lucky Friday.
(2?5?); Harvester Code No. Lm79.

Reel: 42

Wigan, H.

A Base Imposter.
Copy confirms 'N's details, but a typed cast list supplied by Williams gives title 'Through bass', or 'A base imposter.' Same date and Theatre. (2?); Harvester Code No. Bm16.

Reel: 6

Wigan, Horace.

The Rag Fair.
Fair copy lacking f.65. (2); Harvester Code No. Rm1.

Reel: 63

Wilkins, J.

The Green Hills of the Far West.
Also a typed copy. (5); Harvester Code No. Gm27.

Reel: 30

Wilkins, J.H.

The Man with the Red Beard.
Fair copy, one leaf missing. (2); Harvester Code No. Mm21.

Reel: 44

Wilkins, J.H.

The Village Belles.
Also a typed copy of pp.1-14. (2); Harvester Code No. Vm17.

Reel: 83

Wilkins, John.

The Prophet.
Also a typed copy. (2?); Harvester Code No. Pm75.

Reel: 61

Wilkins, John.

The Scalp Hunter.
No date, prompt. Williams says City of London Theatre 27.3.54. 'N' same theatre, 20.5.61 assumed revival Scalp Hunters. (1*); Harvester Code No. Sm13.

Reel: 66

Wilkins, John H.

Our Hearth and Home.
Fair copy, no date, last page retyped. 'N's version of the title (probably originally correct) is Our own hearth at home. (2); Harvester Code No. Om52.

Reel: 55

The Will and the Way, or the mystery of Carrow Abbey.
Unsigned, no date, prompt. Williams says Victoria Theatre, May 1855. (4**); Harvester Code No. Wm51.

Reel: 89

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Will watch.
Unsigned, no date, prompt. Williams says F. Marchant,
Britannia Theatre, Hoxton, no date. (1?2?*); Harvester Code
No. Wm55.

Reel: 90

Williams, A.

The Life Signal and Sketch.
(8); Harvester Code No. Lm42.

Reel: 40

Williams, Arthur.

Christmas Chimes, or Trotty Veck's Dream.
(After Dickens), and a set of parts. Probably rewritten for
revival, Pavillion Theatre 1.12.73. Two typed copies in quarto
with that date. (5); Harvester Code No. Co5.

Reel: 105

Williams, Arthur.

Secret of a Life.
'N' gives G. Roberts as co-author, but the manuscripts do not
confirm. Four items: - this one, two copies glued together, not
autograph, one used for prompt with a few corrections (no
theatre or date on copy). (2*); Harvester Code No. Sm22a.

Reel: 67

Williams, Arthur.

Secret of a Life.
One fair copy of act 1 only, revised by John Jourdain, no date;
Harvester Code No. Sm22c.

Reel: 68

Williams, Arthur.

Secret of a Life.
One much corrected copy, not autograph, with extract from
programme, no theatre or date, possibly the first production
(Grand Islington 18.11.86) prompt, no date.; Harvester Code
No. Sm22b.

Reel: 68

Williams, Arthur.

Secret of a Life.
One set of parts; Harvester Code No. Sm22d.

Reel: 68

Wilton, J.H.

Mrs. Brown.
(2); Harvester Code No. Mm76.

Reel: 48

The Wings of the Ostrich.
Ascribed to Peter Coke, no date, authors corrections. No
evidence of production. A Pettingell item. (8?); Harvester
Code No. Wt2.

Reel: 102

The Witch's Stone.
(Playbill). Title page has Kits Coty House or the witch's stone.
Holograph of Atkyns, 2.5.53 Theatre Royal, Rochester. (1**);
Harvester Code No. Wm57.

Reel: 90

The Wizard of the Red Cavern, or the page, the monk and the
maniac.

Unsigned no date, not prompt. Williams says Britannia
Theatre, Hoxton. ("I think by Thomas H. Drummond")
(unknown). (2?); Harvester Code No. Wm60.

Reel: 90

The Wolf of Hornsey Wood.

Unsigned, no date, prompt. Williams says Charles Rice,
Britannia Theatre, Hoxton, no date. 'N' has anonymous, Lord
Chamberlain's Collection 17.10.51, no theatre. (2?*);
Harvester Code No. Wm61.

Reel: 90

The Woman Fiend, or Gunhilda the fearful.
Signed by Andrew Campbell, 1860. No evidence of
production. (8); Harvester Code No. Wo3.

Reel: 113

A Woman of the World.

Signed (?) by J.B. Johnstone, no date, prompt. Williams says
Surrey Theatre 22.11.58. 'N' anonymous (1*); Harvester Code
No. Wm65.

Reel: 91

Woman's Sufferings and Woman's Constancy.
Unsigned, no date, no evidence of production. (8); Harvester
Code No. Wm67.

Reel: 91

Woman's War, or Clarisse and Marinette.
Fair copy, no evidence of production, a shortened version of
the same story. (8); Harvester Code No. Wm69.

Reel: 91

Women and Wine.

A Holloway item, unsigned, no date, prompt. Perhaps the title
by Landeck and Shirley listed by 'N' Pavillion Theatre
11.10.97. (2?*); Harvester Code No. Wm70.

Reel: 91

Wood, A.

The Artizan's Triumph.
Also a typed copy. (2); Harvester Code No. Am46.

Reel: 4

Wood, Murray?.

Lost Em'ly.
The property of C.H. Duval, Lessee Manager, Theatre Royal,
Birkenhead. May 17th, 1876. Prompt copy. (Not in Darlow),
(2*); Harvester Code No. Lm67.

Reel: 41

The Woodcutter.

Unsigned, no evidence of production, date 1825 in pencil. (8);
Harvester Code No. Wm71.

Reel: 91

The Workmen of Paris.

Second copy.; Harvester Code No. Wm76.

Reel: 92

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The Workmen of Paris, or the dramas of drink.
Two copies, each in 5 parts, and an original prompt copy of part 5, signed by Ben Webster junior. The whole manuscript may be his autograph. Possibly 'N',. Anonymous, Adelphi 30.11.64. (1*2?); Harvester Code No. Wm75.

Reel: 92

The World Underground, or the golden flute and the brazen waters.

This one Unsigned, no date, some corrections and added songs. Williams gives same details. (5?2?); Harvester Code No. Wm77b.

Reel: 93

The World Underground, or the golden flute and the brazen waters.

Two copies: This one no date, prompt. "By the author of Open Sesame or a night with the 40 thieves. Williams says M. Lemon, Haymarket Theatre, December 1848. 'N' ascribes it to G.A. à Beckett, and date 27.12.47. He also ascribes Open Sesame to both men in a collaboration. (2); Harvester Code No. Wm77a.

Reel: 93

Worried to Death.

Unsigned, no date, no evidence of production. Property of J.W. Anson. 'N' has anonymous, Queens Theatre, Oxford 1885, possibly (8?); Harvester Code No. Wm78.

Reel: 93

Wrath's Whirlwind!

Manuscript ascribed to William Seaman, also playbill. T.R. Woolwich 11.10.53. 'N' anonymous, and records no performance, but that licence was refused to Britannia Theatre. Hoxton. (2*); Harvester Code No. Wm79.

Reel: 93

The Wreck of the Golden Mary.

(After Dickens). Manuscript used for a revival, probably that recorded by Williams at the Victoria Theatre, 19.1.57. 'N' lists five anonymous, including that. (4); Harvester Code No. Wm80.

Reel: 93

The Wrecker of Wenove.

Unsigned, no date, no evidence of production. (8); Harvester Code No. Wm82.

Reel: 93

Xanthus the Prince of Cyprus.

Unsigned, no date, prompt. Williams ascribes to Broadfoot, Britannia Theatre, Hoxton, no date. 'N' lists this as Prince of Cyprus, Lord Chamberlains' Collection, Birmingham, 22.4.46. (2*); Harvester Code No. Xm1.

Reel: 94

A Yankee Gentleman.

Unsigned, no date, no date, no evidence of production. (8); Harvester Code No. Ym1.

Reel: 94

Yaromeer the Yager.

Unsigned, prompt. F. Wilton's note of Britannia Theatre, Hoxton performance 21.8.54. Williams ascribes to C.A. Somerset (similar hand). But gives an earlier performance, Victoria Theatre 8.8.54, as well. 'N' lists only two anonymous, one Standard Theatre, 8.9.51, and one Garrick Theatre 11.1.31. No confirmation on either. (1*?); Harvester Code No. Ym2.

Reel: 94

The Yellow Brigade.

(Title page, Sam of the Yellow Brigade). Unsigned, no date, no evidence of production. (8); Harvester Code No. Ym3.

Reel: 94

The Yellow Spoon.

No evidence of production. Covering letter from the author, William Vale (unknown) to Ben Webster, 11.5.46. (8); Harvester Code No. Ym5.

Reel: 94

Young Glory, or the invasion of France.

Unsigned, no date, no evidence of production. (8); Harvester Code No. Ym7.

Reel: 94

The Young King.

Unsigned, no date, no evidence of production. 'N' lists two anonymous, Haymarket Theatre 29.9.37 and 26.6.54. No confirmation. (8); Harvester Code No. Ym8.

Reel: 94

Zena, or the bride of the Alhambra.

Unsigned, no date, prompt. Williams ascribes to (---) Hancock, Surrey Theatre, 1860, Britannia Theatre, Hoxton 19.9.70. 'N'; anonymous and does not record the Surrey performance, but a Lord Chamberlain's Collection date 26.10.61. Author could be William Hancock. (2?); Harvester Code No. Zm1.

Reel: 95

Zig Zag, or the travels of Danube and Pruth.

Unsigned, no date, prompt. Fair copy except last 3 leaves. 'N' lists (without "or the" in title anonymous, Adelphi 6.12.54. (4); Harvester Code No. Zm2.

Reel: 95

Zuleiman, or love and penitence.

Unsigned, no date, no evidence of production. (8); Harvester Code No. Zm5.

Reel: 95

£456.11.3.

Unsigned, no date, not prompt. Williams says Oxenford, Adelphi Theatre, 26.12.74. This is not in 'N', but he does list £452.12.6 anonymous, Adelphi, Lord Chamberlain's Collection 17.11.74, which could be a first shot. (5*?); Harvester Code No. Fo2.

Reel: 106